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THE DIAPASON

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

Thirty-second Year—Number Ten

CHICAGO, U. S. A., SEPTEMBER 1, 1941

Subscription \$1.50 a Year—15 Cents a Copy

HORACE ALDEN MILLER DIES AFTER A STROKE

END COMES ON VACATION

His Compositions Have Attracted
Widespread Attention—Was on
the Faculty of Cornell College
in Iowa from 1904 to 1937.

Horace Alden Miller, Mus.D., American organist, composer and educator, died in the Royal Columbian Hospital at New Westminster, B. C., July 25. He and Mrs. Miller were on a vacation trip when he suffered a stroke and death came nine days later. Professor Miller had made his home at Altadena, Cal., for the last four years, since his retirement from the faculty of Cornell College, Mount Vernon, Iowa, where he had served since 1904. In California Dr. Miller had been spending his time composing. His work attracted increasing attention and his compositions have appeared on the programs of many of the leading recitalists. His "Suite Amerindian" was played by Leslie Spelman at the recent convention of the American Guild of Organists late in June and was a feature of the recital. Only a few months ago his new treatise, "Modal Trends in Modern Music," was issued and the critics have reviewed it most favorably. He was also the author of "New Harmonic Devices," which has been widely read.

Horace Alden Miller was a native of Illinois, having been born at Rockford July 4, 1872, but he moved to Iowa when he was a small boy. In 1896 he was graduated from Cornell College. In 1904 he received his diploma from the Oberlin Conservatory of Music, that mother of many organists. Further study was pursued in 1911 and 1912 in Munich and in 1925 and 1926 in London.

From 1907 to 1914 Professor Miller was director of the conservatory of music at Cornell College, but he resigned the directorship to assume a position as teacher of organ and theory, so that he might have more time for artistic, rather than administrative, work, and for study and composition.

Dr. Miller was the composer of a number of songs, including the "Moon Series," to words of Vachel Lindsay, and "Four Indian Themes," published by Breitkopf & Haertel in Germany. The Clayton F. Summy Company brought out his "Melodic Views of Indian Life," the Arthur P. Schmidt Company has in its catalogue his "Indian Song" for girls' chorus, and Gray has published six of Professor Miller's organ numbers. There are various other works, including "Symphonic Sketches," for orchestra, and pieces for organ, violin and voice. Among his late published works are "Three Pieces from the Indian World" and Six Pieces "From the Negro World."

In 1909 Professor Miller married Miss Luella Allbrook, also a teacher at Cornell College. Mrs. Miller was graduated from Cornell a year after her husband.

Professor Miller played his last recital at the college on the large four-manual Kimball organ on commencement Sunday in 1937 and at its commencement Cornell conferred the degree of doctor of music on him.

Professor and Mrs. Miller took an active part in the work of the First Methodist Church of Pasadena, Cal. He was a member of the choir and the music committee of the church. He also served as pianist for the men's Bible class, which he often entertained at his Altadena home. Dr. Miller was an active member of the A.G.O. in Los Angeles.

Meteyarde to Helena, Ark.

After eleven years as organist and choirmaster at St. Mary's Episcopal Cathedral, Memphis, Tenn., Lawrence Meteyarde, A.R.C.M., has resigned effective Sept. 1 to take a similar post at St. John's Episcopal Church, Helena, Ark.

H. J. WINTERTON, JOHN MELDRUM WITH PIPES OF BOMBED ORGAN



See story on page 4.

UNION SEMINARY TO CONFER SACRED MUSIC DOCTORATE

The right to confer the degree of doctor of sacred music has been granted by the legislature of New York to the School of Sacred Music of Union Theological Seminary, New York City, of which Clarence Dickinson is the director.

Dr. Dickinson has had a busy vacation to date, with the ordering of the details of the requirements for this degree and supervision of the installation of the new four-manual Möller organ in the James Chapel of the seminary. Early summer activities also included playing the dedicatory recital on the Kimball organ at Grinnell College and a recital on the chapel organ at Duke University, where he and Mrs. Dickinson conducted a week's courses in music and worship at the ministers' graduate summer school, considering, with illustrations, such subjects as "The Jewish Liturgy," "Music in the Early Church," "The Eastern Orthodox Liturgy," "The Psalms as Musical Numbers," "Psalm Singing and Psalm Books in the History of Protestantism," "The Hymnal a Church Treasury," "Hymns of the Great Reformers," "The Integrated Church Service," "Principles Governing Protestant Orders of Service" and "Music as Worship."

"AMERICAN REFUGEES" GIVE A PROGRAM IN JERUSALEM

A truly unusual event was an American refugee program presented in Jerusalem Sunday evening, June 8. It was given in the Y.M.C.A. Auditorium by Virginia Whitney Dorman, soprano, and Rebecca Decherd, organist, both of the School of Sacred Music, Union Theological Seminary, New York City, and Douglas Decherd, baritone, of the theological department of the seminary, and included the Good Friday Music from "Parsifal," Wagner; Prelude to "The Blessed Damosel," Debussy, and Fantasia, Saint-Saëns, for organ; "My Heart Ever Faithful," Bach, and "O Lord, Most Holy," César Franck, for soprano, and "O God, Have Mercy," for baritone. Mrs. Decherd played the large Austin organ. A large audience was present and the recital was broadcast throughout Palestine.

Wicks for Old Virginia Church.

St. Paul's Episcopal Church, Newport News, Va., one of the oldest churches of Virginia, has placed with the Wicks Organ Company an order for a two-manual organ of twenty sets of pipes.

LUIS HAROLD SANFORD GOES TO NEWARK POST; WIFE AS AID

Luis Harold Sanford, A.A.G.O., M.S. M., organist and choirmaster of the Central Congregational Church of Brooklyn, has been appointed to the position at the Second Presbyterian Church of Newark, N. J., and has taken up his work there. With him is associated Mrs. Sanford, who holds a master of music degree from Oberlin Conservatory and is a graduate of the School of Sacred Music at Union Theological Seminary. Mrs. Sanford, as well as her husband, also held a fellowship of the Juilliard Foundation, majoring in composition with Rubin Goldmark for five years prior to his death.

The position at Newark was held by Charles Black for two years, during which time he organized a series of choirs there. Mr. Sanford will have junior, intermediate, girls', high school young people's, chancel, oratorio and women's choirs—seven groups in all.

HARRY TOMLINSON NAMED FOR SPRINGFIELD, ILL., POST

Harry Tomlinson of Philadelphia has been appointed organist and choirmaster of the First Presbyterian Church of Springfield, Ill.

Mr. Tomlinson has a bachelor of music degree from the Philadelphia Conservatory and his master's degree from the School of Sacred Music of Union Theological Seminary, New York City. He studied extensively with Dr. Clarence Dickinson of the Brick Church, New York.

Mr. Tomlinson has been minister of music of the Bridesburg Presbyterian Church in Philadelphia and for the last two years has been at the Seventh Presbyterian Church in Cincinnati.

Mrs. Tomlinson is a graduate of Swarthmore.

Doctor's Degree for Charles E. Gauss.

Charles E. Gauss, organist and choir director of Grace Reformed Church, Washington, D. C., was awarded the degree of doctor of philosophy and elected to Phi Beta Kappa at the June commencement of John Hopkins University, Baltimore, where he has been a scholarship student. Previously Dr. Gauss held the degrees of B.A. (*cum laude*) and M.A. from Georgetown University, Mus. B. (in organ) from the Washington College of Music, studying under Lewis Atwater, and A.A.G.O. He and his wife, Lenna Orr Gauss, Mus.B., contralto soloist, maintain studios in Washington.

LARGE KIMBALL ORGAN FOR CHURCH IN DALLAS

READY IN BEAUTIFUL EDIFICE

Three-Manual Instrument at Highland
Park Presbyterian Church Will Be
Used for the First Time Sept.
7—The Specification.

The W. W. Kimball Company is completing the installation of a large three-manual organ in the Highland Park Presbyterian Church of Dallas, Tex., and the new instrument will be used for the first time Sept. 7. Mrs. Arthur A. Harris is the organist of the church and her husband is director of the choir.

This organ is installed in a rarely beautiful Gothic edifice in a fashionable residence district. The organ is placed around the chancel, with an unenclosed great and pedal in the front, behind a beautiful casework. The swell is on the right side of the chancel and the choir on the left side. A drawknob console with an all-electric remote control combination machine is provided. The couplers are in the form of drawstops with the respective manuals.

The following stop specification gives a conception of the resources of the organ:

- GREAT.**
Quintaton, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 183 pipes.
Furniture, 3 ranks, 183 pipes.
Chimes (from Choir), 8 ft.
Tremolo.
- SWELL.**
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (GG), 8 ft., 66 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste (GG), 8 ft., 66 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp and Celesta (from Choir).
Tremolo.
- CHOIR.**
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Uda Maria (GG), 8 ft., 66 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (Deagan A. with Kimball special piano hammer action), 8 ft., 25 tubular bells.
Harp (Deagan; Kimball action from harp), 8 ft., 49 bars.
Celesta, 4 ft.
Tremolo.
- PEDAL.**
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Quintaton (from Great), 16 ft.
Octave, 8 ft., 32 pipes.
Flute (ext. of Bourdon, 16 ft.), 8 ft., 12 pipes.
Cello (ext. of Violone, 16 ft.), 8 ft., 12 pipes.
Quintaton (from Great), 8 ft.
Super Octave, 4 ft., 32 pipes.
Flute (ext. of Bourdon, 16 ft.), 4 ft., 12 pipes.
Fagotto (from Swell), 16 ft.
Chimes (from Great), 8 ft.

New Post for Jean Phillips.

Jean Phillips has resigned as organist of St. Paul's English Lutheran Church, Washington, to become organist and director of the boy choir at the Church of the Good Shepherd (Episcopal), beginning Sept. 1. Miss Phillips was a pupil of Edgar Priest and served as organist and director at the Washington Cathedral following the death of Mr. Priest until the appointment of his successor.

GEORGE FISCHER DIES AT THE AGE OF 71 YEARS

PROMINENT MUSIC PUBLISHER

Head of J. Fischer & Bro. Had Brought into Prominence a Number of Composers for the Organ—Was an Organist in Early Life.

George Fischer, president of the old and well-known music publishing firm of J. Fischer & Bro. in New York City, died the night of Aug. 24, according to word received as this issue of THE DIAPASON goes to press. Mr. Fischer would have been 71 years old on Sept. 13. He was one of the most prominent and one of the most respected among the publishers of America and did a great deal for the organists and composers of organ music, bringing to public notice the work of a number of men whose names are familiar to all organists. Mr. Fischer in his early years was a church organist. He was an authority on the music of the Catholic Church. Mr. Fischer had been ill for several months.

George Fischer was born in Dayton, Ohio, the son of Joseph Fischer, founder of the firm of J. Fischer. When he was a boy the family moved to New York and he was educated in the city's parochial schools, later entering the College of St. Francis Xavier. He studied music with Joseph Marcks, Carl Müller, Dr. Frank Dossert and Hugo Bialla.

Early in life he entered the business of J. Fischer & Bro. and at the same time engaged in professional musical activities as organist and accompanist. After the death of his father in 1901 he gave his entire time to the publishing industry and in 1906 was elected president of the firm.

Mr. Fischer was a member of the board of directors of the American Society of Composers, Authors and Publishers. He was president of the Music Publishers' Association for three terms.

Mr. Fischer is survived by four children—a daughter and three sons—two of whom were engaged in business with him. Mrs. Fischer died several years ago.

POWER BIGGS PLAYS HANDEL CONCERTO AT TANGLEWOOD

Handel's Tenth Concerto for organ and orchestra was a feature of the Boston Symphony Orchestra's performances this season at the Berkshire Symphonic Festival, held at Tanglewood, which has become one of the foremost, summer-musical events in America. The concerto was played with E. Power Biggs as soloist on the seventh program, presented Aug. 14.

Dr. Serge Koussevitzky listed the concerto in the traditional circumstances and manner in which Handel himself played these works. The audience of 8,000 received the music with great enthusiasm, resulting in a number of recalls. The *New York Times* reviewer said: "The Handel concerto, graceful, full-blooded and joyous in its stride, was a happy introduction to the more solemn part of the program. And it was played with freshness and lift."

The Tanglewood music center was filled to capacity this summer in all courses, with a number of students studying organ. In a recital given at the Shed Aug. 5 Mr. Biggs played: Toccata in F major, Bach; "Noel Grand Jeu et Duo," d'Aquin; Noel with Variations, Dupré; Passacaglia and Fugue, Bach.

It is a great tribute to G. Donald Harrison, the president of the Aeolian-Skinner Company, that the organ worked perfectly this summer, with not a single mechanical difficulty. The Shed is open on three sides, and the organ stays there right through the winter, protected by boards, but without any heat.

DAUGHTER OF ORGANIST IS BRIDE AT GATES MILLS, OHIO

Many times in the last nine years J. Lewis Smith has played the wedding music for brides at beautiful St. Christopher's-by-the-River, in Gates Mills, Ohio, but Aug. 23 he played only the recital while the guests were arriving and Charles Forsch of Painesville played the wedding marches while Mr. Smith marched up the aisle with his daughter, Frances, who became the bride of Thomas Rodda. The

GEORGE FISCHER



service was read by the Rev. J. Keeney McDowell, rector of the church.

Miss Frances Smith is the daughter of Mr. and Mrs. J. Lewis Smith of Cleveland and is a graduate of Kent State University. She is a member of Pi Kappa Sigma, an educational sorority, and of Cardinal Key, a women's honorary society. Thomas Rodda is the son of Mr. and Mrs. Herbert Rodda of Wadsworth, Ohio, and is also a graduate of Kent State University, where the couple met.

Mr. and Mrs. Rodda will make their home in Akron, where Mr. Rodda is a technician with the B. F. Goodrich Company.

THREE-MANUAL BY AUSTIN FOR BURLINGTON, VT., CHURCH

The First Methodist Church of Burlington, Vt., is to have a three-manual organ. The instrument is under construction at the factory of Austin Organs, Inc., in Hartford, Conn. It will be a "straight" organ except for a unified spitzflöte in the great and a unified rohrflöte in the swell, and several extensions in the pedal. The tonal resources are shown by the following stop scheme:

GREAT ORGAN.

Contra Spitzflöte (ext. Spitzflöte), 16 ft., 12 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte Octave (ext. Spitzflöte), 4 ft., 12 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (Mayland), 25 tubes.

SWELL ORGAN.

Lieblich Gedeckt (ext. Rohrflöte), 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste (T.C.), 8 ft., 61 pipes.
Flute (ext. Rohrflöte), 4 ft., 12 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flageolet (ext. Rohrflöte), 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
Dolcissimo (on 4-inch wind), 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Spitzflöte (from Great), 8 ft., 61 notes.
Spitzflöte (from Great), 4 ft., 61 notes.
Flautino (ext. Spitzflöte), 2 ft., 12 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Spitzflöte Celeste, 8 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta (Mayland), 61 bars.
Tremolo.

PEDAL ORGAN.

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

HORACE ALDEN MILLER



Original Manuscripts for Library.

