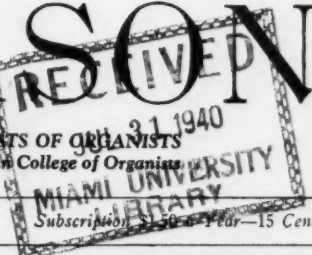


THE DIAPASON

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

Thirty-first Year—Number Nine

CHICAGO, U. S. A., AUGUST 1, 1940



WALTER KELLER, MUS.D., DIES AT CHICAGO HOME

HELD PROMINENT POSITIONS

Director of Sherwood Music School
Since 1911 — At St. Vincent's
Church Fifteen Years and Fifth
Scientist Sixteen Years.

Walter Keller, Mus.D., F.A.G.O., for many years one of the leading organists and most prominent teachers of music in Chicago, died at his home on Winchester avenue July 8. He had not been in good health for several years and about three years ago underwent a major operation. He and Mrs. Keller spent last winter in California with friends and had returned to Chicago only recently.

Dr. Keller had been director of the Sherwood Music School since 1911. His last church position was at the Fifth Church of Christ, Scientist, from which post he retired in 1938 after sixteen years' tenure.

Walter Keller was a native of Chicago. He was born Feb. 23, 1873, the son of the Rev. William Keller, a Methodist minister. After study at the American Conservatory of Music from 1891 to 1894 he spent two years at the Royal Conservatorium in Leipzig. From 1898 to 1904 he was an instructor at the Northwestern University School of Music. He went to the Sherwood School in 1906 as teacher of organ and theory and five years later became director.

For fifteen years, from 1903 to 1918, Dr. Keller was organist of St. Vincent's Catholic Church and for eight years, ending in 1920, he was dean of the music department of DePaul University. In 1922 he was appointed organist of Fifth Church of Christ, Scientist.

Mr. Keller won his fellowship certificate in the Guild in 1916 and was dean of the Illinois Chapter from 1914 to 1916. The degree of doctor of music was conferred on him in 1916 by DePaul University. He was a member of the Cliff Dwellers' Club, Sinfonia and various other organizations.

In 1900 Dr. Keller married Miss Anna Marie Talbot of Boston. She died several years ago and in 1938 he married Helen Morris Barnes of California, who survives him, with four children of his first marriage—two daughters, Mrs. Albert S. Gould of Phoenix, Ariz., and Margaret Anne, and two sons, Richard Keller of Boston and Robert S. Keller of New York.

Funerary services were held in the Ravenswood Methodist Church July 10.

AEOLIAN-SKINNER BUSINESS MAKES FINE RECORD IN 1940

New business closed by the Aeolian-Skinner Company for the first six months of 1940 constitutes a record for a period of eight years. The force at the factory has been greatly increased to take care of the work in hand and of immediate future contracts pending. The company also has added to its long list of educational installations by securing contracts for the following institutions:

- Cornell University (Sage Chapel), Ithaca, N. Y.
 - Hunter College, New York City.
 - Phillips Exeter Academy, Exeter, N. H.
 - State Teachers' College, Bridgewater, Mass.
 - Bradford Academy, Bradford, Mass.
 - Some of the other important contracts closed provide new organs for:
 - First Methodist Church, Meriden, Conn.
 - Christ Church, Cambridge, Mass.
 - Hancock Congregational Church, Lexington, Mass.
 - Grace Reformed Church, York, Pa.
 - Druid Hills Presbyterian Church, Atlanta, Ga.
 - Pro-Cathedral, Bethlehem, Pa.
- In addition to the foregoing the com-

ORGAN BUILT IN INDIANA STATE PRISON, WITH ITS BUILDER



pany has been awarded numerous contracts for smaller instruments, rebuilds and additions to existing instruments.

Aeolian-Skinner is building two organs for the Tabernacle Christian Church, Columbus, Ind., under a contract received last year but not previously announced. The larger instrument is one of three manuals and seventy-two stops.

The installation of the instrument for the Boston Symphony Orchestra at Tanglewood, previously announced, has just been completed.

GUEST RECITALISTS IN AUGUST AT NEW YORK WORLD'S FAIR

Recitals announced for August at the Temple of Religion, New York World's Fair, will give the opportunity to hear a number of prominent visiting organists on the Aeolian-Skinner organ at the fair. The schedule of guest performers includes the following:

- Aug. 3, 5:30 p. m.—Mrs. Gertrude Roth Wesch, St. Barnabas' Lutheran Church, Howard Beach, N. Y.
- Aug. 4, 6:30 p. m.—Thornton Wilcox, Bellevue Presbyterian Church, Pittsburgh.
- Aug. 11, 3:30 p. m.—Klaus Speer, Princeton, N. J.
- Aug. 11, 6:30 p. m.—Parvin Titus, Christ Church, Cincinnati.
- Aug. 14, 4:30 p. m.—F. Broadus Staley, First Methodist Church, Montclair, N. J.
- Aug. 17, 4:30 p. m.—Roberta Bitgood, Bloomfield, N. J.
- Aug. 18, 6:30 p. m.—Robert Leech Bedell, Brooklyn.
- Aug. 24, 4:30 p. m.—Ethel Tidmarsh Seward, New Rochelle, N. Y.
- Aug. 25, 6:30 p. m.—Dr. Marshall Bidwell, Carnegie Music Hall, Pittsburgh, Pa.

The programs of some of these performers may be found on the recital page of this issue.

These recitals are in addition to the daily programs by Horace M. Hollister.

PRISONER COMPLETES MICHIGAN CITY ORGAN

STRANGE DREAM COMES TRUE

James Trees Finishes Undertaking
and William H. Barnes, Who
Helped Him Carry Out Task,
Plays Dedicatory Recital.

Built amid most unusual circumstances and standing in an unusual place, an organ of modest size, but one that has attracted extraordinary attention, has been completed at the Indiana State Prison in Michigan City by one of the men paying a debt to society within its walls. The instrument, effective far beyond what might be expected of its resources, was dedicated July 7 with Dr. William H. Barnes of Chicago at the console. The program was heard by the prison officers, the lieutenant-governor of the state, about 200 invited guests, a large radio audience and some 2,500 prisoners. Dr. Barnes had to play his program twice so that all of this varied group might hear him and transcripts of the performance were put on the air in two broadcasts by station WHIP of Hammond, Ind.

According to all who heard the new instrument James Trees, the inmate at Michigan City who built the instrument, has to his credit a real achievement—a dream come true. He not only made the pipes of the stopped flute, but wound the magnets, made the windchests, the swell shutters and the swell-box, did the wiring, made the grillework, and entirely rebuilt a second-hand theater console into a straight church type keydesk. With the help of Dr. Barnes, who made many trips to the prison, gave him parts and asked for parts from his friends, laid out the organ, and himself sat on the bench and regulated it with Frank Wichlac, who also has given freely of his time to help the project, Jim finished the organ. A big trumpet donated by Alfred G. Kilgen was revoiced, Dr. Barnes paying for that. Most ingeniously the positions of the tuners and wires were marked with yellow paint while on the voicing machine—a boon to an amateur builder. Austin Organs, Inc., gave the swell shutter engine.

The organ is installed at the back of the stage of the prison chapel, which seats 1,200 people. The instrument was referred to by Lieutenant-Governor Stricker of Indiana in his speech at the dedicatory services as "a grand and glorious instrument."

Trees' white-haired mother, who had sent him technical books on organ building, came from Cincinnati for the ceremony.

Trees is scheduled to go free next Christmas Eve.

The following statement, which tells the story of this organ, appeared on the dedication program and was read over the radio:

About three and a half years ago the chaplain of this institution, the Rev. Robert Hall, preached a sermon on the subject "How to Make Dreams Come True." In the sermon he expressed the hope that some day a pipe organ might grace the prison chapel to the honor and glory of God and the inspiration of men. His words fell on the attentive ears of a young man of the name of James Trees. A few days afterward he requested an interview with the chaplain, and in the course of the conversation he said: "Chaplain, if you want an organ I will build one." The result of the minister's appeal and Jim's daring offer you see before you today in a finished product that is little short of amazing.

The instrument contains six sets of pipes of varying tone qualities, about 500 in all, the softest being the dulciana, then two flutes, also a set of pipes of viol quality, then a diapason of true organ tone, enhanced by a big trumpet, which is added for power and brilliance. These six voices are made available at various pitches on both of the manual keyboards and the

WYOMING SEMINARY TO HAVE THREE-MANUAL BY AUSTIN

Austin Organs, Inc., of Hartford, Conn., is to build a three-manual organ for Wyoming Seminary, a prominent institution at Kingston, Pa. The instrument is to be installed in Nelson Memorial Hall. Following is the stop specification as drawn up:

- GREAT ORGAN.**
 - Open Diapason, 8 ft., 61 pipes.
 - Clarabella, 8 ft., 61 pipes.
 - Gemshorn, 8 ft., 61 pipes.
 - Flute Harmonique, 4 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Twelfth, 2½ ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Mixture, 3 ranks, 183 pipes.
 - Chimes (prepared for).

- SWELL ORGAN.**
 - Bourdon, 16 ft., 61 notes.
 - Stopped Diapason, 8 ft., 97 pipes.
 - Flute, 4 ft., 61 notes.
 - Nazard, 2½ ft., 61 notes.
 - Flageolet, 2 ft., 61 notes.
 - Geigen Diapason, 4 ft., 73 pipes.
 - Salcional, 8 ft., 73 pipes.
 - Celeste, 8 ft., 61 pipes.
 - Octave Geigen, 4 ft., 61 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Trumpet, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 61 pipes.
 - Tremolo.

- CHOIR ORGAN.**
 - Melodia, 8 ft., 73 pipes.
 - Spitzflöte, 8 ft., 73 pipes.
 - Spitzflöte Celeste, 8 ft., 61 pipes.
 - Flauto Traverso, 4 ft., 61 pipes.
 - Clarinet, 8 ft., 73 pipes.
 - French Horn, 8 ft., 73 pipes.

- PEDAL ORGAN.**
 - Open Diapason, 16 ft., 32 pipes.
 - Bourdon (ext. Great Clarabella), 16 ft., 12 pipes, 20 notes.
 - Dolce (from Swell Bourdon), 16 ft., 32 notes.
 - Octave (ext. Open Diapason), 8 ft., 12 pipes, 20 notes.
 - Flute (from Great Clarabella), 8 ft., 32 notes.
 - Still Gedeckt (from Swell), 8 ft., 32 notes.
 - Trombone (ext. Swell Trumpet), 16 ft., 12 pipes, 20 notes.

pedal keyboard. All of the pipes are enclosed in an expression chamber with shutters operating like a Venetian blind, thus gaining expressive effects from the pipes. The full organ quality is rich and satisfying, and there is good contrast and considerable variety in the softer effects.

While some of the pipes and a few other parts were given to the young builder by William H. Barnes of Evanston, and some of his friends in the musical world, the other parts, including the magnets, pipe valves, wiring of switches, expression-box and shutters, air boxes on which the pipes rest, and the casework were made by Jim and his helpers. Here is an accomplishment that merits praise of the highest order, for it is truly a remarkable undertaking when one considers all the circumstances.

The result is that Jim has acquired ability in a new field of endeavor, the prison chapel has been enriched by an instrument that is fit to grace any church in the land, and the morale of the institution has been lifted to a higher level because "A Dream Came True."

Warden Alfred F. Dowd and his staff have been cooperative and helpful at all times. We are indeed grateful to all who had a part in an undertaking which fills us this day with joy and pride.

When Dr. Barnes played his numbers at the dedication he wished the prisoners to enjoy the organ. The program was: "Caprice Heroique," Bonnet; Chorales, "From Heaven Above" and "Jesu, Joy of Man's Desiring," Bach; "Dreams," McAmis; "The Cuckoo," d'Aquin; Andantino, Lemare; "Finlandia," Sibelius.

Trees has a real flair for organ building and is a competent and reliable workman. But for the grace of God many of us might be in Trees' shoes. Would we have had his perseverance, his joy of accomplishment? Who knows?

DEWITT C. GARRETSON'S CHOIR SINGS AT THE WORLD'S FAIR

The choir of St. Paul's Cathedral in Buffalo gave a concert in the Temple of Religion at the New York World's Fair, Sunday, July 21. The half-hour program was broadcast over a coast-to-coast network. The choir is under the direction of DeWitt C. Garretson. Helen G. Townsend, A.A.G.O., organist and choirmaster of Parkside Lutheran Church, Buffalo, was at the organ. The choir of men and boys numbers fifty-five. The program was as follows: "Achieved Is the Glorious Work," Haydn; Cherubic Hymn, Gretchaninoff; "God Be in My Head," Davies; "Jesus, Friend of Sinners," Grieg; "Let the Bright Seraphim," Handel; "O Rejoice in the Lord," Balakireff; "O Wisdom," Garretson; "The Heavens Are Telling," Haydn; "Bless Thou the Lord," Ippolitoff-Ivanoff; "Beautiful Saviour," Christiansen.

DR. AND MRS. ARTHUR BECKER IN ORGAN AND PIANO RECITAL

The fourth of the faculty recitals for the summer session of the De Paul University School of Music, Chicago, was presented Wednesday afternoon, July 17, and featured Dr. Arthur C. Becker, organist, and Barbara Becker, pianist. Mr. Becker has been for some years the organist of St. Vincent's Church. Mrs. Becker has been a member of the faculty of the music school, of which her husband is the dean, since 1930. She has appeared in a number of recitals and has accompanied a number of prominent singers. The program of these two artists included: Overture to "Comus," Arne; "Noel," Mulet; Canzonetta, Bedell; Prelude and Fugue, Bach; "Contrasts," Browne; Gavotte from "Mignon," Thomas-Crem; "Grand Choeur on Benedicamus Domino," Weitz; Variations on Two Themes, Dupre. This was the first performance of the Dupre work in Chicago.

Summer School at Portsmouth, Ohio.

The Portsmouth Summer School of Music was held in June at the Second Presbyterian Church of Portsmouth, Ohio, with David Hugh Jones of Princeton, N. J., as director. The school gave its seventh annual concert June 21 with 203 singers in the combined choirs. These were distributed as follows: Junior choir, 86; high school chorus, 38; colored choir, 31; adult choir, 48. Each of these forces had a separate part in a beautiful program. Charles F. Schirrmann, organist and choirmaster of the church, was the accompanist. Brahms' "Requiem" has been chosen as a 1941 project for the eighth annual session.

BARRETT SPACH



ONE OF THE FEATURES at the sessions of the eighth annual church music institute under the auspices of Northwestern University in Evanston Aug. 4 to 9 will be Barrett Spach's demonstration of choir repertory. Mr. Spach, who is organist and director at the Fourth Presbyterian Church, Chicago, will have with him the vesper choir of the Fourth Church. His lectures will emphasize a hundred or more responses which Dr. Eric DeLamarter wrote especially for use in this church when he was in charge of its music as predecessor to Mr. Spach. These responses, Mr. Spach believes, constitute a very valuable contribution to Protestant church music in America. The soloists who will help to illustrate Mr. Spach's discourse are: Anna Burmeister, soprano; Florence Gullans Smith, mezzo-soprano; Maurine Parzybok, contralto; Paul Nettinga, tenor, and Winfred Stracke, bass.

PLAY WANAMAKER ORGAN FOR PHILADELPHIA CONVENTION

During the Republican national convention in Philadelphia a series of noonday recitals was given on the great organ in the Grand Court of the John Wanamaker Store. The recitals drew large audiences and were well received. The following programs were played by prominent guest organists:

June 24—Robert Hall Elmore: Fugue, Wilson; Sonata in C minor (Adagio and Toccata), Elmore; "The Master Hath a Garden," Diggle (first performance anywhere); American Rhapsody, Yon.
June 25—Newell Robinson: Scherzo in C minor, Mark Andrews; "Dreams," Stoughton; "Twilight Moth," Clokey; "Imaginary Folksong," Banks; "Le Bonheur," Herbert Hyde.

June 26—Virgil Fox: Fugue in D major, Bach; "Sportive Fauns," d'Antalfy; "Komm, süsser Tod," Bach; "Perpetuum Mobile," Middelschulte; "Pomp and Circumstance," Elgar.

June 27—Charles M. Courbois: Trumpet Tune and Air, Purcell; Prelude to "The Deluge," Saint-Saens; "Chinoiserie," Swinnen; Prelude to "Tristan and Isolde," Wagner; Toccata on "Ite missa Est," Mailly.

June 28—Rollo F. Maitland: Chorale Prelude, "All Glory, Laud and Honor," Bach; Barcarolle, Wolstenholme; Concert Toccata, Hollins; "Musical Pageant of American History," Maitland.

Fox to Play in Wilkes-Barre.

Virgil Fox will appear in recital Oct. 15 at the First Methodist Church, Wilkes-Barre, Pa. This will be the annual artists' recital sponsored by the Wilkes-Barre Chapter of Wyoming Valley, which is preparing for this outstanding musical event in northeastern Pennsylvania. The coming of Mr. Fox is another achievement of the Wilkes-Barre A.G.O., which has gained the attention of larger chapters because of its increasing activity.

Haydn's "Creation" Presented.

Under the direction of Anna E. Shoremount, Haydn's "Creation" was sung June 20 at Gustavus Adolphus Swedish Lutheran Church, New York City, by the Bay Ridge Choral Society and distinguished soloists. Everett Tutchings was the accompanist.

HAROLD W. THOMPSON WINS HIS THIRD DOCTOR'S DEGREE

Union College, Schenectady, N. Y., conferred the degree of doctor of humane letters on Dr. Harold W. Thompson of the staff of THE DIAPASON at its recent commencement. Dr. Thompson now holds three doctor's degrees, the others being a Ph.D. from Harvard and a Litt.D. from Edinburgh University. But this is his first honorary degree, the others having been acquired through his university work.

Early in July Dr. Thompson moved from Albany to Ithaca, N. Y., to assume the post of professor of English at Cornell University, an appointment previously announced in THE DIAPASON. He has made a rapid recovery from the injuries suffered in the wreck on the New York Central Railroad near Little Falls, N. Y., April 19.

Dr. Thompson was on the faculty at the New York State College for Teachers for twenty-five years. He was organist and choirmaster of the First Presbyterian Church of Albany from 1915 to 1924. Since 1918 his monthly articles in THE DIAPASON have been a valuable feature of this magazine.

CATHARINE CROZIER ROUSES AUDIENCE TO ENTHUSIASM

Miss Catharine Crozier, a member of the organ faculty at the Eastman School of Music, Rochester, N. Y., was a recitalist in the summer series of concerts at Kibbourn Hall July 11. The audience was most enthusiastic and Miss Crozier was recalled for a group of encores at the end of the program. Stewart Sabin, music critic of the *Rochester Democrat-Chronicle*, said in his article: "Miss Crozier uses superior technique, excellent judgment of tone effect, with non-fussy management of organ mechanics. Her performance of Hindemith's Sonata, technically and interpretatively, was unusually apt and impressive playing. Miss Crozier plays the organ with contagious verve."

Miss Crozier's program was as follows: Chaconne in E minor, Chorale Prelude, "From God I ne'er Will Turn Me" and Fugue in C major, Buxtehude; Chorale

IN THIS MONTH'S ISSUE

Organ built by prisoner, with aid of outsiders who contributed advice and material, is dedicated at the Michigan City, Ind., prison and William H. Barnes is heard by large audiences and over the air in dedicatory recital.

American Guild of Organists will hold its biennial national convention in Washington, D. C., the last week of June, 1941, it is announced.

Dr. Walter Keller, prominent Chicago organist and director of Sherwood Music School since 1911, died July 8.

Canadian College of Organists will hold its annual convention Aug. 27 and 28 in Toronto.

Debate between advocates and opponents of the tracker action continues without abatement.

How to meet the problem of reverberation is discussed in article by A. O. Brungardt.

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.

Preludes, Kyrie, "Thou Spirit Divine," "The Old Year Has Passed Away," "To Jordan Came Our Lord" and "In the Hour of Utmost Need," Bach; Fugue in G major, Bach; Sonata 1, Hindemith; "Divertissement," Vierne; Andante from Nordic Symphony, Howard Hanson; "Pantomime," Jepson; Toccata from Symphony 5, Widor.

CANADIAN COLLEGE OF ORGANISTS

Paul Ambrose, President

ANNUAL CONVENTION

Toronto, Ont., August 27th and 28th, 1940

Headquarters: Toronto Conservatory of Music, 135 College St., Toronto

Recitalists: David Ouchterlony
Quentin Maclean
John Reymes-King
Mus. B., F.R.C.O.
John Linn

Lecturer, John Adaskin

Visiting members of the A.G.O. will be heartily welcomed.

H. G. Langlois, 252 Heath Street East, Toronto, Secretary

SCHOOL OF CHURCH AND CHOIR MUSIC

Frank Van Dusen, Director

A Complete Course of Training for Organists and Choral Conductors

Bachelor and Master Degrees

Faculty

Frank Van Dusen
Edward Eigenschenk

Herbert Hyde
Emily Roberts

Kenneth Cutler

Fall Term Starts Sept. 12

For catalog or detailed information address

AMERICAN CONSERVATORY OF MUSIC

Kimball Hall - Chicago, Illinois

REUTER THREE-MANUAL TO ARKANSAS CITY, KAN.

INSTRUMENT AS A MEMORIAL

First Presbyterian Church Places Contract — Part of the Great to Be Enclosed—Specification of Organ Is Presented.

The trustees of the First Presbyterian Church in Arkansas City, Kan., have placed with the Reuter Organ Company of Lawrence a contract for a new three-manual organ. The instrument is a memorial gift to the church from the late Mrs. Minnie Sollitt, who for many years was a member of the church. Installation of it is planned for October.

With the exception of two of the great stops, which will be enclosed in the choir expression box, the great division and the pedal will be unenclosed. A special feature will be equipment for amplifying the organ chimes for outdoor use.

Professor E. M. Druley is organist of the church and will preside over the new instrument. Negotiations in connection with the sale were handled for the Reuter Company by Frank R. Green of the home office.

Following is the stop specification of the organ:

GREAT ORGAN.

- Double Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason (from Double Diapason), 8 ft., 12 pipes.
- *Hohlflöte, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Chimes (Deagan), 25 tubes.

*Enclosed in Choir expression box.

SWELL ORGAN.

- Lieblich Gedackt, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte (from Lieblich Gedackt), 8 ft., 12 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 64 pipes.
- Aoline, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.

- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 64 pipes.
- Dolce, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedackt (from Swell), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Flute (from Bourdon), 8 ft., 12 pipes.
- Still Gedackt (from Swell), 8 ft., 32 notes.
- Super Octave (from Octave), 4 ft., 12 pipes.

CHOIR, ORGAN, ORCHESTRA IN U. OF C. CONCERT AUG. 21

The summer quarter concert by the choir and orchestra of the University of Chicago will be given in Rockefeller Memorial Chapel Wednesday evening, Aug. 21, at 7 o'clock, Mack Evans conducting. The program will include the "Stabat Mater" by Verdi for chorus and orchestra, the "Fantaisie Dialogue" by Boellmann for organ and orchestra, with Frederick Marriott at the organ, and the Adagietto for strings from the "Suite L'Arlesienne" by Bizet.

The summer organ recital series at 7 p. m. Tuesday, Wednesday, Thursday and Sunday at the university will continue through the second term of the summer quarter. There will be carillon music by Mr. Marriott at 7:30 following each recital.

Kilgen Associates Work Dedicated.

At Gethsemane Lutheran Church, LeMay, Mo., a dedicatory recital was given July 17 on the recently installed two-manual organ by J. M. Runge, organist at Zion Evangelical Lutheran Church, St. Louis. This organ, completely reconditioned with electro-pneumatic action, sterling silver contacts and brass-encased magnets, was modernized by Kilgen Associates, Inc. There are twenty ranks of pipes, with a set of Deagan chimes of twenty-five notes.



QUINTATEN

Built in sixteen, eight or four-foot pitches, the characteristic of this voice is the strongly developed twelfth. This assertive harmonic makes it valuable for color and for the blending of other registers.

The percussive quality of its dry, rather thin sounding, tone is an admirable and sprightly foil to the Gedackt.

Pipes built along these lines have been in use in organs since the beginning of the Sixteenth Century.

No other pipe produces a like sound, and we build it today because our color scheme would be the poorer without it.

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. Donald Harrison, President

Factory and Head Office
BOSTON, MASS.

