

THE DIAPASON

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INDIANAPOLIS CHURCH TO HAVE LARGE ORGAN

THREE-MANUAL BY KIMBALL

Chicago Builder Installing Instrument in Zion Evangelical, of Which Dale Young Is Organist — Resources Are Shown.

A three-manual organ of more than forty sets of pipes, built by the W. W. Kimball Company, Chicago, is being installed in Zion Evangelical Church, Indianapolis, Ind. The specifications were drawn up by the Kimball staff in consultation with Dale Young, organist of the church and a member of the faculty of the Jordan School of Music, Indianapolis.

This organ will have a drawknob console, with a remote control combination machine. There are twenty-four couplers and forty combination pistons.

Formal dedication of the organ will take place the latter part of September and a special recital for the A.G.O. Indiana Chapter is to be given later.

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

GREAT ORGAN.

Spitzflöte, 16 ft., 61 pipes.
Diapason I, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Trumpet (from Choir), 8 ft., 61 notes.
Chimes (from Choir), 25 notes.
Harp (from Choir).
Celesta (from Choir).

SWELL ORGAN.

Echo Lieblich, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Harp (from Choir).
Celesta (from Choir).

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Nasat, 2 1/2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinete, 8 ft., 73 pipes.
Chimes, 8 ft., 25 tubular bells.
Harp, 49 bars.
Celesta (from Harp).

PEDAL ORGAN.

Acoustic Bass, 32 ft., resultant.
Open Diapason, 16 ft., 32 pipes.
Violine, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Spitzflöte (from Great), 16 ft., 32 notes.
Echo Lieblich (from Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
'Cello (extension Violine), 8 ft., 12 pipes.
Flute (extension Bourdon), 8 ft., 12 pipes.
Spitzflöte (from Great), 8 ft., 32 notes.
Stillgedeckt (from Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 32 pipes.
Flute (extension Bourdon), 4 ft., 12 pipes.
Trombone (extension Trumpet), 16 ft., 12 pipes.
Contra Fagotto (from Swell), 16 ft., 32 notes.
Trumpet (from Choir), 8 ft., 32 notes.
Clarion (from Choir), 4 ft., 32 notes.
Chimes (from Choir), 25 notes.

INSIDE THE NEW ORGAN AT BERKSHIRE FESTIVAL



Reading from left to right, the men inspecting the new Aeolian-Skinner instrument at Tanglewood are: G. Donald Harrison, designer and builder of the instrument; E. Power Biggs, who has been playing at the festival, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

NEW MASSES AND OTHER WORKS BY YON TO BE HEARD

Pietro Yon, concert organist and music director of St. Patrick's Cathedral, left New York Aug. 7 for a vacation trip through the Great Lakes, to be supplemented by a rest period in Vermont. He was accompanied by his sister and son. Mr. Yon has been busy completing new works for publication. The first bears the title "Funeral Mass and Absolution," for three equal voices, unaccompanied. It is inscribed to his father as a "perpetual souvenir of love and veneration." It will be sung for the first time Sept. 4 in St. Patrick's Cathedral at the anniversary mass for the late Cardinal Hayes. Another mass, "Pauper et Humilis," for four mixed voices, unaccompanied, in honor of St. Francis of Assisi, inscribed to Archbishop Spellman of New York, will be performed at St. Patrick's and by other choirs. McLaughlin & Reilly of Boston are the publishers of a "Te Deum Laudamus" by Mr. Yon for mixed choir, soli, organ and orchestra, inscribed to Pope Pius XII. It has been performed several times, recently at the enthronement of Archbishop Spellman, with Martinelli and Thomas as soloists. Mr. Yon has completed a "Missa Eucharistica" for quartet, organ and orchestra, written for the Eucharistic Congress of 1941, to be held in St. Paul, Minn., and inscribed to his personal friend, Archbishop Murray. Other new compositions are: "De Profundis," for eight-part male chorus; "Pater Noster," for solo and chorus, and three songs—"Lament," "Memory" and "Inconstancy"—which were introduced last spring by Doris Doe of the Metropolitan at a testimonial reception to Mr. Yon held by the Casa Italiana of Columbia University.

MAITLAND TO MARK HOLLINS BIRTHDAY AT GREAT ORGAN

In honor of Dr. Alfred Hollins and in observance of his seventy-fifth birthday, which falls on Sept. 11, a recital of his compositions will be played at noon on that day by Dr. Rollo F. Maitland as guest organist at the great Wanamaker organ in Philadelphia. The following numbers will make up the program: Concert Overture in C major; "Benediction Nuptiale"; "Song of Sunshine"; Andante in D; Spring Song; Concert Toccata in B flat.

NEW ENGLAND FORCES GATHER IN PORTLAND

ENJOY HIGH-GRADE PROGRAM

Recitalists of National Fame and Papers on Topics that Interest the Organist Mark Regional Convention of A.G.O.

New England organists and others from Eastern states spent a profitable and enjoyable three days in the resort center of Portland, Maine, attending the biennial regional convention of East coast chapters of the American Guild of Organists Aug. 20 to 22. The character of the recitals, the fame of the recitalists, and likewise the interesting topics discussed by authorities on subjects that claim the attention of all progressive organists, made the meeting one of the calibre of national conventions. Under the guidance of Dean Alfred Brinkler of the Maine Chapter and his adjutants the arrangements were declared perfect and the variety of the program made it palatable and interesting throughout.

Registration for the convention opened at 10 a. m. Aug. 20 at the Eastland Hotel. Members from the several New England chapters as well as members from other parts of the country had arrived for the opening of the second regional convention.

Promptly at 2 Dean Brinkler of the Portland Chapter opened the convention by introducing the chairman of the city council, Harry E. Martin, who spoke briefly of Portland's musical tradition and extended greetings. Dean Brinkler then introduced Virgil McGorriell, president of the Chamber of Commerce, who also spoke a few words of welcome.

This was followed by an excellent recital by Josephine V. Kendrick of the Hartford Chapter. The large memorial organ sounded to fine advantage and the program maintained the interest of a large audience throughout.

Miss Kendrick's program consisted of the following compositions: Chorale in A minor, Franck; "Chant de Mai," Jonzen; "In Summer," Stebbins; Toccata, Adagio and Fugue in C, Bach; Antiphon No. 3, "I Am Black but Comely," Dupré; Antiphon No. 1, "While the King Sitteth at His Table," Dupré; Finale, Franck.

At the conclusion of the recital the organists assembled in the city hall to hear a paper by George W. Stanley, Jr., of the Rhode Island Chapter on the subject "Some Related Problems in Modernizing the Organ." Mr. Stanley's excellent address related chiefly to the problems encountered in the revamping and modernizing of old organs to conform to present-day trends. Mr. Stanley gave a practical illustration of a rebuild under way and explained the reasons for many of the changes involved.

Tuesday evening the convention program continued with a recital at the Cathedral Church of St. Luke by Frank Bozyan, organist at Yale University, representing the New Haven Chapter. Mr. Bozyan chose a program of pre-Bach, Bach and Handel works and a group of modern French composers. The fine Skinner organ at the cathedral was quite ample in resource for the varied demands presented by such a recital and Mr. Bozyan's playing was of the highest order. The program was as follows: Allemande ("Tabulatura Nova"), Scheidt; Two Fugues, Pachelbel; Chorale Prelude, "Aus tiefer Noth," Bach; Fifth Concerto, Handel; "Epitaphie," Vierne; "Prudentes Virgines," Chausson; "Les Mages," Messiaen; "Dieu Parmi Nous," Messiaen.

An early start was demanded Wednesday by the full program for the day and the organists departed for Bowdoin College by bus and private automobile soon

HAROLD H. BARKER IS DEAD; STRICKEN IN ALTOONA, PA.

Harold H. Barker, organist of Grace Methodist Church, Harrisburg, Pa., died suddenly Aug. 2 in Altoona, Pa., as the result of an attack of asthma. He was 39 years old. Mr. Barker had held the Harrisburg position since February of this year and previously for nine years was organist and choirmaster of the First Methodist Church of Altoona, where he continued to make his home.

Mr. Barker, a graduate of Combs Conservatory, Philadelphia, enjoyed a varied musical experience. For several years he was concertmeister and assistant conductor of the Trenton, N. J., Symphony Orchestra. Later he organized and directed the Altoona Symphony Orchestra. He also founded and conducted from its inception the Altoona Vesper Choir, a community chorus of sixty-five voices. His organ work in recent years was with Arthur B. Jennings and Dr. Marshall Bidwell in Pittsburgh.

Dividing his time between Harrisburg and Altoona, Mr. Barker continued to train the choirs of the Second Lutheran Church and the Broad Avenue Presbyterian Church in Altoona, also continuing his directorship of the Barker School of Music, which he established in 1922 with his father, the late Joseph S. Barker.

Mr. Barker is survived by his widow, his mother and a brother. The Harrisburg Chapter, A.G.O., of which he was a member, will hold a memorial service in Grace Church at Harrisburg on the evening of Sept. 9.

CHICAGO HOTEL THIEVES ROB DEVEREAUXS OF BELONGINGS

The last time that Eugene Devereaux journeyed up to Chicago from the land of plenty in Iowa he fell among thieves, who robbed him of his belongings and thus far have escaped detection. Mr. Devereaux, accompanied by Mrs. Devereaux, came in from Cornell College at Mount Vernon and Mr. Devereaux played one of the summer recitals at Rockefeller Chapel, University of Chicago, July 31. After the performance they returned to their room at the Planters' Hotel to find that the room had been stripped of all valuables, including their baggage, clothing and jewelry. The loss reaches several hundred dollars. The thief or thieves, entered by way of the fire escape.

after 8 o'clock. Arriving before the recital, they had an opportunity to visit the art gallery and see the famous Peary North Pole exhibit in the library of the college. A few of the group visited the bell tower and, at a signal from the old bell, rung by an enthusiastic organist, the convention assembled in the historic chapel.

Dean Brinkler spoke briefly in praise of the wonderful weather which had done so much to assure the success of the convention thus far and introduced President Kenneth C. M. Sills of Bowdoin College. A fine recital by Elizabeth R. Shufelt, A.A.G.O., of the Vermont-New Hampshire Chapter opened the program for the day and illustrated in a brief group of four compositions many features of the chapel organ, an Austin and the gift of Cyrus H. K. Curtis. The program was received enthusiastically by the assembled convention and many expressed their appreciation to Mrs. Shufelt, who played: Chorale Prelude, "Alle Menschen müssen sterben," Bach; Prelude in E minor, Bach; Canon in B minor, Schumann; Trumpet Voluntary, Purcell.

From Brunswick the visitors went to SS. Peter and Paul Church in Lewiston for the recital by Dr. Charles M. Courboin. Upon entering the great church the organ was playing softly a prelude of Dr. Courboin's own selection which served as a fitting opening to the program. A word of greeting to the convention was voiced by Father Drouin, the rector. Then came one of the high spots of the whole convention—a splendid program which held the interest of the assembled group. Dr. Courboin played: Trumpet Tune and Aria, Purcell; Chorale Prelude, "Fervent Is My Longing," Bach; Serenade, Edwin Grasse; Prelude and Fugue in A minor, Bach; Cantabile, Cesar Franck; Pastorale, Cesar Franck; "Abendlied," Schumann; Toccata, Fifth Symphony, Widor.

Returning to Portland, luncheon was served at the Eastland Hotel.

In the city auditorium at 2:30 the recital of the afternoon was played by Dr. Francis W. Snow of the Massachusetts Chapter. Dr. Snow gave a brilliant performance, including several contemporary works and several of the greater Bach compositions. Two items which stood out in the reviewer's mind were the fine prelude for Easter, "Pascha Nostrum," by Everett Titcomb, the speaker of the day, and the seldom-played Intermezzo from the First Symphony of Widor. Here Dr. Snow displayed a virtuoso style combined with artistic registration. The brilliant Toccata, "Lord Jesus, Turn Thou to Us," brought the program to a close.

Dr. Snow's offerings were the following: Three Easter Preludes, "O Filii et Filiae," Farnam; "Pascha Nostrum," Titcomb, and "Jesus Christ Is Risen Today," Snow; Fantasia, "Sleepers, Wake" and Toccata in F, Bach; Intermezzo from Symphony I, Widor; Fantasy, Karg-Elert; "Priere," Jongen; "Lord Jesus, Turn Thou to Us," Karg-Elert.

During a brief recess Dean Brinkler spoke briefly, congratulating the convention on the fact that the program had run on time—a feature not always noted at conventions. He then introduced Dean Homer Humphrey of the Massachusetts Chapter, who presented his friend and associate, Everett Titcomb.

Mr. Titcomb spoke on "The Place of Choirs and Choral Music in Worship" and emphasized many points which are of utmost importance to organists engaging in church work. He made clear that churches are not concert halls and that the music is an aid to worship rather than the fundamental objective.

The dinner for deans, regents, sub-deans and secretaries was held at the Eastland Hotel following the paper by Mr. Titcomb. Dean Brinkler of the Maine Chapter presided and a brief word of greeting was heard from the various chapters represented.

The recital of the evening presented Miss Louise Winsor of the Rhode Island Chapter at the Cathedral Church of St. Luke. Miss Winsor's program ranged from Buxtehude and Bach to the modern French school and included an interesting "Invocation" by Dr. Francis W. Snow, the recitalist of the afternoon. The program concluded with a fine reading of three sections from the Second Symphony of Vierne. Miss Winsor's list of offerings included: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; "Benedictus," Couperin; Prelude, Fugue and Variation, Franck; Pre-

lude and Fugue in D, Bach; Scherzo, Gigout; "Invocation," Snow; Symphony 2 (Cantabile, Scherzo, Allegro), Vierne.

Thursday morning the convention assembled at the Chamber of Commerce auditorium, where a program of speakers and a business meeting had been arranged. John Fay, sub-dean of the Maine Chapter, presided and Mrs. Ethel S. Tracy, dean of the Hartford Chapter, presented the first speaker, Lyman Bradford Bunnell of the Hartford group. Mr. Bunnell had chosen as his subject the problems relating to "Choir Organization" and gave the results of his own experience as well as valuable suggestions for the planning of a successful choir program. He pointed out the value of such a complete program in the average church and declared that the children in any church can provide valuable help in the musical field. Also included were several hints for the conduct of rehearsals and the preparing of a schedule of activity for the various musical organizations.

A short business meeting was held. Plans for a convention in 1942 were discussed and an invitation from the Hartford Chapter was received. On motion of George W. Stanley, former dean of the Rhode Island group, Dean Homer Humphrey of the Massachusetts Chapter read a resolution extending the thanks and compliments of the assembled convention to the Maine Chapter and this resolution was adopted. Dean Brinkler made a brief response and told something of the problems relating to the planning and carrying out of the program.

In the absence of Professor Hugh Llewellyn Smith of New Haven, because of illness, Dean Brinkler presented George Faxon of Boston in the capacity of a "pinch-hitter." Mr. Faxon read a paper, delivered recently at the Wellesley Conference on "Church Bells and Carillons" and mentioned something of the history of bells and their use in modern times. He concluded his talk with a recital of a few little-known legends relating to bells in the English Church.

At 2:30 in the afternoon the closing recital of the convention was played at the City Hall auditorium by Dr. Alexander McCurdy. A large audience was on hand and the program, including one encore, "The Legend of the Mountain," by Karg-Elert, was broadcast by station WGAN. An ovation greeted Dr. McCurdy at the conclusion of his program and he was compelled to add three encores. Dr. McCurdy's handling of the large memorial organ was truly remarkable and his choice of tone coloring left nothing to be desired. It was a fitting conclusion to so splendid a program and to a series of unusual organ recitals.

Dr. McCurdy's set program was made up as follows: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Hark, a Voice Saith 'All Are Mortal,'" "Our Father Who Art in Heaven" and "O God, Have Mercy," Bach; Prelude and Fugue in A minor, Bach; Scherzetto, Vierne; Chorale Preludes, "A Rose Breaks into Bloom" and "O World, I E'en Must Leave Thee," Brahms; "Sunrise," from "Hours in Burgundy," Jacob; "Romance sans Paroles," Bonnet; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Communion, Richard Purvis; "Veni Emmanuel," Arthur Eger-ton.

Thursday evening the convention closed with the banquet in the Eastland Hotel. Following the dinner Dean Brinkler read greetings from the Buffalo Chapter and from Reginald L. McAll of the Hymn Society of America. Dean Brinkler then called on the visiting deans represented in the convention for a word and presented Samuel A. Baldwin, from headquarters in New York.

Mr. Baldwin suggested that the degree of "master of organ builders" be conferred on Ernest M. Skinner in introducing that gentleman as the speaker of the evening. Mr. Skinner told reminiscences of many famous organists and others whom he had met in his career. He then spoke of some new stops he had designed, including a small-scale diapason and a pedal gemshorn. The speaker expressed the wish that a guild similar to the A.G.O. might be formed among the builders of organs. He suggested facetiously to those who advocated a return to organs of a period long ago and to the tracker action that they push their own automobiles. He also suggested to the organists that at least one American composer be represented in every recital.

NEW ORGAN IS PLAYED AT BERKSHIRE FESTIVAL

E. POWER BIGGS AT CONSOLE

Instrument of Baroque Type Heard at Tanglewood with Boston Symphony Orchestra and in Recitals— Aeolian-Skinner Work.

The organ designed by G. Donald Harrison and built by the Aeolian-Skinner Company for the new Berkshire Music Center at Tanglewood, home of the Berkshire Symphony Festival, was used for the first time at the opening exercises of the festival July 8, with E. Power Biggs of Cambridge, Mass., at the console. This organ, previously mentioned in *THE DIAPASON*, is of the Baroque type, and has made a deep impression on those who have heard it. Mr. Biggs gave recitals July 16 and 31 and played the following programs:

July 16—Concerto No. 2, in B flat, Handel; "Sheep May Safely Graze," Bach; Toccata and Fugue in D minor, Bach; Miscellaneous Chorale Preludes, Bach; Fantasy and Fugue in G minor, Bach.

July 31—Concerto in A minor, Vivaldi; "Behold, a Rose Breaks into Bloom," Brahms; Sonata in C minor, Reubke; Sonata No. 3 (first performance), Hindemith; Passacaglia and Fugue in C minor, Bach.

The organ was an attraction not only as a solo instrument, but with the Boston Symphony Orchestra, under Serge Koussevitzky, which gave nine concerts at Tanglewood in August. It was used also in the Bach B minor Mass with orchestra, the orchestral arrangement of the Bach Passacaglia, and other works.

Tanglewood, the extensive estate which Mrs. Gorham Brooks has presented to the Boston Symphony Orchestra, holds artistic associations as well as natural beauty. Emerson, Holmes, Melville and Hawthorne were frequent guests of the Tappan family, the former owners, when the Berkshires were the autumn meeting-place of eminent American writers. The estate was given its name because it was in the little red house (on the site now marked by a tablet) that Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables." The spacious grounds extend from Lenox to the shore of Lake Mahkeenac in Stockbridge, Mass.

The interesting stoplist of the Tanglewood organ is herewith presented:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 to 5 ranks, 285 pipes.

POSITIV ORGAN.
Nason Flute, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Italian Principal, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.

Enclosed:
English Salicional, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.

PEDAL ORGAN.
Geigen Principal, 16 ft., 32 pipes.
Salicional (extension of 8-ft. Salicional enclosed), 16 ft., 12 pipes.
Quintaten (Great), 16 ft.
Spitzprincipal, 8 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Mixture, 4 ranks, 128 pipes.
Bombarde (low CCCC), 32 ft., 1 pipe.
Posaune, 16 ft., 32 pipes.

The couplers are all in the form of drawstops. There are four combination pistons to each division and four general combination pistons.

The organ follows very closely along the lines of that in the Germanic Museum at Cambridge, Mass., except that a small enclosed section is incorporated to add to the general flexibility of the instrument as a whole. This section, by means of the unison release, can be disconnected entirely from the manuals, and by means of the enclosed posit to pedal 8-ft. and 4-ft. be used to augment the pedal section for the playing of classical literature. In other words, the enclosed section is really a floating division. There was a definite limit on the size of the organ, so that the enclosed section was arranged in the manner described so as to make up

IN THIS MONTH'S ISSUE

New England chapters of the A.G.O. hold successful regional convention in Portland, Maine, and visitors enjoy excellent program.

Seth Bingham lists and annotates organ music suitable for church services that is seldom heard.

Mrs. Isabel Pearson Fuller, prominent organist of Bethlehem, Pa., died July 30 at her summer home in the Pocono Mountains.

New organ designed by G. Donald Harrison for the Berkshire Music Festival is played by E. Power Biggs in connection with Boston Symphony Orchestra concerts.

Among new organs the specifications of which are presented are a three-manual by Kimball for Zion Evangelical Church, Indianapolis, and a Möller for St. Mark's Reformed Church at Reading, Pa.

THE DIAPASON

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for some of the omissions from the pedal organ which exist in the Germanic scheme. One of the enclosed stops, the English salicional, has been extended downward to form a soft 16-ft. string on the pedal, which was considered desirable when the instrument is used with orchestra. The 32-ft. reed has one pipe only, the low C, which is required in certain orchestral works. A similar pipe was added to the organ in Symphony Hall, Boston, some years ago.

RECITALISTS FOR SEPTEMBER AT NEW YORK WORLD'S FAIR

Guest recitalists at the Temple of Religion, New York World's Fair, for September are announced as follows:

Sunday, Sept. 1, 6:30 p. m.—Mary Louise Wright.

Friday, Sept. 13, 4:30 p. m.—Viola Lang.

Saturday, Sept. 14, 5 p. m.—Ruth Harsha.