A collection of original musical manuscripts, to be known as the Gertrude Clarke Whittall Foundation Collection of Musical Autographs, has just been established in the Library of Congress. In making this announcement Archibald MacLeish, Librarian of Congress, stated that the generosity of Mrs. Gertrude Clarke Whittall had made it possible to purchase the remarkable collection formerly in the possession of the late Dr. Jerome Stonborough of Vienna. The composers represented are Beethoven, Brahms, Michael Haydn, Mozart, Schubert, Wagner and Weber. Many of the manuscripts are typical of their composers' most important work.

THE DIAPASON

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

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

IN THIS MONTH'S ISSUE

Complete report of census of manufactures shows scope, as well as rise and fall, of organ building industry in the last thirty-five years.

Life of organist in British Columbia island spans era from Indian cannibalism to modern church choir.

Organ in South African home is subject of an interesting story.

George Fischer, prominent publisher, taken by death.

Horace Alden Miller, organist and composer, dies on vacation trip.

News from France, received by Joseph Bonnet, tells of death of Jehan Alain, the composer, and of Fernand Gonzalez, son of Paris organ builder, in action.

Study of French composers of present generation by Evelyn Merrell is concluded.

Donald C. Gilley tells how to handle administrative and musical problems in choir work.

New Christmas music coming from the presses is reviewed by Dr. Harold W. Thompson.

Large Kimball three-manual organ is being installed in Highland Park Presbyterian Church, Dallas, Tex.

Pipes from bomb-wrecked organ in Manchester Cathedral are received by H. J. Winterton of Muskogee, Okla.

Requirements for 1942 choirmaster's examination of the American Guild of Organists are presented.

Austin three-manual under construction for church in Burlington, Vt.

DALCROZE SCHOOL

OF MUSIC

PAUL BOEPPLE, DIRECTOR

CARL WEINRICH
TEACHER OF ORGAN

FALL TERM, OCTOBER 9 CATALOG ON REQUEST
9 East 59th St., New York City

SOLOVOX ALBUM

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FOR THE
HAMMOND SOLOVOX

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THIS first collection ever to be published for the Solovox, the delightful new electrical instrument (attached to the piano), contains more than thirty numbers. Arrangements of folk songs, opera melodies, classic gems, and standard pieces are included among its pages, with special registration throughout designed to emphasize the varied tonal resources of this new instrument.

Among the contents of the Solovox Album one finds the lovely *Evening Prayer* from Humperdinck's "Hansel and Gretel"; Chaminade's gracious *Autumn*; the serene *Pavane* by Ravel; and other such favorites as Anthony's *Salute to the Colors*; Engelmann's *Melody of Love*; the *Berceuse* by Iljinsky; *Home on the Range*; *Annie Laurie*; etc.

PRICE, \$1.25

**NEWS FROM FRANCE IS
TINGED WITH SADNESS**

JEHAN ALAIN DIES IN ACTION

**Fernand Gonzalez Killed in Airplane
Battle—Joseph Bonnet Receives
Word of Hardships Suffered
in Conquered Country.**

News from France and its organists, little of which has been received since the occupation by the Germans, has come to Joseph Bonnet, the eminent French organist, now touring this continent. Mr. Bonnet has sent to THE DIAPASON for the benefit of its readers an account of recent occurrences in that country as related to him in a letter by Count de Miramon Fitz-James, known among Americans through his activity as president of Les Amis de l'Orgue. One of the distressing items of news tells of the death of Jehan Alain, a gifted young organist and composer whose name has appeared on many American recital programs. M. Alain was killed in June, 1940, in action. Another figure of importance in the organ world of France, who was killed in an air battle, was Fernand Gonzalez, son of the famous French organ builder.

From Mr. Bonnet's letter to THE DIAPASON the following is quoted:

"I have just heard from my friend Count de Miramon Fitz-James, president of Les Amis de l'Orgue, now in unoccupied France. He gives me news which can be of interest to you and my brother organists in this country.

"I was very worried about Norbert Dufourcq, secrétaire général des Amis de l'Orgue and reserve lieutenant in an infantry regiment. He came to see me on Christmas day, 1939, at St. Eustache, arriving from the battle front the same morning. He looked very tired and thin, his regiment being busy all the time with the *coups de main*, which small units of French and German soldiers were practicing against each other constantly at great cost. I did not hear from him since, but today am very happy to know that he, his wife and their five children are safe. André Fleury and Olivier Messiaen, who also were in the army, are back in Paris. But we have unfortunately to mourn for the heroic deaths of Fernand Gonzalez and Jehan Alain.

"Fernand Gonzalez, the son of Victor Gonzalez, our outstanding Paris organ builder today, who rebuilt the organs at St. Eustache, at the Trocadéro, in Rheims Cathedral, etc., was killed in airplane fighting in May, 1940, near Rheims. Nothing could be found of him afterward on the ground. Jehan Alain, one of the most gifted of our younger generation as an organist and composer, was killed on June 20, 1940, at Saumur *en mission de reconnaissance volontaire*. Fernand Gonzalez is survived by his widow and two children. Jehan Alain by his wife and three little children. I knew Jehan from his birth. His father, Albert Alain, is the organist of St. Germain en Laye (Seine et Oise) and one of my classmates at the Paris National Conservatory. I am deeply moved and distressed by these deaths.

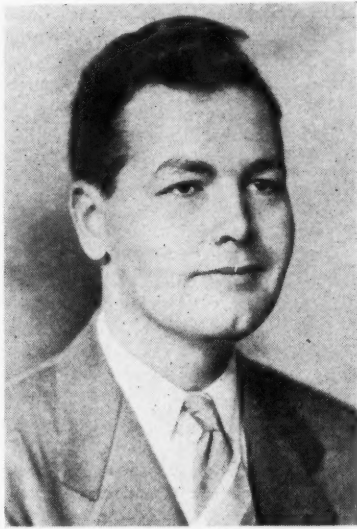
"Jehan Alain had written a number of fine organ pieces; we hope all the manuscripts he left will soon be published in Paris.

"At St. Eustache my assistants play during my absence. During the winter of 1939 the morning services in the big church were reduced to one mass with the grand organ on account of the terrible cold. The nave and especially the organ loft were like an icebox. All of the other masses were said or sung in the chapels of the church. It was the same last winter probably.

"Since January, 1941, Dufourcq has arranged recitals at the Palais de Chaillot (formerly Trocadéro) once a month, with Durufle, Fleury, Dupré, Marchal and Langlais playing. At Lyons my former pupil Marcel Paponand, organist of the Conservatoire and of St. Bonaventure, has given recitals with great success.

"I understand and believe that life is very hard for young organists at the present time in France, and the food problem is terrible—meat only once a week, no fish at all, one egg a week per person, very, very little bread and potatoes. All this is especially hard on children. I have received photographs of

RICHARD ROSS



RICHARD ROSS, YOUNG CONCERT organist of Baltimore, plans to tour extensively during the coming season. Acclaimed by a large group of organists who heard his performance at the A.G.O. convention in Washington, he has received numerous invitations for appearances this year.

Mr. Ross played his first recital at the age of 12 and at 15 he held his first regular church position. During these years he was a pupil of Alice Ruthrauff. He is a native of Ohio and went to Baltimore in 1933 to study at the Peabody Conservatory of Music. There he won a three-year competitive scholarship and began his work under the late Louis Robert. He also studied piano with Alexander Sklarevski, composition with Gustav Strube and voice with Fraser Gange. In 1937 he completed his training at Peabody, receiving the artist diploma, the highest award which the conservatory bestows. Subsequent study has been with Charles M. Courboin and T. Tertius Noble, and with Joseph Bonnet in Paris.

This month Mr. Ross begins his sixth year as organist and choirmaster of the Church of the Holy Nativity, Baltimore. There, in addition to his recital work, he conducts two choirs, teaches a large number of pupils and finds some time for composition.

Being interested in organ literature of all periods, Mr. Ross has a large repertoire which represents the noteworthy composers from the pre-Bach era to Sowerby. He now plays all of Cesar Franck's organ works from memory.

friends and family and the changes are most noticeable. All look thin, weak, pale and tired. No one, however, is complaining. The morale and mental state of the French people is higher than ever, finding in adversity a new strength which with God's help will make our *France Eternelle* rise again.

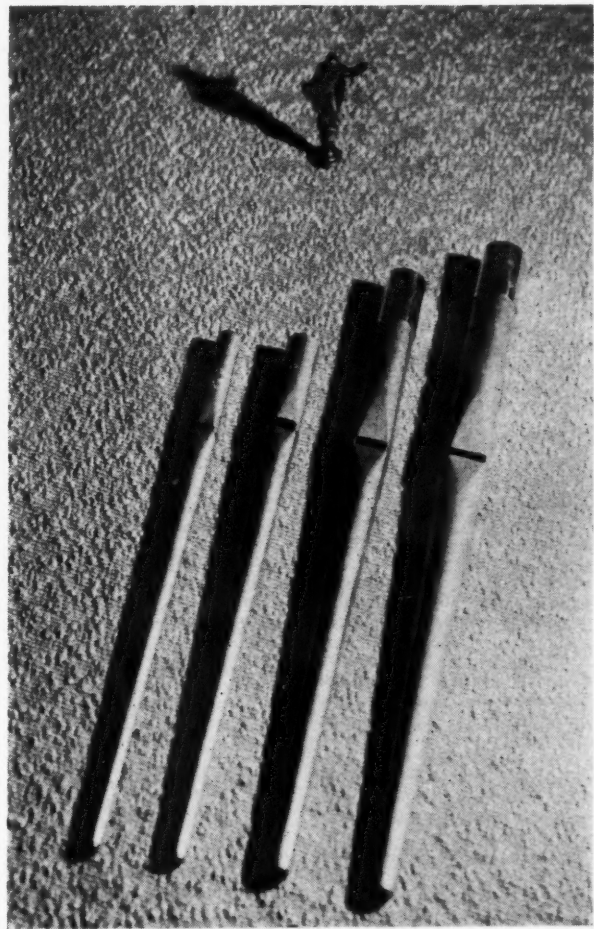
"Claude Delvincourt, an organist, has been appointed Directeur du Conservatoire National de Paris as successor to Rabaud."

**CHARLES F. BOEHM DRAFTED;
ON LEAVE FROM CORONA, N. Y.**

Charles F. Boehm, who would have completed three years of service this month at Emanuel Lutheran Church, Corona, Long Island, N. Y., was called into service in June. Mr. Boehm is stationed at Fort Eustis, Va. Aside from directing both senior and young people's choirs, many recitals have been given by Mr. Boehm on the large Aeolian organ in the church. Mr. Boehm has studied with Hugh McAmis, Winslow Cheney and Dr. Charles M. Courboin. He also took courses at Union Theological Seminary and the Westminster Choir College.

The trustees have given Mr. Boehm a leave of absence and during this time have engaged J. H. Hadfield as organist and choirmaster. Mr. Hadfield has held positions in the Jamaica Dutch Reformed Church, the First Congregational, Woodhaven, L. I., the First Presbyterian, Jamaica, L. I., Christ's First Presbyterian Church, Hempstead, L. I., and until two years ago at the First Reformed Church of Bayonne, N. J.

At Fort Eustis Mr. Boehm is organist of the Lutheran chapel.



MIXTURES

Quality comes from the range of pitch represented in tone. The job of a mixture is to introduce a bouquet of unison and quint sounds about the pitch. In the bass these sounds reach upward for clarity and precision, while toward the treble the pitch breaks back to produce breadth and character.

When tone quality has been fixed by the outside pitches, the color can be adjusted to suit the purpose by adding other voices to strengthen any or all of the intermediate harmonics.

Thus it is, according to an eighteenth century writer, that mixtures are truly the organ, but it is necessary to fill out or nourish this tone with other stops. Try this sort of registration on any of our recently-installed organs.

We have prepared a new booklet called "Organs and the Aeolian-Skinner Organ Company." If you would care to receive one, send us your name and address.

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G. Donald Harrison, President
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PIPES FROM BOMBED ORGAN REACH AMERICA

FIVE GO TO OKLAHOMA MAN

H. J. Winterton Adds to Noted Collection Souvenirs from Wreckage of Manchester Cathedral Instrument, Built in 1682.

H. J. Winterton of Muskogee, Okla., an organ "fan" who owns a noted collection of organ pictures, has received five pipes of one of the organs that stood in Manchester Cathedral, wrecked several months ago by German bombs. The pipes were sent by Mr. Winterton by Harry S. Harrison of Durham, England, a member of the firm which rebuilt the organ. They are from the old organ, built about 1682. In the picture on the front page Mr. Winterton is shown at the right, and at the left is John Meldrum, well-known blind organist and head of the music department at the Oklahoma School for the Blind, who is also choirmaster of Grace Episcopal Church in Muskogee. Mr. Winterton writes:

"Mr. Harrison has been very generous in sending photographic views and data on many of the great organs of England, Scotland and Ireland. As you know, many of the great organs in the cathedrals and churches of the British Isles were built by this firm. The five pipes sent me are about eight to ten inches in height. The metal looks like pewter—I think a little harder. The name and rank of each pipe is scratched on it, but is hard to decipher. All five speak.

"A local jeweler is making them into 'bud vases' without changing the pipes and one will go to the Roosevelt library and museum at Hyde Park."

The new organ in the cathedral was a four-manual of seventy-nine speaking stops.

Dr. A. W. Wilson is organist at Manchester Cathedral and Norman Cocker is sub-organist.

The cathedral has an interesting organ history.

"Of the earliest organs in Manchester Cathedral," writes Dr. Sydney H. Nicholson, "we have no records, though the fact that we have a complete list of organists since 1635 proves that some instrument must have been in existence at this period." The choir organ was made by Mr. Smith, generally known as "Father Smith," and the pipes received by Mr. Winterton came from it. The history of the "Father Smith" begins in a chapter minute of Feb. 6, 1682:

"Then mett in Chapter Mr. Mosley (Vice Warden), Mr. West, Mr. Ogdin. At wch time it was voted that Mr. Smith have for an organ for use in the Quere onely 201 and that 5th part thereof shall be forthwith payd Mr. Smith the maker of the organ, and the remaynder when finished and set up.

This "Father Smith" organ was erected on the choir screen, where it remained—at one time with another organ—until 1861, when it was removed to one of the side chapels. The original specification has been changed very little in the course of time and the instrument was one of the most nearly complete and one of the best preserved examples of this famous organ builder's work.