THE 1940 KILGEN ASSOCIATES

• PETITE ENSEMBLE •

Newly styled and built
by Kilgen ASSOCIATES, Incorporated

The new *PETITE ENSEMBLE* retains all the superior mechanical features of the earlier style, and will continue to be manufactured under the GEO. KILGEN & SON basic patents, the rights to which are controlled exclusively by Kilgen ASSOCIATES, Incorporated.



The newly designed console and case, handsome in its own right, harmonious in any surroundings, has already developed to be an Outstanding Instrument of National Demand.

Write for full information on the new PETITE ENSEMBLE as well as for information and quotations on larger installations.

"Today as Yesterday . . . the Choice of the Masters"

Kilgen ASSOCIATES, Inc.

Office and Plant

3823-27 Laclede Avenue

St. Louis, Missouri

**CHURCH AT GREENE, N. Y.,
ORDERS AUSTIN ORGAN**

FEDERAL WHITTLESEY

SCHEME OF THREE-MANUAL

New Instrument in Zion Episcopal Church Will Be Dedicated Late in September and a Choir Festival Is Planned.

The organ committee of Zion Episcopal Church, Greene, N. Y., announces that the contract for a new three-manual organ has been given to Austin Organs, Inc., of Hartford, Conn. The organ is a bequest under the will of Mary E. Blodgett and is given in memory of Frederick Eugene Barnard. The rector of the parish, the Rev. W. Hubert Bierck, has made plans for the dedication of the organ on the Feast of St. Michael and All Angels, when the Rt. Rev. Edward Huntington Coley, S.T.D., D.D., bishop of the Diocese of Central New York, will be present for the dedication service Sept. 29. In the evening a festival in which choirs from surrounding towns and cities will take part is to be held under the direction of J. William Jones, conductor, and formerly organist and master of choristers of the Cathedral of All Saints, Albany. The festival and organ dedication program will mark the twenty-fifth anniversary of the organization of a vested choir in Zion Church.

The specification of the organ is as follows:

GREAT ORGAN.

- *Open Diapason, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- *Mixture (15-19-22), 3 ranks, 183 pipes.
- Clara-bella, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Flute (from Rohr Flöte), 4 ft., 12 pipes, 61 notes.
- Flautina (from Rohr Flöte), 2 ft., 61 notes.

- Contra Fagotto (extended Oboe), 16 ft., 12 pipes, 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

ECHO-ANTIPHONAL ORGAN.

- *Diapason, 8 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Muted Viöle, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Clarinet (from Great), 8 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 tubes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Lieblich Gedeckt (ext. Rohr Flöte), 16 ft., 12 pipes, 20 notes.
- Octave (ext. Open), 8 ft., 12 pipes, 20 notes.
- Flute (from Swell), 8 ft., 32 notes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Contra Sallcional (ext. Sallcional), 16 ft., 12 pipes, 20 notes.

*Outside swell-box.

Death of Ferdinand J. Uhrich.

Ferdinand J. Uhrich, 64 years old, organist at St. Mary's Catholic Church in Fort Wayne, Ind., for the last two years, died June 14 at his home after a four



FEDERAL WHITTLESEY has completed six years at the Westminster Church in Detroit as director of music and in this period the five choirs under his leadership have sung all the anthems at the church services from memory.

Mr. Whittlesey studied at the Bush Conservatory in Chicago and then took work at Wheaton College for which he received the degree of bachelor of music. The Detroit Institute of Musical Art conferred on him the degree of master of music. He is also a fellow of Westminster Choir College.

One of the activities of the choir system at the Detroit church which has attracted favorable attention is the choir paper, *Westminster Chimes*, a newsy mimeographed monthly, which has been published for the last five years.

The adult choir has been heard three times on a coast-to-coast hookup of the Columbia Broadcasting System. In and about Detroit Mr. Whittlesey's forces give a *cappella* concert every season.

Mary Louise Handley is organist of the church and assistant director.

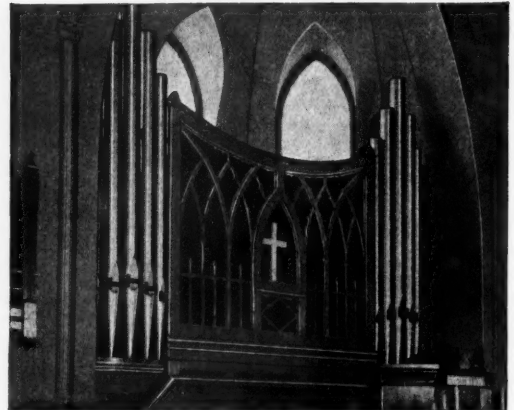
For the last two years Mr. Whittlesey has been conducting the church music department in the *Music Teachers' Review*. He is conducting for the second season a course for choir directors at Chautauqua, N. Y., the week of July 29.

months' illness. Despite his ill health, Mr. Uhrich played the organ at mass at St. Mary's the Sunday before his death. He was born in Ontario. Surviving are the widow and three sons—Dr. Gerard Uhrich, Buckroe Beach, Va.; the Rev. Hugo Uhrich, New Cumberland, Pa., and Dr. John Uhrich.

Guilmant School Year Begins Oct. 1.

With a successful summer school under way, elaborate plans are being made for the opening of the forty-first year of the Guilmant Organ School, Willard Irving Nevins, director, which begins Oct. 1. Much attention will be given to the subject of choir training. Hugh Ross and Norman Coke-Jephcott will be in charge of that department. Frank E. Ward and Viola Lang, as usual, will conduct the theory classes.

**BEAUTY of TONE and CASE
+ REMARKABLE ACTION
+ RELIABILITY = WICKS**



Just as 2+2 = 4 . . .

. . . Wicks as surely embodies all the "top" values to be found in the finest pipe organs built today.

When buying a Wicks organ, you are assured of lasting service and beauty at the lowest operating cost.

Send for free literature.



Top, Wicks Organ in St. Paul's Evan. Church, Marthasville, Mo.; and interior and exterior of Bethel Evan. Church, Evansville, Ind. . . .

GUILMANT ORGAN SCHOOL

WILLARD IRVING NEVINS, DIRECTOR

FORTY-FIRST SEASON OPENS OCTOBER 1

For information

Write 12 West 12th St., New York

WICKS ORGANS

WICKS ORGAN COMPANY
HIGHLAND - ILLINOIS

Department Dia.

**J. Sidney Lewis' Life
Devoted to Advancing
Church Music Cause**

J. SIDNEY LEWIS



J. Sidney Lewis, organist and choir-master of Grace Episcopal Cathedral in San Francisco, has devoted nearly half a century to the service of the church and the elevation of the standards of church music. Yet for many years he was connected with the steel industry and the organ during that period was only an avocation. Mr. Lewis is one of that generation of earnest church musicians who received their early training in England, the country of their birth, and have spread the gospel in America. For twenty years he has been on the Pacific coast and his influence there has been greater than one can estimate. He is an exponent of the English school, but has made generous use of the works of the best American composers, at the same time leading his people gradually into an appreciation of the best, rather than forcing them into it.

J. Sidney Lewis was born in Stourbridge, England, March 17, 1877. As a boy he sang in the choir and soon became interested in organ playing. He received his first church appointment at the small Wesleyan Church in 1893. Every organ student of today should be interested in the agreement he and his father had to make. Here is a copy of the interesting document:

Wesleyan Church, Brettell Lane, Stourbridge, March 3, 1893.

Dear sir: The appointment of organist is offered you under the following conditions:

1. That no remuneration be paid for your services.
2. That you agree to serve for at least two years.
3. That you yourself have sole access to the organ and that no other person be allowed to play without direct consent of the trustees.
4. That your father, Mr. Joseph Lewis, take the responsibilities which are attached to the office as regards any damage, etc., to organ.

Kindly let me know if you and your father will accept these conditions and oblige.

Yours respectfully,

[Signed] JAMES H. MEARS, Secretary.

"There are some things," Mr. Lewis says, "which this agreement does not state which I had to do:

- "1. Pay my own blower (this was before the days of electric blowers).
- "2. Keep the organ in repair, as anything that happened was always my fault."
- "3. Walk four and a half miles each time I went to church, as there was no other means of getting there from my home."

From the time of this appointment Mr. Lewis never has been without a church position. His principal English post was for fifteen years at a large Wesleyan church, where he received \$75 a year. As Mr. Lewis points out, organists were obtainable in those days for "a dime a dozen." But he obtained valuable experience in playing for a large choral society of which his father was conductor.

Mr. Lewis came to the United States in October, 1911, and settled at Bethlehem, Pa., where he was employed by the Bethlehem Steel Corporation. Through the influence of his friend David Griffith Samuels he soon took over the organ at the Wesleyan Methodist Church. During his stay in Bethlehem he was organist of several other churches, the last appointment being at the First Presbyterian Church. The late Dr. J. Fred Wolle was his good friend and he sang in Dr. Wolle's celebrated Bach choir for six years.

In March, 1918, Mr. Lewis went to San Francisco for the Bethlehem company, intending to stay only a few weeks, but circumstances arose which forced him to remain. In May, 1918, he was appointed organist of the largest downtown church in San Francisco, the First Congregational. He stayed a little over three years and then went to Calvary Presbyterian. He resigned from there in 1924 and was appointed to Grace Cathedral, where he has had a rich experience.

Until 1931 music was Mr. Lewis' avocation, but in that year, because of the depression, he lost his position with the steel company and since that time has devoted his whole life to the church and its music. Up to June, 1939, he was

organist of the cathedral, but in that month he was appointed choir-master also. At present he has a choir of thirty boys and eight men. The organ in Grace Cathedral is a four-manual Aeolian-Skinner, a typical cathedral organ, and has been pronounced by many outstanding organists to be one of the finest in the country. Since the instrument was installed in June, 1934, Mr. Lewis has given a half-hour recital every Sunday before evensong.

Mr. Lewis is dean of the Northern California Chapter of the American Guild of Organists.

Mr. Lewis is interested especially in training organists to be able to play a good service and to treat the music not as a means of entertainment but as an aid to the spirit of worship in the service.

"Most of our young organists think that if they can play some of the classics, and play them faster than anyone else, they have reached the peak," said he in discussing the church music of today. "In my humble opinion they have missed the point entirely of a good church organist.

The field for first-class recitalists is very limited, but the work in the Master's vineyard is ripe, and the harvest is great."

Mr. Lewis married Miss Edith Ellen Horton Sept. 22, 1902, in St. George's Church, Kidderminster, England, of which the bride's father was the organist. Mr. and Mrs. Lewis have three children—two boys and a girl—all of them now married, and they also have three grandchildren.

Mr. Lewis' father was a prominent conductor of choruses. He had his own choral society for many years and before the son left England the father celebrated his fiftieth anniversary as a conductor. J. Sidney Lewis' brother, Joseph Lewis, until recently was a conductor for the BBC who achieved eminence. He retired in 1938 because of age and has just completed a book entitled "Singing without Tears," published in London.

**THOMAS CURTIS APPOINTED
TO POSITION AT SCRANTON**

Appointment of Thomas Curtis to the post of minister of music at Simpson Methodist Church, Scranton, Pa., is announced by the church. Mr. Curtis attended Duke University and received the A.B. degree from the University of Michigan in 1939, having studied organ under Edward Hall Broadhead, Marshall Bidwell and Palmer Christian. From 1937 to 1939 he was organist of the First Church of Christ, Scientist, Ann Arbor, Mich.; for the last year he has been teaching in his native city of Scranton. His recital at St. Luke's Church in February, under the auspices of the Guild's Northeastern Pennsylvania Chapter, was received enthusiastically by musicians, critics and the public. At the recent annual meeting of the chapter Mr. Curtis was elected to be the registrar for the coming year.

In his new position Mr. Curtis will direct three choirs. He is also supervising arrangements for a series of monthly concerts at the church in which musicians of Scranton will participate, bringing fine music at low cost to the people of the city.

**MÖLLER ORGANS IN
SIX CENTRAL STATES**

What does it mean, that MÖLLER has built 1,020 pipe organs in six states centering on Chicago? More than one-quarter of these organs have been installed since Möller No. 5,000, a thirty-eight-stop two-manual, was shipped to Thanksgiving Lutheran Church in Copenhagen, Denmark, in 1927, and fifty-seven of the 258 are three- and four-manual organs.

The Hagerstown plant is in an ideal position to build fine organs economically. Its lumber yards and stocks of essential materials are the largest in the industry. Its equipment and personnel are unequalled. Yet it was not on the basis of low cost alone, or even as first consideration, that Möller received the majority of these orders.

The fact is, Möller organs are chosen for quality—quality of workmanship and material, quality of tone, thoroughness in finishing. They are bought on examination and demonstration. Their price is as low as the high building standard will allow, to which the efficient manufacturing conditions contribute, but it is not often the determining factor.

Let's break down this list of Möller organs, installed in an area approximating one-tenth that of continental United States:

State	Organs	Three-manuals	Four-manuals
Illinois	406	62	10
Indiana	182	22	1
Iowa	64	9	1
Michigan	197	33	1
Minnesota	78	6	0
Wisconsin	93	12	0
	1,020	144	13

There is not space even to name all outstanding Möller organs in these six states. A new one in Chicago this summer is the divided three-manual in the quarter-million dollar Queen of Angels Church, which proved so satisfying that the specifications are being duplicated in another large Roman Catholic church, St. Genevieve's, to be finished late this year. The larger three-manual in St. John of God Church, a very brilliant instrument that stands out in the open gallery, has been liked especially by organists who follow the modern trend. The famous four-manual in Carl Schurz High School should be mentioned in any listing of important Chicago organs. In the other direction, the two-manual in Grace Lutheran Church might be cited as an example of highly successful small organs, with a cost under \$3,000. Those in St. Scholastica Convent School for Girls and in North Park College would be other excellent examples. Six two-manual organs are under construction for Chicago at this time, besides Bethlehem Lutheran Church at Elgin and others through the state.

In Indiana new Möllers include three-manuals in the Presbyterian Church of Rushville (written up by Dr. Barnes), St. Paul's Lutheran in Hammond, and Hanover College; in the Presbyterian Church of Hanover, a two-manual.

Recent Iowa installations and contracts in hand have been for two-manual organs, among those completed being St. Mary's Roman Catholic Church in Williamsburg, the First Christian Church in Oelwein and First Church of Christ, Scientist, Fort Dodge.

Michigan has new three-manual Möllers in the First Presbyterian Church of Ann Arbor, the First Baptist Church of Detroit and Kalamazoo College, with a number of two-manuals built and building.

In Minnesota the three-manual in St. Mary's of the Lake, White Bear Lake, and two-manuals in St. John's Lutheran of Minneapolis and First Lutheran of Hibbing are worthy of note. Scheduled for delivery this fall are Central Park Methodist in St. Paul and Temple Baptist in Duluth.

Three-manual installations in Wisconsin lately include the Second Congregational Church of Beloit (specifications by Dr. Barnes) and Zion Lutheran Church of Wausau. The First Baptist Church of Kenosha has a new two-manual.

Readers are invited to hear and examine these and other Möller organs, and to visit the factory at any time.



LETTERS TO THE EDITOR

Mr. Chase Explains Plea Is for Tracker Principle Modernized

Chicago, July 20, 1940.—Dear Mr. Gruenstein: I feel that a letter of explanation is in order after reading the published letters in the July DIAPASON in reply to my remarks regarding tracker action. With the exception of Mr. Blodgett, all those taking part in this discussion have inferred from my letter precisely the idea I purposely omitted—and the result has been much harsh criticism of a movement I would be the last to endorse.

In your editorials, and in these letters, you all assume my message to be in favor of a return to the tracker action of Bach's day. If you reread my letter, you will find no mention of any such proposal. My "plea" was (and still is) for the tracker principle, perfected by modern mechanical genius, to be reinstated in our organ mechanism. This is quite in keeping with the renaissance in organ tone now being developed by our best builders, who are determined to restore to the organ its legitimate tone qualities. That the designs of seventeenth and eighteenth century builders were artistically correct is further proved by the fact that, in order to achieve the desired ensemble, contemporary builders have been forced to cut down wind pressures to Silbermann measurements. My suggestion is to go on with the plan and incorporate the tracker principle. How this action may be improved and what new materials may be used I am not qualified to say. Perhaps some trustworthy metal substance or some commercial bakelite material can be employed for the work to replace the less reliable material formerly used. Regardless of the medium, the principle must be maintained.

There has been discussion of the limitations placed upon the organ by tracker action: the number of manuals would be reduced to a maximum of three, and more likely two. Unless my memory is completely at fault I cannot recall a single piece of organ music which cannot be played quite satisfactorily upon a three-manual instrument. It might be appropriate to recall Marcel Dupré's performance of the complete organ works of Bach in Paris some time ago; the organ used was a two-manual tracker.

Another important limitation such as action demands of an organ is a close connection of pipes and console. The wide separation of pipes and console, so prevalent today, often makes accurate hearing of organ tones quite impossible from the console. The organist, playing at some distance from the pipes, is forced to guess, to take a chance, on matters of balance in registration—this is especially true with reference to the balance of choir and organ. Some of us have resorted to the almost exclusive use of a *cappella* music in our churches, mainly because we are unable to judge the desired balance of voices and organ from the console. Through the medium of electricity it has been possible to place pipes in out-of-the-way corners of the church where organ tone is of little help to choristers. Such difficulties are impossible where organ, organist and choir function as a unit.

At this point someone may pipe up with "Don't blame that fault on electricity, blame the architect," to which I must reply that as long as designers are allowed to hide organ pipes, many will do so. Sir Christopher Wren referred to the organ in St. Paul's, London, as "that damned box of whistles," and he spent much energy in trying to conceal those "damned whistles"; his is a common attitude today, one which might be overcome were it impossible to stick organ pipes in any old nook. Trackers make this remote control system impossible, for where the pipes are there the console must also be. Architects could continue to swear along with Wren, but in time they would find successful ways of incorporating organ pipes into the total design of the church.

Much the same argument is in order for organists. Those who cry "Don't blame electricity, blame the organist" when music is performed at terrific speeds

overlook an obvious human weakness among organists. Far too many who pose as concert performers are unable to control their fingers when they are poised upon a lightning-speed action. "Blaming the organist" will do little to reform such a vice. If, however, these same organists are confronted with keyboards which will not permit the breaking of any speed records there is not much for them to do but to play at a more normal tempo. Under such conditions I think we would hear fewer "Valkyrie Rides" and more organ music. For a concrete illustration of many of these points, listen to Widor's playing of his "Symphonie Gothique" on the organ at St. Sulpice on Victor records DB-4864-5. You will hear real organ music ideally played; you will hear moderate *tempi* throughout; you will hear no orchestral oboes, no French horns, no tubby diapasons; you will hear brilliant ensembles from which Widor is satisfied to select his solo colors.

To support my statements I quote from Albert Schweitzer's "Out of My Life and Thought":

The best method of connecting the keys and the pipes is the purely mechanical one. On an organ with such mechanism phrasing is easiest. * * * Organ builders of today are inclined, in defiance of the simplest practical and artistic considerations, to give electricity the preference over both the mechanical system and the pneumatic.

In recent times architects and organ builders have begun to take advantage of the abolition of the distance difficulty by electric connection between keys and pipes, to split up an organ into parts which are fixed in separate places and sound simultaneously though played from a single keyboard. Effects made possible by this arrangement may impose on the crowd, but the work of an organ can be truly artistic and dignified only if the instrument is one single sound-personality, which sends its music down to flood the nave from its natural place above its hearers.

For constructional and tonal reasons it is impossible for any organ to have more than three component organs, which are really tonal individualities. Hence to give an organ four or five keyboards does not supply any artistic need.

GILMAN CHASE.

Why Handicap the Organist?

Detroit, Mich., June 1, 1940.—Dear Mr. Gruenstein: May I be so presumptuous as to add my 2 cents to the tracker versus electrical action debate, and also congratulate you on the very fine editorial in the June issue regarding this subject.

How well I remember, when a young student, my struggles with stop-headed crowbars and that eternal clicky-clack of a badly worn tracker action, which all but submerged the lovely tones of the softest stops, to say nothing of the physical exertion, as stated in your editorial, which has so often been the cause of too much muscular tension, so fatal to fine playing when later the student has a modern electrical action at his disposal.

Why should any organist be handicapped by an attached console when one that is properly placed will afford him a much better chance of hearing his instrument to advantage in solo playing and accompaniments? Fortunately this is the case with the console over which I preside in the First Congregational Church, Detroit. This console is placed at the eastern extremity of the aisle, with a two-manual chancel organ placed just inside the chancel arch, augmented by a four-manual gallery organ at the extreme western end of the nave, permitting the organist to hear both organs advantageously. Of course we all realize that many detached consoles have been poorly placed, but that may be due to lack of space as well as of foresight on the part of the builder, committee and sometimes the organist. However, local conditions are usually the main cause of the difficulty.

Perhaps Mr. Chase and Dr. Schweitzer have something in their favor when it comes to repairing a tracker action, which is without doubt much simpler to study than our modern and intricate electrical setups, particularly in isolated communities, where a first-class organ repair man would be at a premium. Then, too, we all feel the need for more clarity in organ playing and less speed, for all too often we are invited to listen to the great works which are played more to demonstrate the performer's skill as a technician than his

ability to interpret the masters as a true artist.

In worship we strive to intensify the presence of God in all that we do, and our participation and the benefit we receive depend upon the clearness of our own conception of Him. We cannot see God, but we believe that He is present. The worshiper does not have to stand beside the altar in a liturgical church or in the pulpit of a nonliturgical house of worship to make this *personal contact*. If his mind is receptive he can worship just as easily, if not more so, in the pew; so why can't this same principle be applied to an organist having personal contact with his pipes?

We people of these United States need to preserve that trait so typical of our forefathers, and that is the fine art of always looking forward. May we retain progress as our watchword in all of life's phases. Right or wrong, it has been good fun to spout a bit on this very interesting subject, and I respect Mr. Chase's opinion even though I may not entirely agree with him. However, I am open to criticism if my theories fail to hold water.

Very cordially yours,
FRANK ULRICH BISHOP.

Must Return to "Making Music."

Buffalo, N. Y., July 15, 1940.—The trend of articles and letters appearing in THE DIAPASON leads us to wonder if our profession has not lost its directional force and is wandering about aimlessly. This is particularly evident in the recent correspondence concerning the tracker action, in which all the misconceptions of our organists and organ builders are manifested. It is surprising that so many correspondents are guided, not by fact and impartial analysis of existing conditions, but by emotion, tradition and prejudice.

It is to be regretted that so often the musical attitude of the layman is preferred to that of the experienced musician. That the layman has the right to enjoy organ music we do not deny, but it is fallacious to assume that popular taste can determine the philosophy of musical art. Thus, any discussion concerning the organ as a musical instrument must be carried out from the most idealistic standpoint.

To evaluate the merits of the tracker action in terms of one's individual experience and preference is not a fair analysis in view of the multiplicity of factors involved. Inconceivable as it may seem, it is apparent that tracker action organs have a definite appeal to some organists. The tracker action is criticized because of its mechanical limitations. Yet it is these very limitations which have determined the peculiar character of the organ as a musical instrument. To the old builders it was a necessity to consider that the distance of the action from the console to the pipes was restricted. Thus it was impossible to separate the sections of the instrument from themselves and the performer. The tracker organ, then, was necessarily a unique entity, and was like all other musical instruments in this respect. It stood and spoke in the same room with the listener. Furthermore, the action was a determining factor in the voicing technic. With these limitations as a common basis, tracker organs all possessed a similarity of voicing and resultant quality. This is obviously the tone which serious musicians associated with the organ.

With the advent of the electric action these limitations were immediately broken down. The pipes of the organ could now be located at great distance from the performer. This in turn led to the use of the more convenient organ "chamber." Soon it was considered by organists and architects that the chambered organ was an advantage over the old instrument, which always required so much floor space in the building. It was necessary to employ higher wind pressure to force the tone out of the chambers. A new voicing technic was developed.

What effect has this instrument had upon organ music? Because of the harsh results of voicing on high wind pressure, truly representative organ music such as that of Bach cannot be played unaffectedly without becoming in a tonal sense trying and unpleasant. For relief we must turn to music of lesser stature and not always consistent with the organ idiom. Its success depends largely upon its ability to display the effects of which the instrument is capable. In view of this, celestes, and imitative solo stops are necessary to

make the modern organ in any way interesting. No wonder that the ensemble has in most cases become of secondary importance!

Recently builders have turned in desperation to radical movements in an attempt to fan the last ember of a decadent art. From one extreme to another they rush without taking into consideration the fundamental demands which are made of any musical instrument.