Saturday, Sept. 21, 4:30 p. m.—Kenneth Goodman.

Sunday, Sept. 22, 6:30 p. m.—Julian R. Williams.

Sunday, Sept. 29, 6:30 p. m.—Catharine Crozier.

Miss Wright's program Sept. 1 will include: Intermezzo, Mascagni; "Thy Will Be Done," Karg-Elert; American Indian Fantasia, Skilton; Canzonetta, Wood; Passacaglia and Fugue, Wright; Toccata, Fifth Symphony, Widor; Allegro, Sonata in G, Bach; "O Sacred Head Now Wounded," Bach; Toccata in F, Bach.

Miss Lang's program Sept. 13 is to be as follows: Allegro assai Vivace, First Sonata, Mendelssohn; Tenth Concerto (Adagio, Allegro, Aria), Handel; Allegretto, Clerambault; Toccata in F, Bach; Allegro Cantabile, Fifth Symphony, Widor; Finale, First Symphony, Gullmunt.

Mr. Goodman, the Philadelphia organist, will present this program Sept. 21: Trumpet Voluntary in D, Purcell; "Ave Maria," Arkadelt-Liszt; "Christus Resurrexit!," Ravanello; "Ronde Francaise," Boellmann; "Come, Sweet Death," Bach; "Hark! A Voice Saith 'All Are Mortal,'" Bach; Prelude and Fugue in E minor, Bach; Berceuse, Vierne; "Carillon," Faulkes; Prelude to "The Deluge," Saint-Saens; Toccata on "Vom Himmel hoch," Edmundson.

Miss Crozier, of Rochester, N. Y., will play the following compositions: Chaconne in E minor, Chorale Prelude, "From God I Ne'er Will Turn Me" and Fugue in C major, Buxtehude; Chorale 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; "Vermeleld," Hanson; "Pantomime," Jepson; Toccata from Symphony 5, Widor.

**MRS. ISABEL P. FULLER,
BETHLEHEM, PA., DEAD**

LEADER IN MUSICAL ACTIVITY

After Career in Duluth, Her Native City, She Achieved Further Reputation in Pennsylvania — One of Guilmant's Last Pupils.

Isabel Pearson Fuller, a prominent organist of Bethlehem, Pa., and formerly of Duluth, Minn., and Scranton, Pa., died July 30 at her summer home in the Pocono Mountains. She had been receiving treatment for an injury to her foot suffered several years ago. Mrs. Fuller, in private life Mrs. Floyd M. Fuller, was active for years in the American Guild of Organists and had been dean of the Northeastern Pennsylvania and Lehigh Valley Chapters. She was also a member and ardent supporter of the famous Bethlehem Bach Choir, was prominent in Red Cross work and was devoted to outdoor life. Mrs. Fuller was one of the last pupils of Alexandre Guilmant.

Isabel Pearson was born fifty-six years ago in Duluth, Minn. Her earliest training in music was received from Horace W. Reyner of Montreal. She then went to Paris to study with Guilmant, taking her last lesson from him a month before he died at Meudon in 1911. She also studied counterpoint and fugue with Philippe in Paris and organ, harmony and boy choir work with Dr. H. W. Richards in London.

Mrs. Pearson held a life membership in the Royal College of Organists of England. For two years she was chairman of the theory and harmony board of the Minnesota Music Teachers' Association.

Mrs. Pearson had held the following positions as organist and choir director: First Presbyterian Church, Duluth, five years; Lakeside Presbyterian Church, Duluth, five years; Trinity Pro-Cathedral, Duluth, three years; First Church of Christ, Scientist, Duluth, two years. Her last position was at the First Presbyterian Church, Bethlehem. Here she featured monthly recitals with visiting artists assisting. She was also director of the Women's Club chorus of thirty voices. Only a year ago she organized and directed a chorus for the Bethlehem Garden Club.

At the annual Bach festival in Bethlehem Mrs. Fuller was in charge for a number of years of the Lehigh Valley "get together" meeting of organists who come from all parts of the country. Another activity of Mrs. Fuller was a series of sonata recitals for piano and violin with Pauline Michel.

In 1914 Isabel Pearson was married to Floyd Merrill Fuller of Scranton, Pa., and they were the parents of two children—Marian and Robert, 20 and 16 years old. The Fuller family took delight in automobile trips and rambled all over the state, camping, hiking, swimming and fishing.

During the world war Mrs. Fuller did intensive Red Cross work in Washington, D. C., and in Bethlehem, while her husband was in the United States naval reserve force. She had been secretary of the Bethlehem Red Cross Chapter since 1924.

ISABEL PEARSON FULLER



**KENNETH R. OSBORNE PLAYS
AT ST. LAWRENCE UNIVERSITY**

Kenneth R. Osborne has been granted a leave of absence of a year from Hope College, Holland, Mich., and will spend the time in New York, taking work with Dr. Clarence Dickinson at Union Seminary. Mr. Osborne is in charge of the music at St. Lawrence University, Canton, N. Y., during the summer session and has been heard there in recitals at Gunnison Memorial Chapel. He played the following programs in July:

July 9—Largo, Handel; Andante, Stamitz; Gavotte, Martini; Chorale Preludes, "I Cry to Thee" and "In Thee Is Gladness," Bach; "Twilight at Fiesole" and "Savonarola," Bingham; Adagio and Toccata from Fifth Symphony, Widor.
July 16—Toccata and Adagio in C, Bach; Fugue in C, Buxtehude; "Song of the Basket Weaver," Russell; "Clair de Lune," Karg-Elert; "Dreams," Wagner; Chorale in A minor, Franck.
July 23—Third Chorale, Andriessen; Sinfonia, "Ich steh mit einem Fuss," Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Cantilena, McKinley; "Ronde Francaise," Boellmann; Toccata, Andriessen.

**MRS. HOKANSON CONDUCTS
DULUTH NORDIC ENSEMBLE**

The convention of the Minnesota Music Teachers' Association came to a close at Duluth June 27 with a concert by the Nordic Choral Ensemble, with Margrethe Hokanson, the organist and composer, conducting. This was the first public appearance of the Nordic Ensemble since Mrs. Hokanson founded the group a year ago for presentation to the crown prince and princess of Norway.

The Clayton F. Summy Company soon will issue Mrs. Hokanson's new "Nordic Choral Series." Mrs. Hokanson recently was elected a member of the Association of American Composers and Conductors.



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MÖLLER THREE-MANUAL IN READING, PA., CHURCH

FLORENCE DURELL CLARK

STANDS IN REBUILT EDIFICE

Instrument in St. Mark's Reformed Church Completed—"Straight" Instrument Installed at Sides of Chancel—Tonal Resources Shown.

St. Mark's Reformed Church at Reading, Pa., has been remodeled this summer, a new chancel, choir and organ being the dominant features. The church is large, with a high vaulted ceiling and excellent acoustical properties. The organ spaces, on both sides of the chancel, open into chancel and nave, showing attractive plaster grilles, with liberal openings.

The new organ, finished late in August, is a three-manual Möller, built to specifications drawn by H. M. Ridgely, Eastern sales manager, and finished by R. O. Whitelegg, the company's technical chief. The organ is a "straight" instrument, aside from the pedal extensions, beautifully balanced and tonally resourceful. The great, the choir and the principal pedal stops are in a chamber at the left of the chancel and the swell chamber is at the right. The console is of the English draw-knob type, with "home" couplers on knobs with their stop groups and intermanual couplers on tilting tablets. There are six adjustable pistons to each manual, five to the pedal and six general pistons affecting the whole organ, with general cancel.

The stop specification is as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave Quint, 2½ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Chimes, 8 ft., 21 bells.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 72 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 9 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Rohr Nasat, 2½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft.
Octave (extension Diapason), 8 ft., 12 pipes.
Major Flute (extension Bourdon), 8 ft., 12 pipes.
Flauto Dolce (from Swell Bourdon), 8 ft.
Superoctave (extension Diapason), 4 ft., 12 pipes.
Flute (from Swell Bourdon), 4 ft.
Double Trumpet (extension Trumpet), 16 ft., 12 pipes.

Mrs. Charles Krick is organist of St. Mark's Church. The organ dedication is planned for early fall.



FLORENCE DURELL CLARK is the second woman member of the Canadian College of Organists to hold the fellowship degree of the College, having passed the 1940 examination, as reported on the C. C. O. page last month. Miss Clark also has a musical bachelor's degree and a licentiate diploma in piano from Toronto University. In addition to her work as an organist she has achieved high standing as a composer, and plays the viola, appearing frequently with symphony orchestras and string quartets. Her hobby is art in general and portrait painting in particular. All of which indicates broad interests and unusually diversified talents.

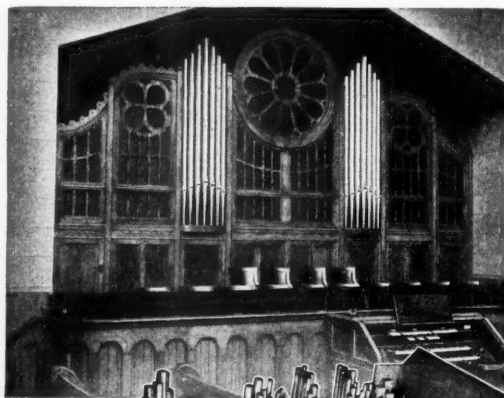
Miss Clark was born in Rochester, N. Y., of Canadian parents then resident in New York State. At the age of 4 she returned to the Dominion with her family and at the age of 9 she began the study of music. At Toronto University she was a pupil of Sir Ernest Macmillan.

For her bachelor of music degree Miss Clark submitted as a thesis an ode for chorus and soloists with accompaniment for string orchestra. She is the composer of several organ pieces, songs, sketches for string trio, works for voice and carols for unison or part singing. One of her organ pieces, a Prelude on a modal tune, is now used as a test number in Toronto Conservatory examinations. Sir Ernest played this chorale prelude at the C.C.O. annual convention at Guelph, Ont., two years ago. One of Miss Clark's songs won the McInnis prize for the best Canadian song in an open competition a few years ago.

For twelve years Miss Clark was deputy organist at Central Presbyterian Church, Hamilton, Ont., for four and one-half years she was organist and choir director of the Westdale Baptist Church and now she is at Pilgrim United Church.

Kilgen for New Haven, Ind.

The Kilgen Organ Company of St. Louis has installed a two-manual organ in the Catholic Church of St. John the Baptist at New Haven, Ind. The Kilgen Company reports an increased number of orders for late fall delivery. The New Haven contract was negotiated by the Chicago branch of the firm.



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PAUL S. ROBINSON



PAUL S. ROBINSON, former pupil of Farnam, Germani and Dickinson, who has made a name for himself in the South, is presiding at the four-manual Aeolian-Skinner organ of 120 sets of pipes in the chapel at Duke University, Durham, N. C., for the ninth consecutive summer. As guest organist Mr. Robinson gives the recitals at the university for twelve weeks, taking the place of Edward Hall Broadhead, the regular organist at Duke. Mr. Robinson's work includes organ recitals every Sunday at 4:30 and every Thursday at 5, with varied programs, some to appeal to the average listener; others, more serious, devoted to one composer, such as Buxtehude July 28 and Bach Aug. 18; still other programs are grouped around a theme, such as "The Sound of Bells," "Church and Nature," etc. Anton Brees, carillonneur at the Bok Singing Tower, Lake Wales, Fla., gives carillon recitals every Sunday at 3:30 and every Thursday evening at 9 o'clock. Mr. Robinson also plays at the Sunday morning services, for which there is a large choir under the direction of W. M. Upchurch, Jr., with guest soloists for the summer from Philadelphia and New York, and is piano accompanist for singers in the summer concert series.

Mr. Robinson is a native of New Wilmington, Pa., and a graduate of Westminster College at New Wilmington, receiving his A.B. degree in 1929. He majored in mathematics and French, winning second honors in the latter subject. He pursued private music study during his college course and was organist of the United Presbyterian Church and accompanist for W. W. Campbell, the vocal teacher, for four years.

After completing his college work Mr. Robinson was enrolled at Curtis Institute, Philadelphia, for four years, and received the musical bachelor degree, majoring in organ. His instructors were Lynnwood Farnam and Fernando Germani. He was organist of churches in Philadelphia, including St. Matthew's Lutheran and the Second Baptist Church, Germantown.

Next Mr. Robinson matriculated at the School of Sacred Music of Union Theological Seminary, New York, under Dr. Clarence Dickinson, and received his master of sacred music degree in 1938. In New York he was organist and director at Beck Memorial Presbyterian Church.

At present Mr. Robinson is at Centenary Methodist Church, Winston-Salem, N. C., one of the largest churches in the South, and here he has a four-manual built by Austin.

On July 28 Mr. Robinson played a Buxtehude program, in which he included: Chaconne in C minor; Solo Cantata, "Singet dem Herrn ein neues Lied," for soprano, violin, organ (Barbara M. Troxell, soprano; Paroda Ann Toms, violinist); Chorale Prelude, "Lobt Gott, ihr Christen, allzugleich"; Fugue a la Gigue in C major; Prelude, Fugue and Chaconne.

The recital July 7 was devoted to "The Sound of Bells" and included these numbers: "In Tadaussac Church," Chadwick; "The Bells of St. Anne de Beaupre," Russell; "Florentine Chimes," Bingham; Andantino, Chauvet; Prelude No. 4, from "Six Grand Preludes," Dallier; "Carillon de Westminster," Vierne.

The spacious Rockefeller Chapel at the University of Chicago was filled to the last sitting Aug. 21 for the 1940 summer program for chorus and orchestra which is the climax of the musical offerings of the summer quarter at the university. A rarely artistic and at the same time enjoyable performance of three-quarters of an hour duration rewarded those who came, including summer students of the university from every corner of the earth and many Chicago people. Mack Evans, director of music of the U. of C., was in charge and conducted the university symphony orchestra of forty pieces, with the assistance of Charles Buckley, while at the organ was Frederick Marriott, the able university organist.

A special feature of the evening was the first Chicago performance of Leon Boellmann's "Fantaisie Dialogue" for organ and orchestra. This was the opening number and to hear it came many organists of the Chicago area. The ensemble was at its best and organ and orchestra blended perfectly. Mr. Marriott made use of the vast resources of the large Skinner organ as few who play that instrument seem able to do, and played with a fine sense of color and with taste and judgment. The work itself, by the French organist and composer who lived and composed all too short a time, possesses not only great intrinsic worth, but charm.

Verdi's "Stabat Mater," for chorus and orchestra, revealed the fine training of Mr. Evans' choir. There were thrilling moments in the performance and the sublimity of this work, written when Verdi was an octogenarian, proved the composer's religious feelings, aside from his talent for composing operas.

The orchestra played Debussy's "En Bateau" and the Adagietto from Bizet's "L'Arlesienne Suite" with fine musicianship.

The final chorus from Bach's "St. John Passion" brought to an impressive close a program marked by beauty, balance and deep musical significance from start to finish.

**GOES TO WILLIAM WOODS
COLLEGE DURING INTERIM**

Miss Margaret B. McPherson, who has taught organ and theory for the last six years at William Woods College, Fulton, Mo., has been granted a leave of absence for the ensuing year, and Margaret MacGregor has been selected to fill the vacancy.

Miss McPherson did her undergraduate work and received the master of music degree at Oberlin in 1934. During the summer of 1938 she studied organ in Fontainebleau, Meudon and Paris, France, under Marcel Dupré and Ludovic Panel. The summer of 1939 was spent in study in Oberlin with Arthur Poister. Miss McPherson plans to spend this winter at Union Theological Seminary, working toward the master of sacred music degree and doing private study with Dr. Clarence Dickinson and Dr. T. Tertius Noble.

Mrs. MacGregor was assistant to Palmer Christian of the University of Michigan from February, 1926, to June, 1930. She was head of the organ department of Simpson Conservatory of Music, Indianola, Iowa, from September, 1930, to June, 1937. Mrs. MacGregor received her master's degree in organ from the University of Michigan in 1934 and her master's degree in sacred music from the School of Sacred Music of Union Theological Seminary in 1939.

**HAROLD D. SMITH APPOINTED
TO COLUMBUS, OHIO, CHURCH**

Harold D. Smith, formerly organist of Cornell University, has accepted a position as organist and choirmaster at St. Paul's Episcopal Church in Columbus, Ohio, starting Oct. 1.

During the last two years Mr. Smith has been working in two New York churches. He also received the degree of master of sacred music from Union Theological Seminary.

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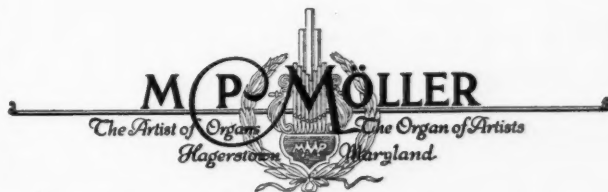
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An added inducement is the opportunity to hear our idea of a Diapason Chorus, which we have mounted on a balcony in the cathedral-like erecting room. Then you will enjoy playing the fine three-manual organ in the studio, and listening to compositions from the extensive library of Möller Artiste rolls.

Do pay us a visit; come any time; we can promise you a day to remember. Let your knowledge of the Möller organ be a personal experience.



Organ Music of High Grade for Church Use that Is Seldom Heard

By SETH BINGHAM

Organists frequently complain that the literature for their instrument is limited. As compared with that for the piano or violin this may be true. Of itself, however, the field of organ music is sufficiently vast to keep such indefatigable searchers as a Harold Geer or an Ernest White rather fully occupied in adding to their libraries and varying their programs; and as far as I know, neither of them has recourse to transcriptions.

Another complaint often made is that there is a dearth of organ literature suitable for church use. Whether the Catholic or Protestant church is meant, one has only to survey the music of Cabezon, Scheidt, Gabrieli, Buxtehude, Pachelbel, Purcell, Liszt, Mendelssohn, Schumann, Boely, de Maleingreau, Reger, Peeters, etc., not to mention such giants as Bach, Couperin, Frescobaldi and Franck, or the long line of French masters, including Titelouze, Du Mage, Clerambault, Marchand, De Grigny, Guilman, Widor, Vierne, Boellmann, Tournemire, Dupré, Fleury, Durufé, to be convinced that such a complaint has no basis in fact.

Leaving aside those who through downright ignorance or incompetence fail to renew their stocks or vary their organ numbers from one season to another, and those who habitually feed their audiences music which is cheap and in bad taste, or who dare not venture from the beaten path of banality for fear of losing their positions, there still remains a great body of capable American organists who, either from laziness and lack of curiosity or from unwillingness to invest a few dollars in new organ works, jog along in a narrow rut, playing much the same preludes, offertories and postludes year after year.

With a view to interesting this latter group—and as many of the others as might be tempted to do something about it—I have set down with brief comments a list of organ selections which through study and use I have found valuable, particularly in church work, and which I have noticed only exceptionally or never in hundreds of service lists which come to my attention. The composers are listed in alphabetical order, the publisher's name being given in every case:

Alain, Jehan

"Litaniae," from "Trois Pieces." (Leduc, Paris.) This striking work from the youngest of the modern French group of organ composers is too repetitious even for a litany, but produces a fine effect with measures 9, 10, 21, 22, 26, 27, 31, 35, 36, 40, 54, 55 and 58 omitted. It can be "tightened up" by cutting the two final beats from measures 49 and 51, respectively. On American organs the manual parts of measures 63, 65, 67 and 68 may be played octavo to advantage.

Bach, J. S.

Chorale Prelude, "Dies sind die zehn Heilige Gebot" ("These Are the Ten Commandments"). (Peters edition VI, page 54.) A lively fugal scherzo of engaging sparkle, rarely seen on programs; humorous cackling of repeated notes. Quite feasible as a postlude in nonliturgical churches.

Prelude and Fugue in C major. (Peters IV, page 2.) A charming early work showing Buxtehude's influence, but surpassing that master in the genial inventiveness of the fugue.

Prelude and Fugue in A major. (Peters II, page 14.) The fugue begins gently and quietly, andante, *p*, and gradually accumulates interest and intensity to the end, *f*.

Boellmann, Leon

Second Suite. (Leduc.) Three of its four movements—"Prélude Pastoral," Andantino and "Final-Marche"—are very individual and highly effective.

Bonnet, Joseph

"Matin Provençal," from "Poèmes d'Automne." (Leduc.) One hears the *coq gaulois* chanting his cheery refrain accompanied by all the noisy bustle of awakening on a morning in southern France.

Clerambault, Louis-Nicolas

"Livre d'Orgue" (Gullmant edition). (Schott & Co., London.) This volume contains two suites. The delightful "Basse et Dessus de Trompette" which appears in volume I of the Bonnet "Historical Re-

citals" under the title "Prelude" is the fifth number of the first suite (page 21). "Plein Jeu" (Second Suite). Characterized by the courtly splendor of Clerambault's period. A fine postlude.

"Duo." A gem of its kind. Two gay, swiftly-moving voices of contrasted color hold the listener's interest from start to finish.

"Basse de Cromorne." A typical rollicking, left-hand melody for cromorne, musette, clarinet or cor anglais, against a neutral right-hand background of almost stationary chords.

Couperin, Francois

"Mass for Parochial Use" (Gullmant edition). (Schott & Co.) Page 21: "Et in Terra Pax" (plain-chant). Solid and splendid, for diapasons and mixtures. Page 22: "Benedicimus Te" (petite fugue). Short and subtly chromatic. Page 26: "Dominus Deus" (dialogue with trumpet). A vivacious, sparkling scherzando movement. Page 31: "Qui Tollis (Tierce en Taille)." Tenor-alto melody of great beauty. Page 41: "Offertoire (sur les Grands Jeux)." Capital concert number. May easily be cut for the service. Page 51: "Benedictus (Cromorne en Taille)." Very lovely cantilena.