The large main organ in the cathedral was the development of a smaller one built in 1871 by Hill & Son, and given to the church by Sir William Houldsworth. In 1910 this was rebuilt and greatly enlarged by the same firm. In 1918 it was reconstructed and entirely revoiced by Harrison & Harrison. The latest work of restoration was done by Harrison in 1934. The "Father Smith"

SUMMARY OF ORGAN INDUSTRY FOR THE LAST THIRTY-FIVE YEARS

| Census year. | Number of establishments. | Wage earners (average for the year). | Wages | Cost of materials, supplies, fuel, purchased electric energy and contract work. | Value of products. | Value added by manufacture. |
|--------------|---------------------------|--------------------------------------|-------------|---|--------------------|-----------------------------|
| 1939..... | 34 | 989 | \$1,054,067 | \$1,296,695 | \$ 3,420,893 | \$ 2,124,198 |
| 1937..... | 34 | 1,086 | 1,235,128 | 1,474,413 | 4,636,921 | 3,162,508 |
| 1935..... | 28 | 614 | 610,730 | 592,030 | 1,698,763 | 1,106,733 |
| 1933..... | 29 | 574 | 510,269 | 387,173 | 1,626,804 | 1,239,631 |
| 1931..... | 42 | 1,460 | 1,763,270 | 1,626,948 | 5,710,028 | 4,083,980 |
| 1929..... | 62 | 2,389 | 3,603,631 | 3,090,676 | 11,322,736 | 8,232,060 |
| 1927..... | 63 | 2,770 | 4,363,731 | 4,494,449 | 15,438,623 | 10,944,174 |
| 1925..... | 57 | 2,460 | 3,609,586 | 3,748,942 | 12,283,089 | 8,534,147 |
| 1923..... | 59 | 1,855 | 2,661,804 | 2,802,566 | 9,602,692 | 6,800,126 |
| 1921..... | 56 | 2,346 | 3,342,795 | 3,730,917 | 10,184,854 | 6,453,937 |
| 1919..... | 68 | 1,941 | 1,978,518 | 2,217,097 | 5,973,268 | 3,756,171 |
| 1914..... | 85 | 3,063 | 1,993,415 | 2,659,980 | 6,297,348 | 3,637,368 |
| 1909..... | 86 | 2,383 | 1,428,641 | 1,722,923 | 4,745,655 | 3,022,732 |
| 1904..... | 94 | 3,623 | 2,034,559 | 2,068,638 | 6,041,844 | 3,973,206 |

A COMPLETE REPORT of the census of manufactures of musical instruments and parts has just been issued by the Census Bureau of the Department of Commerce in Washington. This report contains the revised figures of the 1940 census and embodies the returns on the organ industry for the year 1939. A preliminary report issued last December was fully reviewed and analyzed in THE DIAPASON in January, 1941. The final statistics agree in nearly every respect with those presented in the January issue, showing the total value of the products of the thirty-four organ manufacturers in the United States to have been \$3,420,893. Only factories with an annual production valued at \$5,000 or more are in-

cluded. The census included three establishments in Ohio, four in Pennsylvania, five in Wisconsin, two in California, two in Connecticut, five in Illinois, one in Indiana, one in Kansas, one in Kentucky, one in Maryland, three in Massachusetts, two in Missouri, one in New Jersey, two in New York and one in Vermont.

An interesting table has been incorporated in the census report, and is reproduced above, presenting a summary of the organ industry for the last thirty-five years, as shown by the census figures from 1904 to 1939. It will be noticed that the record year for organ construction was 1927, when the value of the output of the builders was \$15,438,623. The lean years for the industry were from 1933 to

1937, the report for 1933 showing value of total production as only \$1,626,804 and 1935 only a little better. While 1939 was far short of the banner years and below any period from 1904 to 1931, there was a virtual doubling of the 1933 and 1935 figures. And everyone familiar with the business knows that 1940 was a better year than 1939. The statistics for 1937 cannot properly be used for comparison because they include electronic organs, which are not included in the returns for other years.

Copies of the report on the manufacture of musical instruments may be obtained at 5 cents each by writing to the Superintendent of Documents, Washington, D. C.

organ was on the main console and was playable also from its own keyboard.

Mr. Winterton for years has been collecting a photographic record of old and interesting organs in all parts of the world. The president of Cuba, the king of Rumania, the president of Guatemala and the governor general of Puerto Rico have sent some very interesting material. Mr. Winterton says:

"It is my purpose to collect and compile a record (photographic) of the old and interesting organs of the world. This will include the noted organists. Eventually the whole collection will go to one of our large libraries, perhaps the Library of Congress. The collection may be of interest to future generations."

GRETCHANINOFF AT PIANO FOR OWN WORK AT WALDENWOODS

Faculty and students of the school of Sacred Music from July 21 to 31 at Waldenwoods, Mich., presented Gretchaninoff's new composition, "The Lord Is Gracious," directed by Carl F. Mueller of Montclair, N. J., with the composer at the piano. The first performance of R. Deane Shure's "The Old Boat Zion," mountain white spiritual, was presented the same evening under the direction of Mr. Shure. Carl F. Mueller, composer, gave the first performance of his "Adornamus Te" at Hartland Music Hall during the week and Gerhard Binhammer presented several of his new arrangements of Bach chorales. The cantata "The 142nd Psalm," composed and directed by Julius Chajes, was enthusiastically received. Gretchaninoff joined in the beautiful Galilean service on Lake Walden, where hymns were sung antiphonally from three groups of boats on the lake and another chorus on the shore.

Reginald L. McAll, executive secretary of the Hymn Society of America, presented an evening on "Hymns." Father Edward Majeski, head of the Catholic Organists' Guild of Detroit, delivered an interesting illustrated lecture on the "Music of the Catholic Church." Sterling Wheelwright, chairman of church music in the Music Educators' National Conference, assisted in the organ classes.

This was the eleventh session of the School of Sacred Music at Waldenwoods, near Hartland, Mich., founded and directed by Nellie Beatrice Huger, voice teacher and head of the department of sacred music at the Detroit Institute of Musical Art.

RECITAL BY FRANCES BIERY SPONSORED BY CHICAGO CLUB

The first major event of the Chicago Club of Woman Organists for the coming season is the recital by Miss Frances Biery of Dayton, Ind., on the new organ in Kimball Hall Monday evening, Oct. 13. The event is of double interest since the organ is new and Miss Biery is an honorary member of the club who has rapidly attained an enviable place in the organ world.

Board members of the club were entertained at the home of Helen Westbrook Aug. 11 in honor of Virginia Wells, former recording secretary, who

was married July 9 to George Doss Lovell. After Sept. 10 the Lovells will be at home at Grinnell, Iowa, where Mr. Lovell is on the faculty of Grinnell College.

Harry Wall Dies in England.

Harry Wall, a resident of Nottingham, England, who was well known both in England and the United States for his clever and tasteful arrangements of the music of the older school of composers for the organ, died in England July 3. Mr. Wall was a pupil of Dr. Turpin, and held appointments at St. Paul's, Covent Garden (1904-1922) and at St. Matthew's, West Kensington, until he retired in 1931. He then devoted his time to arranging eighteenth century manuscripts for the modern organ, of which a large number have been published. For two years he took over the organ and choir at Rodmersham Church. Mr. Wall had attained the age of 74 years. He had been a reader of THE DIAPASON for nearly a decade.

A young son was welcomed at the home of Mr. and Mrs. Raymond Fenning in Ozone Park, Long Island, N. Y., on July 3 and has been named Raymond Douglas. Mr. Fenning, Sr., is the genial executive secretary of the American Guild of Organists in charge of the New York office and has established an enviable reputation as an organist.

FRANK VAN DUSEN
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 Professor of Organ, Piano and Theory—Wheaton College
 Director School of Sacred Music—Presbyterian College of Christian Education
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JULIAN R. WILLIAMS



JULIAN WILLIAMS FIFTEEN YEARS AT SEWICKLEY CHURCH

Julian R. Williams on Aug. 1 completed fifteen years as organist and choir-master of St. Stephen's Church at Sewickley, Pa.—a large and prominent parish in a beautiful suburb of Pittsburgh. As Mr. Williams, a modest man, did not feel that any service of less than twenty-five years should receive formal recognition, the church heeded his wishes and there was no celebration.

St. Stephen's has had only two organists in the last quarter of a century. Arthur B. Jennings, now organist of the University of Minnesota, was there from 1916 to 1926. Both Mr. Jennings and Mr. Williams rank among the best performers and all-around church musicians of the United States. At present there are two choirs at St. Stephen's—a professional group of thirty-five and the St. Cecilia Choir of fifty children. The

church choir has been heard in connection with various Guild services and programs. In May it collaborated with the choir of the Shadyside Presbyterian Church in a program of music by David McK. Williams. Every year there is an organ recital series at St. Stephen's. In 1939-40 this series took the form of fifteen historical programs.

Mr. Williams has been heard in recitals throughout the country. In 1931 he played at the general convention of the A.G.O. in Indianapolis and in 1937 he was a recitalist at the Cincinnati convention. In 1933 he played for the N.A.O. convention in Chicago. He also was heard at the New York World's Fair in 1939 and 1940 and has made tours in the East and the Middle West. In addition to his work at St. Stephen's he is director of the Western Pennsylvania Choral, a Pittsburgh women's chorus.

Mr. Williams was born at Picton, Ont., in 1894. He attended Northwestern University and the Provincial University of Saskatchewan, Canada. Previous to 1914 he studied organ for about five years with Dr. Francis Hemington and Dr. Peter Christian Lutkin of Chicago. Early positions as organist included the First Methodist Church, Elgin, Ill., and the Third Avenue Methodist Church, Saskatoon, Sask.

From 1918 until 1922 Mr. Williams taught music at Westminster College, New Wilmington, Pa., at the same time continuing his organ study with Harvey B. Gaul of Pittsburgh. During the summer of 1922 he studied with Libert and Widor at Fontainebleau and was awarded the first grand prize.

From 1925 to 1926 Mr. Williams was organist and director of music at the First Presbyterian Church of Huntington, W. Va. He left Huntington to become organist and choir-master of St. Stephen's Church, Sewickley.

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Press Comments

NEW YORK HERALD—"Mr. Biggs is one of our very best organists. * * * He was not allowed to conclude his program until five encores had been played."

PETIT JOURNAL, ANGERS, FRANCE—"Exquisite art and feeling."

COUNTY EXPRESS, WORCESTERSHIRE, ENGLAND—"Extraordinary powers—delighted his audiences."

BROOKLYN EAGLE—" * * * Mr. Biggs, whose reputation as an organist is secure, played brilliantly and with imagination, a quality rare in organists of today."
—EDWARD CUSHING.

NEW YORK SUN—"Mr. Biggs is known on both sides of the Atlantic as an organist of high merit, combining admirable technical facility and good style in performance."
—W. J. HENDERSON.

CHICAGO DAILY NEWS—" * * * One of the genuine virtuoso organists that have visited us."
—MAURICE ROSENFELD.

CHICAGO HERALD AND EXAMINER—"Richard Keys Biggs, distinguished representative of the ever-growing group of native organ virtuosos, played in Kimball Hall a program which alternated pleasant trifles for the multitude, and profound works for the elect. * * * Bach that was eminently worth while."
—GLENN DILLARD GUNN.

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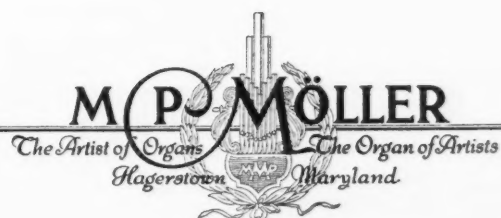
London, England

(description in the Nov. 1, 1938, issue of The Diapason)

is now the official organ of the British Broadcasting Company, replacing the noted organ in St. George's Hall, London, destroyed in an air raid, and is located in the new B.B.C. studios at an undisclosed place in Great Britain.

Built for high-class variety use, a letter received stated that despite the "terrific beating" the organ has taken for almost three years, touring over Great Britain in trucks, freight trains, etc., and despite the fact that it was dis-assembled and re-erected more than one hundred and thirty times, it is now as good as new in its permanent location. No organ in history has been put to a more severe test, and the materials and workmanship in its construction are the same as in every modern Möller organ.

Another letter received states that "with listeners it is an immense success and its rich and distinctive tone is recognized by thousands who saw and heard it on tour."



HOME IN SOUTH AFRICA HAS INTERESTING ORGAN

IN THE HILLS ABOVE DURBAN

After Career as Organist G. P. Hotchkiss Buys Instrument and Enlarges It into Large Three-Manual in His New Residence.

Up in the hills 2,000 feet above the city of Durban, Natal, South Africa, an organ "fan" has a beautiful three-manual instrument of some 1,100 pipes which satisfies his lifelong love for organ music. The owner of this organ is George P. Hotchkiss. Mr. Hotchkiss has been a devotee of the organ for half a century, beginning study of the instrument at the age of 12 years in Birmingham, England, under C. W. Perkins, city organist of Birmingham and one of the outstanding musicians of that day. At the age of 20 Mr. Hotchkiss went to South Africa to make his home and for twenty-five years held church positions there, being organist of one church twenty years. About twelve years ago he built his present beautiful home on the coast, high above Durban and twenty miles from the port. At the request of THE DIAPASON Mr. Hotchkiss has written of his experience in acquiring an organ. To quote his own account:

"Some seven years ago I decided to put an organ into my residence and when in London I purchased an old two-manual tracker action organ of fourteen stops from a London church. This organ was apparently made by Bishop, the English builder who invented the clarabella, and when I bought it it was about 60 years old. On my return to Africa I had a music room built, 40 by 21 feet and 16 feet high, and the organ was installed in a chamber opening off the hall, 13 feet deep and 8 feet wide.

"I installed an electric blower and gradually commenced importing parts, the whole of the action work which I imported being obtained from Laukhuff's works in Germany. Naturally I found it necessary ultimately to do away with all the old action and I imported a complete new console, etc.; everything came from this firm and it is only fair to say that after five years' wear I still find everything in perfect order and working without a hitch. Naturally I gave measurements for every part I required, including minute details regarding the console, etc., and the manufacturers carried out my instructions correctly and the workmanship appears quite satisfactory.

"The main part of the organ remains in the chamber mentioned, with the pedal violin being used in the meantime as the front. The choir organ is now installed in an adjoining chamber, speaking into the hall through an opening only 4 feet high and 2 feet wide, in which the choir louvers operate. The pedal bourdon is in a third chamber adjoining the choir, and although the openings are small and no wind pressure is greater than three

GEORGE P. HOTCHKISS AT ORGAN IN HIS SOUTH AFRICAN HOME



and one-half inches, the results are quite satisfactory.

"I have done a good deal of the erection work myself, but would not have been able to carry through the whole job without the very kind and capable assistance of the local organ builders, who also keep the instrument in tune—Messrs. Cooper, Gill & Tomkins. I should like to say that for anyone who is not actually capable of dealing with the technical side of this subject, it would be a mistake, in my opinion, to attempt to do what I have done; it would be far better to get a smaller instrument manufactured as a complete job by a reputable organ builder. In my particular case, however, it has been a life's hobby and therefore I have been able to install—at a comparatively reasonable cost—what is really a large instrument. Of course, the principal pleasure I have derived from this instrument lies in the fact that I have gradually added to it. I did not do it all at once, and you will note there is still a pedal stop to be put in."

Following is the interesting specification of Mr. Hotchkiss' organ:

- GREAT ORGAN.**
1. Contra Clarabella (from No. 3, tenor C only), 16 ft.
 2. Open Diapason (Bishop), 8 ft., 61 pipes.
 3. Clarabella (Bishop), 8 ft., 61 pipes.
 4. Dulciana (Bishop), 8 ft., 61 pipes.
 5. Principal (Bishop), 4 ft., 61 pipes.
 6. Fifteenth (Hill), 2 ft., 61 pipes.
- CHOIR AND SOLO ORGAN.**
(Enclosed.)
7. Flute (German), 8 ft., 61 pipes.
 8. String Gamba (Bevington; tenor C), 8 ft., 49 pipes.
 9. Flute (Bishop; tenor C), 4 ft., 49 pipes.
 10. Nazard (German; tenor C), 2½ ft., 49 pipes.
 11. Chimes (English), 49 bars.
 12. Tromba (German), 8 ft., 61 pipes.
- SWELL ORGAN.**
13. Open Diapason (German), 8 ft., 61 pipes.
 14. Sallcional (German), 8 ft., 61 pipes.
 15. Celeste (German), 8 ft., 61 pipes.
 16. Flute (Bishop), 8 ft., 61 pipes.
 17. Principal (Bishop), 4 ft., 61 pipes.
 18. Fifteenth (Bishop), 2 ft., 61 pipes.
 19. Contra Oboe (Foster & Andrews; from No. 20), 16 ft., 12 pipes.
 20. Oboe (Rushworth & Dreaper), 8 ft., 61 pipes.