We have forgotten that our instrument must be represented by a sound which is uniquely the organ's and is capable of making the music convincing without calling attention to itself. Herein lies the true spirit of the organ—not whether an organ possess this type of ensemble or that type of action. Merely building tracker actions or "Baroque" ensembles will not solve our problems. Until we rise above the materialistic aspects of our art—that is, the building and playing of organs as such—we fail. When we turn again to the making of music as the basis of our art, the organ will again become vital as a musical instrument. To those of us who hold to these principles, "making music" seems possible only with the old tracker action organs.

JOHN VAN DEWATER.

Tired of the "Luxuries" of Today.

Buffalo, N. Y., July 9, 1940.—It can hardly be denied that the average organist does not command the respect of his fellow musicians. He would rather bury his foolish head in the sand than face that truth. It seems the organ was once regarded with favor in the musical family. Why is it now looked upon as the "black sheep"?

Musical expression in the organ is obviously more limited than in most other instruments, yet in its construction the organ is far more complicated and capable of greater variations. In fact, there are so many apparent possibilities that organists have become more "instrument conscious" than other musicians. These possibilities have tempted organists and organ builders to affect almost all other instruments and create new effects without meaning. In its attempt to be more than itself, the organ and its message has ceased to be convincing.

No instrument can rightfully exist except as a means of musical expression. If it distracts from the message of the music, calling attention to its own "effectiveness," it simply is not serving its purpose. If we are to put first things first, the music will be our chief concern. This does not diminish the importance of the instrument, but demands that its importance be completely dependent on its *essential purpose*!

What organ music represents the ideal? Music that is characteristic of the organ and which will survive as great art is undoubtedly the only standard we can accept. So much organ music is composed in the idiom of other instruments or of the orchestra. If this music is to remain a determining factor in the character of so many contemporary instruments, *musical interest* in the organ will continue to wane. The organ has a great contribution to make in the realm of music, but it must speak its own personality and cease to mimic its brothers. Arnold Dolmetsch has written: "The organist, if he is clever, can give a chromolithograph of the 'Meistersinger' Prelude; but he has not the right tone with which to play a chorale, if his organ is up-to-date."

Music is an art and is akin to religion. Thus the serious musician has spiritual obligations. It is absurd, then, to compare the organ, which has only a spiritual relationship with man, with the strictly material necessities of life concerning transportation, food or shelter. The musician is not particularly concerned whether the organ is pumped by a team of horses or a water engine; whether it has pink stopknobs or red stopkeys; or whether it was built 200 years ago or yesterday. Those matters are not important in themselves. It becomes quite a concern, however, if one is unable to interpret organ music satisfactorily, whether the organ is up-to-date or ancient!

Though the majority of organists may violently disagree, there seems to be a growing number of young men who are sincerely trying to escape the "luxuries" of the modern organ. They have grown very tired of all the wonderful "effects" of the antiphonal organs, the effeminate flute celestes or the thousand and one devices which do everything but find a simple way to the music. They want to

make music and have no interest in exhibiting luscious sounds or great console virtuosity. There they are! You can't very well convince them that they do not know what they want, when their experience with these very instruments that you would defend has disillusioned them. All they want is a little healthy musical satisfaction of the sort the violinist enjoys with his instrument. I am sure there is more than a little truth in Mr. Chase's arguments. I have played too many modern organs of all varieties, only to find relief in some old tracker organ with a charming sound and a responsive mechanism. What a short delight it is to play one of the short preludes and fugues of Bach on one of these old organs! You may have the modern organ, but I hope the day will never come when I shall be unable to go around the corner to the church with its old tracker organ and enjoy a few refreshingly musical hours.

ROBERT NOEHREN.

In Answer to Mr. Blodgett.

Methuen, Mass., July 23, 1940.—Dear Mr. Gruenstein: Inasmuch as your pages are open to all for the expression of opinion, it would seem a novel idea to deny a like privilege to the editor, as my friend Walter Blodgett seems to desire.

Mr. Blodgett says: "If Bach and his contemporaries had wished organ tone cluttered up with imitations, they would have been clever enough to make them."

Item one: Bach was not an organ builder.

Item two: Makers of *orchestral* instruments of the time didn't know enough to make a French horn that would sound a chromatic scale or play in more than one key.

Item three: Until Bach insisted upon the well-tempered scale, he composed without modulation for keyed instruments and to get said tempered scale he had a hot debate with his organ builder, after which we have the well-tempered clavi-chord.

Item four: I have for long years seen various stops marked French horn, cor anglais, English horn, indicating a desire for these voices, but no sound whatever to authenticate the name until Skinner came along.

Item six: How far back, Mr. Blodgett, do you think it necessary to go to find an organ builder who had something to learn?

Item seven: Mr. Blodgett says: "We have youth and in the end we shall have our way." The inference here is that youth is superior to experience. Following out this line of reasoning, I suppose the older you get the less you know. Well, this may be so, but I have been in contact with the greatest artists in the world from Guilman to the present time. I like my crowd, and if we are all wrong, including Farnam, Heinroth, Archer, Lemare, Dupré, Vierre, Noble, Goss Custard, Webber, Christian, DeLamar, Baldwin and countless others of like reputation, so be it.

ERNEST M. SKINNER.

Brief Word from Robert P. Elliot.

New York, July 10, 1940.—Editor of THE DIAPASON: I asked you to reserve space for a few lines—and promised that they would be few—on the proposed return to the tracker action. The thought "from shirt sleeves to shirt sleeves in three generations" popped into my mind and seems to have paralyzed my capacity for argument on the subject. Meanwhile I re-read all the letters you published in June and concluded that Messrs. Stanley, Lindsay and Dirksen adequately disposed of the absurd notion.

Mr. Stanley turns aside from actions to praise the metal diapason, 16 ft., as a basic pedal organ stop, and points to some of his specifications. Here is something worth writing about. I reached the same conclusion, and when carrying the responsibility for United States Army chapel organs I specified pedal diapason, 16 ft., for all but two instruments, where sufficient height was not available. I used scales 32 to 36, depending upon local factors.

I like especially Mr. Stanley's quotation from Mr. Gammons in *re organ design*. "For what purpose is the organ to be used?" The answer to that question, plus knowledge of the physical conditions—size, character, furnishings, acoustical characteristics, organ-chambers and openings, relative locations of organ, console and choir—is an elementary necessity.

R. P. ELLIOT.

MARIO SALVADOR



MARIO SALVADOR, A.A.G.O., who has established himself as a youthful wizard among American organ recitalists, is a man of varied attainments, though he is still in his early twenties. Last month he received the degree of bachelor of arts, with honors in Latin and Greek, from Loyola University, Chicago, and within a few days the degree of master of music in both organ and composition from the American Conservatory of Music. These degrees do not represent all the scholastic achievements of Mr. Salvador. He holds the associate certificate of the American Guild of Organists and that of licentiate in Gregorian chant from the Pontifical School of Sacred Music in Rome, besides the bachelor of music degree from the American Conservatory. Despite the weight of all these degrees Mr. Salvador's technique at the console is in no way impeded, as those who have heard him play will testify.

Alton L. Howell to New Post.

Announcement has been made by the Rev. Clarence W. Cranford, pastor of

the Second Baptist Church, Richmond, Va., that, effective Sept. 1, Alton L. Howell will become choir director, organist and director of young people's activities of that church. Mr. Howell for the last six years has held a similar position at the Grove Avenue Baptist Church, Richmond. He is a native of Suffolk, Va. In addition to the adult choir of twenty-five voices there is a junior choir at the Second Baptist. Mr. Howell will continue his work with the University of Richmond glee club.

ESTABLISHED 1898

GUTFLEISCH & SCHOPP

REED and FLUE PIPES
ORGAN SUPPLIES

ALLIANCE, OHIO

We have been in business continuously for forty-two 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.

Kenneth Cutler, M. Mus.

American Conservatory

Temple Shalom
Chicago

ROSSETTER COLE

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

FOR FORTY YEARS THE FIRM OF

**HILLGREEN,
LANE & COMPANY**

ALLIANCE, OHIO

Has been building Organs
and has achieved a reputation for fair dealing and artistic Organ production.

Inquiries Solicited

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.

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., Chm.
Conductor—St. Paul's Chorists
BROOKLYN, NEW YORK

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

HOMER WHITFORD
Mus. Bac., F.A.G.O.
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
Director of Music, Hancock Congregational Church, Lexington
Director of Music, McLean Hospital, Waverley
Conductor, Woman's Club Chorus, Belmont

HAROLD GLEASON
EASTMAN SCHOOL OF MUSIC
of the
UNIVERSITY OF ROCHESTER
New York

VINCENT ELLSWORTH SLATER
Organist—Choirmaster
Presbyterian Church
Bound Brook, N. J.

David Hugh Jones
Westminster Choir School
PRINCETON, NEW JERSEY

PIETRO YON
853 Carnegie Hall
NEW YORK CITY

William G. Blanchard
ORGANIST
Pomona College
Claremont, California

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

Wm. W. Carruth
ORGANIST
Mills College, California

How to Meet Problem of Reverberation Is Topic for Discussion

By A. O. BRUNGARDT

I.

In an article on "Reverberation" which was first published in the *American Architect* and the *Engineering Record* in the year 1900, Wallace C. Sabine¹ wrote: "The word 'resonance' has been used loosely as synonymous with 'reverberation' and even with echo, and is so given in some of the more voluminous but less exact popular dictionaries. In scientific literature the term has received a very definite and precise application to the phenomenon, wherever it may occur, of the growth of a vibratory motion of an elastic body under periodic forces timed to its natural rates of vibration. A word having this significance is necessary; and it is very desirable that the term should not, even popularly, by meaning many things, cease to mean anything exactly."

It is a pity that forty years after Sabine began the publication of his studies of architectural acoustics, a paper should be written which is guilty of the same confusion of terms as must have evoked Sabine's spirited definition of resonance. If the rate of permeation from scientific laboratory to organ design must be counted as at least forty years, there can be little hope for an early flowering of the art of organ building.²

It is not a simple task to divine what is in another person's mind, nor is it easy to abstract briefly, with justice to the author, the principal premises and conclusions of his argument. If I understand Mr. Jamison's thought, in condensed form it runs as follows: (1) Resonance is a blurred prolongation of tone; it might be called the effect of reflection. (2) Resonance makes the quality of all tone more fundamental, because the lower partials have great carrying power and therefore have the benefit of many reflections, while the higher partials may be absorbed by distance or by the first few surfaces they touch. (3) Substances vary in their frequency-absorption characteristics, but the average church assists the low notes more than it does the high. (4) Resonance does not amplify sound, but conserves the low frequencies better than the high, and so, in effect, amplifies the fundamental relative to the harmonics. (5) In consequence of these premises, a tone rich in harmonics becomes appreciably richer in harmonic content in a dead (non-resonant) room than it is in a live (resonant) room. This follows because the live room exaggerates the fundamental, while the dead room has no such power. (6) It is erroneous to assume that the deader the room the more brilliant the organ should be; in fact, for a dead room the diapasons may be scaled one or two notes larger than for a live room; mixtures should not be too brilliant for a dead room.

I think Mr. Jamison means *reverberation* when he says *resonance*. Reverberation is the prolongation of sound which results from the bounding and rebounding of sound from the boundaries of a room and the objects in it. This reflection of sound waves accounts for the prolongation of sound after the source ceases to emit sound and also accounts for the amplification, to considerable proportions, of continuous sound. Resonance, as already defined, is a disturbing element in architectural acoustics, for the resonating bodies respond only to a limited number of frequencies at which sound absorption as well as sound emission may be great.

The usual building materials and contents of rooms absorb the high frequencies more readily than the low frequencies and the relation of absorption at one frequency to absorption at another frequency varies widely for different materials. Thus the absorption rate of one material at 4-ft. C may be 1.3 per cent per encounter and 5 per cent at ¼-ft. C, while the absorption rate of another material may be 8 per cent and 81 per cent, respectively, at the same frequencies. The first material absorbs ¼-ft. C four times as readily as 4-ft. C, but the second material absorbs ¼-ft. C more than ten times as readily as 4-ft. C. Study of the available data of sound absorption indicates

that the greater the absorption at low frequencies, the greater, relatively, absorption tends to be at high frequencies.

Reverberation amplifies sound, for the listener hears not only a portion of the sound wave system directly from the source, but also other portions which are reflected back and forth from the room boundaries. It should not be assumed that a dead room has no reverberation and therefore does not tend to make sound more fundamental, as a live room does, for however dead a room may be, there is no known material which does not reflect sound to some extent.

Even if sound is absorbed unequally by various materials and even if absorption is greater at high frequencies than at low frequencies, it might yet be a fact that variations in the acoustics of several rooms would have no effect on the tone quality of a rank of pipes, played first in the one room and then in the other. So long as the line on a logarithmic chart which connects the absorption magnitudes at the several frequencies in one room is parallel with the line which represents absorption in another room, quality does not change, although it is obvious that intensity must change. If however, as is the case, absorption at high frequencies rises more rapidly than at low frequencies, with increases in the magnitude of absorption, the lines on the chart are not parallel and, in addition to changes in intensity, there must be changes in quality. Because variations in quality are due to the relatively greater absorption of high frequencies, it follows that a rank of pipes is louder and more brilliant in a room which has a longer time of reverberation than in a room which has a shorter time of reverberation. If these deductions are correct, it cannot be true that "a string reasonably keen in a resonant room will be found to sound appreciably keener in a dead room," nor is it logical, from the viewpoint of quality, that "the 16-ft. diapason of the great to be played in a non-resonant church can safely be scaled a note or two larger than if it were to go into a resonant one."

The author of "Principles of Ensemble" leaves no doubt of his belief that a decrease in the period of reverberation increases the harmonic content of sound. About the effect of reverberation on intensity he is silent, except to say "there is no such thing as a building amplifying sound," although inevitably, whatever might happen to quality, loudness undergoes changes with changes in reverberation. This may be one of the not unusual cases in which changes in intensity are mistaken for changes in quality. This presumption is strengthened by the fact that a rank of pipes heard first in a live room and then in a dead room will have the appearance of "thinness" in the dead room, simply because it is much weaker and not because its harmonic content, as heard by the listener, is greater.

II.

When an organ is intended for an auditorium with less than an optimum period of reverberation, the treatment of the pipework must provide against the less than normal amplification of sound. Moreover, it is necessary to compensate for the unequally lower amplification, which is greater at low frequencies than at high frequencies. Compared with the treatment of an organ for an auditorium of ordinarily good acoustical characteristics, the following changes from normal procedure should be considered:

(a) Do not increase the pipe diameters, either on the normal design ratio or on a design ratio which increases the treble diameters relatively more than the bass diameters unless the reverberation period is most extraordinarily short. If diameters are increased proportionally from bass to treble, while intensity is increased throughout, the unequal intensity due to unequal amplification is not corrected. Diameters may be increased disproportionately, that is, the ratio of progression of the design line may be changed so that the diameters of the treble pipes increase more than the diameters of the bass pipes. While this change in the ratio of progression would remedy unequal loudness, it would also exaggerate the greater brilliance of the bass compared with the treble which is due to the unequal amplification effects of reverberation.

(b) Graduate the mouth widths from bass to treble so that the mouths will be relatively narrower in the bass than in the treble. Where this is the normal

DORIS L. BREINIG



DORIS L. BREINIG, a young organist from Allentown, Pa., was the winner of the William C. Carl gold medal at the Guilman Organ School this year. The award was made at the school's commencement in New York in June. Miss Breinig also passed the associateship examination of the American Guild of Organists this year.

practice a steeper graduation may be employed. The relatively greater mouth widths will give greater intensity in the treble and may therefore partly or wholly counteract the greater loss of intensity due to less amplification from reverberation of the treble than of the bass. While an equalization of intensity may thus be achieved, so that single pipes in the treble appear as loud as single bass pipes, the difference in quality which results from the greater absorption of high frequencies than of low frequencies may not be rectified. Thus, even after the mouth widths have been increased so that ½-ft. C sounds as loud as 4-ft. C, ½-ft. C may not be as brilliant as 4-ft. C. Generally an increase in the volume of air delivered at the upper lip results in greater amplitude of vibration and therefore in both greater intensity and brilliance. When, however, the mouth width is changed, the increased volume of air which impinges on the upper lip is only proportionate to the increased width of the mouth and the unit incidence remains constant and so quality may not be appreciably changed.

(c) Voice the pipes on a wind pressure increased by an amount which promises to make the rank as loud in the dead auditorium as it would appear in a live auditorium at a normal pressure. Because, under normal conditions, wind pressure can be changed only in an entire chest which bears the complete rank of pipes from bass to treble, increased wind pressure cannot affect the various pipes selectively. When, therefore, the wind pressure is raised, all pipes are affected in proportion to foot hole diameters and both loudness and brilliance are increased. Here is a case in which, because the physical dimensions of the pipes are not changed, a higher wind pressure increases the unit impact on the upper lip and as a consequence brilliance is increased. Nevertheless, since wind pressure, however much it may be raised, still remains uniform for all pipes, the increase of intensity and brilliance is uniform and the change in wind pressure does not remedy the disparity of brilliance between bass and treble.

(d) Graduate the cut-up, leaving the lips of the treble pipes lower than the lips of the bass pipes. This is a fairly common practice among good voicers when under the necessity of maintaining brilliance in the treble.³ This mouth treatment will increase brilliance in the treble so that, together with graduated mouth widths and increased wind pressure, the builder may expect normal and uniform loudness and brilliance in a dead auditorium.

(e) It should not be forgotten that for a group of voices, such as a diapason chorus, for division ensembles and for the grand ensemble the greater loss of brilliance in the treble may be corrected in part by the addition of harmonic corroborating stops, whether these added

stops be single ranks or multiple ranks.

It would be too much to expect, however careful and intelligent a builder might be, that an organ intended either for a relatively dead or a relatively live auditorium should not require final and perhaps not only minor adjustments after installation. The wise builder therefore reserves against the failure of his prognostications the manipulation of the foot-hole diameters. Here is a pipe adjustment which, coincident with increases in intensity, augments brilliance, and not like changes in pipe body diameters, which concomitant, with increases in intensity, decreases brilliance.

The foregoing discussion suggests the obvious changes from normal procedure when an organ is intended for an auditorium with less than an optimum period of reverberation. The remedies are the reverse of those suggested for a more than normally reverberant room and exactly the same problems are encountered. If pipe dimensions are decreased in order to lower the loudness level, brilliance is increased; a lowering of the wind pressure which tends to lower both the levels of loudness and brilliance affects the entire register equally, whereas more than normal reverberation, like less than normal reverberation, affects the bass and treble unequally. To build a thoroughly satisfactory instrument for a very live auditorium is as difficult as to build an organ for a very dead auditorium, although it is hardly to be expected that the organ builder will worry much when a child of his imagination, because of a long reverberation period, turns out to be more lusty than anticipated. The organ may be too loud and too brilliant, but for these excesses the builder will make no excuses; he will probably think and say that the customer got more than he bargained for.

The conclusions which we have reached are at great variance with Mr. Jamison's. In the light of these conclusions it is not possible to assent to his explicit and implicit beliefs that resonance (reverberation) does not amplify sound, that a dead room does not exaggerate the fundamental as does a live room, that the deader the room the less brilliant the organ should be voiced, that for a dead room the diapasons may be scaled one or two notes larger to avoid excessive brilliance, that for a dead room mixtures should not be too brilliant. The problem is infinitely more complex than it seems at first sight and therefore can not be dismissed with a nod and a bow. Furthermore, this problem of architectural acoustics belongs in the category of fundamentals, an understanding of which must be part of the organ designer's equipment. The extent to which the tone of an organ may be affected by the acoustical characteristics of the auditorium in which it is installed may bring to naught the best-laid plans. And so it follows that scales, choruses, balance and ensemble must be predicated on a true knowledge of the principles of architectural acoustics.

¹Wallace C. Sabine, *Collected Papers on Acoustics* (Cambridge: Harvard University Press, 1927), page 8.

²J. B. Jamison, "Principles of Ensemble," *THE DIAPASON*, December, 1939, page 16.

³I hope only to contribute to the search for truth. Reference is made to Mr. Jamison in order to identify a paper which, I think, misunderstands certain natural phenomena and draws erroneous conclusions. But I must also acknowledge that the area of our disagreement is small. Incidentally Mr. Jamison's enthusiastic and colorful exposition of organ matters had something to do with my entry into the industry.

⁴The manner in which pipes are generally scaled makes the bass more brilliant than the treble. Experienced voicers counteract the tendency to smoothness in the treble by lower upper lips.

Death of Frederick W. R. Smythe. Frederick W. R. Smythe, organist of the Chapel of the Incarnation, on East Thirty-first street, New York City, died July 22 in the New York Post-Graduate Hospital after an illness of three months. He was 68 years old. Before his appointment to the Chapel of the Incarnation eight years ago Mr. Smythe had been for seventeen years a tenor in the choir of the Cathedral of St. John the Divine, and had helped in the vocal training of the choir boys. He also had served as assistant organist of the cathedral and in 1931 took the place of Dr. Miles Farrow, the organist, during the long illness which preceded Dr. Farrow's retirement.

God in Nature Topic for Anthem Writers; Timely Selections

By HAROLD W. THOMPSON, Ph.D., L.H.D.

As the Indian says in Maxwell Anderson's "High Tor," there is nothing that man makes which does not make good ruins. As we view the desolations of our wayward race, we may take so much of ironic comfort; but there is nobler solace when we "Seek Him That maketh the seven stars and Orion." It seems to me wise that in this troubled summer we should select music about God in nature, and continue to use it as harvests ripen. There are some anthems and solos that will occur to everyone in this search; perhaps the following numbers will extend your acquaintance.

First for the anthems and motets:

- Arensky—"O Praise the Lord of Heaven." Unaccompanied. (Gray.)
Banks—"O Most Blessed Jesu." Unaccompanied, eight parts. (Gray.)
Barnes—"A Ballad of Christ on the Waters." Unaccompanied, five parts. (G. Schirmer.)
Barnes—"The Wilderness." S. Harvest especially. (Boston Music Company.)
Candlyn—"Dear Lord and Father of Mankind." ST. (Schmidt.)
Candlyn—"Fierce Raged the Tempest." Unaccompanied. (G. Schirmer.)
Candlyn—"God That Madest Earth and Heaven." S. Evening. (Gray.)
Candlyn—"Benedicite Omnia Opera," in G minor. Best recent setting of the canticle. (Schmidt.)
Campbell—"I See His Blood upon the Rose." Unaccompanied. (G. Schirmer.)
Dickinson—"List to the Lark." Chimes, S ad lib. (Gray.)
Dickinson—"The Earth and Man." Unaccompanied chorus. (Gray.)
Dickinson—"Soft Are the Dews of God." Unaccompanied, eight parts. (Gray.)
Dickinson-Nagler—"A Song in Praise of the Lord." (Gray.)
Dickinson-Nagell—"Hushed and Still." Medium solo. Evening. (Gray.)
Elgar—"As Torrents in Summer." Unaccompanied ad lib. (Novello.) Poem by Longfellow.
Gaul—"Christ of the Field and Flowers." Unaccompanied, six parts. S. (Galaxy.)
Goodell—"Legend (Into the Woods)." Bar. Unaccompanied, six parts. (Summy.)
Heaps—"A Thanksgiving for All Created Things." SBar. Eighteen pages. (Gray.) Prize anthem; interesting organ part.
James—"A Ballad of Trees and the Master," or "Into the Woods." Unaccompanied chorus. (Ditson.)
Klemm—"God Who Made the Mountains." Quartet type. (Galaxy.)
Mackinnon—"Of the Light of the Dawn." Unaccompanied, six parts. (Gray.)
Matthews, H. A.—"A Ballad of Trees and the Master." Unaccompanied, some divisions ad lib. (G. Schirmer.)
Midleton—"For the Beauty of the Earth." One of the anthems for STB, no T needed. (Oxford, C. Fischer.)
Noble—"Eternal Mysteries." Unaccompanied, six parts. (Schmidt.)
Noble—"A Ballad of Trees." Unaccompanied. (Banks.)
Noble—"Fierce Was the Wild Billow." Unaccompanied, some division. (Ditson, Gray.)
Parker—"To Whom, Then, Will Ye Liken God?" T. One of his best. (Gray.)
Phillips—"Lord of the Hills." Unison and descant. Appropriate in time of war. (Novello.)
Robson—"Idyllium (Christ Hath a Garden)." S. (Novello.)
Rogers—"Seek Him That Maketh the Seven Stars." S. His best anthem; one of the best composed in America. (Ditson.)
Roberts, M. J.—"The Storm on Lake Galilee." Lines to be read by the clergyman. (Gray.)
Shaw, M.—"Break Forth into Thanksgiving." (Novello.)
Thimman—"Christ Hath a Garden." S. (Novello.)
Thimman—"The Spacious Firmament."