"Mass for Conventual Use." Page 61: Kyrie (Plein Jeu). Grave and dignified introduction. Page 62: Trumpet Fugue. Not a dull measure; may be played almost exclusively on reed stops. Page 74: "Domine Deus (Cromorne en Taille)." Serenely expressive melody. Most of the music from these two masses is deceptively perfect, a perfection which only a supreme master could attain. Beneath an apparently decorative exterior we find musical thoughts of deeply moving expressiveness, as in the "Qui Tollis" listed above.

DeGrigny, Nicholas

"Recit de Tierce en Taille" (Gullmant edition). (Schott & Co.) This remarkable piece may also be found in volume I of the Bonnet "Historical Recitals" (Schirmer). For sheer intensity of expression it can hardly be equaled. Fugue (five-voice). Gullmant edition, page 55. Thoroughly musical and of sustained interest.

"Recit de Cromorne." Though the left-hand accompaniment profits from a little "thickening" by way of added voices, the cromorne solo is quite enticing and human in its appeal.

Du Mage

"Livre d'Orgue" (Gullmant edition). (Schott & Co.) "Plein Jeu." The short, florid introduction is followed by a solid, steadily flowing andante movement with plenty of modulatory freedom. Fugue. Also short, with an intriguing subject and no scholastic "deadwood." The "Plein Jeu" and Fugue may be played in succession with good effect. "Basse de Trompette." Lively, good-humored and entertaining. The superb "Grand Jeu" which concludes this suite appears also in volume I of the Bonnet "Historical Recitals."

Dupré, Marcel

Antiphons I, II (Op. 18, Numbers 1, 2). (The H. W. Gray Company.) While all the antiphons in book I breathe the sensuous charm of the Song of Solomon, which inspired them, the first two deserve wider recognition (No. 2 as a prelude, No. 1 as a postlude).

Berceuse, from the "Suite Bretonne." The theme is ingratiatingly simple; its highly imaginative treatment and the composer's distinguished style make this piece a model in its genre.

Edmundson, Garth

Here is a prolific composer with a fresh and vital message who has found a warm welcome among American organists. His "A Carpenter Is Born" (J. Fischer & Bro.), with its main theme faintly reminiscent of Bonnet's "Lied des Chrysanthes" and its oriental middle section; his "Redset" (J. Fischer & Bro.), simple but not banal; his "Vom Himmel hoch" (H. W. Gray) (perhaps a bit lacking in modulatory contrast) and several other pieces have already become deservedly popular. Edmundson's toccata movements, such as the difficult "Gargoyles," from "Impressions Gothiques" (J. Fischer), point to a pianistic velocity technique of no mean order.

"Silence Mystique (Introspection)." Title and sub-title sufficiently define the mood, which is well sustained.

Passacaglia ("In Aeternum"). Uses a bold, forthright theme. Unlike most passacaglias, this one is not too long, and its variations are alive and dramatic. Both the above movements are from "Impressions Gothiques."

"In Modum Antiquum," Book I. (J.

DR. CHANNING LEFEBVRE



OLD TRINITY CHURCH, at the head of Wall street in New York, one of the most famous churches of America, around which is twined a long history, maintains its musical prestige under the leadership of Channing Lefebvre, Mus. D., its organist and choirmaster, who is also warden of the American Guild of Organists. Every Wednesday and Friday at noon hundreds of executives and their employes from the financial district surrounding Trinity spend a half-hour to hear Dr. Lefebvre play the great organ, an instrument of eighty-two sets of pipes, built by the Aeolian-Skinner Company and containing many of the pipes of the original organ installed by Henry Erben in 1846. In June, 1938, Dr. Lefebvre entered upon his second thousand of Trinity recitals. His programs are varied and contain lighter compositions pleasing to the ear as well as the classics. For example, here are his offerings on a few days in June:

June 5—Prelude and Fugue in C major, Bach; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Gavotta, Bach; "Ave Maria," Schubert; "Fanfare d'Orgue," Shelley.

June 7—Prelude in B minor, Bach; "In Summer," Stebbins; Intermezzo and "Romance sans Paroles," Bonnet; Canon in B minor and Sketch in F minor, Schumann.

June 19—First Movement from Sonata I, Gullmant; "Prize Song," from "Die Meistersinger," Wagner; "Cuckoo," from "Summer Sketches," Lemare; Finale from Eighth Symphony, Widor.

June 21—Fantasia in G minor, Bach; Prelude and "Liebestod," from "Tristan and Isolde," and "Ride of the Valkyries," from "Die Walküre," Wagner.

Dr. Lefebvre has been at Trinity since 1922 and the present series of recitals was begun in 1924, when the new organ was completed.

Fischer & Bro.) "Pax Vobiscum" somewhat resembles the sinfonia to Bach's "God's Time Is Best." Frankly melodious. "Litania Solenne." The "foundations" are heard to great advantage; varying planes of intensity are achieved by adding or subtracting stops, by couplings and by manual shifts. Churchly, devotional. "Benedictus." Much the same procedure as in the Arkadite-Liszt "Ave Maria." "Cortège and Fanfare." Genuine Edmundson at his best. Here is a march way above the ordinary, with virile rhythm and a distinctive flavor. Gorgeous salvos of solo tuba chords bring it to a climactic finish.

Prelude on "Belmont," from "Christus Resurrexit." (H. W. Gray.) Ingenious double pedal and partly canonic imitations. "March of the Magi," from Christmas Suite No. 1. (H. W. Gray.) This "March of the Magi" is "different"; worth substituting for the moss-grown Dubois setting.

"Stabat Mater" and "Jesus Crucifixus," from the suite "Christus Crucifixus." (H. W. Gray.) Both lean to the mystical, and both are excellent; each projects a deeply religious mood.

"Seven Modern Preludes on Ancient Themes." (J. Fischer & Bro.) "Pange Lingua." Mystic atmosphere enhanced by soft 16-ft., 8-ft., 4-ft. strings, with the melody in the low tenor register. "Veni Creator." Repeats echo cadences in the manner of Brahms' "O Welt, ich muss Dich lassen." "Ecce Jam Noctis." Wist-

ful, regretful, fading effect. "Vexilla Regis." Mystical; similar in treatment to "Pange Lingua." The above four numbers, none of them long, are among the finest of Edmundson's creations.

"Seven Classic Preludes on Old Chorales." (J. Fischer & Bro.) No. 2, based on Bach's harmonization of the Neumark chorale "Wer nur den lieben Gott lässt walten" ("If Thou but Suffer God to Guide Thee") is perhaps the best of these. The pedal furnishes a counterpoint in staccato quarters.

Ferrari, Gustavo

"Andantino Meditativo." (G. Schirmer.) Deeply felt and profoundly moving music. The principal theme on its return is beautifully ornamented by arabesques, derived from the second subject. Ideal as a service prelude.

"Fantasy on French Folk Songs." (H. W. Gray.) A fascinating *potpourri* including such stirring melodies as "Gentils Gallans de France," "L'Amour de Moy," "L'Angelus," "Disons le Chaplet," "Les Cloches de Nantes," "Volci le Noel" and the "Lorraine" March. Appropriate for any festive occasion.

"Intermezzo-Choral." (G. Schirmer.) Conceived in a noble vein and carried through with great resourcefulness and mounting interest.

Solemn March. (H. W. Gray.) Less original than the above, but rich in harmonic and tonal contrasts.

Frescobaldi, Girolamo

"Flori Musicale." (Senart, Paris.) No. 16, "Toccata Cromatica." Has much of the mystic contemplation of No. 31 ("Toccata per l'Elevazione"), so well known through the Bonnet "Historical Recitals." No. 42, "Ricerca dopo il Credo." Displays Frescobaldi's remarkable powers of invention and a feeling for form and tonality far in advance of his time.

Guilmant, Alexandre

Communion on "Ecce Panis," from "The Practical Organist." (Schott & Co.) This is found in the same set with the flamboyant "Torchlight March" and is written in a pure classical style softened by a certain air of tenderness. Wears well.

Karg-Elert, Sigfrid

"Adeste Fideles," from "Cathedral Windows." (Elkin & Co., Ltd., London.) This over-fertile composer, disdained in Leipzig, never mentioned in Paris and played *ad nauseam* in England and America, was neither so bad nor so good as he has been painted. "Adeste Fideles" gets very pretty bell effects from the use of gedekts and flautinas. It is all on the delicate side.

Langlais, Jean

"La Nativité," from "Poemes Evangeliques." (Herelle, Paris.) Has the intimate and naive charm of a Ghirlandajo "Adoration of the Shepherds." Bound to achieve popularity among discerning musicians.

Marchand, Louis

"Tierce en Taille" (Gullmant edition, page 24). (Schott & Co.) A fine specimen of this type of writing, worthy to rank with DeGrigny's unique "Recit de Tierce en Taille" or the "Benedictus" of Couperin; like these, a cantilena of warmth and eloquence ranges through the tenor-alto register in one continuous flow, marked by bold melodic progressions and great rhythmic freedom.

Messiaen, Olivier

"Les Bergers" ("The Shepherds"), from "La Nativité du Seigneur." (Leduc.) A highly descriptive, bell-like introduction. The shepherd's tune, largely in nine-sixteen and seven-sixteen time, and set off by exotic harmonies, is piquant, but too repetitious. Gains by omitting half of each section, varying the registration accordingly. Will amply repay study.

Milford, Robin

Chorale Prelude on "Unto Us a Boy Is Born," from "Three Christmas Pieces." (Oxford Press, London.) This happy carol-like piece has the healthy, breezy simplicity that marks much of this composer's work. The tune occurs successively in pedals and manuals.

Mottu, Alexandre

"Twelve Pieces Liturgiques." (Edition "A La Cite," Geneva.) These are short tones poems, sharply individualized, grateful and not difficult to play. They show a rare imaginative gift and a keen sense of color and blending. Available as preludes or postludes. 1. "Pour un Jour de Contrition" ("For a Day of Penitence"). Stern and incisive; excellent for Advent, Lent or Holy Week, preferably as a postlude. 2. "Pour la Communion." Meditative with telling use of 16-ft. stops. 3.

"Pour un Dimanche de l'Avent" ("For a Sunday in Advent"). Graceful and gently animated. Right-hand solo voice in lilting six-eight, with musette-like support. Recalls a well-known painting of the boy John the Baptist. One of the best of these pieces. 4. "Pour le Jour des Morts" ("For All Saints"). Beginning in soft, somber colors and rising in a cumulative crescendo-pedal climax, then dying away to *ppp* at the end. 10. "Noël Ancien" (Old Christmas Carol). Rapid march-like rhythm with piquant use of strings against individual mutations. Based on a popular French carol. 11. "Vision." Somewhat Tournemiresque in spots, but good of its kind.

Pierré, Gabriel

"Prélude," from "Trois Pieces," (Durand, Paris.) A piece in toccata style with fresh and original figuration, cleverly conceived and brilliantly carried out.

Rheinberger, Josef

Sonata in G minor, No. 19. (Forberg, Leipzig.) Among the very best of the twenty Rheinberger sonatas. The first movement is boldly inspired and free of the dry scholasticism too often evident in this composer's work. The slow movement, "Provençalisch," is built on a lovely French troubadour song of the twelfth century, "J'aim la Fleur de Valour." The finale, with its impressive introduction, is also well worth while.

Sowerby, Leo

March, from Suite. (Oxford Press.) This admirable number should meet with increasing favor among progressive organists. Its themes, harmonies and tonal scheme are so entirely personal that no one but Sowerby could have written it. To stoop to pugilistic parliance, it packs a wallop! There is a stunning climax at the end.

Titelouze, Jean

"Hymnes d'Eglise." (Guilmant edition.) "Ad Coenam" (verse 1). The full pedal in whole notes thunders out the chant against florid three-voice counterpoint in foundations and mixtures, based on diminutions of the same tune. "Ave Maris Stella" (verse 2). May also be found in volume I, Bonnet "Historical Recitals." The great composer-priest here attains a haunting ethereal beauty matched only by Frescobaldi. "Exsultet Coelum" (verses 1 and 2). Verse 1 is a short but powerful announcement of the hymn for full organ. Verse 2 presents the theme in whole notes (best heard, as Guilmant suggests, on a pedal 4-ft. reed) against itself in fugal diminution with diapason chorus 16-ft., 8-ft., 4-ft., 2-ft. This is not music for babes and sucklings!

Tournemire, Charles

"L'Immaculée Conception," from "L'Orgue Mystique," book 2 (Christmas Cycle). (Heugel, Paris.) The first four movements, all brief and not difficult, may be played *en suite*. They breathe a mystical atmosphere of luminous beauty. They will give the player an idea of Tournemire's fresh, unique effects in registration, obtained by the use of 16-ft. or 4-ft. manual stops, by exploiting the high *tessitura* of single registers, and other novel means.

Viérne, Louis

Allegro from Second Symphony. (A. Noel, Paris.) The exquisite tonal tracery of the Scherzo from this symphony assures it a permanent place on recital programs. But why do not more of our organists feature the glorious first movement, with its splendors of Gothic architecture and radiant stained-glass? It is superior to the finale in cogency of utterance and the grandeur of its development.

Third Symphony (Adagio and Finale). (Durand.) A tragic tenderness broods over this great slow movement of rare emotional depth. In fact, the whole symphony is tinged with a bitter sadness

which marks it off from the master's other works of this form. Viérne again reaches supreme heights in the finale with its imperious first theme against rushing toccata figuration, its impeccable style and perfect proportions. Exhilarating to play and less difficult than the splendid final movements of the fourth and fifth Viérne symphonies.

Whitlock, Percy

Allegretto. (Oxford Press, London.) This suave and arresting morceau is No. 1 in the "Five Short Pieces," which include the well-known "Folk-tune." The music catches that peculiarly English quality, pastoral and urbane at once, which so pleases us in the lyricism of the Elizabethan poets.

Widor, Charles-Marie

"Meditation," from First Symphony. (Hamel, Paris.) Though published as part of an early work, this short andante movement in E flat minor shows maturity of thought and a feeling of lofty serenity. The solo flute is faultlessly employed against a string background.

Andante Sostenuto, from "Symphonie Gothique." (Schott & Co.) The master's sure instinct for the color possibilities of the instrument is nowhere more happily evident than in this clear-flowing slow movement, using at first pure flute tone, then strings, then rich diapason sonorities of varied intensity, aided by a double pedal, and in the final exquisite page a return to a high solo flute over strings and double pedal, one voice as organ point, the other as an expressive counter-melody.

Willan, Healey

Chorale Prelude on "Puer Nobis Nascitur." (Oxford Press.) A tenderly ingenious treatment of the beloved Christmas song, thumbed on the great flute and canonically imitated by the choir clarinet. Requires careful playing.

Chorale Prelude on "Andernach." *Allegro vivace ed energico*, "great to fifteenth and full swell coupled" indicates clearly what is expected in this brilliant piece. An exciting organ point introduction and extended interludes derived from thematic fragments alternate with successive lines of the hymn broadly stated in the pedals.

Wolstenholme, William

Andantino. (Robert Cocks & Co., Lon-

don.) Attains a high level of musical excellence. Originally published with the same composer's Finale in B flat.

Many of the foregoing list of compositions, which, as is seen, range from primitives to moderns, are fairly easy to register and perform. The great majority lie well within average technical limits; the really difficult numbers could be counted on one's fingers. All were written originally for the organ, and although a certain number are entirely suitable for recital purposes, practically all were intended for use in the church service. Very few exceed five minutes in playing time.

If a perusal of this list inspires some organists to greater initiative in extending their repertoire and widening their horizon, not only will they be rewarded by the stimulus of learning and performing new music of genuine worth, but the ministry of music in their churches will be considerably enriched as well.

Organ Solos New in Service.

Robert Morris Treadwell has acted as guest organist at Trinity Chapel, New York, during August. This church conducts a "high" service and has never, at least during the office of the present incumbents, allowed separate organ numbers to be played. There being no choir for the month, Mr. Treadwell suggested that some music for the opening of the service and for the offering might be helpful; the idea was considered carefully by the curate and acted upon favorably, with the stipulation that the organ numbers be of a quiet type and in slow tempo. For the first service ten minutes was allowed for the prelude. At the close of the service the curate expressed satisfaction with the experiment and suggested that the prelude be longer if the organist desired. There were no postludes.

Goes to Texas Wesleyan College.

Donald Bellah, one of Dean Frank B. Jordan's ablest students, who has just received his master's degree from Illinois Wesleyan University, has been appointed chairman of fine arts at Texas Wesleyan College, Fort Worth. Mr. Bellah will have charge of the organ work. There are seven teachers in the music school.

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Music in Churches that Must Work with Limited Resources

[The following paper by Ray F. Brown, instructor in music at the General Theological Seminary, New York City, and organist and choirmaster of Christ Church, Bronxville, N. Y., was read before the music conference held at the Washington Cathedral May 1.]

By RAY F. BROWN

In considering music for churches with small resources I have in mind the parish where the singers are few and not very musical, the voices of various descriptions, the parts incomplete or unbalanced, the organ uncertain, the congregational singing that of a self-conscious and persecuted minority, and money hard to get. By these specifications I intend to describe many of the average parish churches throughout the country, and most of the less than average ones, both urban and rural. These churches are important just because there are so many of them, and their music is important for the same reason.

The whole subject of church music has been approached too often from the point of view of the English or American cathedral or great city parish church, and too little from that of the much more numerous small churches. The little church has imitated the big one badly, and has lost sight of the real purpose and meaning of its own music in so doing. Choir music is regarded as impossible without harmony in four parts, but at the same time it doesn't matter much if one or two of the parts are missing. Chanting is done with the idea of giving the service an authentic sound proper to the Episcopal Church, but with no sense of the beauty or meaning of the words. Showy settings of the canticles, once learned, are kept in the repertory even though the show is a bad one. The communion service is sung with a pseudo-devotional air thought proper for "kneeling music," with yearning for the operatic, especially the "St. Cecilia," except that the "Gloria in Excelsis" is sung with a hop, skip and jump and quickened pace on the familiar home stretch of the "Old Scottish Chant" just before dinner. Hymns, especially processional and recessional, are produced by and for the choir without regard for what might be done to encourage the congregation to take its part. All this gets worse instead of better on great occasions, such as the visit of the bishop, when the usually obscure purpose of the choir's efforts becomes clearly that of imitation.

This is not intended to decry the musical practice of cathedrals and big churches. So long as they take into account the purpose of their services and the nature of the liturgy it is proper and desirable for them to give scope to the greater musical means at their disposal. And regarding most English cathedrals it should be remembered that the choir is considered to be the worshipping community, and the congregation, while welcome, is usually both small and unnecessary. While the little church may easily go wrong in borrowing the music of the big one, it is true that the big one would often do well to borrow some of the simple music and style proper to the little one. The singing of the simple music may be a real test of the quality of the fine choir, and it would teach the small choir a respect for the very kind of thing it should try to imitate.

There is one factor in the musical situation of the small church which may and ought to be just as good there as in the big church, and that is the rector. I wish to assert that, contrary to the impression that widely prevails, there is no more justification for the illiteracy and incompetence of the clergy in musical matters than in other matters pertaining to their profession. The rector ought to be a constant and indispensable participant in the music of the parish, and most of them can be if their seminary training and their individual effort have prepared them for it; and the few whose vocal and other endowments prevent them from this can still be understanding and effective administrators of musical affairs. Of course, no organist and choirmaster likes the "interfering" rector, but it is a great mistake to assume that the less he knows and cares about the music the less interfering he will be. On the contrary, since the

rector and choirmaster must cooperate, and since the rector is and should be the one to hire and fire and settle disputes, it is inevitable that his action at crucial times cannot possibly be of any help for better church music unless he understands the subject. If he understands he can help; if he does not, the action he must be called on to take from time to time may prove to be interference instead.

The small church in which resources are lacking for the employment of a professional church musician is often especially dependent on the active interest and participation of the rector in the music. Many clergy, especially in small parishes, are very good directors of their own choirs. When this is done, the services often have a unity of purpose and action which compensates for the difficulty of doing it. Of course, an organist is required, who, in such cases, is likely to be a volunteer or, if paid, not of professional status and responsibility. It is more than likely that such an organist will know less about church music as such than about the organ or other music; and the rector, if competent, should be free to direct, and the organist willing to receive directions, in matters of selection and style of music suited to the church, and the manner of its performance. If the rector cannot direct the choir, or if a competent choirmaster is available, the rector still must choose the choirmaster and come to an understanding with him about the general purpose, place, style and scope of the music; and he ought to be ready to understand and face his difficulties with him, and to know when to advise a change of policy or course of action if needed, or to back him up without reservation when he is right. All this is as important in the small parish as in the large one.

This cooperation between the rector and choirmaster, as well as the general importance of the rector's part, would not matter nearly as much if church music were just a simple matter of pleasing the people. If the music were the main thing about the church, and if the church existed just for the purpose of producing music for people to hear, then the choirmaster could reign supreme and the rector would be the concert manager and general promoter of everything that would get the money with which to do everything. But music in church serves a purpose outside itself.

The purpose is the same as that which the church has in the services themselves, a purpose which is clearly expressed by the words of the liturgy, and that is primarily the worship of God. Since the music is an adornment and expression of the words, it is primarily an offering to God in worship, or an expression of man's worship of God, just as the words themselves are. That is the primary reason for having music in church, and when that purpose is lacking, as it sometimes is, there is no other justification at all for having the music. And when music is used as a means of worship it becomes also an aid to worship, a means of inspiration and edification. It becomes not only an expression to God, but also a means of impression on the people.