21. Trumpet (Möller), 8 ft., 61 pipes.
- PEDAL ORGAN.**
22. Acoustic Bass (from No. 25), 32 ft.
 23. Sub Bass (prepared for), 16 ft.
 24. Violin (German), 16 ft., 30 pipes.
 25. Bourdon (Bishop), 16 ft., 30 pipes.
 26. Cello (from No. 24), 8 ft., 12 pipes.
 27. Flute (from No. 3), 8 ft., 30 notes.
 28. Fagotto (from No. 19), 16 ft., 30 notes.

The action from console to wind chests is all electric and there is no wind in the console. The wind pressure on choir and solo organ is two and three-fourths inches; on the great organ three and one-fourth inches, swell organ three and three-fourths inches. There are eight composition pistons adjustable in the console. Wind is supplied by a Ventus fan running on 220 volts. "Although the specification is extensive and there are over 1,100 pipes, the effect of full organ is not at all overpowering in the music room," says Mr. Hotchkiss.

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| 2009 | Sing Loud Halleluia. | Morten J. Luvaas..... | .10 |
| 2010 | Treasures in Heaven. | Joseph W. Clokey..... | .12 |
| 2012 | Jubilate Deo. | Arthur Bergh | .15 |
| 2023 | O Father, Just and Holy. | Stanley T. Reiff..... | .10 |

Sample copies sent to choir directors upon request

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WANTS

IN THE ORGAN WORLD

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

ON PAGE 23 OF THIS ISSUE

New Musical Brilliance

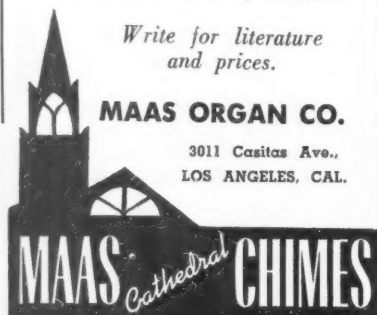
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**New Christmas Music
Comes from Presses;
Early Issues Noted**

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

Some of the most attractive music published during the summer is intended for use at Advent and Christmas. I cannot commend too highly the publishers who give this early opportunity for review.

Two carols by Philip James would make any season distinguished. There is a bright, cheerful one called "Christ Is Born" (Galaxy) in two stanzas, accompanied, with text from St. Cosmas of the eighth century. The other, "Child Jesus Came to Earth" (Galaxy), with text from Hans Christian Andersen, is unaccompanied, in two stanzas with hal-lelujah refrain, slow in tempo and modal in suggestion—an exquisite number. If you don't see any other new carols, be sure to look at these.

The new firm of Kjos in Chicago issues an "Advent Christmas Cycle" of Bach chorales, with chorale introductions by Gerhard Binhammer, admirably conceived by an organist who spent four years in Bach's city of Leipzig. The editing is by Messrs. Otto, Leupold and Rilling. There are eleven chorales, classified for use from the first Sunday in Advent to the second Sunday after Christmas. This is one of the best sets ever published. There are English words only.

I don't know why I missed Dr. Macdougall's "Yuletide Carol" in 1939, except that the publisher, B. F. Wood in Boston, neglected to send a copy for review. The charming air of the sixteenth century (English) is delightfully arranged and easy for any type of choir, with solos for soprano and baritone. Don't miss this one! We get all too few opportunities to honor the good doctor, one of the great figures in our profession, a composer who publishes all too seldom.

A melodious short anthem for Advent is Alanson Brown's "Blessed Is He That

Cometh" (Schmidt), with solo for high voice—just the thing as an introit, easy and fluent. Or at Advent you might use Mr. Runkel's new arrangement for SATB of Bach's "My Heart Ever Faithful" (Schmidt), one of the supreme expressions of joy. This may be sung by one, two or three choirs; it gives opportunity to use your junior choir with the senior group. The lovely composition comes from a Pentecost cantata, but it seems to me more appropriate for Advent. A third number which might be used for the same season is Sampson's arrangement of Bach's chorale "Wherefore, O Saviour, So Long in Returning" (Novello), with a text specially appropriate to this sad year.

There are a number of fine things for women's voices. Miss Davis, whose name is inseparably connected with Christmas carols, has a delightful arrangement for SSAA of the old English carol "As It Fell upon a Night" (Galaxy), with very effective accompaniment. She also has a "Swedish Dance Carol" (Galaxy) for SSA, very jolly; it should go like a breeze and will test the ability to sing lightly with accent.

The Kjos Company has two excellent numbers. I like the new arrangement by Mr. Lamont of my favorite Scotch carol, "Baloo Lammy," for SSA, accompanied. Miss Mary Margaret French has a pretty arrangement for SSA accompanied of what is perhaps the most beautiful Christmas text by an American poet, "A Christmas Folksong," or "The Little Jesus Came to Town," by the late Miss Reese of Baltimore.

Professor Bement has a good arrangement for SSAA of "For unto Us a Child Is Born" from "The Messiah" (Galaxy).

There are a few commandable anthems for other seasons:

Ambrose—"Tomorrow Comes the Song." (Schmidt.) Arranged from a very popular solo. Sturdy text, appropriate now in wartime. Specially useful for quartets.

Dyson—"Motherland." (Novello.) Unison, two stanzas. Admirable text by William Watson. Canadians please note.

Lester—"Saviour, Like a Shepherd Lead Us." (Ditson.) Melodious number for Children's Day or general use. Has a short solo for soprano.

Marks—"O Light, Whose Beams Illu-

mine All." (Schmidt.) Resonant solo for bass. The best composition for a long time from the beloved Irish-American composer.

Means—"Lord of All Power and Might." (Galaxy.) Four pages, unaccompanied. My favorite in this list.

Mueller—"Thou Art the Way." (Galaxy.) Unaccompanied, a little division. One of his best.

Norden—"Praise Ye the Lord" (Schmidt.) Accompanied; short soprano solos.

I might add to these another in the admirable Lundquist series (Summy), Bach's "Christ, the Life of All the Living," an unaccompanied chorale with some division in the soprano part. And, speaking of Bach, Professor Bement has an edition for SSA of Bach's "Now Thank We All Our God" (Galaxy), just the choral parts; you play the accompaniment from the cantata, "The Lord Is a Sun and Shield."

Henry Overley has an admirable set of "Responsories" (Gamble) which, I am informed, has the approval of the high authority Dr. Willan. These canticles are freely harmonized in the style of Tallis.

Two organ numbers should be seen. One is an exotic but charming set by Rowland Leach, called "Seven Casual Brevities" (Gray), evidently inspired by scenes in the Southwest. They deserve to be in the repertory of all concert organists. The other is Edmundson's "Christus Nocte" (Gray), a set of three preludes for evensong, of which I like best the third, "All through the Night," dedicated to the accomplished organist of Yale, Luther Noss.

The most interesting book on singing published in a long time is "The Voice Governor," by the Rev. Ralph M. Harper (E. C. Schirmer). I hope to review it more at length in a later issue.

Falls Dead from Organ Bench.

Miss Ruth Anderson, organist of the Park Avenue Covenant Church, Minneapolis, Minn., toppled from the organ bench while playing an accompaniment at the morning service July 20 and died of a heart attack. Burial was in Grantsburg, Wis., where relatives live.

**JUNIOR CHOIR SCHOOL IS LED
BY MISS SACKETT IN BANGOR**

A program of much interest was the closing event July 28 of the junior choir school held at Symphony House in Bangor, Maine, under the auspices of the American Guild of Organists, Bangor branch. Miss Edith Elgar Sackett of New York City, a graduate of the Guilman Organ School and New York University, aroused enthusiasm on the subject of junior choir training as she said in her address "it is the vital thing, the very foundation of church music."

Mrs. Charles E. Tuttle, whose work in music at the Hammond Street Congregational Church is well known, was the prime mover and director of the session. Other members of the committee were Mrs. Grace Bramhall Howes of the organ department of the Northern Conservatory of Music and Mrs. Albert A. Snow, organist at the First Baptist Church in Brewer.

The singing of the juniors who had only one week of training by Miss Sackett was a demonstration of what may be expected of the child.

**ALFRED ASHBURN APPOINTED
TO NEW CHURCH IN ALTOONA**

Alfred Ashburn has been appointed organist and choirmaster of Trinity Reformed Church, Altoona, Pa., and will assume his new duties after Sept. 1. The new organ is in process of installation by M. P. Möller, Inc., and the dedicatory recital will be played by Mr. Ashburn Sept. 19. The choir consists of thirty mixed voices and the children's choir is approximately of the same size. Mr. Ashburn is dean of the Central Pennsylvania Chapter, A.G.O., and has been organist of the First Baptist Church, Altoona, for nearly five years. Although a young man he has become known widely through his recitals and church work. His recitals preceding evening services were broadcast and his annual recitals have been heard by capacity audiences.

Trinity Church is the largest in the Juniata Classis of the Reformed Church and under the leadership of the Rev. Howard F. Boyer is becoming increasingly active.

**The Dutch Reformed Church
of Balfour, Cape Province,
South Africa**

*has ordered a new Estey for
installation in the early winter.*



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Requirements for 1942 Tests for Choirmaster's Certificate Announced

Plans for the examination for the choirmaster's certificate of the Guild are announced by Charles H. Doersam, F.A.G.O., the new chairman of the examination committee. The examination will take place April 29, 1942, and is open only to founders, fellows and associates. The tests will be given only in cities in which there are at least five candidates. The fee is \$15 and candidates must register by April 1, 1942. The examination will be in two sections—paper work and practical and *viva voce*—as follows:

PAPER WORK

(Three and a half hours allowed for this paper.)

Questions will be asked regarding the following points:

1. Choir training. Voice production. Teaching of the rudiments of music and sight-singing.
2. The use of the organ in the service.
3. Reading of plainsong from the four-line staff. Essentials of plainsong. *Candidates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.*
4. A general knowledge of the ecclesiastical modes; the names of the modes, the intervals in each and the finals and dominants of each.
5. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.
6. Hymn singing, and methods of chanting.
7. General knowledge of some of the representative church compositions of the following: Farrant, Byrd, Stanford, Holst.

PRACTICAL AND VIVA VOCE

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.
2. To rehearse the choir in the singing of a hymn or chant to be selected by the candidate.
3. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems. (Note: The choir is trained previously to make certain errors in notes, diction and time values, which errors the candidate is expected to correct.)
Vittoria—"Jesus, the Very Thought" (Bosworth & Co.).
Farrant—"Call to Remembrance" (Novello & Co.).
Tsc'aikowsky—"O Praise the Lord" (H. W. Gray).
4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems.
Dvorak—"Blessed Jesus" (Novello).
Brahms—"How Lovely" (Novello).
Ireland—"Greater Love Hath No Man" (Stainer & Bell, Ltd.).
5. To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Additional help will be found in the Coward book suggested by the Guild. *Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the texts of such works as Rossini's "Stabat Mater," Parker's "Hora Novissima" or Bach's B minor Mass.*
6. Candidates will be expected to answer questions arising out of the foregoing tests.

Harrisburg Chapter.

The second in a series of picnics was held Aug. 5 at the Pine Hill Arboretum, seven miles north of Harrisburg, overlooking the Susquehanna River. The arboretum is an ideal spot, where about

In the Guild

The A.G.O. office in New York, being the executive seat of the organization and therefore its clearing-house, is in a position to realize much that is needed to make the organization a more potent force and naturally of more use to its members. With this thought we have arranged with the editor of THE DIAPASON for a corner each month in which we can discuss topics of importance to all of us in the Guild.

The recent editorial in THE DIAPASON, "A Possible Remedy," did much to publicize the treatment often received by an organist from his minister or rector. The A.G.O. has sent a copy of this editorial to practically every church publication in the country. The response to this has been very satisfactory, for not only have we received acknowledgment of the editorial, but editorial comment from the publications themselves.

If we will now take the matter to our chapters and respective churches we can help further this cause. Many chapters devote at least one meeting during their season to a clergy-organist get-together. If more of our chapters would adopt this fine idea we would certainly be on the way to a change. What a fine thing it would be if at a chapter meeting such as this every member of the chapter would bring his rector or minister!

No doubt many chapters next season will find ways and means to better this situation, so that the Guild can live up to its purpose: "To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship, and to obtain acknowledgment of their position from the authorities of the church."

500 species of wild flowers have been found in bloom; also many ferns, shrubs and trees and about 140 different kinds of birds, which find sanctuary here. The property is owned by the Natural History Society of Harrisburg.

FLORENCE M. BROWN, Secretary.

Northern California Chapter

Two organ recitals of interest were enjoyed by the Northern California Chapter in the course of the summer. The first, on Sunday, June 22, at Grace Cathedral, San Francisco, was given by Alexander McCurdy, head of the organ department of the Curtis Institute, Philadelphia. Dr. McCurdy was well received by the many friends who knew him here as a student of the late Wallace A. Sabin. Richard Purvis, a Curtis Institute graduate and former member of the Northern California Chapter, gave a recital July 29 at Trinity Methodist Church in Berkeley. Emotional warmth, complete technical and interpretative mastery and a flair for arousing and sustaining the interest of his listeners characterized his playing. His reading of the Reubke Sonata was outstanding. Mr. Purvis is one of the leaders in that small group of highly gifted and alert young American organists who are achieving popular recognition for the organ as a concert instrument. Other California appearances of Mr. Purvis include a recital in Calvary Presbyterian Church and Grace Cathedral in San Francisco, as well as several radio broadcasts. The program

Texas Chapter Outlines

Busy Season Under Lead of the Dean, Dora Poteet

The program committee of the Texas Chapter, appointed by the newly-elected dean, Dora Poteet, has been active during the summer. The committee, headed by John Huston, with Mrs. Frank Frye, Alice Knox Fergusson, Achilles Taliaferro and Dorothy Voss as associates, has outlined a program that will include educational, social and entertainment features.

At an informal gathering of the members in September new members and patrons will be accepted and reports of the convention in Washington will be given by Dora Poteet, the delegate, and John Huston, who also attended. The Guild service will be held in October at the Church of the Incarnation, Dallas, where Achilles Taliaferro, one of the latest acquisitions to the chapter, is organist and choirmaster. Because of Mr. Taliaferro's knowledge of and experience with choral music this promises to be an outstanding event of the year.

By agreement with the Oklahoma City Chapter an exchange program will bring Dubert Dennis for a recital in November. John Huston appearing at the time selected by the other chapter.