- Can be sung in unison. (Novello.)
Thomas—"Canticle of St. Francis." STB. Recent, excellent. (B. F. Wood.)
Thompson, V. D.—"A Ballad of Trees." Unaccompanied chorus. (Gray.)
Voris—"Into the Woods (Ballad of Trees)." Unaccompanied. (Gray.)
Voris—"O God, Whose Presence Glows in All." Traditional melody. In two parts. (Schmidt.)
Voris—"Fairest Lord Jesus." ST; S-A-T trio. Unaccompanied chorus. (Schmidt.)
Voris—"Jesus, Do Roses Grow So Red?" Unaccompanied. (Gray.)
Whitehead—"Immortal God, Whose Glory." Unaccompanied, eight parts. (Schmidt.)
Whitmer—"God of the Dew." SAT. (Schmidt.)

A Group of Solos

Certain numbers by Haydn, Schubert, Beethoven, Tschaiakowsky and Dvorak ("Biblical Songs," Simrock) are known to nearly everyone; so I am including only a few compositions, less known and most of them recent:

- Candlyn—"God That Madest Earth and Heaven." Medium. (Gray.)
Chadwick—"A Ballad of Trees." Three keys. (Ditson.)
Clokey—"God Is Everything." Two keys. (J. Fischer.)
Dickinson—"Roads." Medium. (Gray.)
James—"Song of Joy." A Welsh melody. Two keys. (Ricordi.)
James—"A Ballad of Trees." High and medium. (Ditson.)
Mana-Zucca—"Worship." High. (Presser.)
Nevin—"The Strength of the Hills." High and medium. (Ditson.)
Thimman—"My Master Hath a Garden." Two keys. (Novello.)
Voris—"I See His Blood upon the Rose." High. (Gray.)
Warren—"Christ Went up into the Hills." Two keys. (Gray.)

You will notice that I have included a number of settings of "A Ballad of Trees and the Master," otherwise known as "Into the Woods My Master Went," the superlative poem by Sidney Lanier of Georgia and Baltimore. It would have been easy to include a number of other settings, but these are the ones I happen to like best. Of course, the song tells of Christ in the garden, and is specially appropriate in Lent and Passion week. I cannot recall that any other American poem of high literary merit has had so many settings of musical merit.

My new permanent address is Goldwin Smith Hall, Cornell University, Ithaca, N. Y. I shall not have my musical library moved before October, I fear, and meanwhile I must decline to answer questions until I have the wherewithal. I hope that all publishers will take note of the new address. Composers will do me a favor by calling the attention of their publishers to this. The pressure of other work makes me tempted to discontinue these articles, but the first was written for THE DIAPASON just at the close of the last war, and I should like to continue this small service until we have the peace that we failed to achieve last time. (My recollection is that an infinitely more important church musician, much older than I, the late Sir George Martin, promised to stay at St. Paul's until the last war was won. I think that he did not live to see such peace as there was.) Meanwhile I like what a learned colleague of mine said the other day: "Thompson, you are to remember Who rules the universe and who does not." It is quite possible that organists know better than most Who "maketh the seven stars."

John Harms, F.A.G.O., of New York City played the organ accompaniment for the Brahms "Requiem" at a performance by the New York Choral Society, Arthur Lief, conductor, in the Temple of Religion at the World's Fair Sunday afternoon, July 7.

THE BEST recommendation is continued patronage.

We do not know all of the reasons why discriminating music-lovers continue to select ESTEY organs, nor do we have time to worry much about the tastes of a public which keeps us busy.

ESTEY
ORGAN
CORPORATION
BRATTLEBORO, VT.

Method of Organ Playing

by
HAROLD GLEASON

Second edition — Revised and Enlarged

Published by the
Eastman School of Music
Rochester, N. Y.

Price \$3.75, postpaid

American Guild of Organists

United States and Canada

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



Organized
April 15, 1896
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 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: Room 3405, International Building, Rockefeller Center,
630 Fifth 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.
- CLEMENT D. CAMPBELL
- LILLIAN CARPENTER, F.A.G.O.
- NORMAN COKE-JEPHOTT, F.A.G.O.
- CHARLES M. COURBOIN, MUS. D.
- GRACE LEIDS DARNELL, F.A.G.O.
- VERNON DE TAR, F.A.G.O.
- CHARLES HENRY DOERSAM, F.A.G.O.
- WARNER M. HAWKINS, MUS. D., F.A.G.O.
- CHARLES HEINROTH, MUS. D.
- HAROLD VINCENT MULLIGAN, MUS. D., F.A.G.O.
- WILLARD I. NEVINS, F.A.G.O.
- T. TERTIUS NOBLE, MUS. D.
- HUGH PORTER, F.A.G.O.
- G. DARLINGTON RICHARDS, F.A.G.O.
- HUGH ROSS, F.R.C.O.
- GEORGE W. VOLKEL, MUS. B., F.A.G.O.
- MORRIS W. WATKINS, M.S.M., A.A.G.O.
- ERNEST WHITE, MUS. B.
- DAVID MCE WILLIAMS, MUS. D., F.A.G.O.
- R. HUNTINGTON WOODMAN, A.G.O., F.A.G.O.

- Warden**
CHANNING LEFEBVRE, MUS. D., 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**
S. LEWIS ELMER, A.A.G.O.
- General Librarian**
JAMES W. BLEECKER, A.A.G.O.
- General Auditors**
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
HUGH MCAMIS, F.A.G.O.
- Chaplain**
THE REV. HARRY EMERSON FOSDICK, D.D.

DEANS OF CHAPTERS

- Alabama—Mrs. Lila Belle Brooks.
- Arkansas—Kate Bossinger.
- Atlantic City—Alger E. Weeden.
- Binghamton—Michael L. Harendza.
- Buffalo—Edna L. Springborn.
- Camden—John H. Heckmann.
- Cedar Rapids—Eugene Devereaux, F.A.G.O.
- Central California—
- Central Missouri—William Bedford.
- Central New Jersey—Mrs. Wilfred Andrews.
- Central New York—J. Laurence Slater.
- Central Ohio—William S. Bailey, F.A.G.O.
- Central Tennessee—Marie Hayes.
- Chesapeake—Katharine E. Lucke, F.A.G.O.
- Delaware—Sarah Hudson White, A.A.G.O.
- District of Columbia—Arthur W. Howes, Jr., F.A.G.O.
- East Tennessee—C. O. Gray, Jr.
- Eastern New York—Mrs. Elizabeth S. Ogebury.
- Erie—Doris M. Faulhaber.
- Florida—Claude L. Murphree, F.A.G.O.
- Fort Worth—Marie Lydon.
- Georgia—Charles A. Sheldon, Jr., Mus.D.
- Harrisburg—Arnold S. Bowman.
- Hartford—Mrs. Ethel S. Tracy, F.A.G.O.
- Illinois—Dr. William H. Barnes.
- Ithaca—Miss Louise Titcomb.
- Indiana—Chester L. Heath, M.A.
- Kansas—Gay Criss Simpson, A.A.G.O.
- Kansas City—Joseph A. Burns, F.A.G.O.
- Lehigh Valley—Frank S. Graver.
- Lincoln—Frank Conkle, A.A.G.O.
- Long Island—G. Everett Miller.
- Los Angeles—William Ripley Dorr.
- Louisiana—Frank Crawford Page, F.A.G.O.
- Louisville—Mrs. Frank A. Ropke.
- Macon—Mrs. H. C. King.
- Maine—Alfred Brinkler, F.A.G.O.
- Massachusetts—Homer G. Humphrey.
- Metropolitan New Jersey—Miss Roberta Bitgood, F.A.G.O.
- Miami—Mrs. E. R. Treverton.
- Michigan—Mrs. Winifred T. Flanagan, A.A.G.O.
- Minnesota—George H. Fairclough, F.A.G.O.
- Missouri—Henry H. Walser.
- Monmouth—Mrs. Robert B. Fisher.
- Nebraska—Mrs. Homer G. Humphrey, A.A.G.O.
- New Haven—H. LeRoy Baumgartner, F.A.G.O.
- New Jersey State—Norman Landis, A.A.G.O.
- North Carolina—Dr. Harry E. Cooper, F.A.G.O.
- North Texas—Mrs. J. V. G. T. Christensen.
- Northeastern Pennsylvania—Ruth A. White, A.A.G.O.
- Northern California—J. Sidney Lewis.
- Northern Ohio—Laura Louise Bender, F.A.G.O.
- Oklahoma—Marie M. Elm, A.A.G.O.
- Oklahoma City—Edward A. Flinn.
- Oregon—Mrs. Winifred Worell.
- Pasadena—V. Gray Farrow, A.A.G.O.
- Pennsylvania—Newell Robinson, F.A.G.O.
- Princeton—Carl Weirich, F.A.G.O.
- Rhode Island—Frank Pritchard.
- Rochester—
- Rocky Mountain—Clarence Sharp.
- Sacramento—Mrs. Zue G. Pease.
- San Diego—Mrs. Nyla Lawler.
- San Jose—Richard Crawford.
- South Carolina—Dwight Steere, A.A.G.O.
- South Shore—Mrs. P. F. Roberts.
- Southern Arizona—John M. McBride.
- Southern Ohio—Wayne Fisher, A.A.G.O.
- Tennessee—Arthur Elay.
- Texas—David H. Witt.
- Texas—Mrs. Frank Frye.
- Tri-City—Willbur F. Swanson.
- Utah—A. A. Solari.
- Vermont—New Hampshire—Mrs. C. A. Shufelt.
- Virginia—Mrs. Sidney C. Swann.
- Western Iowa—Bertha Kieckner.
- Western Michigan—Eugene L. Gallup.
- Western Pennsylvania—Elizabeth Snyder.
- Western Washington—Walter A. Eichinger.
- Wilkes-Barre—Mrs. William Blackman.
- Wisconsin—Mrs. Gertrude Lee-Barr.
- York—Mrs. Edythe Warchelm.

REGENTS OF BRANCH CHAPTERS

- Bangor Branch of Maine—Herbert T. Hobbs.
- DePaw Branch of Indiana—Marion Sellers.
- Gulf Coast Branch (Florida)—Mrs. Harold Lenfestey.
- Jacksonville Branch of Florida—Claude L. Murphree, F.A.G.O.
- Lockport Branch of Buffalo—Harland W. D. Smith.
- Niagara Falls Branch of Buffalo—Robert W. Stirling.
- Orlando Branch of Florida—Herman F. Stewart, F.A.G.O.
- Petersburg Branch of Virginia—Howard Freas.
- St. Petersburg Branch of Florida—Mrs. E. W. Weeks.
- Southwest Branch of Oklahoma City—Tillabasco Branch of Florida—Margaret W. Dow, F.A.G.O.
- Tampa Branch of Florida—Mrs. Nella Wells Durand.
- Toledo Branch of Northern Ohio—Mrs. Ethel K. Arndt.
- Youngstown Branch of Northern Ohio—Mrs. Laura B. Hornberger.

BETHUEL GROSS

St. James' Choir School
CHICAGO

Portland Ready for Fine New England Convention Program from Aug. 20-23

New England Guild members are looking forward to their regional convention, which will be held in Portland, Maine, Aug. 20 to 23. The program arranged by the committees under the guidance of Dean Alfred Brinkler of the Maine Chapter is such as to promise attractions on a par with those at a national convention. Portland is a great summer resort center, possesses an outstanding organ in the large Austin at the City Hall Auditorium and has had experience in being host to organists, conventions having been held there by the old N.A.O. in the past. This is to be the second New England regional convention. Organists from any part of the country who may be in or near New England are invited to participate in the pleasures and benefits of the meeting with their brethren.

Registration will begin at the Eastland Hotel Tuesday, Aug. 20, at 10. The convention will open at the city hall at 2 p. m. A recital will be played at 2:30 by Josephine V. Kendrick of the Hartford, Conn., Chapter. At 8 p. m., in St. Luke's Cathedral, a recital will be given by H. Frank Bozyan of Yale University. At 9:30 a social hour in the sun parlor of the Eastland Hotel is the order.

Wednesday morning an early start will be made by bus to Brunswick, where a visit will be paid to historic Bowdoin College and a brief organ program will be presented in the college chapel by Elizabeth R. Shufelt, A.A.G.O., dean of the Vermont-New Hampshire Chapter. Then on to Lewiston to hear the large Casavant organ in the magnificent new Church of St. Peter and Paul, played by Charles M. Courboin, returning to Portland in time for luncheon. In the afternoon a recital in the city hall will be given by Dr. Francis W. Snow and a paper by Everett Titcomb, both of the Massachusetts Chapter. That evening the deans, sub-deans and secretaries of the chapters will be entertained at dinner. An organ recital by Louise M. Winsor of the Rhode Island Chapter in St. Luke's Cathedral will be followed by a social hour in the Eastland.

Thursday morning will be occupied with two interesting papers—one by Lyman B. Bunnell of the Hartford Chapter on "Choir Organization" and the other by Professor Hugh L. Smith of the New Haven Chapter. In the afternoon the twenty-eighth anniversary concert on the Kotschmar memorial organ will be played by Dr. Alexander McCurdy of Curtis Institute of Music. The speaker at the banquet that evening will be Ernest M. Skinner.

For Friday the committee is arranging a sail down Casco Bay, famous for its many islands and scenery, with a clam-bake or shore dinner at one of the island resorts.

Northern California Picnic.

The Northern California Chapter and guests enjoyed a picnic June 25 at the California State Redwood Park, familiarly known as the "Big Basin." The weather was of the sort of which Californians like to boast—sunshine sifting down through the branches of the stately Sequoia sempervirens. Miss Frances Murphy of St. Dominic's Catholic Church, San Francisco, as chairman, was assisted by Miss Harriet Beecher Fish and Miss Orrie Young, both of San Francisco. Our treasurer, Frederic Cowen, of Fourth Church of Christ, Scientist, San Fran-

GUILD CONVENTION OF 1941 IN WASHINGTON JUNE 23-27

The District of Columbia Chapter takes pleasure in announcing to the members of the A.G.O. that it is honored by the invitation of the chapters and the council to be host to the second biennial convention and the nineteenth national convention of the American Guild of Organists, to be held at Washington, D. C., June 23, 24, 25, 26 and 27, 1941.

RUTH F. VANDERLIP,
Dean-elect.

cisco, presided as chef at the open-air fireplace. Later we danced the Virginia reel to music provided on "tonettes" by Val Ritschy of St. Matthew's Church, San Mateo, and Harold Hawley of the Chapel of the Chimes, and a harmonica accompaniment by the Rev. Gordon Luke.

Colored "movies" of thirty-five of us in improvised costumes were taken by Mr. Cowen. Some impromptu quasi-cappella singing was led by Thomas Nolan of St. Paul's Catholic Church, the selections being both gay and serious. We sang for our own amazement and were startled at the modern harmony we produced.

Dorr Is Minnesota Guest.

The Minnesota Chapter held a luncheon June 22 at the Women's City Club in St. Paul in honor of William Ripley Dorr, dean of the Los Angeles Chapter and director of St. Luke's Choristers of Long Beach. After the luncheon Dean G. H. Fairclough introduced the guest, who responded by recalling some of his experiences as assistant organist with Mr. Fairclough at the Church of St. John the Evangelist. Mr. Dorr then told of the program plan followed for the meetings of the Los Angeles Chapter. He gave a most interesting account of how his choristers had their start in motion-picture productions, some of their experiences, and some of the technical details of the recording of the choral accompaniments.

HENRY ENGEN, Secretary.

Central New Jersey Picnic.

The Central New Jersey Chapter held its annual picnic at the home of Mrs. Helen Cook in Yardley, Pa., June 22. During the afternoon badminton, quoits and other outdoor games were played on the lawn and the flowers in the beautiful garden were enjoyed. These activities ended with a grill supper.

For the evening's entertainment members and their guests gathered in the large, old-fashioned house to play interesting indoor games under the direction of the dean, Mrs. Wilfred Andrews. Most of the games pertained to music.

Every year one of the retiring officers receives a gift to remember the happy days and hours spent in the performance of his or her duties. This year the gift, a pen, was presented to Miss Ella M. LeQuear, who has served as secretary for two years. It was not only in remembrance of past duties but a reminder of future duties as registrar for 1940-1941. This handy tool, or weapon, is two and a half feet long and the pen is seven inches long!

The enjoyable outing broke up before midnight so the organists could get their needed rest and be on the bench promptly for Sunday morning services.

ELLA M. LEQUEAR, Registrar.

Convention in Buffalo Sept. 10 to Bring Nearby Chapters for a Big Day

A one-day regional convention will be held in Buffalo Sept. 10 under the auspices of the Buffalo Chapter. There will be lectures, demonstrations, recitals and shop talk. Chapters cooperating with Buffalo in this convention are Erie, Binghamton, Ithaca, Rochester and Central New York (Utica), and the Buffalo Chapter's active branches, Niagara Falls and Lockport. Several neighboring C.C.O. centers also are eager to participate if world conditions allow.

The Buffalo Chapter's third annual summer school was held June 24 to 29 in the parish-house of Emmaus Lutheran Church. Harold Wells Gilbert, organist and choirmaster of St. Peter's Church, Philadelphia, and chairman of the commission on music of the Pennsylvania Episcopal diocese, was the instructor of twenty-nine pupils. Twenty of these pupils were Buffalo Chapter members and two were from the Erie Chapter. The course, designed to be practical for inexperienced choirmasters, covered the rudiments of conducting, voice training, anthem selection and teaching, chanting and service planning. Practical application of the daytime teaching of Mr. Gilbert was shown at the evening sessions, to which members brought their adult and junior choirs. On the final day of the school the class entertained Mr. and Mrs. Gilbert at luncheon at the Buffalo Consistory. A special word of commendation should be given Mrs. William Pankow, chairman of the summer school committee, who secured the place to meet and attended to the many details of planning and carrying through the project.

ROSALIE G. TUCKER, Secretary.

Kansas City Chapter Closes Year.

The Kansas City Chapter closed a successful year with a supper meeting May 28 at the home of Mr. and Mrs. Spencer A. Gard.

The following officers have been elected:

Dean—Joseph A. Burns, F.A.G.O.
Sub-dean—Edwin Schreiber.
Secretary—Mrs. A. R. Malthy, A.A.G.O.

Treasurer—Lambert Dahlsten.
Corresponding Secretary—Miss Julia Thorp.

Chaplain—The Rev. Paul M. Esping.
Auditors—Mrs. Edna Scotten Billings and Charles McManus.

During the winter some of the outstanding meetings have been:

Guild service Jan. 28 at St. Mark's Lutheran Church, with Miss Julia Thorp, organist; Dr. Andreas Bard, guest speaker, and the St. Mark's choir under the direction of Herman Springer.

Presentation of Charles McManus in a recital April 16 on the three-manual organ in the Central Christian Church of Kansas City, Kan. The MacDowell Study Club Chorus, directed by Mrs. Clare Bjorkman, assisted on this program.

At the convention of the National Music Teachers' Association in Kansas City in December the chapter arranged a dinner for visiting organists, and Mrs. Edna Scotten Billings appeared on the choral session program.

April 1 Joseph Burns, F.A.G.O., appeared in recital on the program of the Kansas Chapter meeting in Lawrence, and April 12 he played for the Central Missouri Chapter at Columbia.

Mrs. A. R. MALTHY, Secretary.

News of the American Guild of Organists—Continued

GROUP OF ORGANISTS AT PACIFIC COAST A.G.O. CONVENTION IN PASADENA



Wilson College and the Möller Factory Visited by Pennsylvania Forces

One of the closing events of the 1939-1940 season of the Pennsylvania Chapter will long be remembered by the thirty-four members who on a very hot Saturday, June 15, left St. Clement's Church by bus for an all-day trip. The first stopping-place was Wilson College, Chambersburg, Pa. Upon arrival everyone was fully qualified to do justice to the excellent luncheon which really resembled a dinner. In the afternoon Isabel Ferris, organist of the college and a member of the chapter, played a recital on the four-manual organ, built by M. P. Möller, and on which the dedicatory recital, Jan. 15, 1938, was played by Virgil Fox. Miss Ferris presented the following program: Trumpet Tune and Air, Purcell; Chorale, "Salvation Has Come to Us," Bach; "Intercession," Bingham; "Piece Heroique," Franck; "Ronde Francaise," Boellmann; Fugue in D, Bach; "Perpetuum Mobile" (for pedals alone), Middelschulte; "Clair de Lune," Vienne; Toccata, "Thou Art the Rock," Mulet.

Following the recital the Chambersburg organists held a reception for the Pennsylvania Chapter members, after which we resumed our bus trip, arriving at Hagerstown, Md., where we were to be the guests of M. P. Möller, Inc. We made the rounds of the factory, which indeed was a very interesting experience, and the climax of the day came at the home of M. P. Möller, Jr., with a garden party and supper served by the management and their wives. It was a tired, but well-earned, group of organists which arrived in Philadelphia in time for church Sunday morning.

ADA R. PAISLEY.

Portland, Ore., Chapter.

Seven members of the Portland Chapter presented organ recitals at the Public Auditorium during the rose festival June 6 and 7. Those who played were Meta Higginbotham, Mrs. S. F. Grover, Gerdau E. Roeder, Gladys Morgan Farmer, Joseph Michaud, Esther Cox Todd and Martha B. Reynolds, A.A.G.O.

May 13 an evening of music marked Mrs. Samuel F. Grover's twenty-eight years' service at the Sunnyside Methodist Church. The choir under the direction of Raymond Osborne sang and the following members of the Guild played: Mildred Waldron Faith, Alice Johnson Siegfried and Joseph Michaud.

May 16 election of officers resulted in re-election of these officers: Winifred Worrell, dean; Esther Cox Todd, sub-

dean; Gerdau E. Roeder, secretary and treasurer.

WINIFRED WORRELL, Dean.

Annual Election for Central Ohio.

At the annual banquet of the Central Ohio Chapter May 20 the following officers were reelected for the new year: William S. Bailey, F.A.G.O., dean; Miss Mabel Poppleton, sub-dean; William A. Burhenn, secretary; Mrs. Alvin C. Eide, registrar; Mrs. H. P. Legg, treasurer. New officers include George Stertzer, librarian; the Rev. H. G. Ford and James Bennett, auditors. Alton O'Steen, Emmett Wilson, A.A.G.O., and Frederick C. Mayer, A.A.G.O., were elected to the executive committee for a three-year term.

WILLIAM A. BURHENN, Secretary.

Harrisburg Chapter.

After a strenuous winter the Harrisburg Chapter is enjoying much-needed recreation. The final session of the harmony study club was a picnic meeting, held at the summer home of Mrs. Joseph Steele, New Buffalo, July 1. New Buffalo is a small town twenty miles north of Harrisburg on the Susquehanna River, and is an ideal spot for a picnic. After a very good supper the members played games.

Mr. and Mrs. Steele celebrated the ninth anniversary of their wedding by inviting the entire Guild to a picnic and marshmallow roast. This was held at the same place July 16 and was thoroughly enjoyed by all present.

The next meeting will be held late in August in Mount Gretna, at the summer home of Mr. and Mrs. John R. Henry.

FLORENCE M. BROWN, Secretary.

Oklahoma City Chapter.

The following program was given at Pilgrim Congregational Church May 26 by members of the Oklahoma City Chapter: Prelude and Fugue in G minor, Bach, and Chorale in A minor, Franck (Helen Roane); "Soul of the Lake," Karg-Elert, and Meditation, Bubeck (Madge Cramer); "Casual Brevities" (manuscript); "The Desert," "Choltas Dance for You," "Joshua Tree," "Cereus, Queen of the Night," Cadenza and "Sahuara," Giant Cactus, Rowland Leach (Joy Wimber); Toccata, Fifth Symphony, Widor (Jack Bowers).

On June 10 the members of the Guild met at the home of Mr. and Mrs. Flinn and had their annual picnic. Initiation of new members and various stunts were the order of the evening after supper.

Mrs. D. W. Faw, Secretary.

Eastern Tennessee Chapter.

Members of the Eastern Tennessee Chapter were dinner guests of Dean C. O. Gray at the Country Club in Greeneville

June 4. Following dinner a short business meeting was held. These officers were elected for the year:

Dean—Mrs. Bryan Woodruff.

Sub-dean—Peck Daniel.