And now that account has been taken of the purpose of church music, and of the usually limited resources for making the music, let us see how the small church can best use its means for the worship of God and the edification of the people.

First, we shall consider unison singing, which may be taken to include singing in octaves. This is a limitation very often imposed by practical necessity. Most singers think of it simply as a limitation; so let us begin by talking about the advantages of it. If you have ever abolished part singing in your choir you may have been surprised to find how much progress you were then free to make with the singing of the words themselves, the articulation of consonants, the accentuation of the right syllables, the production and sustaining of the right vowel sounds, the bringing out of the main words and ideas, the beginning and ending of phrases, the blending of voices, the singing of the right intervals and the general faithfulness to pitch by one and all. Without the necessity of teaching and correcting parts you engage the attention of all the singers all the time on the same things. Denied the use of harmony as a means of musical effect, you turn to some of the neglected fundamental effects of melody and words. Singers have some of their faults brought to light which have been more or less covered up by harmony. The discovery

RAY FRANCIS BROWN



is made that good unison singing has plenty of difficulties to challenge the best efforts of singers, even though it is easier than part singing in the respect that it is easier for all the singers united to follow one melody.

There is likely to be a strong prejudice on the part of some singers against unison singing. They will prefer bad harmony to good unison. Unison melodies do not go low enough to exploit the best tones of some basses, or high enough to show what tenors and sopranos can do. Basses will sometimes find the higher notes beyond their comfortable reach, and they will not appreciate the idea that they are being produced effectively by other voices. And some melodies cause discomfort to lower voices, not because of any notes too high for them to sing, but because of a high *tessitura*. The choirmaster must give full consideration to the difficulties of the low voices in selecting the music and in determining the pitch to be used; but even so he will sometimes have to ask for some silent forbearance on their part on high notes for the sake of the greater good.

If the singing of a choir is to be done mostly in unison, the singers will have to be won over to a belief that the policy is a good one. I would suggest that the first steps toward conversion be undertaken in connection with the introduction of new music and that interesting tunes of sound construction and good wearing qualities be chosen. If the singers are to be denied the interest there is in singing in parts, they must be given tunes to sing which are above the level of the commonplace and which do not depend on harmony for their main interest. The greatest store of fine melodies which are at the same time both good and easy to sing is that of hymn-tunes. In psalm chanting in unison it is possible to keep up interest in the singing of those not weaned away from harmony through the fact that the main interest is, or should be, in words rather than in melody, let alone harmony. If Anglican chants are used it is necessary to select chants which have reciting notes not above A or B flat.

While one of the chief characteristics of the Anglican chant is its fixed harmony, it makes perfectly good sense when sung in unison with the harmony provided by the organ accompaniment. And in practicing chanting the greatest progress can be made, especially in radically chanting and improving the style, if part singing is dispensed with, so that the singers have but one melody line, which is relatively easy to follow, and can devote their whole attention to the words. Practice on chanting, while done for the sake of good chanting itself, is the best possible means of improving the general style of a choir in such matters as articulation, phrasing, fluency and the flexibility that comes from attention to the natural sense and sound of words and the right stress and non-stress of syllables. All of this is in the scope of even the most poorly equipped of choirs if it has a choirmaster who knows and loves good chanting and an organist who is willing and able to practice the accompaniment so as to play with the fluency and flexibility required by each separate verse.

Closely related to psalm chanting is the

singing of the versicles and responses at morning and evening prayer. This ought to be done generally in unison, because it belongs to the congregation and because it is a part of the liturgy which may not suitably be elaborated. The music recommended is that published in "The Choral Service" issued by the Joint Commission on Church Music and published by the H. W. Gray Company. The careful singing of these responses according to the straightforward sense of the words will develop an often neglected musical resource of even the poorest parish.

The canticles may be sung to psalm chants, which is both easier and more difficult than chanting the psalms themselves; easier because the words are familiar and oft-repeated and more difficult because bad chanting habits are likely to be associated with the words. Bad, senseless habits are very likely to develop in connection with any words that are constantly repeated.

Good unison settings of the morning canticles are hard to find. The only one I know and like which is simple enough for congregational use is "A Simple Te Deum and Benedictus" by Geoffrey Shaw, published by S.P.C.K. Two other unison settings of the Te Deum which are a little beyond the congregational order of difficulty are Piggott in B flat, published by S.P.C.K., and Wadley in E flat, published by Novello. A simple abbreviated setting of the Benedictus is the one in E flat by Philip Tomblings, published by the Oxford University Press. I do not know a good simple setting of the "Benedictus Es."

The evening canticles are less in demand by American parishes, but the number and quality of simple unison settings is better. The one in C major by C. Hylton Stewart is not beyond the achievement of a congregation. The recently published one "On Parisian Tones," with varied organ harmonies, by Sydney H. Nicholson, is of the simplest order. To this class also belongs the setting by J. Eric Hunt contained in the School of English Church Music Service Book Number 2. The simple setting by Geoffrey Shaw (Novello) is easy, but more suited to choir than congregation. The Unison Evening Service in E flat by Sydney Watson (Oxford) is, because of its rhythm and independent accompaniment, more definitely for choir use.

The communion service has been provided with several good settings in unison, some of them with harmony for optional use. The ones I have found good are: Communion Service in C, by Sydney H. Nicholson (Faith Press); "A Parish Communion Service," by Martin Shaw (Curwen); "An Anglican Folk Mass," by Martin Shaw (Curwen); "Missa Sancti Philippi," by Charles F. Waters (Faith Press), all of which could be used congregationally. More suited for choir use are: Communion Service in C, by Derick Ashley (Novello), and "Missa de Sancta Maria Magdalena," by Healey Willan (Oxford). A little more difficult, and requiring parts for Kyrie, Sanctus and Benedictus, is the excellent "Missa Sancti Niniiani" by C. E. S. Littlejohn (Faith Press).

Some of these settings include the creed. It would be better to use a plain-song creed instead. Creed No. 1, Mode 4, published in "The Choral Service," I would recommend for constant use, with "de Angelis" or the Merbecke setting as a possible alternate. For the "Gloria in Excelsis" I would suggest that only two or three settings be used at the most. The easier and better ones are Merbecke, "Sancti Niniiani," Shaw Parish Communion Service, and (more difficult) "Dominicalis."

(To be continued.)

Atlanta Service Aids Red Cross.

Mrs. Victor Clark, organist and director at the Peachtree Christian Church in Atlanta, Ga., arranged a beautiful choral service given on the evening of July 28 for the benefit of the Red Cross. As a prelude Mrs. Clark played Cesar Franck's "Piece Heroique." The selections sung by the chancel and antiphonal choirs included: "Seek Ye the Lord," Roberts; "Gloria in Excelsis" (Twelfth Mass), Mozart; "Onward, Ye People," Sibelius; "Behold, God the Lord" ("Elijah"), Mendelssohn, and the following group of anthems sung without accompaniment: "Spirit of God," Weaver; "God Be in My Head," Davies, and "Bless the Lord," Ipolitoff-Ivanoff. The treasury of the Red Cross benefited in the sum of \$100 as a result of the service.

**New Issues Include
Christmas Carols
and Wartime Music**

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

As usually happens in August, I find myself in the midst of college examinations when I should be writing this article, and must be content with brief mention of works which I have not had opportunity to study properly. I think that I should certainly begin with mention of "Three Fuguing Tunes" for mixed chorus in four parts, composed by the Yankee tanner, composer and eccentric, William Billings, who died in poverty about 1800 and is coming to be regarded as the leading ecclesiastical composer of America in the eighteenth century. The three pieces are called "Creation," "When Jesus Wept" and "Be Glad Then, America." They are admirably edited by Dr. Clarence Dickinson for a new firm called Music Press, Inc., of which Dr. Philip James is vice-president. These three numbers are of real interest and beauty.

Anthems Suitable in War

The following new anthems are appropriate for time of war:

- Davis—"A Song for Peace." One part for T-B, one for SSA, one part with soprano descant. Text by Whittier. (Galaxy).
- Gale—"The Dawn of Peace." S or T solo, three pages, and one page of chorus or quartet. Words by Noyes. (Gray.)
- Thiman—"Thy Church, O God, Her Heart to Thee." Unison, then SATB, then unison with descant. (Novello.)
- Rhodes—"Father Eternal." Unison, then SATB, short. (Novello.)
- Rhodes—"O Loyal Hearts." Short. For the dead. (Novello.)
- Shaw, M.—"Say Not the Struggle Naught Availeth." Unison. (Novello.)

New Editions

- There are a few choice numbers here: Bach—"Out of the Depths." Two pages, unaccompanied. (Kjos.)
- Brahms-Nagle—"All Praise to Thee." Accompanied, with alto or baritone solo. (Ditson.)
- Gabrieli-Grayson—"Jubilate Deo." Unaccompanied, eight parts. (Kjos.)
- Gounod-Lamont—"Send Out Thy Light." (Kjos.)
- Gretchaninoff—"We Magnify Thee." Unaccompanied, three pages, some division. (Kjos.)
- Handel—"Ah, My Soul Is Onward Pressing," from "Passion." Three pages, accompanied. (Gray.)
- Handel—"Glory Be to God," from "Messiah." Arranged by Professor Bement for TTBB. (Galaxy.)

Christmas Carols Out Early

My congratulations to publishers who have the foresight to bring out their carols early:

- Cornelius-Sodero—"The Christchild." TTBB with T solo. Accompanied. (Galaxy.)
- Davis—"Glory in the Highest." Two pages, preferably unaccompanied. (Galaxy.) A good introit.
- Davis—"Three Christmas Carols," published together as a set. (Galaxy): Spanish, "Rouse, Good Folk" (unaccompanied chorus plus S solo); "Swedish Dance Carol" (unaccompanied, with a little division for SS); Croatian, "A Blessed Day of Joy" (chorus unaccompanied plus mezzo solo).
- Irish-Davis—"Christmas Day Is Come." Unaccompanied chorus; S solo ad lib. Sixteen pages. (Galaxy.)
- Peerson-Davis—"Upon My Lap My Sovereign Sits." For SSAA, unaccompanied. (Galaxy.)
- Slovak-Kountz—"Carol of the Sheep Bells." Editions for SSA, accompanied; for SA; for SATB. (Galaxy.)
- Traditional-Erickson—"The Christchild's Visit." Eight parts, unaccompanied. (Galaxy.)
- Welsh-Whitford—"Deck the Hall." For

TTBB, unaccompanied. (Galaxy.)

New Canticles Published

There are three useful canticles, all from Novello:

- Lang—"Benedictus in A. For TTBB, accompanied, plus a tenor solo.
- Lang—"Te Deum in A. For TTBB, accompanied.
- Richardson, C. A. M.—Versicles and Responses.

Sacred Solos

- You might like to use one of these: Bailey—"God Is Singing." Medium. This is a love song for spring. I list it for those who might wish to use it at a choir concert. You need a high F. (Ditson.)
- Buckley—"I Kneel to Pray." Medium, with F at top. (Presser.)
- Diggle—"Now Take Thy Rest." Medium, for funeral. (Ditson.)
- Risher—"My Jesus, I Love Thee." Medium. (Presser.)
- Spross—"Blessings." Mentions the blessings of friendship. Might possibly be used in church; called a sacred song. High voice. (Church-Presser.)

Organ Piece and Cantata

There is a pretty little teaching piece by W. S. Nagle called "Rustic Idyl" (Ditson). It could be used at a church service, perhaps with change of title. It is very easy and tuneful.

Roland Diggle has a new cantata worth investigating. It is called "Hail, Festal Day" (White-Smith) and runs to only nineteen pages. There are solos for STB. This is about the most gracious choral writing the composer has signed.

Advice from the Lutherans

The "Eighth Bulletin of Distinctive Choral Music Selected for the Choral Union" is issued by the Walther League, Chicago. This should be useful to every Lutheran organist in the country and to many others, for its selections are made with taste and care, and they are graded. They cover the entire church year. There is a key to publishers. This valuable booklet runs to sixty-two pages and deserves high praise.

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Busy Day Is Arranged for Buffalo Convention; Program for Sept. 10

In spite of summer heat and vacations, a great deal of enthusiasm is being shown for the regional convention to be held in Buffalo Sept. 10, with the Buffalo Chapter as host. DeWitt C. Garretson, chairman of the program committee, announces the day's events:

MORNING: Registration at First Presbyterian Church, the Circle. Lecture by Dr. Todd, pastor of the Pierce Avenue Presbyterian Church, Niagara Falls, N. Y., on "The Clergy Speaks to the Organists." Organ recital by Walter Blodgett, well-known Cleveland organist. Inspection of the new Kleinhaus Music Hall.

AFTERNOON: Westminster Church, Lecture by Dr. Healey Willan of Toronto on "Tudor Music." Organ recital by J. Laurence Slater, A.A.G.O., dean of Central New York Chapter, Utica.

EVENING: St. Paul's Cathedral, Hymn festival, conducted by Reginald L. McAll of the Hymn Society of America. All members of the Guild who find it possible to be in Buffalo Sept. 10 are cordially invited to attend. Further in-

formation may be obtained by writing Miss Edna L. Springborn, dean, 36 Seneca Parkside, Buffalo, N. Y., or Miss Rosalie G. Tucker, secretary, West Falls, N. Y.

ROSALIE G. TUCKER, Secretary.

Harrisburg Chapter.

Members of the Harrisburg Chapter have announced with deep sorrow the sudden death of one of their outstanding members, Harold H. Barker. Mr. Barker died suddenly Aug. 2. Although he had been affiliated with Grace Methodist Church only since February, he had made an enviable place for himself in the hearts of all who knew him. The chapter will hold a memorial service for him in Grace Church Monday evening, Sept. 9.

The Guild enjoyed a picnic at the home of Mrs. Charles Swartz, Country Gardens, Aug. 6. An impromptu entertainment was given by several members, with Miss Marian Reiff and Miss Sarah Spotts at the organ and Dean Bowman at the piano.

The next event will be an outing at Pine Hill Arboretum, a sanctuary for birds and flowers. It is situated about seven miles north of Harrisburg.

Aug. 27 the Guild was entertained by Mr. and Mrs. John R. Henry at their summer home in Mount Gretna. Mrs. Henry, who is organist of the Fifth Street Methodist Church, has returned

from Mount Hermon, Mass., where she attended the Westminster Choir College summer school. While there she also studied with Alexander McCurdy.

FLORENCE M. BROWN, Secretary.

Jacksonville, Fla., Election.

New officers of the Jacksonville, Fla., branch will assume their duties at the first meeting of the season in October. Mrs. Robert Lee Hutchinson, organist of St. John's Episcopal Church, was elected regent at the final meeting before adjournment for the summer. Mrs. Claire Denby Gatlin, organist of the Main Street Baptist Church, was elected vice-president; Mrs. Grady Norton of the Springfield Methodist Church was re-elected secretary; Mrs. Chesley Bowden was re-elected treasurer; Mrs. Lorena E. Dinning, South Side Presbyterian Church, was appointed publicity chairman.

Claude L. Murphree of Gainesville retired as regent, having served for two years. The officers presented their annual reports at the last picnic meeting, held at the home of Mrs. Estella Fretwell Bowles, organist of the First Baptist Church.

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**EVANSTON HYMN FESTIVAL
LED BY H. AUGUSTINE SMITH**

A feature of special interest at the Northwestern University Church and Choral Institute this year was the hymn festival Sunday evening, Aug. 4, conducted by H. Augustine Smith of Boston University, nationally-known choir director and hymnologist. The festival drew a large congregation to the First Methodist Church of Evanston. Leroy Wetzel and his choir of the church supported Mr. Smith in presenting "two thousand years of Apostolic, Jewish, Greek and Roman Catholic, and Protestant song, coming from Palestine, Syria, Spain, Italy, France, Germany, Russia, the Netherlands, England and America, with the music of plainsong, folksong, French and German chorales, carols, Welsh and Anglican hymn-tunes and organ fantasies on hymn-tunes."

The organ prelude was Lutkin's Fantasia on the tune "Nicaea" and the postlude the same composer's Fantasia on "Diademata." The list of hymns began with "Awake, Thou That Sleepest," First Century, and "Gloria in Excelsis," Second Century, closing with Whittier's "Dear Lord and Father of Mankind" and Dr. Harry Emerson Fosdick's "God of Grace and Glory," to the tune "Regent Square," by Henry Smart.

Choir directors and organists from twenty states were registered at the institute in Evanston this year and they came from points as distant as New York and Washington state. At a dinner which was a feature of the week, held in the First Methodist Church Aug. 5, Horace Whitehouse of Northwestern was toastmaster and presided in a most happy manner. Short talks were made by a number of men before an address by the principal speaker of the evening, Dr. Gaius Glenn Atkins, professor emeritus of Auburn Theological Seminary. The success of the annual "retreat," as the conference was described, was due in large part to the organizing work and direction of Oliver S. Beltz, head of the department of church music at the Northwestern University School of Music.

**PORTLAND, MAINE, RECITALS
CONTINUE DURING SUMMER**

Recitals at the City Hall in Portland, Maine, a summer attraction in that summer capital, were marked during their second week by the following programs:

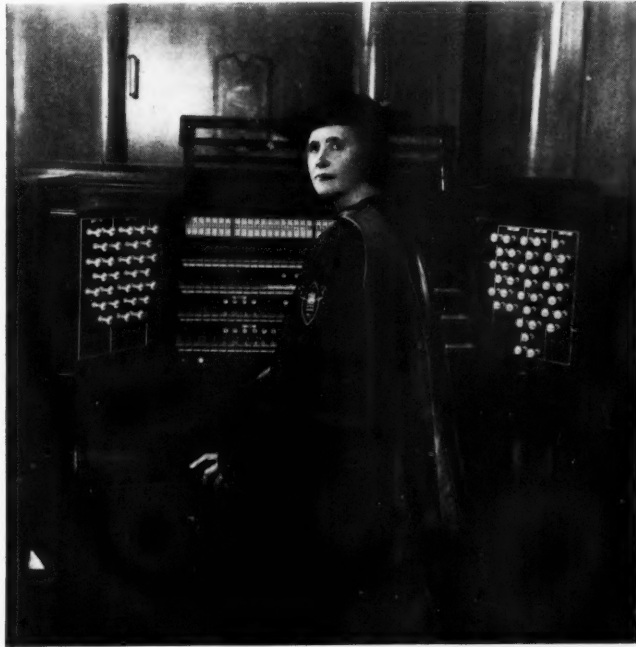
July 16—By John E. Fay, A.A.G.O.: Chorale Preludes, "In dulci Jubilo," "O Sacred Head Surrounded" and "In Thee Is Gladness," Bach; Meditation, Sturges; Allegro from "Water Music," Handel; "Ave Maria," Schubert; Concert Overture, Rogers; Pastorale from "Mother Goose," Suite, Ravel; Scherzo in E, Gigue; "A Rose Breaks into Bloom," Brahms; "Shall I Not Sing," Karg-Elert.

July 17—By Alfred Brinkler, F.A.G.O. (all-American program): Sonata No. 1 in A minor, Borowski; "Redset," Edmundson; "Sketches of the City," Nevin; "By a Shady Pool," Stoughton; "An Angry Demon," Clokey; Scherzo, Macfarlane; Toccata Caprice, Woodman.

July 18—By Fred Lincoln Hill: Cantilene in B flat, Faulkes; "Idylle," Faulkes; Adagio from Fifth Sonata, Guilman; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Herzlich tut mich verlangen," Bach; Intermezzo, Rogers; "Clair de Lune," Debussy; Norwegian Tone Poems ("To the Rising Sun," "Folksong" and "Isle of Dreams"), Torjussen-Milligan; Cantilene, Drdla; "In India" ("The Grove of Palms," "Incantation" and "In the Palace of the Rajah"), Stoughton.

July 19—By Whittredge Clark: Trio-Sonata No. 1, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Gavotta, Martini; Chorale Prelude, "I Thank Thee, Dear Lord," Karg-Elert; Suite, Barnes; Sonata No. 1 (F minor), In the third week there were the fol-

MISS LILIAN CARPENTER, F.A.G.O., NEW YORK CONCERT ORGANIST



MISS LILIAN CARPENTER, F.A.G.O., is shown in this picture seated at the console of the Casavant organ in the Juilliard School of Music, New York City. Miss Carpenter has been a member of the faculty of the Juilliard School for nineteen years and is organist and director at the Church of the Comforter, where her choir has been especially successful in the last year, the group of twenty-five volunteers showing steady artistic advancement under Miss Carpenter's training. As the choir loft will not hold a larger number of singers, there is a long waiting list. Besides the regular Sunday services this chorus presents several musical evenings, a candle-light service at Christmas time, a secular concert and two oratorio performances every season. In 1939-40 Miss Carpenter directed Haydn's "Creation" and selections from Mendelssohn's "Elijah." The latter will be sung under her baton at the Temple of Religion, New York World's Fair, Sept. 30. On June 7 a group of Miss Carpenter's pupils gave a recital at the Church of the Comforter and the performers included Lois Jean Floyd, Paul Fischer, Joseph MacFarland, Helen Morgan, Elizabeth Schadauer, Robert Van Doren and Jane Vanderburgh.

As a recitalist and a teacher Miss Car-

penter has reached the top rank among the woman organists of America. When she won her fellowship certificate in the A.G.O. it was with the highest marks of any candidate that year.

Miss Carpenter was born in Minneapolis, Minn., but moved to New York when a child and received all of her musical education there. Her first organ instruction was received from Mrs. Hermon B. Keese, in 1908, and soon after that she went to the Institute of Musical Art, where she studied for many years under Gaston Dethier. She was graduated from the regular organ course and later from the teachers' course, with honors, and in 1916 received the artists' diploma, also with honors, and was the first to receive an artists' diploma in organ from the institute. She became an associate of the American Guild of Organists in 1918 and a fellow in 1919.