The January meeting will take place in the new library, the latest addition to the campus of Southern Methodist University, where recordings of famous compositions played by the world's outstanding organists will be heard. February will find the Guild members joining forces with the school of music at Southern Methodist University in presenting Dora Poteet in a recital at McFarlin Memorial Auditorium.

An illustrated lecture on Gregorian chant by Hubert Kachinzski, organist and choirmaster at Holy Trinity Church, and records furnished by the Aeolian-Skinner Organ Company, explaining the trend in tonal design of the modern organ, will be in order for the meeting in March.

Following the plan outlined by headquarters, the April meeting will be devoted, after the usual dinner and business session, to hearing compositions required of candidates for the Guild degrees. The final banquet and election of officers will be held in May.

Officers for the present season are: Dean, Dora Poteet, A.A.G.O.; sub-dean, John Huston; secretary, Mrs. Frank Frye; registrar, Blanchard Boyer; treasurer, Sarah Gallaher; chaplain, the Rev. Thomas H. Talbot; parliamentary, Mattie K. Gerberich; auditors, Annette Black, A.A.G.O., and Mrs. Harry S. Gharis; executive committee, Gertrude Day, Alice Knox Fergusson and Mrs. Frank Frye.

was concluded with improvisations on given themes.

The annual banquet meeting of the Northern California Chapter was held May 27 at the Women's City Club of San Francisco. The following officers were elected for the coming year: Frederick Freeman, F.A.G.O., dean; Winifred Jolley Bengson, A.A.G.O., sub-dean; Florence White, F.A.G.O., secretary; Frederic C. Cowen, treasurer; Kathleen S. Luke, registrar. The three newly-elected board members are Matilda Kellar, Harold Mueller, F.A.G.O., and Val Ritschy. The guest of honor at this banquet was Father William J. Finn, authority on choir directing and author of "The Art of the Choral Director."

KATHLEEN S. LUKE, Registrar.

FRANK B. JORDAN
M. MUS.

Illinois Wesleyan University
Bloomington

Island Organist's Life Spans Gulf from Cannibalism to Choir

BEN HALDANE

By CHARLES SHILLING KENDALL

A host of great canoes, hollowed out of gigantic trees, pushed through the breakers of the British Columbia island Old Metlakahtla and put out to sea. Father William Duncan, Church of England clergyman, was taking an entire tribe of British Columbia Tsimpshean Indians on a lifetime venture and experiment. These Indians had been cannibalistic. Father Duncan petitioned the church for the privilege of omitting the sacraments because of the Indian's misinterpretation of the symbol of the blood. The Church of England refused, so Father Duncan did it anyway. These religious disputes made him resolve to find a new place for his adopted people. He petitioned President Cleveland for land and was granted the island of Annette. They landed there in 1887, renaming the island Metlakahtla, meaning "narrow inlet." That was fifty-four years ago. Many of the Indians died of hunger and Father Duncan had occasion to reproach himself many times during the early years of the experiment; but the Indians were willing to learn and Father Duncan was teacher, missionary, doctor, dentist, printer, inventor, organizer and musician to them.



A little boy whom Father Duncan had helped to see the light of day seemed to be quite musical, so Father Duncan taught him the scale on a concertina. The missionary had learned to play this, as well as a flute and piccolo, in England. On one of his trips to the mainland Father Duncan returned with music books and an old organ. Benjamin Albert Haldane, the boy, taught himself what he could and Father Duncan provided encouragement and books. A correspondence school course was of real help to the eager native lad.

On Sunday, July 13, 1941, I saw Benjamin Albert Haldane play a Hammond electronic organ as he directed an all-native Indian choir. The numbers were "And the Glory of the Lord" and the "Hallelujah Chorus" from Handel's "The Messiah." At Easter the choir presents "The Messiah." The choir was small, as many were away at the fishing grounds, but the sixteen voices, strong and pleasing, were divided equally for the four parts. There was evidence of careful and skilled training. The great Metlakahtla Cathedral Church rang with their renditions. Mr. Haldane played the Pastoral Symphony from "The Messiah" as an offertory number. The congregation used "The American Hymnal." Missionary Fred Schmidt pronounced the benediction.

Mr. Haldane not only has instructed himself as an organist and pianist in his sixty-eight years, but has trained his son and other native children to take his place. He is now nearly 70 years of age, but nothing in his appearance or manner would place him beyond the fifties. The picture reproduced herewith was taken a few weeks ago. It is an excellent likeness. In addition to his work as an accompanist and choir director, he has charge of the instruction and direction of the island band. The government has

provided instruction in the public schools, but Mr. Haldane is the director. He wrote "The Bell of Metlakahtla" as an overture for the dedication of the town community house.

Ben, as everyone calls him, keeps an interesting general store, where he has almost everything. Tourists who occasionally take the two-hour trip across from Ketchikan provide a little business in souvenirs, but most of his trade comes from his native people. He is their jack-of-all-trades, printing and developing their pictures. He uses Father Duncan's old press for announcements, bulletins and wedding invitations.

Father Duncan died in 1918 at the age of 86, but his "children" have given an excellent account of themselves. In the summer they catch and can salmon, but in the winter they turn to men such as Ben Haldane to lead them into the knowledge of the arts. Ben Haldane's own life spans the gulf between drum-thumping cannibals and a robed choir.

REGINALD STEWART HEAD OF PEABODY CONSERVATORY

Reginald Stewart, internationally known concert pianist and conductor, has been appointed director of the Peabody Conservatory of Music in Baltimore. In announcing Mr. Stewart's appointment Dr. J. Hall Pleasants, president of the Peabody board of trustees, said: "Because of differences with the board as to questions of policy, Otto Ortmann has resigned as director of the Peabody Conservatory of Music as of Sept. 1, 1941. The trustees are keenly conscious of the services rendered by Mr. Ortmann to the conservatory over a period of many years and have accepted his resignation with regret. To succeed him the trustees have appointed Reginald Stewart of Toronto, Canada. Mr. Stewart's outstanding suc-

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cess as a concert artist, distinguished career as an educator, and unique service in organizing and developing musical activities in the community in which he has lived, mark him as ideally qualified to head the Peabody Conservatory."

Mr. Stewart was born in Edinburgh, Scotland, and received his early education in his native land, followed by studies in France and Canada. His father was a distinguished organist and guided him carefully in his courses in piano, organ and composition. Mr. Stewart founded the Toronto Philharmonic Orchestra eight years ago, since which time he has been its permanent conductor, and also organized the Bach Society of Toronto, which has produced many great works never before heard in Canada. He inaugurated the promenade symphony concerts which are very popular in Canada and have given the mass of music-lovers good music at small cost. For ten years Mr. Stewart was teacher of piano and conducting at the Toronto Conservatory of Music.

Ruth Barrett Arno



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**Monthly Bach Recital
by Bidwell Is Planned
for Pittsburgh Season**

GLENN H. SMITH



Dr. Marshall Bidwell, organist of Carnegie Institute in Pittsburgh, is making extensive plans for the new season of Saturday and Sunday recitals. In view of the interest in the six Bach programs of last season he plans to play a Bach program on the first Saturday of every month, beginning with his opening recital Oct. 5.

The offerings for last season have been published in a bound book which lists all the music that was played and contains valuable analytical notes by Dr. Bidwell on the compositions. This book is obtainable at the nominal price of 50 cents.

In a foreword to the little volume Dr. Bidwell points out:

"This was the forty-sixth year in the history of the free organ recitals, which have continued without interruption since 1895. It was Mr. Carnegie's wish that these recitals might stimulate a love for music in the hearts of the people of this great industrial city. Masterpieces of all schools have been presented, as well as miscellaneous works within the comprehension of all music-lovers, never forgetting that it is not alone the educated musician, but the uninitiated, to whom the appeal must be made. Therefore the programs have wisely taken a course midway between the profound and the purely entertaining. The guiding objective has been to administer to *all* needs and temperaments, in order that as many as possible may derive aesthetic enjoyment, comfort and inspiration through the ennobling influence of this great art.

"Seventy-eight recitals and lectures were presented during the season. The number of compositions, both vocal and instrumental, reached a total of 932, of which 835 were for organ alone. These represented 257 composers, ninety-seven of whom were Americans. Sixty-two compositions were played for the first time at Carnegie Music Hall."

There is a list of the twenty-five composers whose works were heard most frequently in the course of the season. Bach is at the head with 165 numbers, followed by Handel with forty. Mendelssohn was represented twenty-one times and Purcell nineteen, Wagner eighteen, Beethoven fifteen, Edmundson fifteen, Franck twelve times, Vierne eleven, Guilmant ten and Karg-Elert eight, while Brahms, Debussy, Corelli, Mozart, Gordon Balch Nevin and Reger are down each seven times.

**BACH SOCIETY IN MARIETTA
HAS 19TH ANNUAL PROGRAM**

The nineteenth annual meeting of the Marietta Bach Society was held on the evening of July 30 in the home of Thomas H. Cisler at Marietta, Ohio. The membership of the society includes persons in the community who are interested in the works of Johann Sebastian Bach.

Chorales from the "Orgelbüchlein" were played by Professor John E. Sandt of the faculty of Marietta College. Miss Betty Wendleken, a pupil of Parvin Titus of the Cincinnati Conservatory, rendered the Prelude and Fugue in D major. Organ accompaniments to the

THERE ARE INDEED some forehanded organists in the profession, but none of them, it is safe to assert, is more so than Glenn H. Smith, choirmaster of St. James' Church in West Hartford, Conn., and subdean of the Hartford Chapter of the A.G.O. Mr. Smith has prepared a complete schedule of anthems to be sung in St. James' in the approaching season, beginning with Sept. 7 and ending with April 26, 1942. Thus his motet choir, girls' choir and boy choir have laid out for them the work of the year from Sunday to Sunday, including several cantatas appropriate for the seasons.

The choral evensong services arranged by Mr. Smith are a special feature. They combine a shortened form of the Episcopal service with choral music, and anthems take the place of the sermon.

In addition to his work at St. James' Mr. Smith is organist and musical director of the Masonic Temple of West Hartford. His principal weekday work consists of piano teaching and he studied piano with Aurelio Giorni, Bruce Simmonds and Harold Bauer and organ and choral training with Hartford teachers.

The boy choir consists of thirty men and boys, in the motet choir there are the same number of adult voices and the girls' choir of thirty is recruited from the church school.

program included the chorales played by a brass quartet, as is the custom, at the opening of the program, a chorale sung by the Bach choir and arias from the cantatas and the "St. Matthew Passion."

Professor Charles Gourlay Goodrich, formerly of the faculty of Marietta College, gave an interesting review of letters written by Samuel Wesley to his colleague, Benjamin Jacobs, regarding the introduction of Bach's works in England. A copy of these letters was presented to the Marietta Bach Society by Miss Lillian E. Cisler.

RUSSELL BROUGHTON
F. A. G. O.
St. Mary's School
Raleigh North Carolina

**FALL and CHRISTMAS
Cantatas and Oratorios**

GENERAL

| | | |
|----------------------------------|--------------------------------|------|
| Daniels, Mabel | Song of Jael | .75 |
| Dett, R. Nathaniel | Ordering of Moses | 1.25 |
| Goodell, Walter | Mighty Army of God | .60 |
| Jenkins, Cyril | Lux Benigna | .40 |
| Rhys-Herbert, W. | Bethany | 1.50 |
| Skilton, Chas. Sanford | Guardian Angel | 2.00 |
| Stewart, Humphrey J. | Hound of Heaven | 1.50 |
| Strickland, Lily | St. John the Beloved | 1.00 |

CHRISTMAS

| | | |
|---------------------------|---------------------------------|------|
| Clokey, Joseph W. | We Beheld His Glory | 1.25 |
| Day, H. Brooks | Christmas Cantata | 1.00 |
| Lester, William | Manger Babe | 1.00 |
| McKinney, H. D. | Mystery for Christmas | 1.00 |
| Rhys-Herbert, W. | Bethlehem | 1.50 |
| Rhys-Herbert, W. | Christ Child | 1.25 |

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SEARLE WRIGHT, A.A.G.O.



SEARLE WRIGHT, F.A.G.O., is organist and director of a mixed choir of thirty-five voices at the Church of the Resurrection, Richmond Hill, N. Y. He studied piano and organ with William J. Gomph of Buffalo, organ, theory and boy choir training with T. Tertius Noble and has done supplementary study with Joseph Bonnet. In 1939 Mr. Wright received the A.A.G.O. degree and this year, at the age of 23, the F.A.G.O. He is now completing work for his B.A. degree at Columbia University.

Searle Wright began his career at the age of 12 as a theater and radio organist and continued this work through his high school years. During this period he held the position of assistant organist to William J. Gomph at the First Presbyterian Church in Binghamton, N. Y., and was accompanist for the municipal festival chorus. At 17 he won first prize in the annual student competition sponsored by the Buffalo Chapter of the American Guild of Organists.

When Mr. Wright went to New York to study with Dr. Noble he became organist and choirmaster of St. Paul's

Church, Eastchester, N. Y., where he remained for two years.

He has several compositions in manuscript for chorus and organ. Last season his chorale prelude on "Eventide" was performed in recital by Grover Oberle at St. Thomas' Church in New York. Mr. Wright has played numerous recitals at St. Thomas' and has played also at the National Cathedral in Washington, D. C. Dr. Noble's most recent organ composition, "Summer Idyll," is dedicated to Mr. Wright.

PHILADELPHIA AND VICINITY TO HAVE NEW MÖLLER ORGANS

The Philadelphia office of M. P. Möller, Inc., H. M. Ridgely, manager, reports the following contracts received in July and August:

Beckers St. Peter's Church, Molltown, Pa.

Union Methodist Church, Philadelphia. Westminster Presbyterian Church, York, Pa.

Christ Reformed Church, Bowers, Pa. Calvary Presbyterian Church, Wyncote, Philadelphia.

St. John's Lutheran Church, Leck Kill, Pa.

Olivet Presbyterian Church, Reading, Pa.

In addition to the foregoing a contract was received for the addition of an echo organ to the three-manual being installed in the new chapel of the Bryn Mawr Presbyterian Church.

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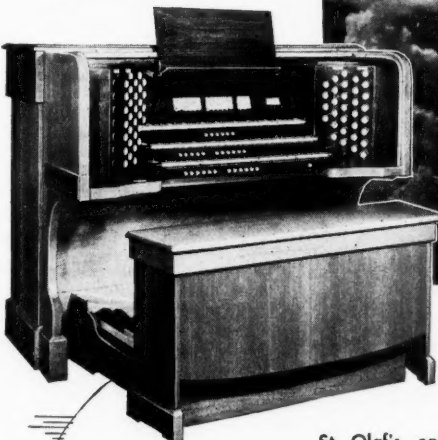
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Organ and to Organists.

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

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball
Building, Wabash Avenue and Jackson
Boulevard, Chicago. Telephone: Harri-
son 3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Foreign
subscriptions must be paid in United
States funds or the equivalent thereof.

Advertising rates on application.

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

CHICAGO, SEPTEMBER 1, 1941

Cambridge Offers Example

An excellent example of the possibili-
ties of fraternal association for mutual
benefit is offered in Cambridge, Mass.,
where a group of organists get together
regularly to play for one another and to
gain help from friendly criticism. The
organization bears the name of the Cam-
bridge Console Club. While the arrange-
ment is not without precedent, the Cam-
bridge group offers a pattern for similar
get-together arrangements that could be
made in many cities where the idea never
has been put into practice.