Treasurer—Miss Elizabeth Henley.

Secretary—Miss Christine Williams.

Corresponding Secretary—Mrs. D. F. Unkefer.

Following the business meeting the members went to the First Presbyterian Church, where Miss Dorothy Hardin, a pupil of Mr. Gray, played a recital. This meeting closed a very successful year for the chapter.

IDA RIPLEY, Secretary.

Long Island Chapter.

The second annual festival evensong of the Long Island Chapter was held at the Cathedral of the Incarnation, Garden City, May 5, with Albert R. Rienstra of Garden City playing the prelude and Mrs. Frederick Woodworth of Hempstead the postlude. The choirs participating were those of St. John's Church, Huntington, G. Everett Miller, organist and director; First Methodist Church, Baldwin, Jean Pasquet, organist and director; Church of the Advent, Westbury, Norman Hollett; Community Church of East Williston, Marian Munson; First Presbyterian Church, Mineola, Mrs. E. G. Cooley; All Saints' Church, Baldwin, Marion L. DeVoe; the Cathedral, Garden City, Maurice Garabrant. Mr. Garabrant presided at the organ and Mr. Hollett, F.A.G.O., conducted the massed chorus.

Youngstown, Ohio, Sub-Chapter.

The Youngstown sub-chapter of the A.G.O. sponsored its first junior choir festival June 2. Six choirs participated and there were 175 girls and boys in the combined group. The Rev. Walter T. Swearingen, minister of music at Trinity Methodist Church, was festival chairman and director of the choir. All who were there were greatly impressed by the fine intonation and clarity of tone and diction of the group. The chapter members felt

the service was a fitting close for the season's activities.

The chapter was interested in a summer choir school in Youngstown June 10 to 14. Dr. John Finley Williamson conducted this school. It is the first time such a thing has been done in Youngstown.

LAURA BELLE HORNBERGER.

Western Michigan Chapter.

At the annual meeting and election of officers of the Western Michigan Chapter the following were chosen for 1940-1941: Dean—C. Harold Einecke, Grand Rapids.

Sub-dean—Paul A. Humiston, A.A.G.O., Marshall.

Secretary—Jeanette Vandervenn, Grand Rapids.

Treasurer—Mrs. Henrietta Smith, Grand Rapids.

Emory L. Gallup, present dean, presided at the meeting. A vote of thanks and good wishes was given to Mr. Gallup, who will leave Grand Rapids in August for his new post at the First Methodist Church in Evanston, Ill.

Kentucky Chapter.

The May meeting of the Kentucky Chapter was held May 20 at Iroquois Lodge. Twenty-eight members attended the picnic dinner. Following the usual business meeting the annual election of officers took place and resulted as follows:

Dean—Mrs. Frank Ropke.

Sub-dean—W. MacDowell Horn.

Corresponding Secretary—Miss Charlotte Watson.

Registrar—Miss Ruth Ewing.

Treasurer—J. Maurice Davis.

The announcement assuring Bonnet's visit to America in the fall was received with pleasure by the members of the Louisville Chapter, who have begun preparations for a recital to be given under their auspices in Louisville by M. Bonnet at the Memorial Auditorium Nov. 7.

CHARLOTTE L. WATSON, Secretary.

Westminster Choir College

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

JOHN FINLEY WILLIAMSON
PRESIDENT

PRINCETON,
N. J.

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 of America.

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, 1940.

READERS OF THE DIAPASON

who visit Chicago or pass through this city in the course of the summer are cordially invited to call at the editorial offices, which are conveniently situated in the center of the musical and retail business district. Mail may be addressed in our care and will be held for you. The office in the Kimball Building is open daily from 9 a. m. to 5 p. m. and on Saturday from 9 to 12.

IS THE RECITAL "PLAYED OUT"

There is an ever-recurring question that must come to the mind of the organist whenever he attends a recital. It has been discussed in the columns of THE DIAPASON from many viewpoints and by various commentators from time to time. When, therefore, it seems pressing enough to require a page and a half in the June issue of our English contemporary, *Musical Opinion*, while the writer must have been holding his pen in one hand and a pistol in the other, as he wondered how soon bombs would rain from the sky, it is pretty good evidence that the question is of worldwide interest. Here it is: "Is the organ recital played out?" With this as his topic Hubert Crook writes that it is "one of the most vexing problems with which many organists have to deal". He reiterates the pathetic fact that, as in America, "organ recitals have been losing favor with the general public" for many years and then propounds this conundrum:

"What really is the problem? Briefly it amounts to this: Organ recitals do not receive the support expected by their sponsors. As a means of attracting the general public they are a failure; from a financial point of view they are a failure, and from an educational standpoint they are of doubtful utility because they fail to reach the masses. What is to be done about it? Is there any reasonable solution with a chance of success?"

The writer assumes a sensible attitude not always met when he endeavors to approach the question from the standpoint of the potential supporter of the organ recital. He evidently realizes that "the customer is always right," or at least that without a customer your stock in trade, no matter how exalted, only gathers dust on the shelves. First Mr. Crook goes into the matter of publicity and expresses the opinion that more advertising is needed to attract audiences. Then he adds:

It is obvious, of course, that the best possible publicity will never carry through the wrong type of program. It may work the trick for a time, but eventually the whole thing will peter out. "Who," you may ask, "is to decide as to the right type of program?" Well, in all these matters where public support is desired, the public actually becomes the judge by the simple expedient of supporting the programs it likes and staying away from those it doesn't like! Isn't it just here, in this matter of trusting the public's taste, that the judgment of many recitalists fails?

For all practical purposes there are two ways of looking at a recital program—through the eyes of the player and through the eyes of the public. At the risk of being accused of making dogmatic statements, I am going to assert that in my humble view 80 per cent of programs are designed more with a view to satisfying the artistic vanity of the organist than pleasing the public. Here are two examples which will illustrate the point. At a seaside church, and with a view to attracting holiday makers, the following is an example of good music and bad judgment:

Bach—Tocatta in F and two chorale preludes.

Rheinberger—A whole sonata.

Harwood—First movement of sonata.

Karg-Elert—Chorale improvisations.

Vierne—Movement from symphony.

The audience numbered forty-three. The second example, a small-town church, where recitals have never before been given:

Bach—Tocatta and Fugue in D minor and a trio.

Darke, Parry and Macpherson—Chorale preludes.

Dupré and Vierne—Works.

Here the audience numbered fifty-two. In both cases the playing was really first-class, and the programs, given a church full of organists and lovers of organ music, would have been ideal. In the circumstances, however, out of a total of ninety-five people attending these recitals, probably only ten got any satisfaction. The remainder almost certainly went away completely mystified by the whole business, paid a grudging tribute to the skill of the player, made a wholly inadequate contribution to the offertory and, worst of all, left the church with an entirely wrong impression of organ recitals generally.

Indeed an analysis which is refreshingly frank and to the point—so much so that some of our highbrows would greet it with patronizing disdain if uttered by anyone in America.

Having made a diagnosis, Mr. Crook proceeds to look for a remedy. First he recommends that teachers give their pupils a better acquaintance with the smaller compositions of merit before having them play "big works, which, besides the obvious need of a developed technique, require a highly developed musical sense"—something which so often we find lacking in the performances of players sure of hand and foot who are not mature enough to see beyond the notes. He also urges that the student be assisted in making "a real study of the public's needs and the best means of approach". How much will have been achieved when once the young artist is convinced that one must win and hold his constituency and that you can't beat them into relishing what is distasteful or indigestible to them!

Mr. Crook closes with a suggestive reminiscence that is worth quoting:

Some years ago I attended a recital in a tiny village church in Somerset when the organist, an old man, who possessed, besides a long experience of organ playing, ripe experience of life and people, played one of Bach's short preludes and fugues, Handel's Largo, the Intermezzo from Rheinberger's A minor Sonata, Dvorak's Largo and Mendelssohn's Sixth Sonata. According to some standards this recital would be a thoroughly boring business; but to me and to the hundred-odd people who filled the little lamp-lit church it was a thing of pure joy. "Atmosphere," you say? Not a bit of it! Just an old man whose playing had passed its prime, but whose judgment was ripe enough to know what the public wanted and whose heart was generous enough to give it to them. Schumann once wrote: "To send light into the depths of the human heart—that is the artist's calling." There, surely, is an ideal for all and one to which organists can contribute almost more than any other type of musician.

There may be little that is new in the dissertation of this staff contributor of our British contemporary, and perhaps nothing that will convince or influence a certain school among our organists; it is none the less interesting to take note of the line of thought of men abroad who have been perplexed by this question of whether the organ recital is "played out" and who have come to conclusions parallel to those of interested students on this side of the Atlantic.

Letters from Our Readers

Guid Certificates Are Recognized.

New York, July 6, 1940.—Dear Mr. Gruenstein: I would like to offer an exception, at least as far as New York is concerned, to the letter in the July issue of THE DIAPASON from Mr. Reginald W. Martin of John Brown University, Silesia Springs, Ark.

The American Guild of Organists has a high standing in educational circles in the state of New York, inasmuch as practically every college music faculty of any import has at least one member who is an academic member of the Guild. In New York University, since 1923, prerequisites have been waived in the case of music majors possessing the Guild diplomas of fellow and associate, and since 1930, in the college of which I am chairman of the department of music, we have granted advanced college credit to all qualified students with the F.A.G.O. diploma. In other words, an F.A.G.O., with the proper entrance qualifications, automatically receives credit for all music courses with the exception of orchestration, composition, form and analysis, musicology and history of music. With reference to these latter subjects, I have always felt that the F.A.G.O. examination was not comprehensive enough to sufficiently cover them.

On the whole, I am sure the above situation, varied, of course, prevails in most of our New York colleges and universities.

Very sincerely yours,

PHILIP JAMES,

Professor of Music, New York University.

Some Historic Organs in South.

Atlanta, Ga., May 20, 1940.—Editor of THE DIAPASON: The story of the old organ at LaGrange College, LaGrange, Ga., is very interesting and is an apt illustration of how "legend" will grow up around an old thing. The organ was built by the Pomplitz Organ Company of Baltimore, and was not built in England, as stated. Pomplitz was a well-known small builder who built quite a number of organs, mostly in the Atlantic states. The writer has seen several of them, the latest being one that was in Christ Church, Raleigh, N. C., until some twenty years ago, when the present three-manual organ was installed, shortly after William Jones went there as organist. Strangely Mr. Jones' death is mentioned in the same issue of your paper. That was what might have been termed a modern tracker organ of fifteen sets of pipes; it was a pretty good organ and was not very old.

The organ at LaGrange is of fifty-six keys manual compass and twenty-seven keys pedal compass, which precludes its having been built as early as 1800. An organ as early as that would have had the broken octave—GG-AA to g compass, with G pedalboard. The French Protestant Church organ at Charleston is of that compass, and it was built not later than 1820. The writer changed the pedal from G to C as much as ten years ago. It is an Erben. The First Baptist organ, Charleston, is a later type with complete lower octave, and is of GG-g compass, one key longer than the above. It is of about 1825 vintage. It still has the GGG pedal. It is an Erben. The CC-f compass succeeded the G, merely cutting off the keys below CC and leaving the fifty-four keys. The writer has an Erben organ of that compass and knows where there are two others with the same.

The next compass was CC-g, or fifty-three keys for manuals. There is in the Second Presbyterian Church, Charleston, one of this vintage, with the date on a silver plate—1856. Here the pedal has twenty-five keys, which certainly preceded the twenty-seven-key compass. There used to be a three-manual Erben in Saints Peter and Paul, New Orleans, with G compass in all three manuals and GGG pedal. Its date was on the same silver plate—1853. There is in St. Paul's Church, Woodville, Miss., an Erben with its great manual still the broken octave GG-AA to G. It was a one-manual organ with GGG pedal and a swell was added, a twenty-key CC pedal being substituted for the original one. I have never heard the age of this organ and do not think any record of its purchase remains.

There is in the Seaman's Church at Charleston an Appleton organ of GG-g compass, with its original GGG pedalboard. It is of the early 1800's per the name plate thereon. It was originally in

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were recorded in the issue of THE DIAPASON of Aug. 1, 1915—

The municipal music commission of Portland, Me., renewed for a year the contract of Will C. Macfarlane as municipal organist.

Miss Jessie Young of Johnstown, Pa., was married to Gordon Balch Nevin June 30.

In a paper presented at a meeting of alienists and neurologists in Chicago July 12 Dr. Susan A. Price of Williamsburg, Pa., declared that it was found that insanity exists very frequently among organists.

Ora Agatha Johnson was married to Allen William Bogen June 22 at Pasadena, Cal. Both were and are prominent Chicago organists.

The large four-manual Steere organ in the municipal auditorium at Springfield, Mass., was opened June 25 before an audience of 2,500 with a recital by Charles Heinrich.

TEN YEARS AGO THE FOLLOWING occurrences were recorded in the issue of Aug. 1, 1930—

Philadelphia was host to the general convention of the American Guild of Organists the last week of June. The program was such as to evoke superlatives from those who reported the convention. The convention events included visits to Longwood, the Pierre S. du Pont estate, and to Atlantic City, to hear the new convention hall organ.

A series of daily recitals on the partly completed organ at the convention hall in Atlantic City, N. J., was played by Rollo Maitland of Philadelphia from July 17 to Aug. 27.

Announcement was made of the appointment of William Wallace Kimball, of the third generation of the Kimball family connected with the history of that company, as managing director of the organ department, with Robert Pier Elliot as chief engineer.

the Charleston Orphan House chapel.

The writer removed from the Central Presbyterian Church, Atlanta, an Erben organ built in 1865, as the date discovered on the great chest showed. It was put into the church just after the Civil War, and for some reason it was shipped from Philadelphia, although built, of course, in New York. It has CC-g, fifty-six-key manual compass, and CCC-c, twenty-five pedal keys.

From these examples it will be seen that there is no chance for the LaGrange organ to be as old as 1800.

LaGrange College was founded in 1839. Trinity Methodist Church in Atlanta was organized in 1876, I believe. Its first organ is generally credited with having been an E. & G. G. Hook. It was a G-scale organ and stood in a rear gallery. It was purchased second-hand. When the church was lengthened and transepts were built on, the organ was taken down and replaced with a three-manual of thirty-five stops, in which a great many of the Hook pipes were used. That organ was taken out and moved to Cox College, in an Atlanta suburb, and has just been taken out, as the college property has been sold and the buildings are being razed. I do not know where the legend came from that the LaGrange organ was first in Trinity, Atlanta, and I never heard that before.

The LaGrange organ has a particularly handsome solid walnut case, of very fine design, with some carving about the top. The Pomplitz name plate is prominently attached to the case above the keydesk. I have never seen an organ with twenty-seven-key pedal that was as early as 1865 and with its fifty-six-key manuals the LaGrange organ must have been built between that year and 1870, or even later. It certainly is a most interesting old organ and is well worth preserving. It could be rebuilt into a modern organ, retaining many of its pipes and its fine old case.

Yours truly,

JAMES REYNOLDS.

[Additional communications from readers may be found on page 6.]

THE FREE LANCE

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

Secretly I am a good deal of a heretic and something of a coward as well, so that I keep my heresies to myself. It follows that I envy anyone with the courage of his convictions. Every man who tells what he really thinks about popular humbug really releases a crowd of wretched prisoners from a concentration camp. Therefore I say: "Hurrah for Ernest Newman!" He writes in the *Sunday Times* of June 2:

I find myself asking once more how much longer we can continue to go through the solemn farce of the Finale of the Beethoven Ninth Symphony. More than once during the last few years we, in the audience, have felt that the chorus not only sounded but looked a little foolish as it howled away at Schiller's clichés about all men being brothers, the millions embracing each other, here's a kiss for all the world, and all the rest of the romantic nonsense. * * * The matter might bear a different aspect were the movement a flawless master work in music; but it is far from being that. There are some sublime moments in it, but also a good deal that is mere rant. Debussy hit the nail on the head when he said that the Choral Symphony has been enveloped in a fog of high-sounding talk and epithets, and that it and the Mona Lisa portrait are the two masterpieces that have generated the largest amount of foolish talk.

Newman goes on to add that "the Germans and the English overrated the artistic quality of the finale because the words dripped with that moralic acid which the nineteenth century so dearly loved. And now that this acid burns the tongue and sours the stomach as it does, is there any need for us to go on any longer listening to Schiller's pious doggerel?"

We have an illustration of the man who is not afraid to speak his mind in the letter by Gilman Chase (page 24, June issue of THE DIAPASON). Mr. Chase is probably surprised at the stir his letter has made; as I read it it is only superficially a plea for a return to the tracker action—it is at once a protest against undue speed in organ playing and an inquiry as to the improvements—if any—in organ playing that may be justly credited to the modern electric action. As I write I have before me a cut of the B.B.C. organ in Broadcasting House, London, fully annotated. It shows a four-manual console, having 150 stopknobs, sixty-nine thumb-pistons, twenty-one toe-knobs, three expression pedals and a crescendo pedal. It will be agreed that to control this elaborate console the modern electric action is necessary. It is also conceded at once that most interesting problems as to managing complicated schemes of stop shifting quickly are electrically solved. Muscular ease in performance is achieved. Are first-rate players of today, through study and use of the electric action, superior to first-rate players of pre-electric days? What are the interpretative demands of music that are satisfied only by the electric action?

In other words, are we in love with gadgets?

Make way for the ladies! Out of eighty-two chapters of the American Guild of Organists thirty-five have women for deans; seven women are regents of the fourteen branch chapters. Can you imagine the English musical organizations of any type open to both sexes doing as well by the ladies?

Among the guests in a pleasant hill-top home in Vermont this summer it was interesting to hear a young man in the middle twenties speak up warmly for American music, especially in these days of national anxiety. I found that he was particularly in love with the Stephen Foster songs, about which he spoke most enthusiastically. Read pages 10-13 in the July DIAPASON and count the pieces by American composers used. You will be encouraged to see that many are listed. I assume that you want the American composer to have a fair chance.

What do I mean by a fair chance? I mean that you as a recitalist have no prejudice against music written by an American and are willing to use it pro-

vided it meets the standards—no higher and no lower—that you adopt in selecting program numbers. There are performers of distinction whose programs are noticeable for the absence of American works; look over the programs published in THE DIAPASON and see who they are. A friend of mine, a fine musician and a gentleman, told me that he knew no American compositions that were in the class of French works. Is that your opinion? In judging American compositions do you examine them with reference to their quality as music? Have you independence of mind enough to play the programs you think are good or are you under the sway of a clique of some sort?

If we believe in the implications of the slogan "Art for Art's Sake" we know that narrow or provincial judgments should have no place in our program making. Why, then, do we not give the American composer a fair chance? Am I wrong in thinking that he is not treated fairly in his own home?

It gave me a pleasant thrill to see that in a recent recital in St. George's (West) Church, Edinburgh, Alfred Hollins played Rollo Maitland's "The Optimist." Hollins is a fine chap—inside a small frame he harbors a big heart, alive to the needs of suffering humanity for comfort and joy. Add Hollins' name to the list of your English friends whom you remember with sincere affection.

At a Brown University Club dinner in the good old days, long ago, Dr. Everett, professor of philosophy, was asked to define an "optimist." He said: "Mike, working on the sixtieth floor of a new building, unfortunately lost his balance and fell out of a window. On his way to the ground he passed a friend on the twentieth floor reading the paper who hailed him: 'How you getting along, Mike?' 'All right so far.'"

SIX RECITALS IN SERIES AT SAN MATEO, CAL., CHURCH

A series of six recitals has been given on the Crocker memorial organ in the Church of St. Matthew, San Mateo, Cal. On June 2 Val C. Ritschy, organist of St. Matthew's, played: Prelude on the Benediction, "Ite Missa Est," Sowerby; Bourree and Musette, Karg-Elert; "Song of Thankfulness," Ritschy; "Cruz Fidelis," Martin Shaw, and Improvisation on a theme for "Corpus Christi," Titcomb. On June 9 Mathilde M. Keller of Sacred Heart Church, San Francisco, played: Toccata and Fugue in D minor, Bach; "Invocation," Quignard; Offertoire, Courtonne; Verset 3 from "Fetes de La Sainte Vierge," Dupré; Pastorale, Erb, and Toccata from Widor's Fifth Symphony.

June 16 Harold Mueller, F.A.G.O., of St. Luke's played this Bach program: Prelude and Fugue in D minor (Violin); "Lord Jesus Christ, with Us Abide"; Allegro from Trio-Sonata No. 1; "Christ Lay in the Bonds of Death"; Passacaglia and Fugue in C minor. On June 23 Florence White, F.A.G.O., of All Saints' Church, San Francisco, played: First Movement of Symphony 1, Weitz; Chorale Prelude, "Dearest Jesu, We Are Here," Bach; "Lord Jesus Walking on the Waters," Weinberger; Prelude on an Irish Air, Ethyl Smyth; "Jesu, Redemptor Omnium," Parry, and "Saviour, Again to Thy Dear Name," Phillips. On June 30 Frederick Cowen of Fourth Church of Christ, Scientist, played: Preludio and Intermezzo from Suite for Organ, Rogers; "Night," Worth; "Sunset," Karg-Elert; "Harmonies du Soir," Karg-Elert, and "Bells of Glastonbury Abbey," Matthews.

July 7 Mr. Ritschy played: Improvisation on a Gregorian Theme for All Saints, Titcomb; Prelude and Fugue in G minor, Buxtehude; "Miniature on the Flutes," Ritschy; Toccata, D'Evry.

Vassar Programs Published.

Ten organ recital programs are included in the annual volume issued by Vassar College, containing the college chapel programs for the year. The music at twenty-three services also is listed. The book contains, as usual, valuable notes on the music presented. These annotations were prepared by Professor E. Harold Geer and should be a help to all organists who can obtain copies of the volume. The list of organ compositions played, grouped by composers, is especially valuable.

Ernest M. Skinner
President

Richmond W. Skinner
Vice President

The Brick Presbyterian Church,
Park Avenue and 91st Street,
New York City.

The Ernest M. Skinner & Son Co.

Methuen, Massachusetts

Gentlemen:

Your organ in the new Brick Church is indeed a noble instrument. It is not only rich in tonal resources, but the tone is beautiful throughout and under perfect control. The technical appointments are all an organist could desire. I certainly appreciate the skill, care and artistry you spent so generously on this instrument.

Sincerely yours,

[Signed] CLARENCE DICKINSON

June 25, 1940

The Ernest M. **Skinner** & Son Co., Inc.

Pipe Organ Builder

Methuen - Mass.

Send For Yours

A most interesting and informative new brochure on Reuter Pipe Organs is now just off the press.

A copy will be gladly sent to you upon request.



The Reuter Organ Co.

Lawrence, Kansas

Builders of Fine Pipe Organs, exclusively.

EDWARD N. MILLER



EDWARD N. MILLER FORTY YEARS IN PEORIA CHURCH

Forty years of faithful service to the Central Christian Church of Peoria, Ill., by its organist, Edward N. Miller, was recognized June 12 at the same time the parish honored its pastor, Dr. Cecil C. Carpenter, on the occasion of his completion of two-score years in the ministry of the Christian Church, half of that time in the Peoria church. Greetings by visiting ministers and others, poems written for the occasion and toasts to the guests of honor marked the dinner.

Mr. Carpenter and Mr. Miller are both of the same age and how they work together is illustrated by the following tribute of the pastor to Mr. Miller: "I think he has the finest sense of church music and of music as an aid to worship that anyone can have."

Mr. Carpenter told of Roscoe Gilmore Stott, a well-known poet who attended

Central Church one Sunday when Mr. Miller was playing. After the service Mr. Stott said: "I've heard organists all over the country, but that is the first time I ever heard a poet play at an organ."

Edward N. Miller is a public accountant who has made church music his hobby. He went to Peoria from the village of Table Grove, Ill., forty-two years ago. Table Grove did not have an organ, and the instruments in Peoria fascinated the young man. He obtained permission to practice at the Central Christian Church. In July, 1900, he was appointed organist and he has served ever since then with the exception of a short period during which he was in Memphis. He has played for six pastors. One of the Peoria papers stated on the occasion of his thirtieth anniversary that "Mr. Miller is known and loved as an organist by the entire city."

Arthur T. Newman Appointed.

Arthur T. Newman of Bristol has been named organist at the Warren, R. I., Methodist Church succeeding Myron C. Ballou. Mr. Ballou was organist and choirmaster of this church for more than six years. Appreciation of his work was expressed from the pulpit by the pastor, the Rev. J. Arthur West. Mrs. Ethel L. M. Ainsworth has been named choir leader. Mr. Newman had served as assistant organist for the Warren church since the destruction of the State Street Methodist Church in Bristol, irreparably damaged by the hurricane in September, 1938. He was organist at the Bristol church for twenty-six years and was also for a period in charge of music in a Methodist church in Florida.