For nine years Miss Carpenter was assistant organist at Holy Trinity Episcopal Church in Brooklyn, where Dudley Buck once played. While there she gave many recitals. She held the positions in Holy Cross Episcopal Church, New York, the Bay Ridge Presbyterian Church, Brooklyn, and the Lutheran Church of the Incarnation, Brooklyn, before going to her present position.

lowing performers and programs:

July 25—By Homer Whitford, F.A.G.O.: Sinfonia from the Cantata, "We Thank Thee, Lord," Bach; Suite, Wesley; Allegro from Tenth Concerto, Handel; "Benedictus," Karg-Elert; Fantasia, "Shall We Sing unto Our God," Karg-Elert; Scherzo, Fourth Symphony, Widor; "Cortege," Vierne; "The Little Red Lark," arranged by Clokey; "Joyous March," Sowerby; "The Primitive Organ," Yon; Toccata on "From Heaven High," Edmundson.

July 30—By John E. Fay, A.A.G.O.: Chorale Prelude, "We All Believe," Bach; Air from Orchestral Suite, Bach; Overture to the "Occasional Oratorio," Handel; Londonderry Air, arranged by Coleman; "Scheherazade" Fantasy, Rimsky-Korsakoff; "Caprice Heroique," Bonnet; "Canyon Walls," Clokey; Allegretto, Volkmann; Berceuse, Vierne; "Carillon," Vierne.

July 31—By Rachel B. Pierce, F.A.G.O.: "Grand Choeur" on a Gregorian

Theme," Guy Weitz; Larghetto from Twelfth Concerto for Strings, Clerambault; Chorale Prelude, "By the Rivers of Babylon," Bach; Prelude and Fugue in B minor, Bach; "Mr. Ben Jonson's Pleasure," Robin Milford; Psalm Prelude No. 3, Howells; "Christmas Evening," Mauro-Cottone; Scherzo from Fifth Sonata, Guilman; "Clair de Lune," Vierne; "Carillon" in B flat, Vierne.

Aug. 1—By Louise Carol Titcomb, F.A.G.O.: "Psalm XIX," Marcello; "Air in the Manner of Bach," Mauro-Cottone; Prelude in E flat, Bach; Allegro Vivace (Fifth Symphony), Widor; Cantabile, Jongen; Improvisation-Caprice, Jongen; "Carillon," DeLamarter; "Thou Art the Rock," Mulet.

Aug. 2—By Fred Lincoln Hill: Meditation, Gretchaninoff; Concert Overture, Faulkes; Musette, Handel; Adagio from "Moonlight Sonata," Beethoven; Alpine Suite, Benna Mae; "Deep River," Negro Spiritual; "Dreams," Stoughton; "Carillon," Kotzschmar-True.

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Walter N. Hewitt Has Busy Summer.

Walter N. Hewitt has returned to Maplewood, N. J., from Wallingford, Vt., where he spent the summer with his wife, Manetta Hewitt, well-known soprano, and his 3-year-old son, Frederick Barton. Mr. Hewitt was organist at the studio on Brookvale Farm, summer residence of Leonhard A. Keyes in Wallingford, where he also tutored. Mr. and Mrs. Hewitt had weekly recitals at the Wallingford studio as well as some church appearances in the Rutland district. Mr. Hewitt resumes his teaching and his work with his three choirs at the Prospect Presbyterian Church of Maplewood, where he is organist and director of music. Mr. Hewitt was organ accompanist for the performance of Handel's "Messiah" in the Temple of Religion at the World's Fair in New York Aug. 29.

Fifty Years in Ohio Church.

Members and friends of Emanuel Lutheran Church at Lancaster, Ohio, gathered Sunday evening, July 28, at the church for a program of organ music and an informal social hour arranged to honor Miss Sophia Gerken on the occasion of her fiftieth anniversary as organist of the church. Miss Elizabeth Plum played a group of organ numbers interspersed with soprano solos presented by Mrs. Donald Fetters and two numbers were sung by a quartet. Following this program the congregation went to the basement of the church for a social hour, which included a short address by the Rev. C. A. Kaumeyer, pastor emeritus of Emanuel Church. Miss Gerken received a purse presented by Dr. W. H. Crook on behalf of the congregation.

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

CHICAGO, SEPTEMBER 1, 1940

WHAT A SURVEY INDICATES

Are more people interested now in learning to play the organ than five years ago? This interesting question has been propounded to a long list of organists and teachers in a questionnaire sent out by Anderson, Davis & Platte, a prominent New York advertising agency. It seems evident from some of the queries that this agency is acting for a client who manufactures electronic instruments. Whatever the basis of the curiosity, the answer is of some concern to all of us.

To the principal question the replies, as summarized, indicate that 55½ per cent of those who responded said that there was greater interest today in learning to play the organ than there was in 1935. The answer from 33 per cent was negative, while 4 per cent perceived no change and 7½ per cent neglected to express an opinion. To the query whether "the organ in the home can become as popular as the piano" 3½ per cent replied that it could become more popular, 31½ per cent that it could be equally popular and 63 per cent that it would be less popular, while 2 per cent expressed no opinion.

Of those to whom the questionnaires were sent 27½ per cent responded, which the advertising agency considers a large proportion. Fourteen per cent of those from whom answers were received are organ teachers, 44½ per cent give both piano and organ lessons, 8 per cent are piano teachers and 33½ per cent do not teach.

The summary of this survey contains ground for encouragement.

CLOSING INTERESTING DEBATE

It has been an interesting debate that has raged in the columns of THE DIAPASON for several months over the proposal to return to the tracker action. And it has probably not been futile, for anything that stimulates discussion of organ topics stirs us up to thinking, which never does any harm. No one perhaps has been converted from his viewpoint on the subject of organ actions, but many have been led to study the difference between the old and the new. The latest suggestion comes from Professor Melville Smith of Cleveland, who makes it clear, as does the original apostle of the tracker renaissance, that the idea is not to have merely everything of the days of old, but the old mechanical systems with modern improvements. Mr. Smith's suggestion is for tracker key action and electric stop and combination actions. Then there is much good sense in Robert Noehren's recent letter, though we fail to see why everything in the way of artistic playing which he desires cannot be accomplished on any organ of good voicing and reliable action. The informative article of George W. Stanley also is an enlightening contribution that we would have missed had not this discussion arisen. From this the communications have ranged down to the declaration of faith

of our "youth movement" in the letter of Walter Blodgett, in which he asserts that "we have youth, and in the end we shall have our way." In the end perhaps time will take care of all that, and age will have increased the knowledge and meli-owed the opinions of those now counted as youth, so that they will be old enough not to want their way.

THE DIAPASON, let it be admitted, printed Gilman Chase's first letter with some reluctance, but we have become convinced since then that after all the debate has been worth while. In opening its columns to all these letters and daring to express its own reactions THE DIAPASON, as is the usual fate of editors, has exposed itself to criticism equally from those who asked "Why do you give space to something so absurd?" and from those who felt aggrieved because we took the liberty to voice our opinion in opposition to theirs.

There are still on the editor's desk communications *pro* and *con*, but as we have given liberally of our space in four issues and as the subject has been pretty well exhausted we believe that we may safely call the debate closed unless some new light can be shed on the controversy.

LET YOUTH HAVE ITS FLING

In thinking over this alleged superiority of the tracker action in the eyes of its champions, a suggestion comes to mind. We have a grand opportunity for some of the advocates of the tracker system.

Let them search out the many tracker organs still remaining in use throughout the country and arrange to give recitals on them. As the majority of these instruments seldom are heard except at services, the majority of organists shunning them, there is a large field for those who will launch the movement. Many an organ would be heard by audiences not accustomed to recitals; many people who have lacked the money to rebuild or replace their old organs would derive satisfaction from these performances; best of all, some of our brilliant, energetic and athletic young men would find an outlet for their Samsonic attributes in the opportunity to exert brute strength on old-fashioned keyboards and could indulge their desire to avoid undue speed in playing the classics.

Let youth, under the banner of Mr. Blodgett, have its fling.

The only trouble with the man who listed the wonders of the world up to seven seems to have been that he lacked an adding machine. Some allowance must be made, of course, for the fact that his list is rather old. We might as well start out right now to make a few additions. A Dallas, Tex., newspaper tells us about Dick Liebert, organist for "Big Sister." We are informed that this organist "never uses any sheet music for his radio programs" and that "Dick can play over 2,000 different musical compositions from memory"—which one and all will admit is not at all bad. "Dick has played several of the largest electric and pipe organs in the world," we are further informed, "including the granddaddy of them all, at Radio City Music Hall." (Wanamaker's and Atlantic City *et al* please note.) But that is not all—indeed not! "By way of contrast he plays one built of toothpicks, which he keeps in his Westport, Conn., home." We have heard of organs built of almost anything; why not toothpicks? Anyway, this wonder should be added to the original seven.

Our watchful friend Roland Diggle sent the following note from Los Angeles: "I do not believe it has been pointed out elsewhere, but it is interesting to note that all four candidates—Roosevelt, Willkie, Wallace and McNary—are Episcopalians. I have an idea that this has not happened before. Mr. Willkie used to be a lay reader in the church in his home town and Mr. Wallace always takes an active part in the service when he is at home. I am told that both Wallace and McNary used to pump the organ."

Letters from Our Readers

[Additional communications from readers may be found on page 14.]

Genuine Schulzes and Silbermanns.

Brattleboro, Vt., July 22, 1940.—Dear Mr. Gruenstein: The installment of Mr. Jamison's book in the June DIAPASON raises several questions which should be understood sufficiently well to avoid misconception. It will be recalled that Mr. Jamison advocates the inclusion of two diapason choruses in the great, one of the Schulze type and another of the Silbermann type. There is a considerable variation in the manner of voicing these two diapasons which Mr. Jamison makes adequately clear in an earlier installment. Nevertheless, the principal determinant of tone quality of a rank of flue pipes is its scale. Perhaps it would be preferable to say mensuration instead of scale, for organ folk are apt to think of diameter, circumference and area when the word "scale" is mentioned, whereas the ratio of progression of these physical dimensions is of great importance.

A stop should be designated "Schulze," "Silbermann," "Willis," or of any other types, when that stop is either a genuine from the hand of the originator or is a very close approximation of a genuine example now in existence or of which an accurate description is available. Thus Schulze metal diapasons halve diameters and circumferences on the seventeenth pipe—that is, the ratio of progression is

the constant $\sqrt[16]{2}$; the mouth width is one-fourth of the circumference; the cut-up is one-fourth of the mouth width; the wind pressure is ordinarily between three and one-half and four inches; generally speaking diameters are small, hardly ever more than six and one-fourth inches at 8-ft. C. It seems to the writer, in the interest of a standardized nomenclature, that a rank of pipes should not be designated as a "Schulze" diapason which halves on the eighteenth pipe with 2/9 and 4/15 mouth widths, 2/7 cutups and a diameter at 8-ft. C of 6.382 inches (American scale 43).

Mr. Jamison halves his Silbermann at the seventeenth pipe. No genuine Silbermann was ever constructed on any constant ratio of progression of dimensions. The Silbermanns, Dom Bedos, and perhaps all early builders, invariably used "curving" mensurations, according to which the bass and the treble are considerably larger in diameter than a constant ratio of progression would demand. In the following table the diameters in millimeters of the J. A. Silbermann 8-ft. montre, 4-ft. prestant and 2-ft. doublette (the scales of these stops are identical) in St. Thomas', Strassburg, are compared with diameters of a stop built on the constant progression ratio of 1: $\sqrt[8]{8}$. At middle C the diameters of the two stops are equal.

	C ₂	C	C ¹	C ²	C ³	C ⁴	C ⁵
Silbermann	180	96	57	36	22	14	10
Toepfer $\sqrt[16]{2}$	161	96	57	34	20	12	7

It should be obvious that the tone quality of a true Silbermann diapason is decidedly different from the tone quality of a rank constructed on the Toepfer mensuration principles.

To name a stop a "Schulze" or a "Silbermann" which is not constructed according to the characteristic mensuration of the genuine is to becloud the meaning of terms and therefore to lessen the value of symbols by means of which we understand each other.

Very truly yours,
A. O. BRUNGARDT.

History of Electric Action.

Geneva College, Beaver Falls, Pa., Aug. 29, 1940.—Dear Mr. Gruenstein: In the May DIAPASON I noted the letter from Mr. Berkley on page 16 concerning the history of the electric action. I should like to refer you to Dr. Barnes' "Contemporary American Organ," third edition, page 249, where a brief history of the electric action is to be found. This dates the idea back as far as 1852 and a fairly successful application of it as far back as 1868. A quotation from this book might straighten out your readers. "Grove's Dictionary," 1926 edition, volume 3, page 548, also gives considerable detailed information about the history of this particular kind of action, and is gen-

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

TWENTY-FIVE YEARS AGO, ACCORDING TO ITEMS PUBLISHED IN THE ISSUE OF SEPT. 1, 1915—

Yale University awarded the contract to build an organ of 152 sets of pipes to the J. W. Steere & Son Company. It was to replace the old organ of seventy-eight sets of pipes in Woolsey Hall. The Steere instrument has since been rebuilt and enlarged by the Aeolian-Skinner Company, which absorbed the business of the Steere Company.

Edwin H. Lemare arrived in the United States to give 100 recitals at the Panama-Pacific Exposition in San Francisco, beginning Aug. 4.

Word was received in America that Joseph Bonnet, who was at the front with the French army in the world war, was alive.

The eighth annual convention of the National Association of Organists was held in Springfield, Mass., closing Aug. 7 with a visit to the Austin organ factory in Hartford.

The Austin Organ Company was installing a four-manual of ninety-two sets of pipes in Medinah Temple, Chicago.

M. P. Möller was building a four-manual organ for St. Luke's Episcopal Church, Brooklyn.

TEN YEARS AGO, AS RECORDED IN THE ISSUE OF SEPT. 1, 1930—

An organ of outstanding importance had just been installed in the Metropolitan Church, Toronto, Ont. It was a five-manual built by Casavant Freres, and had 110 sets of pipes.

The National Association of Organists held its annual convention in Los Angeles July 28 to Aug. 1. This was the first national meeting of organists ever held on the Pacific coast and the only one thus far. Harold Vincent Milligan was elected for a second term as president of the N.A.O.

Brown Memorial Presbyterian Church, Baltimore, Md., placed the contract for a four-manual organ with the Skinner Organ Company and THE DIAPASON published the specification.

Paris paid homage to Lynnwood Farnam when he was heard in recitals July 16 and 18 at St. Clotilde and St. Germain-des-Prés.

Reopening of St. Paul's Cathedral in London was an event of national importance and was also the occasion for the first use of the rebuilt organ, the specification of which was presented. The instrument, originally the work of "Father" Willis, was rebuilt by Henry Willis.

The Bennett Organ Company ceased operations and was liquidating its affairs, offering creditors 25 per cent of their claims in full settlement. This concern had been in existence half a century. It was originally the Moline Pipe Organ Company, then the Lancashire-Marshall Company, then the Bennett-Marshall Company, and many of its instruments are in churches throughout the country.

Porter W. Heaps of Evanston and Dorothy Wright Hill were married July 22.

erally accepted as reliable.
HOMER D. BLANCHARD,
Department of German.

LUIS HAROLD SANFORD GOES TO LARGE BROOKLYN CHURCH

Luis Harold Sanford has been appointed organist and choirmaster of the large Central Congregational Church of Brooklyn. He will assume his new duties Sept. 1. Mr. Sanford, though retaining his residence in New York, has been for the last two years organist and director at the Summit Presbyterian Church of Germantown, Philadelphia. The Central Congregational Church was made famous by the pastorate of S. Parkes Cadman. Mr. Sanford is a member of the faculty of the School of Sacred Music of Union Theological Seminary.

Mr. and Mrs. Sanford gave a two-piano recital Aug. 6 in Indianapolis, where they were visiting for several weeks this summer. They played among other works an arrangement by Mr. Sanford of the Prelude and Fugue in C major of Bach and Brahms' Sonata in F minor.

THE FREE LANCE

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

The Cambridge Console Club, consisting of eight devoted organ lovers holding posts in Cambridge, Mass., churches, is a lively youngster twelve months old; its aim is to play music for the organ that seems to be the right sort for service, either at the beginning or end. The club meets as circumstances dictate, each member playing every week and submitting to friendly and constructive criticism from the others. In the past season there were thirty-nine meetings; the programs numbered 353 titles, of which eighty-seven came from J. S. Bach and thirty-five from various American composers. If I were very much younger and were active in music I would apply for membership in this club.

The death of Sir Donald Francis Tovey a few months ago deprives the music profession of one of its most notable workers; his knowledge of the important compositions, particularly of the classical and modern masters, was encyclopedic. I have heard men such as Granville Bantock waste superlatives in trying to give a just idea of his erudition. Tovey was also a composer and a concert pianist; several years ago I engaged him to give a recital at Wellesley College. I shall not soon forget how he wandered aimlessly about my office looking at the photographs on the walls, but saying almost nothing. I have often thought he must have taken me for the janitor. His pianism was what one hears from the consummate musician rather than from the consummate virtuoso.

Dr. Harvey Gaul of Pittsburgh must be a real fellow. I wish I had more opportunities of cultivating his acquaintance. He writes the following in *The Musical Forecast*; read it slowly and carefully:

Can't you do something for the American composer? We have more and better orchestras than Europe ever had, and, remember, I said "ever." From Seattle to Bangor, Maine, we have more symphony orchestras than Europe ever knew—to be sure most of these conductors don't know we have American composers, they haven't heard as yet, because they had to do all of Beethoven's nine symphonies. But give them time, maybe the word will get around.

Great Britain, having escaped up to date, has now a Hymn-Tune Association, founded June 19, the convener and organizing secretary being Herbert Westerby, author of the "Organist's Repertoire Guide." Westerby writes: "The opening meeting of the Hymn-Tune Association was held at Novello's, Dr. Martin Shaw presiding. The association was instituted and its functions cordially approved. It will work in friendly liaison with the British and American hymn societies. Organization is proceeding and the next meeting is fixed for October."

Westerby makes the point that only a musician may deal adequately with hymn-tunes. It is well also to consider whether, either in Great Britain or the United States, it is probable that both a hymn and a hymn-tune society may be supported.

Only the other day an intelligent music-lover of my acquaintance complained to me that the organist at her church gave too little time between stanzas of the hymns to get any breath. (As I go about churches, tasting the music, I find the same difficulty in every church.) This lady also said that while she was finding the hymn to be sung she could not recognize the tune from the organist's playing of it. Also, as the hymn was being sung there was no thought of the verbal expression demanded by the hymn. (How many organists follow the words of the hymn, line by line? Should it not be done?)

The older I grow the less emphasis I place on conventionalities in musical performance. For example, take the matter of exact time in the playing of hymn-tunes while accompanying a congregation. A metronomic exactness is impossible; a certain relaxation of strictness in more than one direction may well be granted. Consider a moment Lowell Mason's tune

"Bethany," to "Nearer, My God, to Thee"; here we have a tune that is the torment of an organist's life; there is no congregation that can or will sing it with any regard to its dotted halves, halves and quarter notes; you cannot dragoon a crowd of ordinary people in church to do anything more than to approximate feebly the effective, flowing rhythm. (That impasse was no doubt the reason why Horatio Parker, in editing "The Hymnal," now out of print, changed the "Bethany" time signature to 4-4, instead of 6-4.) Take down your copy of the "English Hymnal" and note how often it is directed that the last chord in each phrase be followed by a comma rest.

Another very bothersome matter comes in connection with most of the common meter (C.M.) tunes; "St. Anne" tune is a good illustration. The words, by Watts:

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

The four-measure phrase comes into play here. Assuming that the time signature is 4-4, the sensitive organist will make *past* a quarter note—and not a thousandth of a second more—while the congregation will want to hold on a bit, take a leisurely breath, and go on. The congregation will want to treat "come" in the same way, but the organist will resist with all his might giving the word less than three full beats, so that the four-measure phrase formed from the two verses of the stanza shall be precisely four measures long. The point of all this is that in many cases the form of the hymn-tune does not appeal to the congregation at all, while it may be the subject of heart struggles on the part of the organist.

Mister, you can't always have your own way; like Dick Deadeye, you'll have sometimes to dissemble.

What do you make out of the report of the examination committee, page 10 in *THE DIAPASON* for July? I have assumed that failures were more often due to deficiencies in paper work than to work at the organ, but I find only one item in the report that supports my idea—that thirteen candidates for associateship passed organ work but failed in paper. The authorities of the Guild are certainly striving manfully to help candidates, and the workings of associate and fellowship problems on pages 14 and 15 are excellent. Is their excellence discouraging rather than encouraging? Would it not, also, help a little if the time taken in writing the model workings were stated in each case? Would it possibly be helpful to print some of the workings (without names) of successful candidates, with marks, including workings with just passing marks, and those with high marks? I have always held that the real *raison d'être* of the A.G.O. was the examinations and have been at times discouraged over the results achieved as time goes on. I imagine that students of the organ rate technique at the keyboard higher than musicianship. It may be that the general level of theory teaching is low. Students do not spoil enough music-paper!

Why not read "A Hundred Years of Music," by Gerald Abraham, Duckworth, London, 1938, 375 pages? It is brilliantly written, well documented, not academic, smart, sometimes flippant, witty, and at times debunking.

Death of Paul T. Stucke in Cincinnati.