Meetings of the Cambridge organists
are held every Saturday at 11 o'clock
from September through June at churches
of which the members are organists. Each
one plays his prelude and postlude
for the next Sunday, though other organ
compositions and even new anthems occa-
sionally are substituted for the service
selections. Playing is followed by luncheon
and by discussion of the day's program.
Occasional visits are made to various
churches to hear their organs. There is
no formal organization and there are no
officers.

"We have had such a good time, and
have received so many useful suggestions
on repertory, interpretation and registra-
tion," writes one member of the group,
"that I can't resist passing the idea along
to any neighborhood group of organists
who might like to try it out."

"We all either live or play in the vicini-
ty of Harvard Square, Cambridge, and
are all members of the Guild. I know
of at least one other similar group active
in another Boston suburb during the past
winter, and some years ago I was a guest
of Arthur Jennings, Frederick Johnson
and Charles A. H. Pearson, who met
occasionally in churches near East Lib-
erty, Pittsburgh, and played for each
other."

Perusal of the weekly programs for the
season in Cambridge shows that among
those who played were Mark Dickey,
Francis Hagar, Homer Whitford, Wil-
liam Provine, Elwood Gaskill, Donald C.
Gilley, Elmer Westlund, Homer Hum-
phrey, Gerald Frazee, Harold Schwab,
Claude Simpson, John Reynolds, A.
Frantz, Townsend Coward and Paul
Richards. A few of these came as guests.
The churches at which the programs
were given included the First Congrega-
tional, the Old Cambridge Baptist, Wes-
ley Methodist in Worcester, the First
Universalist of Somerville, the First Con-
gregational of Auburndale, the Arlington
Street Church in Boston, the Swedish
Evangelical Church, the North Congrega-
tional, the United Church of Norwood,
the Hancock Congregational in Lexing-
ton and St. Paul's Church in Brookline.

There could hardly be a better way of
keeping on your toes and fighting the
curse of deterioration through self-satis-
faction than submitting one's work from
week to week to a jury of one's peers.
Your congregation may consist largely of

people who either do not know or care
whether your standards are rigidly main-
tained—until it is too late, perhaps. Your
fellows can give you the friendly help
that such an association as the one de-
scribed provides.

Horace Alden Miller

The career of Horace Alden Miller,
which came to a close with shocking sud-
denness when he and Mrs. Miller were on
a vacation trip, deserves attention as that
of a typical American organist-composer-
teacher of a class that makes one proud
to be an organist. The kindness, conscien-
tiousness, musicianship and fine personal
qualities of Dr. Miller are known to hun-
dreds of his former pupils and associates
during thirty-three years at Cornell Col-
lege, Mount Vernon, Iowa. His original-
ity as a composer and the high merit of
his work have been given increasing
recognition by the best recitalists in the
last decade.

Dr. Miller, a native of Illinois, spent
all but the last few years of his life in
the central West. After graduation from
Cornell College he received his musical
education in that cradle of organists—
Oberlin—and supplemented his training
there with study in Europe. Then he
returned to Cornell, married a young
woman he met in college and devoted a
third of a century to teaching, directing
a conservatory, giving recitals and com-
posing American music, all the time
exerting an influence that no one can
estimate as he devoted himself to the
task, as set forth in an article in THE
DIAPASON at the time of his retirement,
"of making more musical that land of
milk and honey where the tall corn
grows." His last few years at Cornell
were marked by the realization of a hope
of years when a large four-manual Kim-
ball organ was installed there. In the
early years he taught nearly every instru-
ment to his students and for thirty-one
seasons took a college orchestra on con-
cert tours. In the early days, according
to Cornell lore, he gave lessons in the
music-room of his home while Mrs.
Miller chatted with the waiting pupils in
the kitchen.

When the inevitable retirement age was
reached Dr. Miller did not rest on his
laurels, but made a new home in Cali-
fornia and there continued his activity as
a composer with renewed energy, and
some of his best work was done in these
last four years. He had just completed
an important book when he was stricken.

To the young organist who strives for
a useful rather than a glamorous career
a splendid example is presented by this
life which has come to a close.

Measuring Goliath

Which is the largest organ in America
—or in the world—today? The ques-
tion pops up repeatedly and the answer
has been difficult because of various con-
ditions that obscure the facts. We know
that the largest two organs are those in
the Philadelphia store of John Wanamaker
and in the convention hall in At-
lantic City, N. J. The champions of each
of these colossal instruments put forth
claims from time to time to first place.
For many years the Wanamaker organ
held the record for size unchallenged.
It was increased in size several times
during the life of John Wanamaker and
his son Rodman, to whom the organ was
a favorite child and who frustrated the
plans of rivals by adding sets of stops in
a lavish manner to the instrument that
originally stood at the St. Louis Exposi-
tion. Then came Emerson L. Richards,
designer of the Atlantic City Jumbo, and
frequent have been the assertions that it
is larger than the Philadelphia organ.

THE DIAPASON has been a silent wit-
ness of the rival claims. But our old
friend Dr. Henry S. Fry, the Philadel-
phia organist who is the "Information
Please" on organ matters for *The Etude*,
answers an inquiring reader rather cau-
tiously in these words:

The two distinctly large organs of the
world are those in Convention Hall, At-

lantic City, and the Wanamaker store in
Philadelphia. Emerson L. Richards, de-
signer of the Atlantic City organ, fur-
nishes the following information: "On the
No. 1 console, the large console, the num-
ber of speaking stops is 933; the number
of stop tablets, including couplers, and
so on, is 1,477; number of ranks of pipes
is 450; number of pipes in each rank var-
ies from sixty-one to 121 pipes. The
number of ranks of pipes in each stop
varies from one to eleven. The correct
number of pipes is 33,056."

The Wanamaker organ includes 451
stops and over 30,000 pipes.

From these figures it looks like a close
race. And, of course, it brings up the
old question whether the number of
speaking stops or the actual number of
pipes should be the measuring stick. The
chap who can settle that is as smart as
the one who can determine beyond a
doubt whether Atlantic City or Phila-
delphia is the home of the world's largest
organ. And how about the relative size
of pipes? We have organs of ten sets of
pipes that will make more noise than
some of forty sets in which soft stops
predominate. For example, we know of
an instrument of not over sixty-five sets
of pipes in a large convention hall that
probably can create a greater din than the
Atlantic City and Philadelphia organs put
together; yet it could not compete with
either of these on any other score.

All this is very interesting, but rather
confusing. To avoid entanglements we
might as well let experts—mathematical
as well as organistic—struggle with the
issue. The weather is too warm and
there is too much danger of getting into
controversies.

After the experts finish weighing the
two giants and announce the results of
the physical examination you may ask
what difference it makes, except to the
press agents. We can't answer that
question either.

Letters to the Editor

Made Him Believe He Was There.
St. Paul's Church, Mount Lebanon,
Pittsburgh, Pa., July 11, 1941.—Dear Mr.
Gruenstein: Your covering of the con-
vention items was excellent. I could not
attend the convention this year, but after
I read THE DIAPASON I almost believed
I had been there myself. * * *

G. N. TUCKER.

Finds the Magazine Invaluable.
Oakland, Cal., Aug. 14, 1941.—Dear
Mr. Gruenstein: * * * Allow me to take
this opportunity to tell you with what
keen interest I look forward to each issue
of THE DIAPASON. Your paper is in-
valuable to anyone interested in organs
and organ playing.

Believe me, very sincerely yours,
FREDERICK FREEMAN.

A Kind Word from Buffalo.
Buffalo, N. Y., Aug. 17, 1941.—Editor
of THE DIAPASON: You have a splen-
did magazine, a most valuable adjunct to
every organist who is vitally interested
in his profession and its advancement.
WALLACE A. VAN LIER.

Modern Mildness

[From the Pacific Coast Musician.]
The musical world of today is mild in
its language compared with what it was
seventy-five years ago. That seemed to
be an age of vituperation. The reports
of political harangues of that day, writ-
ten and spoken, show arrays of phrases
which would not be tolerated today.
Wagner's detractors knew no limits to
their vocabulary. One list of terms and
phrases shows about 200 splenic phrases
applied to the writer of music drama,
ranging from "cat music," "blasphemy,"
"vampire," "pest," "epidemic," on down
to "brainless phrases," "executioner of
art," "festival convulsions," "rancid
music," "tempest in a cuspidor," and "hell
noise."

It is peculiar that the verbal swing
from dissonance to consonance accom-
panies the tendency in music from con-
sonance to dissonance. Words and music
seem to be traveling in opposite direc-
tions. As our words become more pacific,
our music seems more noisy and san-
guinary. We vent our spleen in notes
rather than in words.

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

TWENTY-FIVE YEARS AGO THE
following news of the organ world was
recorded in the issue of Sept. 1, 1916—

The ninth annual convention of the
National Association of Organists took
place in Springfield, Mass., the first four
days of August. It was said to have been
the largest gathering of organists ever
assembled up to that time in America.
Arthur Scott Brook was re-elected
president.

THE DIAPASON reproduced under the
caption "The Sabbath-Breaker" the fol-
lowing interesting news-item from the
Richmond, Va., Dispatch:

If all those who break the law were
to be given the same courtesy in advance
of their arrest or trial as that accorded
Ernest H. Cosby last night, the officers
would have a very pleasant life of it, and
law-breakers "should worry."

Mr. Cosby, organist for All Saints'
Episcopal Church, last night was accused
of the crime of playing the pipe organ on
Sunday for a salary. Captain R. B.
Sowell of the Second police station called
Mr. Cosby on the telephone and informed
him that, acting under orders from Mayor
Ainslie, he would have to place Mr. Cosby
under arrest some time within the next
few days.

Captain Sowell called later and asked
Mr. Cosby, would he, after the services
on Sunday morning, step around and see
a magistrate and be recognized for his
appearance in police court "any time it
suits your convenience to be tried," ex-
plained the officer.

Mr. Cosby was obdurate, saying that
he would not submit to arrest unless the
paid members of the choir, forty-five in
number, the rector and the sexton were
included in the "raid." Afterward he con-
sented and announced that he would find
it convenient to be tried on next Wednes-
day morning at 9:30 o'clock.

TEN YEARS AGO EVENTS RE-
corded in the issue of Sept. 1, 1931, in-
cluded the following—

Arthur R. Croley of Toledo, Ohio, was
the chief actor in a story of heroism of
which there have been many among or-
ganists. He insisted on playing the service
at the First Congregational Church
July 26 though suffering intense pain
from a ruptured appendix. Immediately
after the service he was taken to the hos-
pital and an emergency operation was
performed. For a time he was in a criti-
cal condition.

Word was received of the death of
Charles Mutin, noted French organ
builder and director of the Cavaille-Coll
firm.

Silas Edwin Moore, A.A.G.O., and
Mrs. Moore were killed in an automobile
collision near Washington, D. C. Mr.
Moore was a prominent organist in the
capital.

William Wolstenholme, noted blind
organist and composer, died July 23 in
London in his sixty-seventh year.

THE DIAPASON published the follow-
ing organ-police news-item:

A dog-day news story in the Chicago
papers tells of a church organist on the
northwest side who practiced all day,
thus arousing the wrath of the sexton,
who demonstrated his lack of apprecia-
tion for organ music in a rather unusual
and violent manner by bringing a chair
down on the head of the organist. The
latter, forgetting in the excitement of the
moment the admonition to turn the other
cheek, turned from the console, which he
had belabored all day, to the bellicose
caretaker. Incidentally the sexton
charges that between organ selections the
organist quenched his thirst with swigs
from a bottle. The police entered the
church and locked up both gentlemen.

The month's quota of specifications of
large new organs included the following
among others: Four-manual Aeolian for
the Community Building at Hershey, Pa.;
Möller four-manual for the First Baptist
Church, Elmira, N. Y.; Kilgen four-
manual for Shaare-Emeth Temple, St.
Louis; a large three-manual, with echo
and two consoles, by Hillgreen, Lane &
Co., for the Martin Luther Church,
Youngstown, Ohio, and a four-manual
built by G. F. Steimmeyer & Co. of Oet-
tingen, Bavaria, for the Cathedral of the
Blessed Sacrament, Altoona, Pa.

THE FREE LANCE

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

Calendar for Sept. 1:
1683—In Nuremberg, Johann Pachelbel born.
1860—Cleofonte Campanini born; married Eva Tetrazzini.
1880—The St. Louis Symphony Orchestra founded.
1935—Stravinsky completed his Concerto for two pianos without orchestra.—*An Almanac for Music-Lovers*, Moore.

It is time to be up and stirring. The season is about to begin. Why not look for new and improved ways of doing old things? How long is it since you subjected yourself to the criticism of musicians superior to yourself? Workers in universities think it not beneath their dignity to get a year of absence in order to study with a person known to have a good deal to give a thorough student; if you are a good musician you will lose no professional luster, no professional prestige, in making a break and finding out what one of the leaders in our profession has to give—and you may make a new and powerful friend.

Raymond Mortimer (page 654, *The New Statesman*, June 28) writes: "The self of today, which can hardly understand the self of twenty years ago, will in turn be a mysterious stranger to the self of twenty years hence." This started me a-thinking. What was I, musically speaking, twenty years ago? Forgetting for the moment my real age, let me describe myself as I was at 25. My idol was Joseph Haydn, with Mozart a close second; Bach I respected and admired, but did not love; Beethoven was admittedly great, but an unknown quantity; Schumann and Chopin, especially the former, I could not understand.

Just as you are about to dub me an old foggy I will confound you by confessing I had at that time a positive adoration for Joachim Raff, who was then one of the new German school; his "Lenore" and "Im Walde" symphonies, together with some of his better piano pieces, gave me rapturous joy. I remember how I used to get S. B. Whitney (who was giving me organ lessons at the time) to play over and over again for me the slow movement from the "Lenore," which he had arranged effectively for the organ. I execrated John S. Dwight and his *Journal of Music* because he had little praise for Raff.

Who thinks about Raff now! So, you will observe that at this time I was both an old foggy and a young foggy: in my unintelligent furor for Raff and Wagner, the latter; in my whole-souled love for Haydn, the former. The moral is easily drawn. There are young foggies and old foggies, but foggyism in reality is found as much in the young as in the old. Look out for yourself!

B. J. Lang—known to thousands of singers and players in the New England area (MacDowell period) as B. J.—had a sharp tongue; he once described a rather opinionated, conceited man of superficial ability as "an unmitigated organist," implying that he had little imagination or brilliancy. Smart, clean, rhythmical organ playing is now often heard, and the "unmitigated organist" is found in the back-waters of music, in the country villages, where ears are not educated and opportunities of hearing good music are few.

During the last four or five years, as I go about among New England villages and note the music used for the prelude, postlude, and the accompaniments for the choir and congregational singing, I am more and more impressed with the need for giving the people who are supporting these churches a vision of what good church music is and what are the deficiencies of its performance. To my mind the giving of model services in our cities where there are good choirs, good organs and good churchly players might well give place to something more practical. This "model service" idea, even when worked out with honest endeavor and with musical skill, simmers down into a chance for a good choir to sing anthems by good composers, in the presence of intelligent people who know good music

and a good performance when they hear it.