Dr. Ward on Way to Recovery.

The many friends of Dr. John McE. Ward, president of the American Organ Players' Club, whose illness was reported last month in THE DIAPASON, will be glad to know that he is recovering from a major operation. He left the hospital in Philadelphia July 10 and is resting at Ocean City, N. J. He expects to resume his duties as organist and choirmaster of St. Mark's Lutheran Church early in the autumn. Dr. Ward has held this position for nearly fifty-two years.

Nothing Pleases the Congregation More Than Chimes and Harp, Says . . .

William H. Barnes

Distinguished Organ Architect . . . Organist and Director, First Baptist Church, Evanston . . . Author "The Contemporary American Organ."



"I wish to become vocal to you in saying that the high standards of workmanship, resulting in the fine tuning and tonal qualities of your organ percussions, is greatly appreciated by me, and I am sure by many other organists, and most certainly by the lay listener. This latter person is too often all but forgotten in our 'highbrow' discussions of what is proper and desirable in an organ. If there is anything which can be added to even a small organ and which will please the congregation more than Chimes and Harp, I have not heard of it in my thirty years' experience playing in church."

Percussions by Deagan—throughout the civilized world that phrase is recognized as a positive guaranty of the utmost in tonal and mechanical excellence . . . Chimes, Harps and Vibraharpes . . . Consult your organ builder.

J. C. DEAGAN INC.
DEAGAN BUILDING • CHICAGO
Organ Percussions

MUSICIANS' KEYBOARD

o	d	p	♯	b						
•	2	3	4	5	6	7	8	9	x	7
Q	W	E	R	T	Y	U	I	O	P	
q	w	e	r	t	y	u	i	o	p	
A	S	D	F	G	H	J	K	L	♯	♭
a	s	d	f	g	h	j	k	l	♯	♭
Z	X	C	V	B	N	M				♭
z	x	c	v	b	n	m	,	.	?	

Available on L C Smith Office models and Corona Portable Typewriters. Write for further information.

LCSmith & Corona Typewriters, Inc.

701 E. Washington Street
Syracuse, N. Y.



New Publications for Organ

By WILLIAM LESTER, D.F.A.

"Familiar Organ Classics." Fifty-one selections for the organ, with registrations for Hammond electronic organ by Virginia Carrington Thomas; published by D. Appleton-Century Company, Inc., New York.

This splendid collection of worth-while numbers is the thirty-third volume in the famous and successful "Whole World" series. At the listed price of \$2 it represents a genuine bargain. Unlike many compilations of similar type, it contains very little "padding" or unusable filler. The editor, Nicholas de Vore, has displayed acumen and good taste in his choice of contents. The special registrations for the Hammond have been made by a competent authority. A wide range of compositions from an extended list of composers is offered, well printed, sturdily bound. This new volume merits equal success with its already well-established companion books.

"Rustic Idyl," by William S. Nagle; "Morning Song," by Stanley T. Reiff; "Plaint," by John Bergen Skillman; three organ pieces listed under heading of "The Student Recitalist," published by Oliver Ditson Company.

We are here offering a trio of easy pieces published individually, melodic and simple in character. All offer little beyond early third grade in difficulty, each can be played effectively on any organ, small or large, and each is legitimate organ music of definite intrinsic worth. The "Rustic Idyl" is a pastorale a-b-a-piece, reminiscent of similar effects by Merkel (that is in style, not in content). The Reiff number is a rollicking grand chorus type of piece, marked by verve and vivacity. The most individual of the three pieces is the last, "Plaint." This is a slow triple meter lyric, simple to the extreme in structure but saying much within its narrow confines. It is a genuine achievement by a composer who should be better known.

PILCHER IN NEW EDIFICE
OF OLD LOUISVILLE PARISH

Henry Pilcher's Sons have completed the reconstruction of the organ in the old Broadway Christian Church of Louisville and have installed it in the beautiful new edifice of the parish, now called the Douglas Boulevard Christian Church. The opening recital was played by George Latimer, organist and choir director of the Second Presbyterian Church of Louisville. Mr. Latimer's program was enthusiastically received by a large audience which filled the church to capacity.

Funds for the purchase of the organ were raised by the women's council of the church.

Founded Oct. 12, 1846, the Broadway Christian Church has been one of the outstanding religious organizations of Louisville for nearly a century and now is under the leadership of the Rev. Dr. W. N. Briney, dean of Louisville ministers. The congregation has erected its new edifice at Bardstown road and Douglas boulevard.

The Pilcher organ in the old church was installed in 1910, and in building the new one, a well-balanced two-manual,

CHOIRMASTERS AND BOYS AT CAMP WA-LI-RO



Photograph by Lewis Smith.

THE ANNUAL CHOIRMASTERS' CONFERENCE at Camp Wa-Li-Ro, Put-in-Bay, Ohio, July 1 to 5, brought together a number of choirmasters and choirmistresses interested in the traditional English boy choirs. One of them came from Washington, D. C., and another from as far west as Denver. Paul Allen Beymer and Laurence Jenkins, the camp directors, prepared a service of morning prayer, using the speech rhythm chanting, as taught by the School of English Church Music at Chislehurst, Kent, England. The choir chanted the Venite, Te Deum and Benedictus. The anthem used was "Cleanse Us, O Lord," for boys' voices, composed at the camp two years ago by Sir Sydney Nicholson and dedicated to the Wa-Li-Ro Choristers. Speech-rhythm chanting follows the accents of the words instead of the musical accents.

On July 3 William Ripley Dorr, director of St. Luke's Choristers, Long Beach, Cal., who has appeared in a number of motion-pictures with his choristers, directed an evening service consisting of Magnificat and Nunc Dimittis with fauxbourdon, by Alec Rowley, and an

most of the pipes of the old instrument were used, with the addition of other colorful stops to round out the specification. The new organ is divided. The great and swell divisions each have their own expression and are built in chambers on either side of the chancel.

Work of Ketting's Choirs.

A handsomely printed yearbook reviews the work of the choirs of the Westminster Presbyterian Church of Lincoln, Neb., for the fourth year under Donald D. Ketting, M.S.M., minister of music. The booklet lists all the anthems sung during the year. There are five vested choirs in Westminster. The carol choir consists of pre-junior high and junior high school girls, starting ordinarily at 9 years of age. The boys' choir is made up of thirty boys with unchanged voices. The antiphonal choir is composed of fifty girls of junior

and senior high school age. This choir appears in all festivals, occasionally in an eventide service, and frequently is the "antiphonal" choir at the morning worship. The chapel choir is a mixed group of senior high school and university age, is the regular choir of the eventide worship, and also appears in the festivals and occasionally in the morning worship. The Lincoln Westminster Choir is the adult choral organization of the church. This is a mixed choir with places for fifty members. The united choirs took part in a "choral pilgrimage service" and litany May 12 to close the year.

Mr. Dorr's talks and demonstrations in teaching and developing choir boys and in particular his method of training the counter tenor, or alto section, were of great practical value. The demonstration choir is composed of picked boys.

and senior high school age. This choir appears in all festivals, occasionally in an eventide service, and frequently is the "antiphonal" choir at the morning worship. The chapel choir is a mixed group of senior high school and university age, is the regular choir of the eventide worship, and also appears in the festivals and occasionally in the morning worship. The Lincoln Westminster Choir is the adult choral organization of the church. This is a mixed choir with places for fifty members. The united choirs took part in a "choral pilgrimage service" and litany May 12 to close the year.

RECITALS



ARTHUR
JENNINGS
University of Minnesota
Minneapolis

HAROLD WELLS
GILBERT
BOY CHOIR TRAINING
HEADMASTER OF
ST. PETER'S CHOIR SCHOOL
319 Lombard St., Philadelphia

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

CONTRAPUNTAL
EAR-TRAINING

by IRVING GINGRICH
De Paul University School of Music
The most effective text-book on this subject that has yet been published. If your music dealer cannot supply you, address
Price \$2.50
H. T. FitzSimons Co., Publishers
23 East Jackson Blvd., Chicago, Ill.

WILBUR HELD

First Congregational Church
Des Plaines, Ill.

Russell MILES M.
Hancock Mus.

Associate Professor of Music
University of Illinois
School of Music
at Urbana

Edward Eigenschen

American Conservatory, Chicago
Loras College, Dubuque, Iowa
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

Dudley Warner Fitch

ST. PAUL'S CATHEDRAL,
LOS ANGELES
RECITALS INSTRUCTION
West Coast Representative for
Pilcher Organs.

JOHN GROTH

Broadway Tabernacle Church
New York City

Walter Flandorf

CHICAGO

LEON VERREES

HEAD OF THE ORGAN DEPARTMENT
SYRACUSE UNIVERSITY

Clinton Reed, A.A.G.O.

RECITALS
Instruction Piano and Organ
69 Tieman Pl., New York, N. Y.

EDWARD RECHLIN

American Organist
Bach and Contemporaries

American Season—
November - May

European Season—
June - November

Address: Rechlin Recital Tours
Grand Central Annex, P. O. Box 349.
New York City.

Programs of Organ Recitals of the Month

Willard Irving Nevins, New York City—Mr. Nevins, organist and director at the First Presbyterian Church, presented the following program in a recital at the Temple of Religion, World's Fair, July 21: Sketch in F minor, Schumann; Air for the G String, Clerambault-Nevins; "Ronde Française," Boellmann; Sonata, "Mater Salvatoris," M. J. Erb; Fugue in G major, Bach; Canzona, Sonata in C minor, Whitlock; "Unto the Hills," Bingham; Scherzo, Sonata in E minor, Rogers; "Chant de Printemps," Bonnet.

Donald Pearson, Rochester, N. Y.—In a recital July 17 at the Eastman School of Music, on the organ in Kilbourn Hall, Mr. Pearson, a member of the class of Harold Gleason, played this program: Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "I Call to Thee," Bach; Allegro from "The Cuckoo and the Nightingale" Concerto, Handel; Prelude on "Now as the Sun's Declining Ray," Bruce Simonds; Scherzetto, Berceuse and Finale (First Symphony), Vierné.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman's recitals in the course of the summer session at the University of Redlands have been marked by programs such as the following:

July 3—Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; "Komm, süßer Tod," Bach; Fugue in D major, Bach; Sketch in D flat, Schumann; "The Fountain" (MS.), DeLamarter; "O Zion," Horace Alden Miller; Toccatina, Bonset.

July 10—"Psalm XIX," Marcello; Gavotta, Martini; Air, Gluck; Sketch in C major, Schumann; Theme and Variations from "Suite Amerindian," Horace Alden Miller; "Pantomime," Jepson; Byzantine Sketches ("Chapel of the Dead," "Noel" and Toccatina, "Thou Art the Rock"), Mulet.

Lloyd M. Palmer, Framingham, Mass.—In a recital at Plymouth Church June 2 Mr. Palmer, organist and choirmaster of the church, performed the following works: "Electa ut Sol," Dallier; Prelude and Fugue in G major, Bach; Allegro, Fifth Trio-Sonata, Bach; "Chant de Mal," Jongen; "Benedictus," Reger; Chorale in B minor, Franck.

Winifred Traynor Flanagan, A.A.G.O., Omaha, Neb.—Mrs. Flanagan, organist and director at St. Cecilia's Cathedral, played the following program preceding a nuptial Mass June 24: Prelude, Fugue and Variation, Franck; Cantabile, Franck; Fantasia on "Urbs Beata," Faulkes; "Jesu, Joy of Man's Desiring," Bach; "Priere à Notre Dame," Boellmann; Aria from Tenth Concerto, Handel; Andante from Sixth Sonata, Mendelssohn.

Miss Gladys L. Michaelsen, Neenah, Wis.—Miss Michaelsen, organist of St. Paul's English Lutheran Church, was guest organist at the annual summer musicale July 26, sponsored by the Women's Union of Whiting Memorial Baptist Church, and was heard in two selections: "In Graceful Style," Alfred Hollins, and "Fanfare d'Orgue," Harry Rowe Shelley.

Joseph H. Greener, A.A.G.O., M.Mus., Seattle, Wash.—Mr. Greener, who is on a trip to the East, was heard in a recital at the Second United Presbyterian Church of Steubenville, Ohio, July 21, and played the following compositions: Second Sonata, Elgar; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin," and "O Hail This Brightest Day of Days," Bach; Fantasia and Fugue in C minor, Bach; "Summer Fancies," Cole; "Harmonies du Soir," Karg-Elert; Chorale Prelude, "My Soul Breaks Forth in Song," Greener; Toccatina, "A Song of Joy," Greener.

David Johnson, A.A.G.O., Dallas, Tex.—The dedicatory recital on an organ built by Henry Pilcher's Sons and designed by Edward C. Haury was played July 9 in All Saints' Church by Mr. Johnson. The program he prepared to demonstrate the resources of the new instrument was as follows: "Jesu, Joy of Man's Desiring," Bach; Siciliano, Bach; Largo, Handel; Andante Cantabile, Widor; Verset, Guilman; March on the Theme "Lift up Your Heads," Guilman; "Minuet Reverchon," Wiesemann; "Wind in the Pine Trees," Clokey; Scherzo, Widor; Trumpet Tune, Purcell.

Arthur R. Croley, Nashville, Tenn.—Mr. Croley of the faculty of Fisk University was heard in a recital at the Central Methodist Church of Detroit, Mich., on the evening of July 16. His program was made up as follows: Allegro from Concerto in F major, Handel; Chorale Pre-

ludes, "Have Pity upon Me, O Lord God," "Wake, a Voice Calls to Us" and "Come, Soothing Death," Bach; Prelude and Fugue in D major, Bach; Six "Bible Poems," Weinberger; "The Wind and the Grass," Gaul; Toccatina, "Vom Himmel hoch," Edmundson.

Leta Gale, Colorado Springs, Colo.—Miss Gale, assistant organist of Colorado College, has played the following programs in recitals given recently at Shove Memorial Chapel:

April 10—Prelude, Symphony No. 1, Vierné; Funeral March and Seraphic Chant, Guilman; Sonata in C minor (Adagio and Allegro), Handel; "West Wind" and "East Wind," Alec Rowley; Toccatina from "Byzantine Sketches," Mulet.

May 21—Fantasia in G major, Bach; "The Swan," Saint-Saens; Sonata, "The Ninety-fourth Psalm," Reubke.

Walter Kimble, Ann Arbor, Mich.—Mr. Kimble gave his graduation recital for the degree of master of music at the University of Michigan July 10. The recital was played in Hill Auditorium at the university. Mr. Kimble has studied under Dr. Palmer Christian and has continued his work this summer with Arthur Polster. The recital program was as follows: Toccatina, Adagio and Fugue in C, Bach; Chorale Preludes, "Nun komm, der Heiden Heiland," "Herr Jesu Christ, dich zu uns wend" and "In dulci Jubilo," Bach; Aria (Sixth Symphony), Vierné; Menuet-Kimble, Jongen; Two Preludes (MSS.), Kimble; "Comes Autumn Time," Sowerby; Sonata, "The Ninety-fourth Psalm," Reubke.

George W. Volkel, Chautauqua, N. Y.—Mr. Volkel, who is giving recitals at Chautauqua for the benefit of the many summer visitors, will play the following programs in August:

Aug. 5—Chorale Preludes on Three Welsh Tunes, Vaughan Williams; Tenth Concerto, Handel; Chorale Preludes of the "Little Organ Book," Numbers 25 to 30, Bach; "Grande Piece Symphonique" (excerpts), Franck.

Aug. 12—Prelude and Fugue in D minor (the Violin), Bach; Chorale Preludes of the "Little Organ Book," Numbers 31 to 37, Bach; "Speranza" ("Hope") and "L'Organo Primitivo," Yon; "The Little Red Lark," Clokey; Sarabande, "Clair de Lune" and "Cortège," Debussy.

Aug. 21—Prelude in E minor, Dethier; "Meditation a Ste. Clotilde," James; "Flight of the Bumble-bee," Rimsky-Korsakoff; Chorale Preludes from the "Little Organ Book," Numbers 38 to 45, Bach; Toccatina in F major, Bach.

Aug. 25—Occasional Oratorio (Overture, Adagio and March), Handel; Rondo in B minor and Minuet in A, C. P. E. Bach; Prelude in E flat ("St. Ann's"), Bach; "La Media Noche" ("Hispania Suite"), Stoessel; "October Twilight," Hadley; Berceuse e Finale ("Firebird Suite"), Stravinsky.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a recital June 30 at the Florida Union auditorium of the University of Florida, Mr. Murphree played the following program on the Kimball organ: "Paeon Triumphale," Lacey; "Summer Idyl," Rothleder; "Petite Marche," Dubois; Toccatina and Fugue in D minor, Bach; Suite, "In India," Stoughton; Fantasia in C, Franck; "Amaryllis," Ghys; "Prayer," Weber; Fantasia on "Duke Street," Whiting.

Alan Bucher, Peekskill, N. Y.—In a recital June 2 at the Ford Auditorium Mr. Bucher, director of music at Peekskill Academy, presented this program: Sonata in B minor (MS.), Alan Bucher (first performance); Adagio in A minor, Prelude in D major and Fugue in D major, Bach; "Menuet Gothique," Boellmann; "Speranza," Yon; "Marche Champetre," Boex; "Annette et Lubin," Durand; Concert Etude, Yon.

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

July 7—"Salix" and Toccatina, from "Plymouth Suite," Percy Whitlock.

July 14—First movement from Sonata in A minor, William H. Harris.

July 28—"Miniature Trilogy," Norman Coke-Jephcott.

Eleanor Mowry, Wellesley Hills, Mass.—In a recital at the Unitarian Church May 27 Miss Mowry presented this historical program: Canzona, Gabrieli;

"Grand Jeu," Guilan; "Toccatina per l'Elevazione," Frescobaldi; Prelude and Fugue in F minor, Handel; Fantasia, Santa Maria; Chorale in A minor, Franck; "Schönster Herr Jesu," Herman Schroeder; Partita, "Christus ist erstanden," Joseph Ahrens; Passacaglia and Fugue in C minor, Bach.

Ernest White, New York City—Mr. White, organist of the Church of St. Mary the Virgin in New York City, gave a recital on the afternoon of July 10 in the Germanic Museum, Cambridge, Mass., for the students of the summer school of Harvard University. His offerings included the following works of seventeenth and eighteenth century composers: Concerto in G, Vivaldi; "Aria Pastorella," Valentin Rathgeber; Adagio, Josef Hector Flocco; "Aria con Variazioni," Giambattista Martini; Allegro Moderato (Concerto 4), Handel; Chorale Preludes, "Ach Gott! erhöhr mein Seufzen," Johann Ludwig Krebs; "Lobe den Herren," Johann Gottfried Walther; "Was Gott thut, das ist wohlgethan," Walther, and "Was Gott thut, das ist wohlgethan," Kellner; Prelude and Fugue in E, Vincentius Lübeck.

Ethel Tidmarsh Seward, New Rochelle, N. Y.—Mrs. Seward will give a recital at the Temple of Religion, New York World's Fair, Saturday afternoon, Aug. 24, and will play the following program: Finale from First Symphony, Vierné; Arioso, Bach; "Jesu, Joy of Man's Desiring," Bach; Fountain Reverie, Fletcher; Intermezzo, Callaerts; "La Nuit," Karg-Elert; First Sonata, Borowski; "Dreams," McAmis; "The Squirrel," Weaver; "In Summer," Stebbins; "Piece Heroique," Franck.

Roberta Bitgood, Bloomfield, N. J.—Miss Bitgood will give a recital at the Temple of Religion, New York World's Fair, at 4:30 Saturday, Aug. 14, and will play the following program: "Air a la Bourree," Aria and "The Cuckoo and the Nightingale," Handel; "Comest Thou Now, Lord Jesus, down from Heaven," "God's Time Is Best," "Badiage," "Fugue a la Gigue," Bach; Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; "Mr. Ben Jonson's Pleasure," Milford; "Grand Choeur," Weitz.

Louis Hollingsworth, St. Petersburg, Fla.—In a recital July 2 at Arcadia, Fla., for the benefit of the Red Cross, Mr. Hollingsworth of the First Church of Christ, Scientist, in St. Petersburg played these selections: Prelude and Fugue in C, Siciliano and Sonatina from "God's Time Is Best," Bach; "Pastel," Karg-Elert; Canon in B minor, Schumann; "Dreams," McAmis; "Distant Chimes," Snow; "The Squirrel," Weaver; "The Girl with the Flaxen Hair," Debussy; Pastorale on "Fairest Lord Jesus," Edmundson; Toccatina from Fifth Symphony, Widor.

Robert Leech Bedell, New York City—Dr. Bedell is to give a recital in the Temple of Religion at the World's Fair at 6:30 p. m. Sunday, Aug. 18. His program will include: Prelude and Fugue in C major, Bach; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Concerto in A minor (Allegro), Vivaldi-Bach; Harpsichord Suite in G minor, Handel; "Air Varlee," Handel; "Pomp and Circumstance," Elgar; Berceuse in G, Faulkes;

"Menuet Antique," de Severac; "Legende," "Rigaudon et Musette," Canzone and "Grand Choeur en Forme de Marche," Bedell.

Frank M. Church, M. Mus., A. A. G. O., Athens, Ala.—For the benefit and entertainment of more than 200 summer students, the largest number ever enrolled at Athens College for the summer, Mr. Church, director of fine arts at the college, gave a recital July 20. His program included: Pastorale in F, Bach; Caprice, Guilman; Variations on an American Air, Flagler; "The Wind in the Chimney," "Grandfather's Wooden Leg" and "Grandmother Knitting," from "Fireside Fancies," Clokey; Overture to "William Tell," Rossini.

Harold L. Turner, Streator, Ill.—In a recital at the First Methodist Church July 14 Mr. Turner played a program made up of the following compositions: Prelude and Fugue in E minor, Bach; "The Bells of Aberdovey," Stewart; Musette and Minuet, Handel; Allegro Vivace and Air from "Water Music," Handel; "What a Friend We Have in Jesus" (hymn extemporization), Converse; "Dreams" and Finale, Seventh Sonata, Guilman.

Reginald W. Martin, Mus.D., A.A.G.O., Sileam Springs, Ark.—Programs played in recent recitals at station KJOUA, John Brown University, have included the following: Fugue in E flat ("St. Anne's"), Bach; First Movement, Sonata in D minor, Guilman; Serenade, Widor; "Hymn to the Sun," Rimsky-Korsakoff; March from Fifth Symphony, Beethoven; Allegro from Third Sonata, Borowski; Sixth Sonata, Mendelssohn; Introduction to Third Act of "Lohengrin," Wagner; Finale, Sixth Symphony, Tchaikowsky; Triumphal March, Grieg.

FRANK W. ASPER PLAYS AT CARMEL, CAL., BACH FESTIVAL

Frank W. Asper, Mus.D., F.A.G.O., of Salt Lake City, Utah, was the organist for the Bach festival held at Carmel, Cal., in July. He played two recitals, which were features of this festival, an event growing in importance and attendance from year to year. The programs were played on the Möller organ in All Saints' Episcopal Church. Because the church would not hold at one recital all the people who wished to hear Dr. Asper, each of the two programs was played twice. Dr. Asper's offerings were the following:

July 17—Toccatina and Fugue in D minor; First Trio-Sonata; Fugue in G minor (the Lesser); Chorale Preludes, "O Thou of God the Father," "Hark, a Voice Saith, All Are Mortal," "Christ Lay in the Bonds of Death" and "Unto Us Is Brought Salvation"; Fourth Concerto.

July 19—Prelude and Fugue in A minor; Aria; Fantasia and Fugue in C minor; Adagio e Dolce from Third Trio-Sonata; Sonatina from the Cantata "God's Time Is Best"; Chorale Preludes, "My Heart Is Filled with Longing," "Our Father, Who Art in Heaven," "When We Are in Deepest Need" and "Deck Thyself, My Soul"; Prelude and Fugue in G major.

Attractive Organ Compositions

by
**STANLEY
T.
REIFF**

FOUR SKETCHES for the Organ

An Evening in June — An Orchid
Longing — Ye Olden Dance
Price, 60 cents T

MORNING SONG

Price, 40 cents T

Published by

OLIVER DITSON COMPANY

Theodore Presser Co., Distributors, 1712 Chestnut St., Phila., Pa.