Paul T. Stucke, 71 years old, an organist who gave up his work a number of years ago when he became deaf, died July 29 at his home in Walnut Hills, Cincinnati, after a long illness. He had been bedfast since December. Mr. Stucke, a native of Union Hill, N. J., formerly was a piano and organ teacher in New York City. Later he went to Philadelphia and then to Portland, Ore., where he also was a church organist. When he moved to Cincinnati in 1923 his hearing, which had been failing for a number of years, failed completely. Mr. Stucke leaves his widow, Mrs. Myrtle Lockwood Stucke.

Veteran Worcester Organist Dead.

J. Frederick Donnelly, organist and choir director at St. John's Catholic Church in Worcester, Mass., the last thirty-seven years, died suddenly of a heart attack July 18. In 1903 he established the Donnelly School of Music and at the time of his death he was director of the school.

St. Paul's Episcopal Church
Albany, New York

August 6, 1940.

The Ernest M. Skinner & Son Company, Inc.
Organ Hall,
Methuen, Massachusetts.

Gentlemen:

It gives me great pleasure to testify to the excellence of your rebuild of the organ in St. Paul's Church, Albany. Among the new stops added by you, I would select for special mention the Flute Celeste, the English Horn, the Tuba Mirabilis and the remarkable 16' Gemshorn. The organ now has a magnificent ensemble, and the action and console leave nothing to be desired.

Faithfully yours,

[Signed] T. Frederick H. Candlyn.

The Ernest M. **Skinner** & Son Co., Inc.
Pipe Organ Builder
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LETTERS TO THE EDITOR

For Tracker System with Electric Stop and Piston Actions

Northwestern University School of Music, Evanston, Ill., July 11, 1940.—My dear Mr. Gruenstein: I am much interested in the provocative discussions on tracker action found in the columns of your magazine in recent issues, and I am enclosing some excerpts from a speech delivered by me to the Buffalo Chapter of the American Guild of Organists in January, 1940, in which I expressed views on the subject at a date prior to the discussion which has arisen in THE DIAPASON. I may say that these views are of very long standing and of deep conviction, and that the time now seems ripe to express them more audibly. If you should care to reproduce these passages I think they will be found in the main line of the discussion in question, and at any rate I should be happy to go on record as holding and as having held these views for some time.

The assumption must not be made that those who advocate a return to tracker mechanism also advocate adopting mechanisms of the past which have been replaced by modern devices of greater precision and value. If the direct method of opening the valve mechanically seems superior to the indirect electric method, for the reasons mentioned above, it does not at all follow that the control of registers must also be mechanical, or even the coupling devices. The Barker pneumatic lever has proved its value, and one who has played a Johnson or Roosevelt with direct action and pneumatic machines for coupling will not forget the satisfaction derived from the snap with which this device pulls down the keys of coupled manuals with little effort.

In the modern adaptation of tracker action there should be no entangling alliances. Great to pedal must not automatically pull in swell to pedal, even when the two manuals are coupled, as on the older instruments. The combination and register actions should be electric or pneumatic, and all parts of the instrument, except the action of the keys, should use any of the prevailing devices which have proved convenient. A *reductio ad absurdum*, stating that because a return to direct action is advocated we should therefore return to hand blowers, stop pullers, etc., will neither prove nor disprove the principles of tracker action. On the contrary, the modern builder who is really interested in the problem should strive to develop an action with modern materials in which all possible causes of friction would be eliminated and in which all the advances of modern mechanical science are used to attain the end in view, namely, direct control of the valves which arouse the speech of the pipe. A visit to the workshop of Mr. John Challis, who constructs modern harpsichords along just such lines, would be profitable for organists interested in this point of view.

The writer happens to know of several organ builders who are in sympathy with this point of view, and who are only deterred from experimenting in this direction by the apathy, if not the animosity, of those whose greatest interest should be in the improvement and perfection of their instrument—the organists. A plea should be made to these gentlemen to give serious consideration to needed improvements, for it may well prove that when the heritage of the past is properly and skillfully developed, the devices of the present, which seem to many the last word, may in turn become obsolete and inadequate.

Very truly yours,

MELVILLE SMITH.

[Professor at Western Reserve University, Cleveland, Ohio.]

Mr. Smith submits this excerpt from an address on "The Organ of the Seventeenth and Eighteenth Centuries in France and Germany," delivered in Buffalo in January:

We now come to a consideration of the console. Here again, practical mechanical considerations rule the day. With tracker mechanism, the trackers cannot be too long, or their action will be delayed and

imperfect. The placement of the positiv behind the player's back was also mechanically convenient, for the trackers could then run under the organ bench and actuate the valves of this division, while those running directly out from the key-board could operate the great organ and the subsidiary divisions in the main case.

The arrangement of registers on the sides of the console was none too convenient, but it was again dictated by structural necessities. The player had to have assistants to draw the stops. As to the coupling of manuals, only the positiv and the great organs could be coupled, and perhaps the bombarde was automatically coupled to the great at all times. In this way, by playing on the great, two divisions could be brought into play and, by playing on the bombarde, three. Coupling was often performed by drawing the great organ forward, so that buttons on the under side of the keys engaged those of the positiv below.

The pressure required when playing with coupled manuals was proportionately greater as more valves had to be opened, but in a well-constructed instrument was never excessive. It is an error to maintain that the touch of old organs was so heavy that fast passages could not be indulged in and therefore to assume that old music must be played slowly. This is merely wishful thinking, probably accepted because we wish to prove our modern actions so far superior, and is based on lack of acquaintance with the facts. A single uncoupled keyboard was, as a matter of fact, as light as or lighter than the best electric action of today, and much more snappy and stimulating to play. Furthermore, there is a certain point of resistance of the key in tracker touch which is very definitely felt by the player, and once this point of resistance has been passed, practically no pressure is required to hold the key down. This makes for clean articulation and is quite a different feeling from that of the modern action, where we press against a spring which increases in resistance as the key descends. The exact point where the tone is made is never in doubt on a well-constructed tracker organ, and all effort is aimed at this point.

The reader who is familiar with the principles of pianoforte technique of Tobias Matthay, as set forth in "The Act of Touch" and other works, will undoubtedly see a parallel here. In a satisfactory organ touch, the point where the tone is made, which should be apparent to the sense of touch as the point of resistance, is never at the bottom of the key fall, and much less at the top, but somewhere in between. The sin of "key bedding," against which Matthay inveighs so strongly, is often indulged in by organists, who are obliged, due to the construction of many instruments, to aim at the bottom of the key, or the keybed, whereas the greatest muscular effort, or weight, as the case may be, should be directed against the point of resistance, leaving at the bottom of the key fall just enough weight to continue the tone by holding down the key as long as desired.

When one or more manuals were coupled, the added resistance was just enough to let the player know that he was actually playing more pipes than on a single manual. The modern idea that we should be able to play two, three or four manuals with as little effort as one has always seemed to me psychologically unsound. The pianist would not expect to get a fortissimo with the same muscular effort as a pianissimo. Why should the organist? Increased resistance for increased tone should be the rule, not the exception. In this way there is a correspondence between our psychological frame of mind and the effect produced.

The writer is convinced that if some way were devised of measuring the actual amount of muscular effort exerted at any given moment by organists it would be found that in forte passages much more energy is automatically expended than in piano passages. This added energy has no practical result on the modern instrument, but if found to exist would be adequate proof of the psychological need to expend more energy when more tone is desired. If while expending this extra energy the player actually felt more key resistance, a happier psychological result, and a feeling of greater action, instead of frustration, might result.

Speaking of tracker action in the newly reconstructed organ at Rheims Cathedral, Mr. Cecil Lutton says: "There is no doubt in my mind that tracker action, at its best, is wonderfully crisp and more responsive than electric, and that it gives to the player a sense of intimacy that is lacking in electric action."

Widor says, in his provocative pamphlet "L'Orgue Moderne": "In the place of mechanism, today we have electric wires, which result perhaps in an economy for the organ builder, but certainly in a great

disappointment (*déception*) for the organist."

Much of the objection we have to the tracker mechanism is based upon instruments in a bad state of repair, or perhaps of imperfect construction, which still exist in this country. I can truly say that on instruments I have played abroad this seems to me to be the perfect action.

Weak Points in Plea for Trackers.

Philadelphia, Aug. 2, 1940.—Dear Mr. Gruenstein: Maybe somebody can tell me what Mr. Chase is driving at in his letters about tracker action. He starts off with a suggestion that we use the tracker action, but make it of some different material, rather than wood. In the first place, there's no complaint about the material; a well-made tracker action, constructed of first-class wood, is a beautiful piece of mechanism, and entirely reliable. Mr. Chase says he wants to retain the principle of tracker action, but have it perfected by modern mechanical genius. It doesn't seem to occur to him that it's the principle that we object to—the rest is mere detail. As I see it, a tracker action, of whatever material, is one in which the organist must overcome the inertia and frictional resistance of a long and complicated train of mechanism, and also the resistance of the wind against the pallet, by sheer muscular effort—which is what we are trying to get away from. Why should the organist use up his vitality pushing down the keys when he might be saved all that and have energy to expend on the purely musical part of his job?

Then we are told that if by means of electric action the organist is at some distance from the pipes he is unable to judge the effect. Really this takes my breath away. If there is one point that has been insisted on from Jubal's time to this it is that the organ must be listened to from a distance, if it is to be heard properly. Even a few feet makes an improvement; and anything beyond, *within reason*, is that much to the good. You can scarcely read of the rebuilding of any old organ without noticing the rejoicings over the detachment of the console or the mourning because for some reason it had to be left attached to the case. And anyhow, are we to understand that the congregation never hear the organ properly because they sit in the pews and not up against the organ front?

The argument that we must not avail ourselves of the conveniences of electric action because some young hotheads use it to run away with the tempo seems to me hardly to merit consideration. "Let's have a heavy, sluggish action," says Mr. C., "so we can't play too fast!" As who should say: "Gentlemen, don't use sharp razors—folks sometimes cut their throats with them!"

But the weakest point in Mr. Chase's present letter, as about the former one, is this business about the tracker action giving a better control of the speech of the pipe. Mr. Chase quotes Dr. Schweitzer on the subject, but neither the doctor nor he gives any explanation of the why and wherefore of this claim. And until somebody can explain, on a purely physical basis, why a pipe doesn't sound as well when a valve is opened by electricity and a pouch as it does when it is dragged down by main strength—for the opening of a valve is *all that happens*—till that explanation is made I think organ fans generally will be satisfied not to scrap their modern plumbing. ***

Best regards to you and THE DIAPASON. By the way, it seems to me I see faint indications that recitalists are becoming more human—more inclined to consider the weaknesses of the flesh on the part of their audiences; the programs are less exclusively composed of "modern, up-to-date works that you really ought to hear, you know!"

Sincerely,

WALTER LINDSAY.

Let's Have More of Their Works.

Liberty, Pa., Aug. 16, 1940.—Dear Mr. Gruenstein: Thank you for your fine editorial on organ recitals and the very excellent quotation from Mr. Crook. I have also read the various articles and letters about the return to the tracker action, enjoying particularly your editorial in the July issue, in spite of the objections to it which I read in the August issue. To my mind Mr. Stanley also covered the situation in a very able manner.

In a recent issue Dr. Macdougall in his "Free Lance" column made a plea for more frequent hearing of the music of

Edwin H. Lemare. Amen, say I; and I wish to make a similar plea for the compositions of Alfred Hollins and William Wolstenholme. Last winter I derived much pleasure and inspiration from reading Dr. Hollins' autobiography, "A Blind Musician Looks Back," published about 1936. It is, one might say, unavoidably interesting to compare this with the excellent autobiography of Louis Vierne, published in THE DIAPASON. Both are by and about organists without sight, yet they are very different in style and content. Dr. Hollins demonstrates what Dr. Macdougall says of him: "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."

Hollins was an intimate friend of Wolstenholme and has this to say in his book about the latter's compositions: "To those who knew him his music represented himself. Even in his more serious works there is something fresh and light-hearted that gives them a charm and originality all their own. His death (1931) has caused a distinct loss to modern organ music."

This statement (all but the last sentence, for so far as we know Hollins is still with us) would apply equally to Hollins and his compositions. In these days of unrest, fear and hate we need to hear more music of the type of his "Song of Sunshine," "Spring Song," Intermezzo in D flat or Concert Rondo, or Wolstenholme's Sonata in the Style of Handel, "Romance," Allegretto, Barcarole, "Bomhesque," etc. Lowbrow? Not a bit; they are all melodious, well written, thoroughly musical and not too deep for the people whom we should like to see at our recitals.

ROLLO F. MAITLAND.

Would Abandon the Recital.

Buffalo, N. Y., Aug. 17.—Editor of THE DIAPASON: The question "Is the organ recital being played out?" leads us to ask: Was it ever "played in"? Has it become musically significant? No doubt the organ has occupied a position of importance in music, but has the recital merited recognition? Isn't it wishful thinking to believe the organ will assume a position of importance as a recital instrument? The nature of the true organ does not bear any of the characteristics of the successful recital instrument. Its proper function has always been to serve as an instrument of musical worship in the church. In musical circles the organ recital never has attained significance and has been more associated with its own profession than the public. Most of us will agree that the Golden Age of organ music culminated in the eighteenth century with the great art of Bach. If there were any organ recitals they were of an informal nature and confined mostly to the secular bounds of ducal estates. The organ paid its chief musical obligations to the church.

Exactly what is the intrinsic musical value of the organ recital? Isn't it the *raison d'être* of any concert or recital to express music of artistic value, not merely to provide common entertainment? The musician and the artist owe a primary allegiance not to pleasing the public as such, but to the art through which great human values and emotions are expressed. To ignore such a basis as one's standard or as the standard of a profession in music leads to moral laxity and decadence.

It seems the modern organ recital must depend on its value as entertainment rather than its musical worth to achieve any material success. Such a basis can sustain only a superficial structure and requires an increasingly artificial stimulus to carry on. Showmanship, performance, merits and effectiveness of the instrument dictate the standard of the music. The public is fickle to such devices and constant variation is required to keep up interest. The "expressiveness within music" does not appeal to the untrained listener as does that which depends more on the instrumental medium for its "expressiveness." The layman in his enjoyment of music wants something *audibly tangible*. He likes to "wear his heart on his sleeve," as it were, and expects music to give him an immediate emotional reaction. True greatness, spiritually strong, never grows out of such a shallow background. The organ is less expressive than most other instruments and true organ music depends on its own expressiveness. For this reason alone the organ and its music cannot hope to appeal to the average layman, whose understanding of

music is limited. A glance at the typical organ recital program proves that its basis is seldom an idealistic one, and the occasional exception is very rarely a material success. The organ recital, then, obviously does not represent the musical worth of the organ.

As long as organists and organ builders hope for the success of the organ as a concert instrument the profession will not be respected as musically idealistic. Organ music must be more emphasized as a functional part of worship in the church. What has become of the prelude and the postlude as a part of worship? Here is where such music as the great preludes and fugues and chorale preludes of Bach serve their rightful purpose. There is little doubt that the profession is more interested in the glamor of the recital organ than in the art of worship.

If we stop trying to make of the organ something more than itself and allow it to speak its own simple character it will again have more of an appeal in true musical circles as it once did. Modern organ tone, being as it is, does not successfully blend with other instruments—at least it cannot be considered successful as such by musicians. In Bach's day the organ was considerably used in ensemble and there is no reason to believe that it could not again become popular in this respect if its tone were so adapted.

Although there is the natural inclination to seek it, security is unattainable. If in our artistic expression we seek to relive the spirit of the past, decadence will bury our art. It will then be no more than a page in history. Many of us apparently believe that unless the organ recital saves the organ our art will be of the past. Meanwhile we little realize how we have been misdirecting the future of an instrument which, in the true sense, is and will always be great in the art of music. Let us abandon the recital as the last refuge of the organ and seek new outlets along the channels for which the organ was inspired.

JOHN VAN DEWATER.
ROBERT NOEHRN.

Mr. Blodgett in Rebuttal.

Cleveland, Ohio, Aug. 21, 1940.—My dear Mr. Gruenstein: Mr. Skinner's reply to my letter to you two months ago concerning organ building pleased me very much. In fact, I feel as flattered as must an ancient Greek when he was favored with a thunderbolt as a personal attention from Zeus. I am surprised to find that Mr. Skinner seems to consider my views as a direct attack on him and what he represents. For this I am very sorry, as we have collaborated pleasantly on one organ (the one now played by Gilman Chase) and I have rejoiced with him over many others.

At the risk of being repetitive, I wish to state that I entered the discussion (which is fun; may it last long) because I did not like an editorial policy. I feel it was unworthy of the editor to take such care to justify the publication of Mr. Chase's first letter. He need not have declared his editorial views in a manner so apologetic and playful in order to minimize the effect of Mr. Chase's writing. I doubt if this moderated rebuttal will make Mr. Chase behave.

I said that if Bach and his contemporaries had wished organ tone cluttered up with orchestral imitations, they—the designers and makers of organs still considered examples of the Golden Age of organ tone—would have been clever enough to make them. Instead they used real orchestral instruments and let the organ remain consistently an organ. Mr. Skinner disposes of this by saying that Bach was not an organ builder. Right; but Schnitger and the Silbermanns were. It is well known that Bach was often called as consultant in matters of design and construction and as a judge upon whose word an instrument was accepted or payment refused. There are authentic records attesting his intimate and practical knowledge. When Mr. Skinner says he was not a builder he is correct, but to imply he lacked knowledge of what the organ should be is absurd.***

When Mr. Skinner says that even instrument makers of that time did not know enough to make a French horn with valves, he proves nothing. Did they need them? The horns of that day were adequate for musical expression and the music written for them is too difficult for modern horns and trumpets. One rarely hears some of the Brandenburg and Handel concerti on programs of our ablest

CHARLES H. DOERSAM'S COLUMBIA UNIVERSITY SUMMER CHOIR



WHEN CHARLES H. DOERSAM brought down his baton for the choral concert of the summer session chapel choir at Columbia University Aug. 7, voices from twenty-two states of the Union resounded in St. Paul's Chapel. The concert was one which impressed itself deeply on the audience, consisting largely of faculty and students at Columbia. The program included Brahms' "Schicksalslied" ("Song of Destiny") and a work written probably by Georg Gottfried Wagner, but formerly ascribed to Johann Sebastian Bach—"Blessing, Glory, and Wisdom, and Thanks." The choir prevailed on Mr. Doersam to play an organ number on the large new Aeolian-Skinner instrument and he gave a fine performance of Franck's "Piece Heroique" between the two choral numbers.

The next day, Aug. 8, the same choir sang at the Temple of Religion, New

York World's Fair, giving Brahms' "Create in Me a Clean Heart," the G. G. Wagner work and the Kyrie from Franck's Mass in A, closing with Mr. Doersam's effective anthem, "Once to Every Man and Nation." The work of the choir received admiring praise, with expressions of amazement that so much could be accomplished by a chorus which had been together only since July 7.

The chapel choir at Columbia sings every weekday morning and on Sunday afternoon during the summer session. In a remarkably short period of rehearsing this group masters anthems and canticles of great difficulty. Mr. Doersam conducts the chorus once every summer in a special afternoon program. His own performance of the Cesar Franck "Piece Heroique" and the brilliance of the new organ in the chapel made his hearers realize the inner meanings of this work.

symphonies because the brass parts are of prohibitive difficulty.***

As far as I can learn, Bach's well-tempered scale was used on the clavichord only. I'll gratefully accept correction and information on this point. If he was so particular with tuning, would we have organ parts to the cantatas transposed up or down as much as a third so that organs could be used with orchestra? I believe that the Leipzig organs were never at orchestra pitch. He was there for years, putting up with a makeshift. I can find no lack of modulation in the organ works regardless of the W. T. C. date. For that matter, the organ and cembalo were used with orchestra in nearly all keys from the earliest compositions. Even now, with valves and lack of tonal inhibition, good composers avoid certain tonalities as unsuitable to certain instruments.

Mr. Skinner states that stop names suggesting imitations were used long before he arrived to give them, like our Nell, an honest name, and that the names showed a desire for the "real thing" as now realized. Quite the contrary, I contend. New pipe tones naturally suggested names derived from aesthetic experience and association. Some quality in a new pipe may have suggested a gamba, but for gamba purposes, or any other instrument desired, the real instrument was used. Not until instruments disappeared from the church music force was it necessary to submit the organ to vocational guidance so it might become a maid-of-all-work. In line with that argument, how far have we fulfilled the promise of these romantic names: Vox humana, voix celeste, unda maris, erzähler, philomela, orage, geigen, etc.? I should delight in a combination of orage and unda maris when perfected.

When I say that youth will have its way, I merely state a truth. I do not agree with Mr. Skinner that the older one gets the less one knows. What an appalling idea! It may be that age has more than youth to forget. Youth is a nuisance because it likes to learn by experience, and an age which has built up an empire resents a possible discovery of weak foundations. Mr. Skinner and his imitators have developed the organ to a high degree of artistic achievement in a certain direction. I admire him and his great work. Nevertheless, I cannot raise a scornful brow because certain organ fiends are attempting to pick up the development of the organ where Mr. Skinner started and to carry it out along more restrained

and conservative lines. To conserve space in these pages, I refer Mr. Skinner to page 13, volume 2 of Schweitzer's "J. S. Bach," where he treats of the relation of music to other arts, pictorial and poetic.

The list of distinguished names Mr. Skinner gives as his crowd represents a great array of talent. To one man, Mr. DeLamarter, I owe a particular debt of gratitude for an example of true musicianship. Perhaps the most colorful player of the lot, he absconded from the organ loft to a symphony directorship, where his sort of tonal desire was truly expressed. But is it not significant that these great players have not written truly great music for the electric orchestral organ? Some of them write with distinction in other fields. I am certain the old severe organs engendered content, which is true greatness, in composition, and not mere expressiveness.