Why can't the Massachusetts Chapter of the A.G.O. go out into some of the country towns, frankly with the idea of showing them "what's what"? It is pitiable, truly, to see how the village musicians are floundering around in their well-meant attempts to help worship through their music.

I suggest that the A.G.O. as a whole or in small chapter groups go out in a quasi-missionary venture to the villages. As a suggestive model for this venture take the century-old Lowell Mason convention. Pick out small towns no larger than Wellesley and Concord, both in Massachusetts, Laconia, N. H., or Rutland, Vt., where there are already good musicians; enlist the cooperation of these men and women; "contact"—useful verb!—the organists of villages surrounding the executive center; arrange for a one-day convention, with a program providing for good choir and organ music, *nicely adjusted to local needs*; with a first-rate, not-long, bright, practical paper (with musical illustrations) on service music.

You should have heard the explosion from Uncle Mo as I read to him what I have just written.

"Mac, you are losing your wits; you must think musicians are fools to load themselves with such a foolish 'uplift' scheme; you know it will take money to run the affair you sketch; where will the money come from?"

I was not surprised; Uncle Mo is usually "on the left." But something must be done for the village organist. Here's an opening for the Missionaries of Music.

A program of interest comes from Velma Harden, who organized a concert for the women's guild of the Pilgrim Congregational Church, Cambridge, of which she is organist. What specially prompts this paragraph is a remark Miss Harden makes in regard to some pieces by Karg-Elert and Guilman for organ played by herself and Marion Frost; she thinks a colleague, who calls the combination cheap, is not correct. Tastes are not to be accounted for, but I think the Pastoral and the Berceuse by Guilman are attractive pieces of music and the tone color and the percussive effect of the piano (apologies to the Matthey school are indicated!) are delicious; of course, the ensemble is a bit difficult.

At this point let me recommend "Six Pieces" by Saint-Saëns for the combination just discussed (foreign edition), the Prelude and Fugue of which is a magnificently effective piece; it is quite splendid the way the piano stands up against the fortissimo organ. My—now lamented—friend Clarence G. Hamilton and I used it occasionally at Wellesley; a good grand piano ought to be chosen.

NORTH SIDE CARNEGIE HALL,
PITTSBURGH, REVIEWS YEAR

The bound volume of programs played at Carnegie Hall, North Side, Pittsburgh, in the season just closed, which was the fifty-second in the history of municipal organ recitals in Pittsburgh and the thirty-eighth for Dr. Caspar P. Koch, organist of the hall, has just been published. It shows that from Oct. 6, 1940, to June 29, 1941, thirty-eight recitals were given. A total of 418 compositions was performed. On the organ 217 compositions by 106 composers were played. Of these works 115 were originally written for the organ, while 102 were transcriptions. In this enumeration the individual movements of cyclical works, such as suites and sonatas, are counted as separate pieces. Six choirs, two orchestras, three ensemble groups and forty-one guest soloists, vocal and instrumental, participated. The choral groups produced twenty-eight works, by twenty-seven composers. Among the larger works were Handel's "Messiah", Mendelssohn's "St. Paul" and Sullivan's "Prodigal Son." The orchestras played twenty-six works, by fourteen composers, the ensemble groups performed nine works, by eight composers, and the visiting soloists performed 138 compositions, by eighty-one composers. Guilman's Concerto in D minor was one of the compositions played with organ and orchestra.

Skinner

Sir George Dyson, Director of the Royal College of Music, London, says in the *London Musical Times*:

"There is a wide field in the world for scientific analysis and all that it implies. No one would challenge that. But it does not and can not yet touch the world of aesthetic values, in which painters and musicians and poets must live. And it is important today to stress this fact. There has been far too much intellectualization of the arts in recent years. Too many of the fashions and systems and 'isms' of various kinds which have infected the arts have been founded on some theory or abstraction which ingenuity has spun out of its own head. People play music, and write about music, and even compose music, who do not seem to feel music at all. Yet music is fundamentally an aesthetic experience, not a scientific one. The intellect is there to discipline and control, but it can never be of itself the basis of an art."

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Handling Problems, Administrative and Choral, in Choir Work

[The following is the text of a paper presented in June at the convention of the American Guild of Organists in Washington, D. C., by the organist and choir-master of the Wesley Methodist Church, Worcester, Mass.]

By DONALD C. GILLEY

It is with no little trepidation that I approach my task today. My aim is to think through with you our common problems and shed what light I can on their solution. I make no claim to infallibility, nor do I make any claim to originality. I have learned the most by some of the worst mistakes I have made, and it may be my words will cause you to avoid those errors. The only fact of which I am sure after fifteen years of choral work is that if one had any undue ego it will have been eliminated long ago. Solomon would have been really puzzled if he had had to make of his household a choir! And the wisdom of Solomon is not mine.

You will notice I put administration first in the title of this paper, for in the volunteer choir you must first find and organize the choir members before you can direct them. That an organization technique must be based upon a sound musicianship goes without saying, for it is the musicianship which, in the end, makes the choir.

In order that an adult volunteer choir may thrive and develop over a period of years it seems best to build up a succession of younger choirs. The choral plan must fit the church, rather than the church being bent to accommodate the choirs. This system of choirs should be a logical and normal development that serves the membership of the church in all its departments. The choir-master needs to have a long-range view and a clear picture of the entire program of his church to judge what is needed. Multiple choirs would not fit all churches, but they would most.

At Wesley we are organized on what I term the five-choir plan. Two children's choirs from the ages of 8 through 12, one of boys and the other of girls, make up our youngest groups. Then comes what we call the vesper choir, of the ages of 12 to 13 through 16 and 17 of both boys and girls. Then a chapel choir of 17 to 21 makes up the next group, and at the head of the list comes our senior, or Wesley, choir. The children's choirs number about sixty-five, the vesper choir fifty-five, the chapel choir forty-three and the Wesley choir fifty-four. We are limited in the size of these last two groups by the seats available in the chancel, there being room for about 100 in our regular service. It would be utterly impossible to carry on these older choirs without the younger groups. I now have members in the senior choir who have come right up through the children's choirs, two of them having maintained a record of ten years with no absence from either rehearsal or service.

That the plan is sound I can verify by experience. Both choir members and church have benefited by the system and both musical and spiritual gains have been made. This is true not only at Wesley, for many of you have seen such a development in your own church. Like all plans, it must have leadership, and that is what we as choir-masters and organists are supposed to provide.

Discussing these administration problems, it seems logical to start with the youngest group, as they provide the base for the whole structure. We can work progressively from the young choirs upward, as the whole plan is based on this sequence. In building your children's choir the Sunday-school is your best ally. Announcement of the need of choir members, followed up by personal solicitation, ought to produce results. A contest within your choir (with a small prize as the reward) for those who can bring the largest number is usually quite productive. Playmates or neighbors and friends of singers will help swell the numbers. It must be clearly understood that these children who are brought in are given a tryout before being accepted into membership, and if you expect to use them in your senior choir later on, care ought to be

GROUP OF CHURCH MUSICIANS AT CHRISTIANSEN SCHOOL



THIS GROUP OF THIRTY members of the American Guild of Organists who attended the recent Chambersburg, Pa., session of the Christiansen Choral School is typical of the hundreds of energetic church musicians who sought brush-up courses during the vacation season.

Miss Lilian Carpenter, F.A.G.O., had charge of a special dinner held by these organists Aug. 11, which disclosed seventeen chapters of the A.G.O. represented. A total of 335 directors of church and school music assembled in this and the earlier session, held at Lake Forest, Ill., at which Dr. F. Melius Christiansen was assisted by his son, Olaf C. Christiansen, who this fall becomes associate conductor of the St. Olaf Choir. Peter Tkach of

the Minneapolis public schools assisted in the school classes.

Pictured, left to right, first row, are Harriet Silver, Ruth Lutz, Roberta Bitgood, Lilian Carpenter, Dr. Christiansen, Hazel Tkach, Ruby Swanson and Martha Ernest. In the second row are E. Hilda Barnes, Hester Smithey, Mabel Davis, Sister Rosanne, Ruth Perry, Sister Felicia, Ethel Dixon and Kathryn O'Boyle. In the third row are Frederick B. Hill, Fred W. Kalohn, Alfred Johnson, Russell McMeans, Arvid C. Anderson and Elmer Westlund, while in the last row are Carl Malmstrom, W. Lindsay Smith, Jr., Clayton Brenneman, C. Griffith Bratt, Clarence Helsing, Sherman Kreuzburg and D. Sterling Wheelwright.

exercised in their selection. I try them all vocally, and check them rhythmically, and, what is equally important, size them up personally. A choir of scrubs will do you or your church no permanent good.

Records should be kept, of course, not just for one year, but over a period of years. The more detailed these are, the more useful. You ought to be able to turn to your books and find satisfactory information concerning any person, old or young, who has ever been in your choirs. It is both short-sighted and poor business to neglect this side of things, and children take great pride in their record on the books. An honor roll at the end of the month with the names of all those who have achieved perfect attendance is a subject of much interest to every child. Like all of us, they like to see their names in print.

The children's choirs normally sing at the festival times of the year and for occasional Sunday evening services. I find that in using them in this fashion there is sufficient rehearsal time to prepare them well, and people look forward to hearing them sing. A bad adult choir is bad enough, but a poor children's choir is even worse. Prepare them well before they sing, and they soon develop a sense of pride in their work. They realize as quickly as anyone whether they are good or bad, and one should give them the satisfaction of being good workmen. Standards of performance cannot start too early.

One rehearsal a week of one hour is what we have found practical. The boys' choir meets from 9:30 to 10:30 Saturday morning and the girls' choir from 11 to 12. It is better to rehearse separately than together, for boys and girls do not think alike. However, if your choirs are too small, a combined rehearsal is best, for numbers seem to help the learning process. Absences ought to be followed up by a card at first and then by a call to the parents. The percentage of attendance should be higher with the children than with the adults, for outside of sickness they have less to disturb their routine. If good attendance is held up as a constant goal for which to strive, each member will do his best to attain it.

After you have thought through your organization details and made complete plans for the securing and maintaining of your choir members, then come the rehearsal plans. What are you going to give these groups and how are you going to present it? In the educational field it is recognized that the younger the

student the more important becomes the method of presentation. The same approach which you use for adults will not work with younger groups. Also, these members are not paid, and you have no hold on them unless you can make them enjoy it. So in the last analysis the choir depends on rehearsal procedures. The same care, only more, is needed here as with the adults if fine results are to be secured.

Suppose we think together for a moment on the tone we desire to produce. Each of you has his own theory in this regard, and I am sure that no two are the same. However, there are certain principles that might guide us all. First, work from the top down to secure your quality. This procedure is more than ever necessary because you have the girl's voice as well as the boy's voice to deal with. There is harshness at the lower end of both boys' and girls' voices, but if you match the top with the bottom of their voices, the tone will be improved. There is reason in all things, and this procedure does not exclude upward vocalization, but rather works predominantly downward.

Second, do not force the tone. Build up your membership rather than force a few to balance your church building. A child's voice goes through so quickly, especially the girl's, that it must be treated gently. I want no anemic and breathy sounds from them; neither do I want the harsh nasal quality fresh from the street.

If you will take for your standard a tone that does not get in the way of the words, but rather allows the words to be projected so that every word is clear to the congregation with pleasing quality, you are not going to be far out of the way tonally. Remember that your junior choir is not an Episcopal boy choir and do not try to mimic their tone quality. The junior group has its own contribution to make, and its function is not that of imitation.

In dividing the hour of rehearsal, we usually plan for about ten minutes for the roll call, checking on absences, birthdays, and events of interest to the children. The next ten minutes are taken up with vocalization and a hymn, the next thirty minutes with two anthems, and the last ten with marching. You must understand that we have a strict rhythm processional, and it takes considerable preparation. But if you do not have a strict processional in your church and it is not out of place, a trial for the sake of the children should be made. They love it

and can do an excellent job. It also helps develop their sense of rhythm.

Discipline is generally a bugbear which the choir-master dodges much too often. You will have to take considerable time in rehearsal to maintain order and attention. The trick is to do it without killing their spirit. Fairness and firmness are two bywords to keep in mind and their application must be everlasting. Good behavior does not happen by itself, but is a result of constant attention to any disorder as it arises. If you cannot secure order, you have lost your group, but secure it without ugliness or rancor and do it all the time!

When it comes to choosing the music, please do not close your eyes and grab. Read the words first and see if they are easily comprehended by the child. The choice of words comes even before the melody and every member in your choir ought to be able to understand clearly what he is singing about. A pretty melody is certainly not enough, and if you do not observe the words they will sing listlessly and poorly. Give them a chance to tell you in song a story they understand, and watch them sparkle. I much prefer unison songs for this group to any other type, for part singing and one rehearsal a week does not seem too practical to me.

In discussing junior choirs I have spent most of my time with the children's groups, because that is what the majority of you are likely to have. A few words about the next age group, that of 13 to 17, might be in order, because some may plan for this choir at a later date. If you do expect to organize a choir of this kind, by all means keep the boys with changing voices. They can be used if you will only study their problems. I do not pretend they are a great help, but they will be later on. If they are used in the public schools, why can we not use them in the church?

The music for this group must be chosen very carefully. I find melody and descant numbers ideal for this choir. The vocal range must be moderate and ought not at any time be such as to produce strain. Careful vocalization is again in order, with special attention to the boys. As to the results obtained, you will have to judge. The octave or so that is out of the boy's voice during this period of change will vary, and each rehearsal will mean a difference in the voice. Let the boys understand that if there are one or two notes in the song they cannot reach they are not to worry, but just to keep still at that time. Even if they cannot sing a note, the rehearsal work still has value to these boys. Bear with them now and they will be of value to you later on.

The next age group, that of 16 and 17 through 21 to 22, offers many peculiar problems today. The draft and long and odd work hours make it difficult for the choir-master to know what to do. If you are at present singing four-part work in this group I would suggest you add a few anthems in three-part just in case you lose half your tenor section in the draft. If you are doing three-part work now, I suggest you save some of your budget for the purchase of anthems for women's voices. It is well to look ahead a bit and none of us can be sure of what is coming. One thing that we are doing I do urge most heartily, and that is to allow the boys who are already in the army to come into the chancel when they are home on leave, in either uniform or robe. The benefits are obvious to the boy, the church and choir. They do not expect to sing the anthem, but they can sing the hymns and responses, and I find the boys want to keep as many of their home connections as possible.

The normal membership of this age group as well as of the adult groups is being badly disrupted now and is liable to be more disrupted as time goes on. This makes the recruiting problem more acute and it is well to start early to find new members. Start talking about it in your church, go before your men's class, get a committee at work from your choir, ask help from your pastor, search the new membership lists, get out with some calling and keep your ear to the ground for new members. A waiting list is most essential in these times and it takes a lot of hard work to find people who are good choir singers. Repertoire will naturally be somewhat curtailed and rehearsal problems will be more intense. Industry is not the only field where more intensive and extensive work is necessary these days. It is a challenge that can be

met, and we must do it to keep the services of the church up to where they should be.

I have taken a great deal of time with organizational and junior choir work, but I feel that today these problems are the most pressing. Musicianship in the field of organ and choral work almost seems to be taken for granted, but sometimes it is too much taken for granted, with too little reason. I wish to discuss with you for a few minutes that most important element of our work, tone quality.