J. B. JAMISON



J. B. JAMISON, THE ORGAN DESIGNER and writer on organ topics whose study of the principles of tonal ensemble has been presented for the benefit of readers of THE DIAPASON in nine issues, has been recognized for a number of years as one of the most thorough students of organ tone of this generation, and withal a practical builder.

Mr. Jamison entered the organ business by way of a well-worn route, first as a choir boy and then at the pump handle, graduating from that responsible post of old to the point where he would try the stops when the choirmaster was in a pleasant mood and would permit it, or when nobody was looking. Asked to relate some reminiscences of his career, Mr. Jamison told how at a Lenten offering on the ninth Easter on which he sang in the choir he optimistically offered the organist two hymn-tunes which he had "made up." The verdict of the dignity of the bench was about as follows: "The second one is not as bad as the first." Since then, Mr. Jamison testifies, he has indulged in composition only in a strictly private way.

In 1913 Mr. Jamison sold his first organ. It was a Hook & Hastings and it went into a theater! In 1920 he joined the staff of the Estey Organ Company and remained there a number of years. In 1933 he went to the Austin factory and he has been connected with the Austins since that time except during the brief interim between the dissolution of the old Austin Organ Company and the organization of the new Austin Organs, Inc.

In 1930 Mr. Jamison gave up his work and went on an expedition to England and France to find out how the ensemble work of those countries was made. Through the kindness of Walter Vale of All Saints', Margaret street (London), he met Arthur Harrison of Harrison & Harrison and from him obtained all he sought and much more. Henry Willis, Noel Bonavia-Hunt and John Compton were all "kind, patient and delightfully generous" and Cavaille-Coll, in Paris, was the same.

"Confident from absorbing all this accumulated wisdom," writes Mr. Jamison, "I started, as soon as I got home and took off my coat, to write a book on tonal design. To date I have completely rewritten it over twenty-five times, so that if all the manuscripts were laid end to end they would cover the national debt. Boiled down, it has just been published serially in your paper—for what it is worth. In the course of revisions so numerous, much of the original stuff has been changed. Time has a way of taking care of that—fortunately."

Mr. Jamison has been living in Los Gatos, Cal., for the last few years, half way up a mountain, with a seventy-five-mile view, waiting for the organ millennium.

Lambeth Degree to Octogenarian.

The Lambeth degree of doctor of music has been conferred by the Archbishop of Canterbury on H. L. Balfour, Mus.B., F.R.A.M., F.R.C.O., who for nearly forty years has been organist of Holy Trinity Church, London. Mr. Balfour, who is 80 years of age, was organist at Royal Albert Hall for over thirty years, and for some time was conductor of the Royal Choral Society.

A Truly Great Work

LUX BENIGNA
(Lead, Kindly Light)

by Cyril Jenkins

For mixed chorus with baritone solo

A composition for church worthy of the serious attention of choir and congregation. An anthem you will never forget.

Include it in your fall programs.

Price40

Publications of Character

J. FISCHER & BRO.

119 W. 40th Street

New York

ACTIONS AND MAGNETS

- Chest Magnets, Direct Valve Units
- Switches and Relay Magnets
- Individual Electric Stop Key Actions
- Individual Electric Draw Knob Actions
- All Electric Combination Actions and Relays built and wired to your specification

THE W. H. REISNER MFG. COMPANY, INC.

Hagerstown, Maryland

WE SPECIALIZE

in Parts and Supplies

- for repairing, modernizing,
- and enlarging pipe organs.
- Insist upon our products.

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street

Erie, Penna.

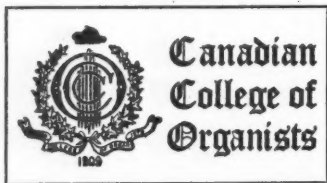
CHESTER'S of LONDON

MODERN ORGAN WORKS

- Album of 12 Original Compositions, suitable for Church and Studio, by H. Hackett, C. J. Grey and Roland Diggle. \$1.20
- Bach, J. S. "Mortify Us by Thy Grace." Choral Prelude, arranged G. Weitz. 0.50
- Holbrooke, J. Grand Prelude and Fugue. 1.00
- Honegger, A. 2 Pieces (1, Fugue—2, Choral) 0.75
- Jarnefeld, A. Berceuse (H. A. Fricker) 0.50
- Jongen, J. Chant de May. 0.50
- Jongen, J. Menuet-Scherzo 0.50
- Knight, G. H. Miniature Suite. 0.80
- Weitz, G. Fanfare and Gothic March. 0.60
- Weitz, G. Symphonic Movement. 1.00
- Weitz, G. Symphony 1.75

If any difficulty is experienced in obtaining these works, please apply direct to:

J. & W. CHESTER, Ltd.,
11, Gt. Marlborough St., LONDON, ENGLAND



Canadian College of Organists

OFFICERS OF THE C. C. O.
 President—Paul Ambross, Hamilton, Ont.
 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.

Examination Pieces for 1941.

The pieces set for examinations of the Canadian College of Organists in February, 1941, will be the same as those set for the examinations of June, 1940, recently held. The lists are as follows:

Associateship Examination

The candidate to play any one of the following groups of pieces (playing of two pieces, each one from a different group, will not be permitted).

GROUP 1—
 Bach—Fugue in B minor on a theme by Corelli (Novello book 3, page 60). Peters edition may be used if possessed by the candidate, but owing to war conditions it cannot at present be obtained.
 Ernest Walker—The "Lady Margaret Hall" Preludes, No. 4 (Novello).

GROUP 2—
 Handel—Allegro Giocoso (from the "Water Music" Suite), arranged by W. L. Snowden (Cramer).
 Charles Wood—Prelude on "Nunc Dimittis," from "Sixteen Preludes Founded on Melodies from the English and Scottish Psalters" (Stainer & Bell).

GROUP 3—
 Lovelock—"Praeludium" (from "Three Pieces for the Organ" (Cramer).
 Widor—Adagio from Symphony 1 (Hamelle).

Fellowship Examination

The candidate to play either one of the following groups:

GROUP 1—
 Bach—Prelude and Fugue in C major (Novello, book 3, page 70).
 Stanley—Voluntary in G minor (Old English Organ Music, No. 3) (Novello).
 Karg-Elert—"Legend of the Mountain," from "Seven Pastels of Lake Constance" (Novello).

GROUP 2—
 Mendelssohn—Sonata No. 1, in F minor, first movement only, any edition.
 Bach—Trio-Sonata in D minor (second movement) (Novello, book 4, page 118).
 Whitlock—Scherzetto from Sonata in C minor (Oxford University Press).
 These pieces only, as grouped above, will be accepted.

Further details regarding the examinations may be obtained from F. C. Silvester, registrar of examinations, 135 College street, Toronto, Ont.

Pass the C.C.O. Examinations.

The following candidates passed in the June, 1940, examinations for fellowship: Phillips Motley, Montreal, Que.
 Florence Durell Clarke, Hamilton, Ont.
 E. Arne Hovdesven, Springfield, Ohio, U.S.A.

The following candidates passed in the June, 1940, examination for associateship: Edgar Assels, Montreal, Que.
 Lorne M. Betts, Winnipeg, Man.
 Walter Booth, Hamilton, Ont.
 Beth Cooil, Winnipeg, Man.
 John H. Dewdney, Toronto, Ont.
 Ralph Kidd, Stratford, Ont.
 H. E. LeRoy, Hamilton, Ont.
 Betty Meehan, Hamilton, Ont.
 Norman O. Smith, St. Vital, Man.

Canadian Convention Aug. 27 and 28.
 Plans are being drawn up for a two-

Ruth Barrett Arno



The First Church of Christ, Scientist BOSTON

day convention of the Canadian College of Organists, to take place in Toronto Aug. 27 to 28. Not all details are complete at the time of writing, but the main outline of the convention will be as follows:

Tuesday, Aug. 27

Morning—Registration and council meeting.

Afternoon—Lecture on the problems of broadcasting music, and especially organ recitals. Lecturer: John Adaskin of the Canadian Broadcasting Corporation. Organ recital at Grace Church-on-the-Hill by John Linn.

Evening—Recital at Eaton Memorial Church (where the organ has recently been rebuilt and enlarged), to be played by Quentin Maclean, noted English organist, as guest recitalist.

Wednesday, Aug. 28

Morning—General meeting.

Afternoon—Recital and demonstration on the Hammond electronic organ, by John Reymes King, Mus.B., F.R.C.O., at the Toronto Conservatory of Music. Later, through the kindness of Mrs. W. W. Evans, a garden party will take place at her country house at Erindale, where a four-manual organ is installed. A recital on this instrument will be played by David Ouchterloney.

Evening—Annual dinner and presentation of diplomas at the Granite Club, St. Clair avenue West, Toronto.

The registration fee is \$1 and a dinner ticket \$1.25.

Visiting organists from the U.S.A., whether members of the American Guild of Organists or not, will be heartily welcome, and we hope that many of them will include the convention in their vacation trips.

The headquarters of the convention will be at the Toronto Conservatory of Music, 135 College street, Toronto.

H. G. LANGLOIS, Secretary.

Hamilton Center.

It was gratifying to the executive committee of the Hamilton Center to have four of our members present themselves before the examining committee of the College for the June examinations and to know that all were successful. Florence Durell Clark, Mus.B., has been granted the fellowship diploma of the College. We are informed that Miss Clark is the second woman in the C.C.O. to hold this coveted degree. Betty Meehan, Walter Booth and Howard E. LeRoy have been granted the associate diploma.

H. LENOIR, Secretary.

WELLESLEY CONFERENCE SETS A HIGH MARK IN 1940

Under the competent direction of Everett Titcomb the music school of the Wellesley Conference, held from June 24 to July 3, had the largest registration in years. Courses in boy choir training were given by Albert Robinson, director of the Albany diocesan choir festival and organist of Trinity Church, Potsdam, N. Y.; in organ repertory and carillon by George Faxon of the First Church, Belmont, Mass.; in history by the Rev. Cuthbert Fowler, rector of St. Andrew's Church, Belmont, Mass., and in choral worship (plainsong, etc.) by Mr. Titcomb of St. John the Evangelist, Boston. There were afternoon lectures on subjects directly pertaining to the work of the organist and choirmaster, given by authorities in their field.

Daily recitals on the new Aeolian-Skinner organ in the Wellesley Chapel were played by Miss Edna Parks, Wesley Day, W. Judson Rand, Clarence Waters and Gardner Evans. These recitals covered a large field of organ literature from the pre-Bach period to the most modern contemporary, and were exceptionally well attended and enthusiastically received. On account of an injury to a ligament the recital of E. Power Biggs was obliged to be canceled, but his place was filled by George Faxon, who in a few days got together a program of great brilliance, including at least one of the larger works to have been given on Mr. Biggs' program. It was a recital which aroused the spontaneous enthusiasm of the largest attendance at these affairs.

The masterpiece of the conference music school was the work done in preparing and presenting the works of Byrd, Nanino, Mendelssohn, Titcomb, Snow and Evans—seven numbers—which were sung at the final service with a choir of seventy. Mr. Titcomb did remarkable work in training this choir, whose handling of nuance, diction and precision of attack and release were an education in what can be done with a chorus under competent and skillful direction.

MAX SEIFERT



MAX K. SEIFERT has been since 1928 organist and director of music of the oldest congregation in Pittsburgh, the German Evangelical Protestant (Smithfield) Church, which celebrated its 150th anniversary in 1932. This historic church has one of the newest edifices in the Steel City. The service is broadcast every Sunday morning. Mr. Seifert gives special attention to the music of the old German masters, though modern American composers are not neglected. For example, a recent service list contained the following organ numbers: Chorale Prelude, "Was Gott thut, das ist wohlgethan," Reger; "Wind in the Pine Trees," Clokey; Fantasia in G minor, Bach; Finale in G major, Guilmant.

The Eighteenth Psalm, by Heinrich Schütz, for alto and two violins, was heard Dec. 31. In January a modern cantata by Hans Lang (prize winner in Düsseldorf) for quartet and instruments, translated by Mr. Seifert, was given, and June 30 another composition by Schütz, a sacred concerto for two male voices and two violins, was included in the service. Miss Ruth Behringer of the Pittsburgh Symphony Orchestra and Miss Helen Witte of Curtis Institute, Philadelphia, assisted the quartet. In preparation is the One Hundred and Thirty-fourth Psalm by Rosenmüller, for alto and two violins.

Mr. Seifert, born in Vienna, studied piano privately in Vienna and at Dresden Conservatory. He was conductor for seven years of a large amateur orchestra in Stuttgart. Mr. Seifert came to America in 1910 and was organist and orchestra leader in large "movie" houses in Pittsburgh. He studied piano, theory and organ in America with John Claus, Vincent Wheeler, W. K. Steiner and Dr. Caspar Koch.

Spelman Presents Students.

Leslie P. Spelman, who has a large organ class at the University of Redlands, in California, this summer, presented a group of his pupils in a recital July 22. Those who appeared on the program are Helen Harris, Hazel Chapman, Elmer Dignio, Arnold Aylton and Mary Myers.

SUMMER RECITALS ATTRACT PORTLAND, MAINE, VISITORS

The summer series of recitals on the large Austin organ in the City Hall Auditorium, Portland, Maine, which have been an attraction to the many tourists who visit Portland was opened by Homer Humphrey, dean of the Massachusetts Chapter, A.G.O., who played on the afternoon of July 9, presenting this program: First Meditation, A major, Guilmant; Fantasia on the Chorale "Come, Holy Ghost," Bach; Chorale in B minor, Franck; "Lament," McKinley; Caprice, Jepsen; "Idylle," Sonata, Op. 165, Rheinberger; Prelude and Fugue on "B-A-C-H," Liszt.

Alfred Brinkler, F.A.G.O., the Portland organist, gave this program July 10: Prelude to "Lohengrin," Wagner; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Liebestod," from "Tristan and Isolde," Wagner; Meditation from "Thais," Massenet; "Dance of the Reed-Flutes," from "Nutcracker Suite," Tchaikowsky; Sonata 1, Op. 42, Guilmant.

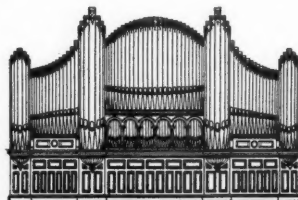
July 11 Douglas L. Rafter, A.A.G.O., was the performer and interpreted these selections: Prelude and Fugue in E minor, Bach; Aria, Bach; Pastoral, Guilmant; Chorale Prelude, "Nun danket," Karg-Elert; "The Bells of Aberdovey," Stewart; Minuet, Boccherini; "On Wings of Song," Mendelssohn; "Finlandia," Sibelius.

Howard W. Clark, who played July 12, presented this program: Prelude and Fugue, Mendelssohn; Songs without Words ("Consolation" and "Spinning Song"), Mendelssohn; Allegro, Mendelssohn; Melody, Haydn; Dutch Song, Traditional; Glorificamus, "The Lord Is My Strength," Sanders; Canon, Schumann; "Jerusalem, the Golden," Sparks; Barcarolle, Offenbach; Fantaisie Symphonique, Cole.

CHOIR RECOGNITION SUNDAY IN BIG LOS ANGELES CHURCH

"Choir Recognition Sunday" took place at the First Congregational Church of Los Angeles June 9 and proved an event of great interest and importance to the large congregation. Arthur Leslie Jacobs, director of the choral forces of the church, prepared a musical service of high merit. He was assisted at the organ by W. Brownell Martin and Frederick M. Barnes. For the first time since Easter the church had an overflow for the 11 o'clock service. This is a significant fact for those people who feel that church music is not a drawing power.

It was thrilling to see some 250 singers in the procession, headed by the crucifer with the American and Christian flags in two separate places in the procession itself. The chancel was filled with singers. Following the minister's prayer he delivered the charge to the choir and the choir responded with one stanza of "O Jesus, I Have Promised," answered by a single voice in the rear balcony, "O Jesus, Thou Hast Promised." The anthem for choir and congregation was one of exaltation. The church of youth and high school choirs left their places in the chancel, went into the center aisle and turned about and became part of the congregation as they sang the melody of "All Hail the Power" in Vaughan Williams' effective arrangement.



CASAVANT FRERES, LTD.

Organ Builders

St. Hyacinthe, P. Q., Canada

REPRESENTATIVES IN U. S. A.

- W. Lavallee 5234 Netherland Ave., New York City
- J. A. Hebert 3815 Carter Ave., Detroit, Mich.
- J. A. R. Morel 154 Park Ave., Arlington, Mass.
- Geo. H. Clark 407 North Harvey Ave., Oak Park, Ill.
- Arthur R. Temple 3955 West Lake St., Chicago, Ill.

**NEWS FROM LOS ANGELES;
M'CURDY HEARD IN RECITAL**

By **ROLAND DIGGLE, Mus.D.**

Los Angeles, Cal., July 15.—An excellent recital was given by Dr. Alexander McCurdy at the Westminster Choir College summer session held at Occidental College, Los Angeles. It was a typical McCurdy program and gave the recitalist an opportunity to demonstrate his musicianship and his remarkable talent for effective registration. Apart from the Bach numbers, which were as nearly perfect as one would wish, I enjoyed most the Vierre Scherzetto and the delightful "Communion" by Richard Purvis. I am glad to record that there was a large audience and that Dr. McCurdy played three encores. Dr. McCurdy and his wife left the middle of July, but we hope to have them here again before long, for I know that they made many friends during their short stay.

Dudley Warner Fitch returned from his tour the early part of July and has resumed his work at St. Paul's Cathedral. From all accounts the trip was enjoyable and successful.

Mr. Fitch has been appointed representative of Henry Pilcher's Sons for southern California and while East visited the factory in Louisville.

It is good to see Clarence Mader about again. He has had a bad time of it for the last three months. He says it is good to be at the organ again and I know that the congregation at Immanuel Presbyterian Church is glad to have him back. During his absence John Stewart, his assistant, has carried on in splendid style.

Leslie P. Spelman of Redlands University has given two fine recitals at the University of California summer session. I heard the recital on the 10th and enjoyed it very much. It was interesting to hear the first performance of Horace Alden Miller's Theme and Variations from "Suite Amerindian." It is one of Mr. Miller's most effective compositions and is a first-rate concert piece. I liked also the Jepson "Pantomime" and the Mulet Toccata.

Irene Robertson has left for a month's trip that will take her to Quebec and Montreal. Before leaving she presented her pupils in three recitals.

James H. Shearer presided at the organ for the memorial service for Dr. Robert Freeman at the First Presbyterian Church in Pasadena. Dr. Freeman was pastor of the church during the fourteen years that Mr. Shearer was organist and choir-master and it is seldom that pastor and organist are bound together with such ties of friendship as were these two. In this day and age it is something unique.

William Ripley Dorr has returned from his lecture work at Put-in-Bay, Ohio, and reports a good trip and an invitation to return next year.

JOSEPH W. CLOKEY

DEAN OF THE
SCHOOL OF FINE ARTS
MIAMI UNIVERSITY

OXFORD, OHIO

GORDON YOUNG

RECITAL ORGANIST
KANSAS CITY

URBAN DEGER
ORGANIST

Recitals and Instruction
344 Ludlow Arcade Dayton, O.

MARTIN W. BUSH, F.A.G.O.
First Central Congregational Church

Head Music Dep't, University of
Omaha, Nebr.

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
Organist Temple of Religion, New York
World's Fair, 1940
NEW YORK CITY

JOHN A. GLASER

ORGANIST and Choirmaster
LUTH. CHURCH OF OUR SAVIOR
BROOKLYN, N. Y.
LESSONS RECITALS
CHOIR CONDUCTING
Address 1218 Halsey Str.

J. MAX KRUWEL

Linwood Methodist Church
Kansas City, Missouri
RECITALS AND LECTURES

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 The Union Church
of Wabash
ORGAN THEORY PIANO

W. O. TUFTS, M.S.M.

New York Avenue
Presbyterian Church
WASHINGTON, D. C.

LILIAN CARPENTER

F. A. G. O.
RECITALS
Address: Institute of Musical Art
of the Juilliard School of Music
NEW YORK CITY

A. B. Mus. M. F. A. G. O.

THEODORE HUNT

Centre College, Danville, Kentucky
Danville Civic Chorus
Cantenary Methodist Church

HAROLD HEEREMANS

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

*If organ problems are curtailing
your musical services, consult*

AUSTIN

Organ Architects and Builders
Controlling Exclusively all Austin Patents

AUSTIN ORGANS, INC.
Hartford, Conn.

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.

Richard Ross

Concert Organist

Church of the Holy Nativity

Baltimore, Md.

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

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

DR. CARLETON H. BULLIS



CARLETON H. BULLIS, organist and musical educator, who holds the chair of theory at Baldwin-Wallace College, Berea, Ohio, received recognition for his achievements when the Wisconsin Conservatory of Music bestowed on him the honorary degree of doctor of music June 22. Mr. Bullis spent his early years in Milwaukee, his home town, which makes the degree from the Milwaukee school evidence that prophets are not always without honor in their own country. Dr. Bullis has been at Baldwin-Wallace College since 1922 and previous to that was organist of several Cleveland churches and theaters.

Gatty Sellars, English organist and composer, gave 132 recitals on his most recent American tour. From New York he went to Philadelphia, Baltimore, Washington, D. C., Wilmington, Del., Norfolk, Va., through the Carolinas and Georgia to Florida, returning via Tennessee, eastern Ohio and West Virginia to Pittsburgh.

BUNNELL TO DIRECT CHOIR SCHOOL IN HARTFORD, CONN.

Lyman Bunnell is directing his first summer school for choir directors at Immanuel Congregational Church, Hartford, Conn., from Aug. 26 to 31.

Mr. Bunnell received his bachelor of music degree from Yale in 1922. Since 1932 he has attended several of the Westminster Choir summer schools under Dr. John Finley Williamson and in 1937 he received the degree of fellow of Westminster Choir College. After sixteen years at the Congregational Church of Naugatuck, Conn., Mr. Bunnell went to Immanuel Congregational Church of Hartford in September, 1938. Here he directs five choirs, with a combined membership of 160. For the last four years he has conducted the state junior choir festival under the auspices of the Connecticut Federation of Music Clubs. At the summer school Mr. Bunnell will take the classes in conducting, junior choir, choral singing and vocal methods.

The organ class will be under Carl Weinrich, whose fine recitals and recordings have earned for him an international reputation as one of the ablest organists of today.

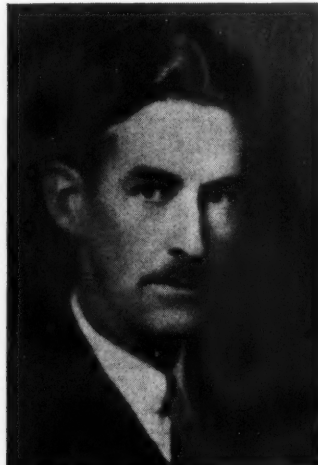
New Collection of Organ Music.

A carefully selected group of compositions arranged for the organ for church, concert or home playing has just been published under the title "Familiar Organ Classics" by the D. Appleton-Century Company. The fifty-one selections have been registered by Virginia Carrington Thomas, director of the Hammond Organ School in New York, for the Hammond electronic organ. Among the composers represented in the book are Bach, Beethoven, Brahms, Chopin, Franck, Grieg, Handel, MacDowell, Mendelssohn, Rachmaninoff, Rheinberger, Schubert, Schumann, Tchaikowsky, Wagner and Widor.

Guy T. Lucas Retires.

Guy T. Lucas, organist of St. Mark's Episcopal Church, Grand Rapids, Mich., has announced his resignation and his retirement from the field of church music. He and Mrs. Lucas will leave for St. Augustine, Fla., to make their home.

LYMAN B. BUNNELL



ARTHUR HOWES

A.B., F.A.G.O.

PREPARATION FOR GUILD EXAMINATIONS

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

HUGH McAMIS

ALL SAINTS' CHURCH
GREAT NECK, LONG ISLAND

Catharine Crozier RECITALS

Eastman School of Music
ROCHESTER, N. Y.

ROBERT ELMORE

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

ALFRED M. GREENFIELD

ORGANIST - COMPOSER
CONDUCTOR
NEW YORK UNIVERSITY
University College

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational Church
CLEVELAND, OHIO

Eugene Devereaux

F. A. G. O. M. S. M.
Cornell College
Mount Vernon, Iowa

COURBOIN

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

ZEUCH BOSTON

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

Prospect Presbyterian Church
Maplewood, N. J.

PALMER CHRISTIAN

University of Michigan
Ann Arbor
Mgt. Bernard R. La Borge, Inc.
2 West 46th St., New York

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.