Sincerely yours,
WALTER BLODGETT.

GLASER CONDUCTS UNITED CHOIRS AT NEW YORK FAIR

The combined choirs of the Lutheran Church of Our Saviour, Brooklyn; Church of Our Saviour, Rege Park, L. I., and Emanuel Lutheran Church, Corona, rendered a program of choral music at the Temple of Religion, New York World's Fair, Aug. 11 at noon. This program was broadcast over a nationwide hookup by station WOR of New York. The choirs were directed by Dr. John A. Glaser, organist of the Church of Our Saviour, Brooklyn. Charles Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, was at the console as accompanist and also was a soloist. The combined choirs numbered eighty-nine voices, all volunteers. The choirs repeated the program on Aug. 21 from 6 to 7 at the twilight hour concert from the Temple of Religion.

Organ selections by Mr. Boehm were: Toccata and Fugue in D minor, Bach; "Come Now, Saviour of the Gentiles," Bach; Toccata on "Ave Maris Stella," Dupré; "Variations de Concert," Bonnet; Chorale Prelude, "Herzlich thut mich verlangen," Bach. The choral selections were: "Lead Me, Lord," Wesley; "O Thou Victorious One," Schenk; "Agnus Dei," Morley; "O Sacred Head Now Wounded," Bach; "Psalm 150," Franck; "Souls of the Righteous," Noble; "The Radiant Morn Hath Passed Away," Woodward; "Lord, for Thy Tender Mercies' Sake," Farrant.

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Programs of Organ Recitals of the Month

Alexander McCurdy, Mus.D., Philadelphia, Pa.—Dr. McCurdy was heard in a recital at Sage Chapel, Northfield Seminary, Northfield, Mass., on the afternoon of Aug. 4. His program consisted of the following compositions: Prelude and Fugue in E minor and Three Chorale Preludes, "Hark, a Voice Saith, 'All Are Mortal,'" "Our Father Who Art in Heaven" and "O God, Have Mercy," Bach; Scherzetto from "Twenty-four Pieces in Free Style," Vierne; Chorale Preludes, "A Rose Breaks into Bloom," "O World, I E'en Must Leave Thee," No. 1 and No. 2, Brahms; "Sunrise," from "Hours in Burgundy," Jacob; "Romance sans Paroles," Bonnet; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Communion, Richard Purvis; "Veni Emmanuel," Arthur Egerton.

Klaus Speer, Princeton, N. J.—Mr. Speer of Westminster Choir College was the guest recitalist at the Temple of Religion, World's Fair, New York, Sunday afternoon, Aug. 11, and his program was made up of the following works: Prelude and Fugue in E minor, Nikolaus Bruhns; Chorale, "O God, from Heaven Looking Forth," Nikolaus Hanff; Prelude and Fugue in G minor, Vincent Luebeck; Trio-Sonata No. 4, in E minor, Bach; Chorale, "By the Waters of Babylon," Bach; Prelude and Fugue in E minor, Bach.

Richard Gore, Ithaca, N. Y.—Mr. Gore, the Cornell University organist, presented the following program in a recital at Bailey Hall Aug. 1: Dorian Toccata, Bach; Fantasia in A, Franck; Concerto No. 3, in G minor, Handel; Chorale Preludes, "These Are the Ten Commandments," "Come, Redeemer of Our Race," "Rejoice, Christians," "By the Waters of Babylon" and "We All Believe in One God," Bach; Finales in B flat major, Franck.

Russell G. Wichmann, Pittsburgh, Pa.—Mr. Wichmann has played the following programs in recitals in Heinz Chapel that mark the summer session of the University of Pittsburgh:

July 2—Trumpet Tune and Air, Purcell; Sonata, "God's Time Is Best," Bach; Toccata and Fugue in D minor, Bach; Andante Sostenuto ("Symphonie Gothique"), Widor; "Roulade," Bingham; "Mr. Ben Johnson's Pleasure," Milford; "Distant Chimes," Snow; "Carillon," Vierne.

July 18—Chorale No. 3, Andriessen; "Invocation," Karg-Elert; "A Gothic Prelude," DeLamarter; Scherzo in G minor, Bossi; "Skyland," Charles Vardell, Jr.; "Ave Maria," Bach-Gounod; Toccata in F, Bach.

July 29—Suite from Water Music, Handel; Chorale Preludes, "Jesus, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; Chorale and Variations, "Our Master Hath a Garden," Flor Peeters; "Pantomime," from "El Amor Brujo," de Falla; Scherzetto in F sharp minor, Vierne; "Dreams," McAmis; Toccata (Symphony 5), Widor.

Royland W. Dunham, F.A.G.O., Boulder, Colo.—In a recital which was one of the summer series at the University of Colorado, Dean Dunham on July 14 presented this program: Sonata in D flat, Rheinberger; "Lamentation," Gullmant; "Ave Maria," Arkadelt; Nocturne ("Midsummer Night's Dream"), Mendelssohn; Offertoire in F, Lefebure-Wely.

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

Aug. 4—Negro Spirituals, Horace A. Miller.

Aug. 11—Passacaglia and Fugue, Op. 36, Sigthenhorst Meyer.

Aug. 18—Chorale Preludes, "Dies Irae" and "Vigili et Sancti," Francis W. Snow; "In Paradisum," Daniel Lesur.

Aug. 25—Fantasia on the Chorale "A Mighty Fortress," Max Reger.

Everett J. Hilty, Boulder, Colo.—In his recitals for the summer quarter at the University of Colorado Mr. Hilty played the following programs on the large four-manual Austin organ in Macky Auditorium in August:

Aug. 4—Fantasia and Fugue in G minor, Bach; "Landscape in the Mist," Karg-Elert; "The Squirrel," Weaver; Rhapsodie No. 3, Saint-Saens; Sonata 1 (in part), Hindemith.

Aug. 7—Gothic Suite, Boellmann; "Scherazade," Rimsky-Korsakoff; Meditation from "Thais," Massenet; "Mr. Ben Jon-

son's Pleasure," Milford; "Dawn," Jenkins; "Clair de Lune," Karg-Elert; "Pantomime," Jepson; "Finlandia," Sibelius.

Aug. 11—Chorale Prelude on "Ein feste Burg," Hanff; Partita on "Jesus, meine Freude," Walther; Fugue in C, Buxtehude; Chorale Prelude on "Herzlich thut mich verlangen" and Partita on "Stabat Mater Dolorosa," Douglas; Doric Toccata, Bach; Symphonic Piece for Piano and Organ, Clokey (David Pew and Mr. Hilty).

Aug. 14—Threnody, Lester; Chorale Prelude on "A Lovely Rose Is Blooming," Brahms; Preludes on Two Welsh Tunes, "Aberystwyth" and "Ton-y-Botel," Dunham; Pastorale, Scarlatti; "Benedictus," Reger; "The Girl with the Flaxen Hair," Debussy; "Burlasca e Melodia," Baldwin; "In Paradisum" and "Fiat Lux," Dubois; "Prayer," Schubert; "Marche Slav," Tschaiakowsky.

Aug. 18—"In Dir Ist Freude" and Prelude in B minor, Bach; "The Nightingale and the Rose," Saint-Saens; Suite, Bingham; Sixth Sonata, Widor.

Irving D. Bartley, F.A.G.O., Las Vegas, N. Mex.—Mr. Bartley, instructor of piano and organ at New Mexico Normal University and minister of music at the Las Vegas Methodist Church, gave a recital Sunday evening, Aug. 11, at the church. He was assisted by the Methodist Church choir and by vocalists from the group. The organ program was as follows: Prelude and Fugue in G minor, Bach; "Fiat Lux," Dubois; Andante Cantabile from Fourth Symphony, Widor; "Rendezvous," Aletier; Allegro from First Symphony, Maquaire; "Dreams," Stoughton; Suite for Organ, Rogers.

Donald Willing, Cleveland, Ohio—A program of contemporary music played by Mr. Willing in a recital June 2 at Plymouth Church, Shaker Heights, included the following compositions: Allegro and Adagio (from Sonata 1), Paul Hindemith; "Carillon" and "The Spinner," Marcel Dupré; Six "Bible Poems," Jaromir Weinberger; "The Nativity" and "The Palms," Jean Langlais; Fugue in C sharp minor, Arthur Honegger; Passacaglia, Aaron Copland.

William R. Clendenin, Urbana, Ill.—Mr. Clendenin, a pupil of Professor Russell H. Miles, was heard in the following program at the University of Illinois July 24: Prelude and Fugue in G major, Bach; "By the Waters of Babylon," Bach; Chorale in A minor, Franck; Moderato and Andante Sostenuto from "Symphonie Gothique," Widor; Toccata on "O Filii et Filiae," Farnam; "Twilight at Fiesole," Bingham; "Carillon," Vierne.

Alfred Ashburn, Altoona, Pa.—In two Sunday evening radio broadcasts Mr. Ashburn played the following programs:

Aug. 11—"Marche Religieuse," Gullmant; "Lord Jesus Walking on the Sea" ("Bible Poems"), Weinberger; "Canto Elegiaco," Yon; "In the Cathedral," Pierre.

Aug. 25—"Dialogue," Clerambault; "My Inmost Heart Doth Yearn," Brahms; Largo, Handel; "Will-o'-the-Wisp," Nevin; Prelude and Fugue in G major, Bach.

Walter A. Eichinger, Seattle, Wash.—The University of Washington presented Mr. Eichinger of the musical faculty in a recital July 18 at the University Temple. His program consisted of the following: "O Mensch, bewein' Dein' Sünde gross," "Jesus, Joy of Man's Desiring" and Fugue a la Gigue, Bach; "Grande Pièce Symphonique," Franck; Andantino Pastorale con moto assai (from Sonata No. 2), George Frederick McKay; "Legende," Bedell; "Comes Autumn Time," Sowerby; Scherzo in E major, Gignout; "Carillon-Sortie," Mulet.

John T. Erickson, Mus.D., A.A.G.O., New York City—Dr. Erickson, organist and choirmaster of Gustavus Adolphus Lutheran Church, was heard in the twilight program in the Temple of Religion at the World's Fair Aug. 9 and contributed the following organ selections: "Fiat Lux," Dubois; "Onward, Ye Peoples," Sibelius.

The Rev. Gerhard Bunge, A.A.G.O., Independence, Iowa—During the sessions of the Luther Academy held at Wartburg Seminary, Dubuque, July 16 to 24, Mr. Bunge played the following numbers at recitals given on the chapel organ: Prelude and Fugue in E minor, Bach; Prelude and Fugue in B flat major, Bach; Fugue in G minor, Bach; Toccata, Matily; "Schmücke Dich, O liebe Seele," Karg-

Elert; "Aus tiefer Noth," Karg-Elert; Scherzo from E minor Sonata, Rogers; Toccata in D minor, Bach; Variations on Heber's "Missionary Hymn," Bunge; Loure from Third Suite, Bach; "Pomposo," Rogers; Variations on "Wie lieblich ist's Hienieden," Bunge.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recital on the four-manual Aeolian-Skinner organ at the University of Florida Sunday afternoon, Aug. 4, was marked by a performance of the following compositions: Largo and Fugue in G, Stanley; Toccata for Flutes, Stanley; Overture to "Comus," Arne; "Soeur Monique," Couperin; "El Amor Brujo," DeFalla; "The Swan of Tuonela," Sibelius; Cantilene in B minor, Bedell; Fugue in G minor (MS.), Milton Hodgson; "Souvenir Poétique," Diggle; American Fantasy, Diggle.

James P. Lemon, Cleveland, Ohio—Mr. Lemon, organist of St. John's A. M. E.

Church, who visited Chicago in August to attend the meeting of Negro musicians, gave a recital on the large four-manual Skinner organ in the Metropolitan Community Church on South Parkway Aug. 21. His program consisted of the following selections: Prelude in B minor, Bach; Meditation, Sturges; Coronation March, Meyerbeer; "The Rosary," Nevin; Toccata from Gothic Suite, Boellmann.

Viola Lang, New York—Miss Lang, organist and choirmaster of the First Reformed Church of Tarrytown, N. Y., and member of the faculty of the Guilant Organ School, will give a recital in the Temple of Religion at the New York World's Fair Friday, Sept. 13, at 4:30. The program will be as follows: Allegro assai Vivace, Sonata 1, Mendelssohn; Tenth Concerto (Adagio, Allegro, Aria), Handel; Allegretto, Clerambault; Toccata in F, Bach; Allegro Cantabile, Symphony 5, Widor; Finale, Symphony 1, Guilant.

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One of the most interesting antiques recently added to the collection at the museum of the New York State Historical Association in Cooperstown, N. Y., is a pipe organ donated by Mrs. Francis U. Johnstone of Staten Island and Cooperstown. This is without doubt one of the oldest organs in the United States, and during the entire period of its existence, 179 years, has been in the possession of the Bard and Johnstone families. The foregoing information is contained in an extended article in *The Otsego Farmer* of July 5, published in Cooperstown, a copy of which has been received by THE DIAPASON from James R. Gillette.

The organ was built in London, England, in 1761, by John Snetzler. It was brought to this country before the Revolution, stored in a building in Perth Amboy, N. J., and not unpacked until peace was declared. It was one of the only two organs ever brought to this country that were made by John Snetzler. The other, a duplicate in every way, was used at Christ Church, Cambridge, Mass., in 1764 and its pipes were melted and molded into bullets by British soldiers shortly before the battle of Bunker Hill. It was rebuilt in 1790 and did good service until 1844, when it was removed, having been purchased by Barlow Trecothick, the Lord Mayor of London.

The organ now at Cooperstown was purchased and imported by Dr. Samuel Bard, M.D., University of Edinburgh, LL.D., Princeton College, founder of the New York Medical School and the New York City Hospital, who was born at Burlington, N. J., in 1742 and died at Hyde Park in 1821. It was given by Dr. Bard to his daughter Susannah (born in 1772), when she was 12 years of age. Shortly after Dr. Bard gave the organ to his daughter he wrote her while she was away on a visit:

"In your playing and singing I shall be very glad to discover some improvement. Among the productions complimentary to the President [General Washington] I wish that you would select the most delicate and best set and make yourself mistress of it, as he is my patron as well as patient. I should choose to hear you sing his praises, the more particularly as his virtue and merit set flattery at defiance. Tell Dr. De Normandie that the President's complaint continues to amend, so that I have not the least doubt of effecting a perfect, and I hope a speedy, cure. It will give you great pleasure to be told that nothing can exceed the kindness and attention I receive from him."

Susannah Bard was married to John Johnstone, presiding judge of the Court of Common Pleas of Dutchess county, New York, and the organ was by her presented to her daughter, Mary E. Johnstone, born in 1798 at their country home, Bellefield, Hyde Park, N. Y. When this daughter was about 18 years old the organ was lent to the little Episcopal Church of St. James, Hyde Park, established by her grandfather. Here the instrument was played by its owner for

over twenty years and when the church was taken down it was returned to Miss Johnstone. At the time the organ received a thorough overhauling, the gilded pipes ornamenting the front being removed and the interior screened from view by a covering of silk. The keys, also, were changed from old style black and white to the more modern white and black, and the pipes tuned by Flagler of Poughkeepsie.

In 1858 Miss Johnstone moved to Bainbridge, Chenango county, taking the organ with her, and it was here set up by an organ builder named Holdt, who was impressed with the excellence of Snetzler's workmanship. Mary E. Johnstone died in 1875, leaving the organ to her niece, Mary M. Johnstone, daughter of her brother, Samuel Bard Johnstone, and the great-granddaughter of the first owner, Dr. Samuel Bard.

In 1885 Miss Johnstone, who was then living in Salisbury, Litchfield County, Conn., moved the organ to that place, where it was again set up and tuned by Flagler, then a very old man. Miss Johnstone died in 1912, leaving the instrument to her sister, Alice Johnstone Sumner of Delavan, Wis.

In 1914 the organ was transferred from Salisbury to Woodstock, Windham County, Conn., where it was set up by George Ryder, a veteran organ builder residing in Putnam. It is now in the possession of Francis Upton Johnstone, great-great-grandson of the original owner.

The organ was exhibited at the Historical Musical Exhibition, given under the auspices of Chickering & Sons in Boston, in January, 1902.

The case is of solid mahogany with head piece and date, 1761, in gold figures across the top. The date is also inside the organ, as is the name of the maker. In spite of its age it possesses a remarkably rich tone, and is in a fairly good state of repair. The case is seven feet two inches high, four feet two inches wide, and two feet four and one-half inches deep.

**KATHERINE L. JOHNSON DIES;
PORTLAND, ORE., ORGANIST**

Mrs. Katherine L. Johnson, wife of Dr. J. Harvey Johnson, died June 29 at St. Vincent's Hospital, Portland, Ore., after an illness of only a few days.

Mrs. Johnson had been a member of the A.G.O. for twenty years or longer and was sub-dean of the Oregon Chapter for the years 1934-5 and 1935-6 and dean in 1936-7. She had been an active member of St. James' English Lutheran Church, where for twenty-five years she was organist and choir director.

Mrs. Johnson was a member of the Society of Oregon Composers, having been vice-president of that organization for three years. She had composed more than sixty pieces, of which a number were published. She was also a member of the Music Teachers' Guild and of the Zonta Club.

Funeral services were held at the Portland Crematorium July 2, with the Rev. W. E. Brinkman, pastor of St. James' Lutheran Church, officiating. Miss Martha B. Reynolds, A.A.G.O., lifelong friend of Mrs. Johnson, presided at the organ, playing music entirely from Mrs. Johnson's compositions. The large chapel was filled with friends.



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<i>Redset</i>	7507	.50
<i>To the Setting Sun</i>	6672	.50
<i>Apostolic Symphony</i>	7104	1.25
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New Publications
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BY ARTHUR C. BECKER

There seems to be a steady improvement in the output of Catholic church music received at this desk. We are all aware of the fact that so much of the music used in our service is of a trite, uninspired type—surely not a style of music which bespeaks the heritage the church can boast in matters of art. We hardly expect an approach to the glories of a Palestrinian epoch, especially with the constant use of the tempered scale, but at least church music should be inspirational if it is to fulfill its purpose. A sublime liturgy demands a sublime musical accompaniment and only music which measures up to the highest standards of both liturgy and art should be tolerated. Difficulty does not enter into the picture.

Among recent publications which this department can recommend as fulfilling these requirements are:

"Praise the Lord on High" ("Laudate Dominum de Coelis"). Latin and English. Text for four mixed voices. Arensky is the composer and it was well arranged for the Catholic service by Borruchia. Range is good for the average choir singer, and the composition is melodious and easily rendered.

An interesting unison mass, suitable for children or convent choirs, is the "Missa pro Pace" by Father Claude Kean, O.F.M. The mass is easy, lies well and is singable. The Credo is the outstanding section, containing some interesting changes in tonality; these changes help to redeem the work of a certain monotony of which most unison works are guilty.

A real gem is the "Laetentur Coeli" of Father Witt, arranged by Borruchia. I have admired much of Father Witt's music and feel this opus is one of his best. It is written for mixed chorus and possesses all those attributes loved by a choir—tunefulness, brilliancy and a sufficient contrapuntal treatment to break up the usual chordal style.

J. Meredith Tatton has written an "Ave Maria" and an "Exultate Deo" for SSA. Their charm lies in their simplicity, especially in the "Ave Maria." They are a *cappella* and should prove a boon to choirs of women's voices. Something to be thankful for is that the alto part lies within a range that altos actually will be able to sing.

In recent years there has been quite an output of requiem masses, some good and others not so good. A splendid setting is the "Missa pro Defunctis" by Rodolphe E. Pepin. The mass is so arranged that it can be sung by either unison, SAB, STB or TTB voices. The most interesting section is the "Dies Irae." The reason for this is the grandeur and the polyphonic treatment of the figured verses, a definite contrast in style, but not in spirit, to the plainchant verses. Throughout the mass the counterpoint is to be admired.

The above-mentioned compositions are published by McLaughlin & Reilly.

New Hymnal for Youth

"Hymns for Junior Worship" has just been issued by the Westminster Press of Philadelphia. It is the latest of many excellent books for which the Presbyterian Church of the U.S.A. has been responsible, through the hymnal department of its Board of Christian Education.

A conception of the book may be gained from the preface. Its preparation was begun by the late Dr. Calvin W. Laufer, who was co-editor of the present Presbyterian Hymnal and carried on the tradition and standards set by Dr. Louis F. Benson in the earlier issues of that book. There are two interesting pages of explanation about the hymns and their use, written to be read by children.

This attractive collection contains 135 hymns, divided, quite naturally, into six

sections, covering the elements of the Christian life as it can be understood by children. There are about a dozen excellent short instrumental selections for preludes and interludes, and two valuable pages giving passages of Scripture arranged for responsive reading.

The melody of each hymn is given separately over the accompaniment, with the words immediately below it. This aids the singers, and the pianist also, for placing the words between the two staves of the piano score makes it distinctly harder to play, as we have often discovered in teaching young church school pianists.

Among the hymns are many of "universal age," which may well be learned while young, but will be sung throughout life. This is as it should be. But in each section, especially that on following Christ and working with God, there is excellent new material, with settings well chosen by the musical editor, Lawrence Curry. These lyrics will amply repay close study, and every school will find among them many that will enrich the worship of the junior and also the intermediate department. If the book is adopted for junior worship some of its hymns certainly will be retained in the intermediate department, and it can easily be used in smaller schools where the two departments worship together. The concluding page gives some practical hints for junior choirs, for at least thirty of the hymns are well adapted for use by them.