1140 Park Avenue, New York

HENRY OVERLEY

Head of Music Department,
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

Edgar A. Lundberg

Organist and Choirmaster

FIRST LUTHERAN CHURCH
CHICAGO

BOY CHOIRS

Paul Allen Beymer

3226 Euclid Ave., CLEVELAND
Director Camp Wa-Li-Ro

Stanley E. Saxton

PIANO-ORGAN RECITALS

Saratoga Springs, N. Y.

DONALD PEARSON RECITALS

Address: Eastman School of Music
ROCHESTER, NEW YORK

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

GRAY-NOVELLO

Announcing a New Series!

THE STANDARD SERIES

of

ORGAN COMPOSITIONS

This series will be devoted entirely to organ works that have long proven their worth. They will be issued in a distinctive cover and will carry a guarantee of good editing, good printing and good paper, with the additional advantage of reasonable prices.

Now Ready:

- No. 1. HARMONIES DU SOIR.....S. KARG-ELERT .50
- No. 2. VOLUNTARY ON THE 100TH PSALM..H. PURCELL .50

STANDARD CHORAL WORKS

at Reduced Prices!

W. A. MOZART Requiem (Latin Text) .60	J. BRAHMS Song of Destiny..... .35
G. P. PALESTRINA Stabat Mater (Latin) .. .50	J. S. BACH Magnificat60
L. BEETHOVEN Choral Fantasia35	Come, Redeemer40
C. H. H. PARRY Blest Pair of Sirens.. .50	Sleepers Wake50
	Thou Guide of Israel. .50
	Spirit Also Helpeth... .50
	God's Time Is Best... .50

The above are all for Mixed Voices

THE H. W. GRAY CO., 159 East 48th St., NEW YORK

Agents for NOVELLO & CO.

GRAY-NOVELLO

STANLEY R. AVERY



FOR THE THIRD CONSECUTIVE YEAR the choir of St. Mark's Episcopal Church, Minneapolis, has sung a musical service at the 11 a. m. service on a Sunday morning in Lent. This innovation met with instant approval. The service opened and closed with prayers and was separated into two parts by a hymn and the offertory. The first year a miscellaneous program was given with accompaniment of organ and strings and last year and this the music was composed of Mozart's "Requiem," sung March 10. The choir gave a second Sunday morning musical service June 23, when miscellaneous anthems were presented.

Other choir activities this season included a broadcast over WTCN (Minneapolis), music for men's mass meetings, Thanksgiving Day service of five leading Minneapolis churches combined, two performances of "The Messiah" at Christmas, one with organ and orchestra, the annual candle-lighting service at Epiphany, mid-week services in Lent of the combined Episcopal churches, the annual presentation of "The Crucifixion" on Palm Sunday and the annual St. Mark's celebration April 28, with accompaniment of organ and a brass quartet, which also played chorales from the church tower.

On May 19 the choir sang two groups of anthems at the evening service of Calvary Lutheran Church and June 26 a similar service at Trinity Church, Elk River, Minn. A unique service was that Sunday, June 16, when the choir sang at the outdoor service at 11 a. m. in connection with the St. Mark's parish picnic at the home of Albert Crosby, Lake Minnetonka.

Mr. Avery also conducts the music at Blake Country Day School for Boys. There is daily chapel singing led by a choir of sixty-eight voices.

A program of Mr. Avery's works, including the "Concertino" in A minor and excerpts from the oratorio "Lazarus," was given over the University of Minnesota radio station WLB March 27.

Husband of Ruby Smith Stahl Killed. Ruby Smith Stahl, director of the Washington A Cappella Choir, has suffered the shock of the sudden death of her husband, John Jacob Stahl, after a traffic accident. Mr. Stahl was knocked to the street by a careless motorcyclist as he was on his way to his business. When he was regarded as out of danger a sudden turn for the worse took place. Mr. Stahl held an important position as a technical expert with the Southern Railway.

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

PORTER HEAPS

RECITAL ORGANIST
Chicago

LONGY SCHOOL OF MUSIC

One Follen Street, Cambridge, Mass.
Trowbridge 0956

E. POWER BIGGS

Teacher of Organ
Catalogue on Request.

Registration Sept. 1-18, 1939

FRANCIS SNOW, Mus. Doc.

TRINITY CHURCH
BOSTON

RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

FREDERICK MARRIOTT

Organist - Carillonneur
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

HENRY F. SEIBERT

Organist and Choirmaster
Lutheran Church of the Holy Trinity

Central Park West at 65th Street
New York, N. Y.

RUSSELL G. WICHMANN

M. S. M.

Organist and Director of Music
Shadyside Presbyterian Church
Organist, University of Pittsburgh
Pittsburgh, Pennsylvania

ELLIOT BALDWIN HUNT

Organist and Choir Director

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

FRANK B. JORDAN

M. MUS.

Illinois Wesleyan University
Bloomington

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

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

SUMMIT PRESBYTERIAN CHURCH

Germanstown, Philadelphia

UNION THEOLOGICAL SEMINARY

School of Sacred Music

New York City

DeWitt C. Garretson

A.A.G.O.

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

Ernest Prang Stamm

Recital Organist

SAINT LOUIS

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.

Margaret Whitney Dow

F.A.G.O.

Florida State College for Women
Tallahassee, Fla.

Julian R. Williams

RECITALS

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

JOHN HARMS

Organist and Choirmaster

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

THINK TWICE

BEFORE DISCARDING GOOD
OLD ORGAN

We Specialize in Rebuilding

Fenton Organ Co.
NYACK, N. Y.

GRACE LEEDS DARNELL

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

St. Mary's-in-the-Garden

521 W. 126th St., N. Y. City

Specialist in Training and Organizing
Junior Choirs

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.

McIntire

TEACHERS' COLLEGE

DENTON, TEXAS

Alexander SCHREINER

F. A. G. O.

The Tabernacle

Salt Lake City

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

Recitals — Services

The S. H. Hines Funeral Home

Washington, D. C.

CHARLES F. HANSEN

Organist Second Presbyterian Church

Indianapolis, Ind.

RECITALS A SPECIALTY

SCHANTZ ORGANS

Built by

A. J. Schantz, Sons & Company

ORRVILLE, O.

Builders of Fine Organs Since 1873

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

LEONARD S. WHALEN



A NOTEWORTHY SPRING CONCERT of liturgical music of the Roman Catholic Church at Jordan Hall, Boston, received high praise from the press and musical public as a contribution to the concert calendar of the season. The conductor of this program was Leonard S. Whalen, A.M., organist and choirmaster of the famous Jesuit Church of the Immaculate Conception. Mr. Whalen has specialized for thirty-two years in the training of choirs of men and boys and in Boston he has been a pioneer in the cause of the liturgical revival in church music since the promulgation of the Motu Proprio by Pope Pius X.

Pietro Yon, the organ virtuoso and organist of St. Patrick's Cathedral, New York, participating in the recent concert as guest soloist, expressed amazement at the beauty of tone and professional musicianship of the Immaculate choir of some fifty men and boys, all volunteers, drawn from various parts of Greater Boston. Mr. Yon supplemented this with an invitation to the choir to sing at St. Patrick's. He accompanied the singers at the end of his last group of recital pieces in three of his own compositions for the Catholic service.

Mr. Whalen's entire academic education has been under the Jesuits, from grammar school through high school, college and postgraduate work. Subsequently he taught academic subjects at the Jesuit High School connected with the Immaculate Conception Church for a score of years. He has made several European tours for study under the guidance of the late Sir Richard Terry of London and in France at the Benedictine Monastery at Solesmes. For several seasons he has conducted classes in church music and choir conducting for the Massachusetts Department of Education, University Extension, and has been visiting lecturer at Boston University in plain chant and the music of the Catholic Church. Mr. Whalen is the author of articles on the liturgical movement and boy choirs, has lectured widely on these subjects and last year was guest lecturer at the Wellesley Conference on "Liturgical Music from the Roman Catholic Standpoint." He is a member of the A.G.O., the Society of St. Gregory of America and the Boston committee for examinations for Trinity College of Music, London.

WINSLOW

CHENEY

"One of the elect of his generation of organists." The Musical Courier, New York, 108 CLARK ST. BROOKLYN, N. Y.

JAMES RILEY WEEKS GOES TO MIDDLETOWN, N. Y., CHURCH

James Riley Weeks assumes the duties of minister of music at the Webb Horton Memorial Presbyterian Church of Middletown, N. Y., Aug. 1. Here Mr. Weeks will preside over a three-manual Austin organ and develop a series of choirs. For the last two years he has been minister of music at the First Presbyterian Church, Lynchburg, Va., and previous to that held similar positions at the Fifth Avenue Presbyterian, Newark, N. J., and the Presbyterian of Narberth, Pa. Mr. Weeks is a graduate of the Westminster Choir College with the degree of bachelor of music and of Marietta College.

Mr. Weeks married Jean Adams Walker of Millboro, Va., July 24 in the Presbyterian Church at Millboro, of which the bride's father is pastor emeritus. During her college days at Randolph-Macon Woman's College Miss Walker sang in the choir of the First Presbyterian Church, Lynchburg, under the direction of Mr. Weeks.

GUY C. FILKINS OF DETROIT MADE A DOCTOR OF MUSIC

Guy C. Filkins, the Detroit organist who has been at the Central Methodist Church for a number of years and has labored with eminent success, is now Dr. Filkins. The degree of doctor of music was conferred on him at its June commencement by Albion College. In the citation President John Lawrence Seaton paid the following tribute to Mr. Filkins: "Guy Chambers Filkins, long the able organist and choir director of one of the greatest churches of Methodism; inspiring teacher, whose pupils in their turn have acquired distinction; composer of serious music, whose artistic merit is recognized throughout the nation; steadfast supporter of all that is sound and worthy to endure in the cultural heritage of the race."

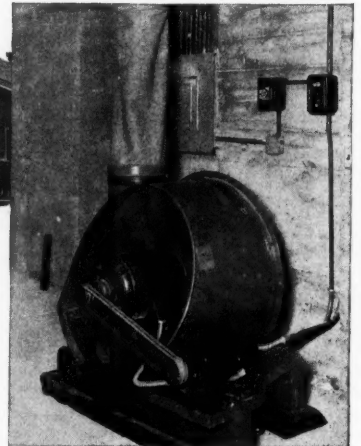
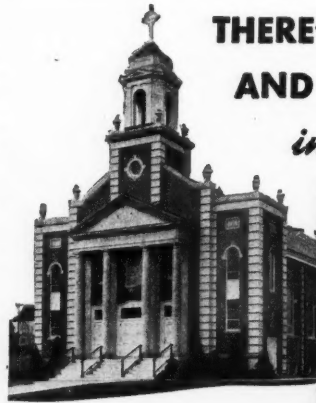
Bartley Plays in New Mexico.

Irving D. Bartley, F.A.G.O., piano and organ instructor at New Mexico Normal University, Las Vegas, was invited by Charles Kinney, concert manager of the Museum of New Mexico, to give a recital in the St. Francis Auditorium at Santa Fe, June 2. For a period of two years Sunday afternoon concerts have been given regularly in the museum with increasingly large and appreciative audiences. Mr. Bartley's program was as follows: Fantasia and Fugue in G minor, Bach; Cantabile, Franck; Grand Chorus, Dubois; "Romance sans Paroles," Bonnet; Allegro from First Symphony, Maquaire; Suite for Organ (Prologue, March, Intermezzo, Toccata), James H. Rogers. Mr. Bartley was assisted by Reuben Cobos, tenor, also of the Normal University faculty, who gave two groups of solos. The Santa Fe *New Mexican* in commenting upon Mr. Bartley's program said in part: "Throughout all of the organist's numbers there was a refreshing contrast of color in the use of the instrument, and that marked, clean-cut pedaling without which the organ can be such a dreary thing."

"Wind Organ" New Texas Wonder.

Something new in the form of a natural "wind organ" has been designed as a means largely of promoting tourist business in Palo Duro Canyon in the Texas Panhandle, near Amarillo. According to a United Press dispatch July 6, the idea of capturing the music of the plains wind was originated several years ago and developed by Guy A. Carlander, Amarillo architect, until it is now known to be an engineering possibility. The wind instrument would be built in the form of a small opening dug into the side of the cliff of the canyon. In the wall, which would be the cliff wall, slender openings would be cut to utilize the winds and drafts of the canyon. Wind would play upon the instrument for both controlled and uncontrolled sound music.

THERE'S A NEW CHURCH AND A NEW ORGOBLO in old WETHERSFIELD



Wethersfield, Connecticut, is an old New England town that dates back to early colonial history.

The Sacred Heart Parish has recently dedicated their new church, "Church of Corpus Christi." A new organ with a Spencer Orgoblo was included in the plans. Thus modern architecture and modern equipment combine to provide pleasure and comfort to the residents of this old New England parish for years to come.

A thoroughly up-to-date Orgoblo installation at Corpus Christi Church. A standard 1 1/2 horsepower Orgoblo with an auxiliary generator for action current for actuating the keys and stop controls. The electric starter on the wall is operated by a push-button located at the organ console.

Spencer Orgoblos provide a volume and smoothness of air that will enrich the tone of any organ. They are made in sizes for all purposes. Your organ manufacturer knows them favorably and well. Ask him for the bulletins.

185-B
SPENCER ORGOBLO
HARTFORD FOR CHURCHES, THEATRES AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

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
655 Atlantic Ave. 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

UNDERHILL 3-0789 MELROSE 5-2180
THEODORE BERECH & SON
632 MEAD STR., BRONX, N. Y.
SPECIALIZING IN REBUILDING, MAINTENANCE AND TUNING OF PIPE ORGANS FOR OVER 35 YEARS
SHOP AND WAREROOMS 2327 WESTCHESTER AVENUE
BRANCH OFFICE BRONX COUNTY TRUST BUILDING 2804 THIRD AVENUE

HERBERT B. NANNEY



HERBERT B. NANNEY TAKES POST AT LELAND STANFORD

Herbert B. Nanney, organist of the First Methodist Church, Pasadena, Cal., has been appointed to the position of assistant organist and teaching assistant in music at Stanford University for 1940-41. He will give weekly recitals in the Memorial Chapel and have charge of the organ during the winter quarter, when Dr. Warren D. Allen is absent.

Mr. Nanney was born Aug. 1, 1918, in Whittier, Cal., and at the age of 5 began his music studies with Grace F. Dixon, organist of the First Friends Church of Whittier. After nine years with Mrs. Dixon he took up the organ with her for two years. He then came under the in-

fluence of Alexander Schreiner, organist of the Salt Lake Tabernacle and formerly at U.C.L.A. He also studied with Dr. Alexander McCurdy during the Westminster Choir College summer course.

Mr. Nanney attended the Whittier High School and Whittier College and was graduated highest in scholarship in his class both from high school and college. He received his B.A. in music this summer. In college he was active socially and musically, being president of the Lancer Society and of the A Cappella Choir. For three years he was organ soloist for the Bach festival and for four years organ soloist with the choir, and was chosen to appear in the 1939-40 "Who's Who Among Outstanding Students in American Universities and Colleges." From 1933-35 he was assistant organist of the Whittier First Friends' Church, then he was organist of the First Methodist Church, and from 1937 to 1940 was organist of the Pasadena First Methodist Church. He has been active on the executive committee of the Pasadena A.G.O. Chapter the last two years and was program chairman of the Pacific coast regional convention in June. It was at this convention that Mr. Nanney played his Sonata in four movements, which was very well received by the critics.

Pupils of C. Albert Scholin were heard in a recital at the Kingshighway Presbyterian Church of St. Louis, Mo., June 18 and played a program of great merit. Those taking part in the recital were Florence Schramm, Elvera Arbogast and Charles Ennis.

PIPE ORGANS

Yearly Maintenance Contracts

REBUILDING
ADDITIONS
REPAIRS
TUNING

Courteous and Dependable

Pipe Organ Service

by
Factory Trained Experts

Chester A. Raymond

Organ Builder

176 Jefferson Rd. Princeton, N. J.
Phone 935

MAURICE GARABRANT

The Cathedral of the Incarnation
Garden City, N. Y.

Organist of Adelphi College
Conductor of the Long Island Choral Society

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

MARGARET

WILLIAM

LESTER

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY

DE PAUL UNIVERSITY SCHOOL OF MUSIC
CHICAGO, ILL.

S
O
P
R
A
N
O

CLASSIFIED ADVERTISEMENTS

FOR SALE.

FOR SALE—WURLITZER VOX HUMANA, \$45.00; Smith Leatherby trumpet, \$40.00; Kimball kimura, \$30.00; all three sets voiced on ten inches; fine condition and sixty-one pipes each. Low twelve of horn diapason from Robert Morton, voiced on seven inches, scale 44 at CC, only \$25.00; six notes pedal chests, two sections of large scale each for bourdon CCC up, rebuilt and re-leathered, like new, \$30.00; rebuilt and re-leathered Wurlitzer unit chest, electro-pneumatic for trumpet, fifty-nine note, \$40.00; Deagan xylophone, complete with action, mallets, etc., only \$22.00. Will give flat price for all of above material. All prices f.o.b. J. J. Gilmore, 3410 S. E. Kelly, Portland, Ore.

FOR SALE—MOTOR GENERATORS. One Westinghouse direct connected iron base, fourteen volts, seven and one-half amperes, \$49.00. One set direct connected iron base, twenty volts, five amperes, \$35.00. One set direct connected wood base, twenty volts, five amperes, \$30.00. One set pedal bourdon, thirty-two pipes, medium scale, \$40.00. One set open diapason tenor C up, excellent condition, \$40.00. California Tuning Company, 551 Page street, San Francisco, Cal.

CHURCH ORGAN FOR SALE—Möller two-manual, full pedal clavier, Kinetic blower, with generator; electric action. Eight swell tablets, including couplers; three great tablets, six couplers; eight pedal tablets, including couplers. Console already detached and all wires tagged; balance easily accessible. Must move quickly; will accept best cash offer. Yale R. Schively, 225 South Twentieth street, Richmond, Ind.

FOR SALE—SECOND-HAND KINETIC BLOWER, 900 cubic feet at 4 inches; 1-h.p. Century motor, single-phase, 1,165 r.p.m.; ten-volt, fifteen-ampere Emerson generator, V pulleys and belting. Good condition. First Presbyterian Church, East Liverpool, Ohio.

FOR SALE—TWO SPENCER ORGLOS, 5 and 7 1/2-h.p., both three-phase. No motor. Also 2-h.p. Kinetic. All 1,200 speed. Will make very attractive low price on these units. For complete data, address C-11, THE DIAPASON.

FOR SALE—USED SINGLE AND four-stop unit chests, relays, reservoirs, tremolos, swell fronts and engines, pipes, players, etc. Pipe Organ Service Company, 318 Sprague street, Omaha, Neb. Established 1923.

FOR SALE—FINE TWO-MANUAL and pedal Mason & Hamlin reed organ. Small, compact. Walnut case. Also one-manual Mason & Hamlin. Address J-5, THE DIAPASON.

FOR SALE—ROOSEVELT, TWENTY ranks, and Estey, eleven ranks. Splendid tone. Will sacrifice. Address G-5, THE DIAPASON.

FOR SALE—USED ELECTRO-PNEUMATIC pipe organ, late model. Address J-2, THE DIAPASON.

FOR SALE—USED ELECTRO-PNEUMATIC chests, parts from theater organ. Address J-3, THE DIAPASON.

Mapleville Organ Supply Co.

Manufacturers of
Consoles, Relays, Gang Switches, Harp and Chime Actions, Chests, Chest Primaries, Swell Engines, Re-leathering and Wiring.
Write for Catalogue and Prices
Mapleville Md.

Quality Organ Pipes

Scientifically Scaled, Artistically Voiced.
Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.
JEROME B. MEYER & SONS, INC., Mfrs.
MILWAUKEE, WISCONSIN

WANTED—MISCELLANEOUS.

WANTED—BLOWER, SINGLE-phase, five-h.p., fifteen inches pressure, 750 cubic ft., sixty cycles, 220. Would like to trade in my Kinetic blower, three-phase, three-h.p., 500 cubic ft. Frederick Freeman, Walnut Creek, Cal.

WANTED—COPIES OF "THE COMPLETE Organ Recitalist," by Herbert Westby, and "The Organ," by C. F. Abdy Williams. Homer E. Williams, care C. O. Martin, Big Moose, N. Y.

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. [L.]

WANTED—YOU TO KNOW THAT the Gem blower is so quiet that it can be placed inside of the organ. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

WANTED—SECOND-HAND HAMMOND organ; also Aeolian 116-note music roll. Summers, THE DIAPASON. [12]

STUDIO FOR RENT.

FOR RENT—TWO ADJOINING STUDIOS, sunny, spacious, beautiful. Excellent concert hall, seating 150; soundproof. Space for organ. Soundproof doors between studios. Available Oct. 1. Rent can be much reduced by renting to others for concerts. Address J-4, THE DIAPASON.



to the faithful reproduction of
"OLD WORLD CARILLONS"

delightfully blended with the choir and organ. To the rich, mellow notes from organ and Carillons, delivered through the Bell-tower.

These and many more features with the latest of new inventions in sound, the

Maas ELECTRONIC Carillons

Maas dealers everywhere are equipped to give your community a demonstration installed in your surroundings.

Listen Before You Buy

WRITE FOR COMPLETE INFORMATION TO



3015 CASITAS AVE., LOS ANGELES, CALIF.

BUILDING

La MARCHE BROTHERS

REPAIRING

PIPE ORGANS

6525-31 Olmsted Ave.

Newcastle 2071

MAINTAINING

A
CHICAGO
CONCERN
SINCE 1918

REBUILDING



QUOTATIONS

“EXQUISITE tone” . . . “Perfect action” . . . “Universal approval” . . . “No other compares with it” . . . “Noble dignity” . . . “Eloquent and appealing” . . . “Exactly as promised” . . . “More than satisfied” . . . “Unanimous choice” . . . “Glad to recommend” . . . “A joy to play” . . . “Reliable and dependable” . . . These are just a few excerpts from the many letters of appreciation written us by organists who know and use **Pilcher Organs** . . . Whatever the size of your organ appropriation, we shall consider it a privilege to add your name to the growing list of satisfied Pilcher users . . . **HENRY PILCHER’S SONS, Incorporated, General Offices, Louisville, Ky.**

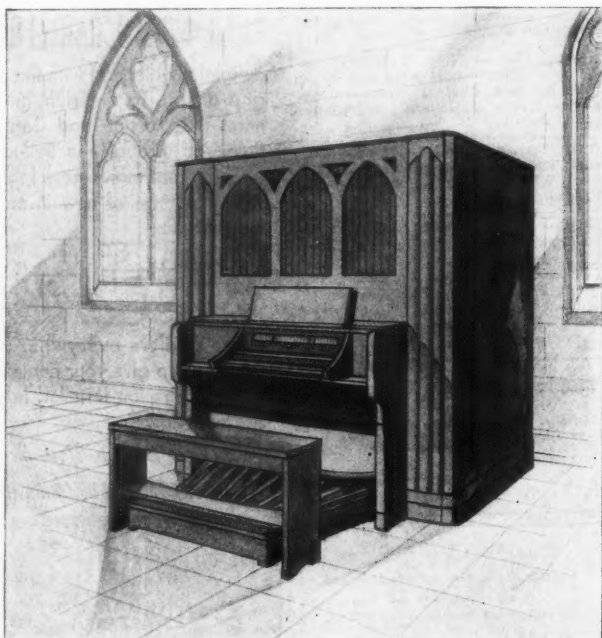
PILCHER Organs

Now—in the
Church of the Holy
Name of Jesus
Christ, R. C.
Stratford, Connecticut

It has recently been our privilege to work out with Pastor Joseph R. Pisacik the detail of a Hall Organ to harmonize with the artistry and acoustics of the beautiful new church named above. This is the second time this parish has chosen a Hall Organ.

The **HALL**
ORGAN
Company WEST HAVEN
CONNECTICUT

BUILDERS OF
PIPE ORGANS



Kimball Gothic Model

An interesting brochure about this remarkable pipe organ is now available. Write for copy.

A BIG SUCCESS FROM COAST TO COAST

The Kimball self-contained pipe organs are built to the same high standards of artistry and quality as the large organs, which have made the name Kimball famous throughout the world.

The W. W. Kimball Co. have operated successfully for eighty-two years without reorganization or change of family ownership.

W.W. KIMBALL Co.

Established 1857

ORGAN ARCHITECTS AND BUILDERS

Kimball Hall, Chicago