R. L. McALL.

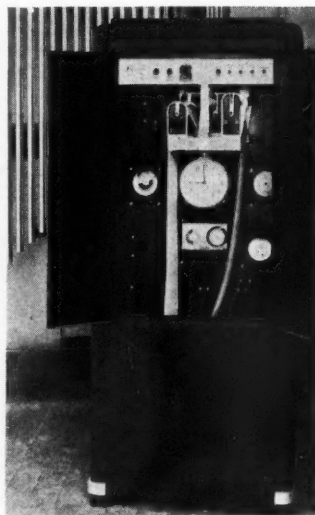
BACH EVENING IN MARIETTA
MARKS DEATH ANNIVERSARY

The hospitable home of Thomas H. Cisler at Marietta, Ohio, was the scene of the observance of the 190th anniversary of the death of Johann Sebastian Bach on the evening of July 30. Mr. Cisler retired twenty-five years ago as organist of St. Luke's Lutheran Church, Marietta, and has since then made a hobby of the music of Bach. The Bach Society, founded by Mr. Cisler, met for this observance, as it has done for seventeen years. The two-manual twenty-stop organ in the music-room which opens into the high ceiling living-room was reminiscent of the early salons of Vienna. The guests sat informally around both rooms and overflowed onto the spacious veranda.

Observing a time-honored custom, the program was opened with several Bach chorales played by a brass quartet. Professor Charles Gourlay Goodrich, formerly of the faculty of Marietta College, opened the program with the Little Prelude and Fugue in E minor. Robert Scott played the fugue on "Vom Himmel hoch, da komm ich her." Georgietta Wainright at the organ and her twin brother George at the piano offered the Bach-Gounod "Ave Maria." Georgietta Wainright then contributed a flute solo, "Siciliano," accompanied on the piano by her mother, Mrs. W. E. Wainright. Miss Betty Wendelken, a student at Ohio University, played the Toccata and Fugue in D minor. William Waxler, assistant organist of St. Luke's Lutheran Church, played the Cathedral Prelude and Fugue in E minor. Professor John Sandt of the Marietta College faculty played two chorales from the "Orgelbüchlein"—"Lobt Gott, ihr Christen allzugleich" and "Vater unser im Himmelreich." Mrs. Mathilde Saner Wisdom, contralto, a former soloist at St. Luke's Church but now residing in Detroit, sang the "Agnus Dei" from the B minor Mass. Mrs. Wisdom was accompanied by her husband, Mark Wisdom, at the organ, and by Miss Narcissa Williamson of the Marietta College faculty, who played the violin obbligato. Preceding the singing of this aria Mr. Cisler's daughter, Miss Lillian Cisler, who had come from Evanston, Ill., for the program, gave explanatory notes about the B minor Mass. Mr. Wisdom then played the Fugue in E flat ("St. Anne").

The program closed with the singing of several chorales by the Bach choir, directed by Miss Betty Jean Gephardt. Refreshments were served following the program.

LATEST MECHANISM FOR CHIMES



How CHIMES ARE BEING MADE more efficient adjuncts to the organ through improvements that are developed from year to year is illustrated in the new 1941 self-player just announced by the Maas Organ Company of Los Angeles. This enterprising company, which for many years engaged in the building of organs, but now devotes itself entirely to making chimes for outdoor and indoor use, recently has finished important installations at the United States Naval Academy at Annapolis, Md.; at the University of California at Los Angeles and in the Belle Isle Peace Memorial in Detroit, where a large carillon has been placed.

The new carillon player, illustrated in the cut herewith presented, is described as "almost human," and "performs as though the chimes were being planned by unseen hands."

The new self-player plays from one to thirty-two bells automatically from paper

rolls. Each roll contains from one to twenty or more selections. It is equipped with a remote control panel so the chimes can be operated by push button from the organ console or any other remote station such as the pastor's study. It is equipped so the chimes can be played either automatically or manually. Provision is made to silence the automatic chimes and clocks so the chimes can be played by the organist inside the church or from the tower.

To Rebuild Dublin Cathedral Organ.

An order for reconstruction of the organ in St. Patrick's Cathedral, Dublin, described as a masterpiece of Henry Willis II, has been received by Henry Willis & Sons, Ltd., who are also carrying out other work in Ireland. The same firm has added several new stops to the organ in Christ Church, St. Leonard's, and overhauling and other work is in hand for the organs in Glasgow Cathedral; the Parish Church in Airdrie; East Retford Parish Church; St. John's Church, Rammore; Hillhead Parish Church, Glasgow; St. John's Church, Uddington; St. Mary Abchurch, E.C.; Manchester University and Whitworth Hall.

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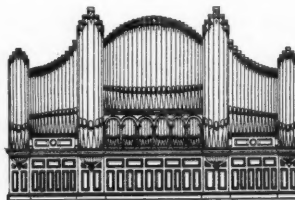
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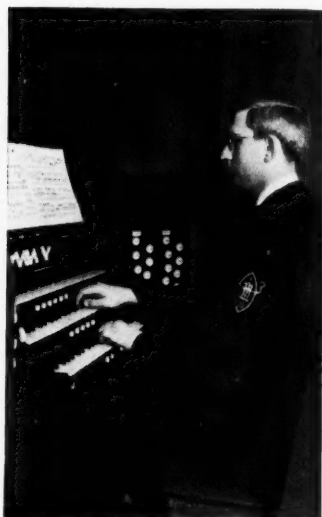
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Representatives Wanted

GORDON FARNDSELL



GORDON FARNDSELL has been appointed instructor of organ at Brenau College, Gainesville, Ga., and begins his duties there Sept. 10.

Mr. Farnsell is a Chicago musician, having received his early training here. He studied piano with several teachers, among them Robert Stronach, and organ for five years with Miss Tina Mae Haines. In 1933 he entered Oberlin Conservatory and he was graduated in 1936 with the bachelor of music degree. Mr. Farnsell has completed resident requirements at Oberlin for his master of music degree and expects to receive it in January, 1941.

From January to November, 1937, Mr. Farnsell taught at Western Union College, Le Mars, Iowa. Here he was instructor in piano, organ, theory and the history of music. In November, 1937, he was called to the First Methodist Church of Akron, Ohio, to be minister of music. Under his leadership a choir plan was introduced which enrolled 150 voices, ranging from children 6 years old through the adult choir. A choir festival was established under his leadership as president of the Greater Akron Methodist Choir Guild and this year it held its third annual music festival, in which 350 voices from the Methodist churches in the Akron district participated.

In his new position Mr. Farnsell will concertize in the South under the auspices of the alumnae of Brenau College, in addition to his teaching schedule. He will also be assistant conductor and chorus coach for the spring festival operatic presentation.

Mr. Farnsell married Miss Teresa Howland of Warren, Ohio, Aug. 24. She is a graduate of Oberlin College in 1936. Mrs. Farnsell will serve as chaperon for Lanier Hall at Brenau.

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**Stainer's Centenary
Occasion for Tribute
to Man and His Work**

[From the Musical Times, London.]

Paganini, Tschaiikowsky and Scriabine having been commemorated, a thought is due to an English musician who was born on June 6 a hundred years ago.

A centenary celebration is apt to be of doubtful service to a composer's reputation. Inevitably it occurs about thirty or forty years after his death, when the man has ceased to be a personal influence and the composer is subject to the re-appraisal that takes place roughly every generation. * * * As even a Tschaiikowsky fails to come scatheless through the ordeal, a mere Stainer may expect no more than bare survival. If his claims were based solely, or even chiefly, on his creative work there would be no injustice in such a result; but the Stainer who has earned lasting honor among his countrymen was the man and musician, not the composer. He himself was under no delusions about this. An American journal, THE DIAPASON, published a few years ago a letter written by Stainer to the promoters of a festival of his works in the U.S.A. It was, in effect, an obviously sincere and modest disclaimer of eminence as a composer; and, indeed, so experienced, scholarly and practical a musician would be unlikely to overrate his own achievements on the creative side. The bulk of his music was written to meet a need. It fulfilled its purpose, and although the need no longer exists, the best of it remains in use because it is grateful to the performer and attractive to the hearer. * * *

Stainer, then, was a good deal less than a distinguished composer; but he was also a good deal more. As choir trainer, organist, teacher, scholar (his book, "Dufay and His Contemporaries," is still a standard work on fifteenth century music), educationist (in roles as wide apart as those of university professor, principal of the National Training School, from which came the Royal Col-

lege of Music, and inspector of music in elementary schools) and one of the first workers in the field of what is now called "musicology" he exerted an influence that is still fruitful.

The writer of an article in *The Times* of June 8 said: "If Stainer had never written a note of original composition his services to the art would be deserving of honor on the occasion of his centenary." This is true; and there is irony in the fact that he is remembered chiefly as a composer, and usually by the least good of his works.

Yet his creative gifts were far more considerable than are shown by his published music; they were revealed more fully in the impermanent form of extemporization. In a letter to *The Times* Sir Walter Alcock said: "If those who so glibly dismiss Stainer's music as unworthy could have heard him extemporize, or have listened to his magnificent organ accompaniments, they would at least be compelled to acknowledge his fine musicianship. I remember Sir Arthur Sullivan at a composition class saying: 'I was at St. Paul's yesterday, listening to Dr. Stainer extemporizing. * * * He is a genius, and I hope you will miss no chance of hearing him.'" Sir Walter added that he has never heard a finer exponent of this art. * * *

Stainer has claims that are too rarely possessed by the eminent in any branch of art. Without stint he placed himself, his undoubted gifts and his great power of work at the service of the public, and always in the most practical of ways; and it is as a great musical public servant that he will long be remembered with gratitude and honor.

Pius X. Summer School.

The Pius X. School of Liturgical Music, under the direction of Mother G. Stevens, R.S.C.J., closed its summer session at the Manhattanville College of the Sacred Heart, New York, Aug. 9. The six weeks' courses attracted a large student body, both religious and secular, from nearly every state. More than twenty liturgical services were held in connection with the summer school and opportunity was given the students to conduct. At the solemn mass Aug. 2 Bishop

Stephen J. Donahue presided in the sanctuary with the Rev. Arthur Quinn in attendance. On Sunday, July 28, the Pius X. Choir, assisted by a men's schola, made up of summer school students, gave a concert at the World's Fair in the Temple of Religion. The program included Gregorian chant and polyphonic works and was broadcast over station WOR. One of the features of the session was a program of old vocal and instrumental music by the Von Trapp family, refugees from Austria, who are attracting attention in this country with their group singing and playing. In addition to the courses at Manhattanville, others were conducted at Detroit, Richmond, Va., and Syracuse, N. Y.

Guilmant Scholarship Tests.

Examinations for the scholarships at the Guilmant Organ School, Willard Irving Nevins, director, will be held Friday, Sept. 27. These scholarships cover the regular organ course, playing membership in the master class and all lecture courses. The school will open Oct. 1 and Hugh Ross, noted choral conductor, will begin his choirmaster's course later in that month.

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"Infant so Gentle" (French)
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"Love Came Down"
J. J. BAIRD
"Joseph Dearest, Joseph Mine"

JOHN HOLLER
"While Shepherds Watched"
(S.S.A.)
ROBERTA BITGOOD (Arr.)
"Christmas Lullaby" (Gretchaninoff)
"Grant Us Thy Peace" (3-pt. Round)
WILLIAM GOLDSWORTHY
"Bethlehem" (2 Choirs, antiphonal)
G. DARLINGTON RICHARDS
"The Friendly Beasts"
W. S. NAGLE
"As I Sat on a Sunny Bank"

GENERAL ANTHEMS

(For S.A.T.B. unless otherwise noted.)

ERIC H. THIMAN
"A Hymn of Freedom"
"Eternal God in Thy Refuge"
"Thy Church, O God"
HENRY HALLSTROM
"For the Peace of the World"
ALFRED WHITEHEAD (Arr.)
"I Have Longed for Thy
Salvation" (Byrd)
DONALD KETTRING
"Rejoice, O Land" (S.S.A.)

A. GRETCHANINOFF
"To Thee, O Lord, I Cry"
CHARLES BLACK
"Come, Holy Light"
CLARENCE DICKINSON (Arr.)
"Lord, We Cry to Thee" (Zwingli)
MARK ANDREWS
"Lord of All Being" (S.A.B.)
W. ROBSON
"Christ Hath a Garden"

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CLARENCE DICKINSON (Arr.)
"O Nightingale, Awake"
(S.A. or Unison)
"O, Saviour Sweet" (Bach) (S.A.)
WILLIAM GOLDSWORTHY
"Come, Blessed Saviour" (Bach)
(S.S. or S.A.)

CHARLES BLACK (Arr.)
"Jesu, Blest Redeemer" (Grieg)
(Unison)
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ALICE GORDON-SMITH



ALICE GORDON-SMITH of Montclair, N. J., has attracted attention by her brilliant gifts as an organist, pianist and accompanist. She belongs to a musical family, her father, as a young man, having been a member of the famous choir of Trinity Church, Boston. It was due to his influence that Miss Gordon-Smith, after her school days, began an intensive course of piano study under instructors of note, which developed qualities that were destined to give her a prominent position in professional ranks. In conjunction with her piano training she made a thorough study of the organ under the inspiring direction of Mark Andrews. After a year's study with Mr. Andrews and serving an apprenticeship with him at the First Congregational Church, Montclair, N. J., Miss Gordon-Smith went to the University of Wisconsin. After six months' study at the conservatory of music there she was called home because of the death of her father. While at the university she served as organist during the summer at Christ Presbyterian Church in Madison. Continuing her study with Mr. Andrews, including harmony, counterpoint and other subjects, preparatory to the Guild examinations, she passed the associateship examination in 1926. Miss Gordon-Smith often substituted for Mr. Andrews at his church.

In 1927 Miss Gordon-Smith was appointed organist and choir director of Grace Presbyterian Church, Montclair, where she remained for seven years. Here she enjoyed a three-manual Skinner organ and directed a choir of twenty-five, including four paid soloists. During the last five years, besides playing in a number of churches in the metropolitan district, she has given courses to adults in music appreciation, has done considerable accompanying for singers and has had a number of pupils in piano and organ.

On March 16 Miss Gordon-Smith gave a Lenten recital on the four-manual Skinner at the First Congregational Church, Montclair.

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JOHN A. GLASER



JOHN A. GLASER will resume his series of recitals, each devoted to the works of an American composer, at the Church of Our Saviour in Brooklyn Sept. 11. As in the past, these recitals are to be played every Wednesday evening preceding the service, until Nov. 27. After Advent they will be resumed. These recitals, which are timely and stress Americans first, have met with favorable comments from composers in all parts of the United States, and have drawn an average audience of 250 to 300 people.

Here are the fall programs prepared by Mr. Glaser:

Sept. 11—Albert D. Schmutz: Christmas Prelude on "Silent Night"; Prelude on "Lead, Kindly Light"; Prelude on "Beautiful Saviour."

Sept. 18—H. Alexander Matthews: Melodie; Sortie; Communion; Pastorale. Sept. 25—Gordon Balch Nevin: "Præ-ludium"; "Will-o'-the-Wisp"; "Autumn Memories"; Toccata in D minor.

Oct. 2—Frederic Lacey: Allegro Pomposo; "Woodland Echoes"; "Prayer and Cradle Song"; Serenade-Nocturne.

Oct. 9—Francis W. Snow: Toccata Prelude, "Jesus Christ Is Risen Today"; "Invocation"; Prelude on "Our Father in the Heaven Who Art" ("Dies Irae, Dies Illa"); Prelude on "Ye Watchers and Ye Holy Ones."

Oct. 16—Will C. Macfarlane: "Adoration"; Cantilene in D; Reverie; "In Memoriam."

Oct. 23—Eric DeLamarter: Toccata; "A Stately Processional"; "Carillon."

Oct. 30—Frederick Stanley Smith: "Chanson Gracieuse"; "Contemplation"; "Paean Exultant"; Finale, from First Sonata.

Nov. 6—Joseph W. Clokey: Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"); "A Cheerful Fire."

Nov. 13—Margrethe Hokanson: "A Nordic Reverie"; "Song of Thanksgiving"; "The Nativity."

Nov. 20—Dr. Carl K. McKinley: "Silhouette"; "Lament"; Hymn-tune Improvisations on "Hamburg," "St. Catherine," "Dominus Regit Me."

Nov. 27, Thanksgiving Eve, Dr. Glaser will present a "meditation at eventide" recital for the poorbaskets of the community. He will play: "Prelude in Olden Style," Greenfield; "Plaint," Skillman; "Paean Heroique," Diggle; Aria, Heeremans; Hymn-tune, "Picardy," Bedell; Entrata in C, Holler; "Chant Triste," Parmentier; "Ecce Homo," Bingham; Reverie, Dickinson; "Dreams," McAmis.

Composers featured after the first of the year will include the following: R. Deane Shure, Charles R. Cronham, Carl F. Mueller, Gaston Dethier, Paul Held, Edward Shippen Barnes, Philip James, Horace A. Miller and R. S. Stoughton.

LOS ANGELES ENTERTAINS VISITORS FROM THE EAST

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 15.—There is little organ news in southern California during August, and, were it not for the visiting firemen, life would be rather dull. Among those who have sat around the festive board in the last few weeks were Virgil Fox and Edmund S. Ender of Baltimore, Hugh McAmis and Franklin Coates of New York, Dr. H. Alexander Matthews of Philadelphia and George A. Wilson, F.A.G.O., of Brookline.

Ernest Ballard has left for a holiday that will take him to New York. During his absence his place at St. James' and the Wilshire Temple is being taken by Alexander Schreiner of Salt Lake City.

The choir of the First Congregational Church sang a Bach cantata and assisted John Charles Thomas in other numbers at a concert in Santa Barbara Aug. 6. There was a tremendous audience and the choir under the direction of Arthur Leslie Jacobs made a hit.

With the high cost and difficulty of getting copies of all foreign music there is a chance that the American composer will get a look-in during the coming season. There are three or four fine pieces in the press that will soon be available and I hope they will receive a welcome.

Richard Keys Biggs and his family took over the Yosemite National Park for their vacation the middle of the month. The caravan left Hollywood amid much cheering and returned safely.

Paul Swarm has been appointed organist and choirmaster of the First Baptist Church of Decatur, Ill., to succeed Mrs. Frank Bunn. Mrs. Bunn resigned several months ago. Mr. Swarm studied piano at Milliken Conservatory while he was attending high school and later received organ training during the four years he attended Washington University at St. Louis. He was organist of the university chapel during his senior year at college.

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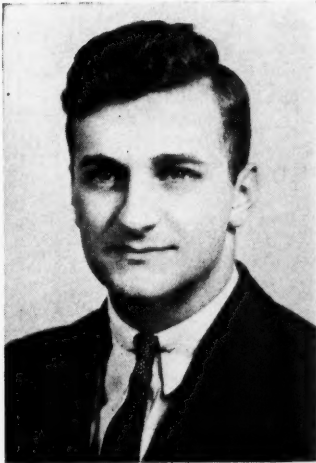
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RALPH HUNTER

SCHOOL AT WALDENWOODS HAS MOST SUCCESSFUL YEAR



RALPH HUNTER, a young organist of East Orange, N. J., was the winner of the advanced class division in the contest for young organists sponsored by the Metropolitan New Jersey Chapter of the A.G.O. As contest numbers Mr. Hunter played the Toccata and Fugue in D minor and the Fugue a la Gigue by Bach. These same numbers were played by Mr. Hunter at the final meeting of the chapter in Trinity Episcopal Church, Elizabeth, June 10. At this meeting prizes were presented to both Mr. Hunter and Harry Thurber, winner in the less advanced class.

Mr. Hunter, who recently passed his nineteenth birthday, is a student of Walter N. Hewitt, A.A.G.O. (CHM) and is organist of Holy Trinity Church, West Orange, N. J. During his vacation from the West Orange church he substituted at the Church of the Redeemer (Episcopal) in Morristown and at St. Paul's Lutheran Church in Jersey City. Early in the fall Mr. Hunter will give a recital in Holy Trinity Church, West Orange, to which members of the Metropolitan New Jersey Chapter, A.G.O., will be invited.

Nellie Beatrice Huger announces that the tenth annual session of her school of sacred music at Waldenwoods, Mich., was the most successful in its history. The faculty consisted of R. Deane Shure, who taught general methods; Dr. Kenneth Westerman, scientific voice training; Evon Edwards, hymnology and interpretation; Arthur Croley, organ, and Miss Huger, conducting. Students attended from seven states and Canada. Seventy church musicians and ministers enrolled for the courses. A special feature was the Galilean service on the lake, attended by hundreds from the surrounding country. Choirmasters rowed out on the lake at sundown in three sections. The units were placed at three extreme ends of this beautiful body of water and sang religious folk music antiphonally. They then rowed to the center of the lake, where Dr. Sidney Eva of Detroit preached a sermon. The recessional was so timed that the boats all reached shore at twilight. Another important feature of the school was the "sermon with music" Sunday afternoon, July 28. The choristers combined in a model worship service, using Deane Shure's "Palestine Suite" as the basis, with Arthur Croley at the organ. The Hartland Music Hall was packed to the doors.

New Work for St. James' School.

The St. James' Choir School, sponsored by St. James' Methodist Church in Chicago and directed by Bethuel Gross, announces that George Williams College of Chicago, formerly the Y.M.C.A. College, specializing in informal education, has asked Mr. Gross to set up a curriculum for training students for education in music in churches, Y.M.C.A.s, social centers and all areas where informal education is employed. The first year will be devoted to showing how theory and harmony, ear training and sight-singing, original composition, piano classes, vocal classes and choral technique may be presented. The entire choir school program, which includes the development of every type of artistic talent found outside the music school or conservatory, will be presented under the academic supervision of George Williams College.

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