The tone quality of any choir is not static, but changes constantly. Shifts in membership, sickness, with other conditions, mental attitudes, state of the choir-master and conditions of performance, all have a profound effect on tone quality. How to maintain a satisfactory tone quality through all varying situations is a real problem. The quality will vary from Sunday to Sunday, but it never ought to go below certain limits. Whether these limits are low or high depends on the standards you set in your mind. Be thankful that quality is not static, for as it changes it can be changed for the better. Perhaps the following ways and means will be of use to you.

First, think of all tonal exercises as corrective. Aim them at some definite fault, such as breathiness, flattening, scooping, heaviness, poor breath support, bad placement, etc. Keep the fault in your mind, but establish the correct habit in their minds, thus making your vocalization period positive rather than negative. We spend too much time illustrating the bad rather than the good procedures, and we learn by doing things correctly.

Second, relate all vocal exercises to the singing of words. So much vocalization is done with no thought of applying the same to the words which we sing. If you use vowel sounds as vocalizes, analyze some words that have these vowel sounds in them so that when the words appear in the anthem there will be some transfer. Bring the vocalization period into the time of the anthem drill to correct a specific fault. If the choir does a bad job on the final *er* of some work, stop and vocalize for the color of vowel you want. Think of all exercises only as aids to the clear portrayal of words.

Third, make your text an ally of good quality. Use the words as an emotional element to secure the color you want. Analyze the text until the thought is understood and be certain that you and the choir know exactly about what you are singing. Think about the text and try to bring out its meaning so clearly that the congregation cannot fail to grasp the idea. The text is supreme always, and the music should enhance the words and make clear their import.

Fourth, clear the consonants out of the vowels, and then unify the vowel sounds of your choir. Vowel sounds make the tone quality, and they should not be clouded with consonants. Start and stop each vowel sound with a well-formed consonant, but let the vowels shine forth in all their clarity. By all means analyze your vowels and determine whether or not they are diphthongs. Teach the choir to recognize and perform diphthong sounds correctly. Nothing ruins the tone quality of a group more quickly than for half of them to sing one part of a diphthong sound and the other half the vanishing sound.

Fifth, take enough weight out of the tone so that it will float and not sink. No other cause of dropping in pitch is quite as potent as this one. A free, easy clear tone well produced tends to stay on pitch, whereas a thick, tubby dark tone tends to drop. Your church building will determine how far you have to go in the direction of dark or light tone. If the building is dead acoustically, the tone will have to darken in order to be effective, but a happy medium is most effective. From the worst type of hoity boy soprano quality to the worst type of heavy contralto mud is a long jump, and your choice lies between these two. Let the music you sing be the final judge as to your quality. Byrd and Brahms both wrote fine music, but any choir that uses the same quality for both composers does not understand choral music. The choir-master with a set mind as to what constitutes good tone, who tries to sing all music in this same quality, needs more study. A well-produced choral tone is adaptable, and should change according to the emotional, spiritual and historical requirements of the composition. Always sound vocally, the tone should provide as

nearly perfect a medium as possible for the projection of contrapuntal or homophonic music of all schools and types.

For the adult choirs the rehearsal time is your most important period all week. Think about it, work for it intelligently and give your best to the group. First know what you want to do; then scheme ways to accomplish it. At the very least you must have all music planned for six weeks ahead. Work for some definite goal in each anthem you take up, some difficulty you are going to master. The sequence of anthems might be like a concert in the buildup, as a change in the type of music sung will help keep the attention over a longer period of time. Vary your methods constantly. In some anthems correct each mistake as it occurs. In others let the choir sing it all the way through and then go back and work over the mistakes only. Try to give an emotional lift as well as intellectual satisfaction during the course of the evening. Encourage self-criticism and try to make every choir member be a sensitive instrument of performance. Set the highest standard you can, and then work (night and day) to approach it. Devise new ways to get more work from your group in order that your choir may improve.

Hear as much good choral singing as possible, so you can check your work against that of others. Listen to what a fine choral conductor does with a phrase and thus learn how to interpret your music sanely and in musicianly style. Our top-flight orchestral conductors will here serve as a guide for sanity in your interpretations, for there is no place for exaggeration and theatrical performances in the church. Put your own heart and mind into the music, but keep within the canons of good taste. A special effect is desirable only when it enhances the spiritual meaning of the text. The constant use of special choral effects nullifies the legitimate purpose of the same and many is the choral conductor who has found he has spread himself so freely with bizarre methods that he no longer has any means of emphasis when needed. The idea of singing to the glory of God should serve as a check on some methods we hear.

Follow up your reading by attendance at one or more of the current summer sessions of choral work. It is money and time well invested to pursue summer study and I would suggest a different place each year. No person has it all, and each has something valuable. Take advantage of these splendid opportunities.

Today we hear much about American institutions and the American way of life, and appeals of all kinds are made to guard and protect our American ideals. I submit to you that of all institutions most precious to this country the church heads the list. If the church fails in its efforts to demonstrate its worth in the lives of parishioners it fails in its mission. Our work as church musicians is to assist in the church services and make effective in the lives of our choir members and congregations the principles so aptly put forth by all religious bodies. We must look beyond the technicalities of art. We must take these for granted in any good musician. But the difference between the church musician and the secular musician is in the end he seeks. We expect to achieve spiritual results in the hearts and minds of our listeners, and our task is to "make straight the highway" to God. As every effort of each citizen of America is devoted to the strengthening of our country, let us make our contribution through finer music and greater consecration to our task, to the end that even though war and pestilence shall rise up against us, the Kingdom of God shall prevail on earth.

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French Organ Music of the Twentieth Century

[The following study of the work of composers of French organ music of the present century has been prepared for THE DIAPASON by Miss Evelyn Merrell from material contained in two chapters of a thesis written by her in partial fulfillment of the requirements for the degree of master of arts at Mills College in 1940.]

By EVELYN MERRELL
[Fourth Installment.]

For purposes of this study the important aspect of registration has not been considered in detail. In general, contemporary French organ music is characterized by frequent and particular use of the reeds for power as well as for solo effects; the diapason tone or foundation stops are used for purposes of background or sonority; brilliance is achieved primarily through the combination of the reeds with the mutations or mixtures.

"The whole subject of registration is practically inexhaustible, because no other branch of musicianship depends so much upon the adaptation of general principles to local conditions—conditions which, as we have seen, are in no two places quite alike."—Harvey Grace, "Some Thoughts on Registration," *The Organ* (Volume I, 1921-1922), page 235.

"Registration, then, so far from being an exact science, is merely a matter of knowing how to make the most of our local resources. We may put it that orchestration is universal, registration parochial."—Harvey Grace, "Some Thoughts on Registration," *The Organ* (Volume I, 1921-1922), page 230.

It is not with any intention of emphasizing the concept of tonal color as a probable fourth element of music, but it is merely for the purpose of citing noticeable features that the following characteristics are mentioned. The liberal use of tied notes and *fermati* for purposes of convenience in registration—a characteristic trait in the organ style of César Franck—is found almost exclusively in the compositions of Tournemire. The "Suite Evocatrice" of Tournemire and the "Poème Héroïque" of Dupré are examples of compositions in which the primary interest is apparently one of artistic registration of a precise nature. The latter composition was written originally for organ with trumpets, trombones and drum—composed for the inauguration of the organ in the new cathedral of Verdun in 1935—and later arranged for organ solo by the composer.

Pianistic Style Frequently Used

Other secondary musical features to be found in contemporary French organ music are the following:

1. Frequent use of a style which is to a large extent pianistic, as in "Seven Pieces," Op. 27, No. 2 ("Marche") of Dupré.

2. Increased interpretation of the independence of the pedal; in the music of Tournemire, Mulet and de Maleingreau the pedal part is often omitted; on the other hand, the pedal is frequently written in two contrapuntally independent parts, particularly in the music of Tournemire, Dupré and de Maleingreau.

3. Liberal use of the alto clef in the music of de Maleingreau, particularly in the "Symphonie de la Passion."

The following characteristics are found exclusively in the music of Tournemire:

1. Frequent directions for crossing of hands on the manuals.
2. Frequent use of four staves, particularly in "L'Orgue Mystique."

3. Omission of key signatures in all compositions.
Another feature in the music of Tournemire concerns the manner in which indications are made for variation in volume. For example, in "L'Orgue Mystique," No. 44, the following instructions—in the order of their appearance—are used exclusively:

Boîte mi-ouverte.
Boîte ½ ouverte.
Boîte fermée.
Boîte ¼ ouverte.
Boîtes ¾ ouvertes.
Boîtes ouvertes.

In "Sept Chorales-Poèmes," No. 3, and in "Suite Evocatrice," no indication of dynamics is given, thus increasing the responsibility of the performer as musician and interpreter.

Critical Estimate and Conclusions

The complexity of such representative works of contemporary French organ music as "Deuxième Symphonie" or "Le Chemin de la Croix" of Dupré and "Symphonie de la Passion" of de Maleingreau is apparent; however, this complexity is not so much a matter of incoherence or conscious modernism as one primarily of unfamiliarity on the part of the listener with the works in question.

The basis of French organ music of the twentieth century consists of Gregorian chant and harmonic counterpoint like that of Johann Sebastian Bach, a circumstance which gives not only unlimited possibilities for melodic extensiveness, but also solid harmonic framework. The essential characteristics of this music are vitality and brilliance, which result from the originality of the composers—an originality that does not arise from the invention of new materials, but from the imaginative treatment of traditional ideas and an adaptation of these in such a way that old ideas have new values.

Other characteristics of the music which are conspicuous are evidences of a degree of skill in composition that amounts to virtuosity and an emphasis on the tonal resources of the organ as an instrument. A feature which stands out above others in the works of Dupré, de Maleingreau and Peeters is the ingenuity with which these composers are able to vary the melodic and rhythmic motives to what seems an unlimited extent. There is consequently great variety in mood and expression. Many of the compositions are characterized by simplicity and delicacy and a great seriousness at all times. In church organ music one does not expect to find gaiety of mood unless the facile manner in which these organ composers create delicate and lightly-moving nuance in their music may be considered gay.

Although the influence of French impressionism of the late nineteenth century undoubtedly was a significant one from the standpoint of suggesting in-

creased possibilities of tonal color, this is only one of many characteristics which French organ music of the twentieth century has assimilated. The predominant feature is one of expressionism—the expression of reality or an idea—as distinguished from impressionism. Throughout these compositions there is both earnestness and seriousness of purpose; particularly in the works of Tournemire and de Maleingreau the intention is to express not merely the impression of the dignity of the church, but also all the variety of mood and feeling that help in the development of religious ideals. The word "religious" is used here without reference to creed or theology, but in the sense of human piety and human consciousness of what is beyond human conception.

Rooted in Gregorian Chant and Bach

In conclusion, it may be said that French organ music of today is rooted in the melodic style of Gregorian chant and the harmonic style of counterpoint as exemplified by Johann Sebastian Bach. There is an evident line of continuity in organ composition which extends from the middle of the eighteenth century to the present. The profound influence of the contrapuntal style of Bach has been mentioned; also significant is the influence of César Franck, Charles-Marie Widor and Louis Vierne, with particular reference to harmonic richness and variety, rhythmic interest, architectonic structure and expansion of form.

In the intricate and delicate texture of this music there is a slight suggestion of the style of Brahms in the interweaving of melodic lines and rhythms; on the other hand, the atmospheric quality of the music—especially in the compositions of Tournemire and de Maleingreau—suggests impressionism of the late nineteenth century. It is this static quality which not only is appropriate to the devotional attitude but explains in part the fact that large lines of direction and climax are not so apparent as is the char-

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acteristic of the evolution of musical ideas. In contrast to this atmospheric or static quality, a pianistic brilliance must also be mentioned as substantiating in part the description of contemporary French organ music as virtuoso music.

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**NOTES FROM LOS ANGELES;
ERNEST DOUGLAS AT HOME**

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

Los Angeles, Cal., Aug. 18.—It was a pleasure to welcome home our dean of organists, Ernest Douglas, after his long siege in the hospital. I was amazed that one could spend five months in a hospital and come out looking ten years younger. We are all glad to have him with us again and I have an idea it will not be long before he will be giving recitals.

We have had an unusual number of visiting organists during the last month, among them John Doane of New York, Philip James of New York, Lauren B. Sykes of Portland, Edouard Nies-Berger of Richmond and many others. Among our own, a few of the more wealthy are out of the city. Clarence Mader, with his family, is on a motor trip to New York. Richard Keys Biggs and all the Biggses are at Yosemite National Park. Dudley Warner Fitch is at his summer home, Balboa Island.

A friend has just sent me the service list of St. Paul's Cathedral, Melbourne, Australia, for July. Among the works given during the month are the "St. Matthew Passion" of Bach, Haydn's "Creation," with orchestral accompaniment, services by Noble, Stanford, Whitlock, Garrett in D, Wesley in E, Harvey Grace and Charles Wood in E minor. It is a splendid showing and few churches here would give as good account of themselves two services a Sunday the year 'round. The only organ music that is mentioned is "Organ Music after Evensong." The organist is A. E. Floyd, who has written some excellent music.

Irene Robertson is back home after three months in the East, where she seems to have done and seen everything. I marvel at these people who go away for a rest and a holiday and come home and tell you that they have studied with so-and-so and so-and-so, that they have attended such and such conventions and have tried a couple of hundred organs. If this is a rest I'll stay at home.

W. Brownell Martin, the brilliant organist of the First Congregational Church, is at Camp Grant, Ill. We all wish him luck and hope he will be able to get to an organ console once in a while.

Edward Shippen Barnes, who has a number of new works coming from the press in the near future, spent part of the summer at Yosemite. This beautiful spot is such a land of inspiration that I expect E. S. to come forth with organ symphonies numbers 4, 5 and 6.

Edouard Nies-Berger had a jolly time on his old camping-ground when he was here. He has traveled a great deal and covered a lot of ground since he left Santa Monica and the Wilshire Temple a few years ago. He is enthusiastic about his work in Richmond, Va.

ROLLO F. MAITLAND, WHOSE PUPILS WIN HONORS



IN THE LAST FEW YEARS Dr. Rollo F. Maitland has had unusual success with his pupils, several having won distinction in organ and piano playing. In 1937 and 1938 an award in organ playing given by the cultural olympics of the University of Pennsylvania was won by Beverly Horlacher. C. Robert Ege won a similar award in 1939 and Paul Wagner captured it in 1940 and 1941. In 1940 Miss S. Marguerite Maitland won the prize given by the Pennsylvania Chapter of the A. G. O. to the member receiving the highest mark in the Guild examination. Mr. Ege came in with a very close second. In May, 1941, Mr. Ege won the first prize in organ playing in a contest for young organists held by the Pennsylvania Chapter. Miss Maitland was awarded the artists' diploma in piano playing by the

Zeckwer-Hahn Philadelphia Musical Academy in 1938 and Mr. Ege was awarded the artists' diploma in both piano and organ in 1939. Henri G. Morey won honors in organ playing from the same institution.

During this summer Dr. Maitland conducted a course in organ playing for church and recital; he also lectured and gave a short recital before the sacred music conference at Ocean Grove, N. J., including in his subjects the power behind musical expression, some thoughts on Guild examinations, memorizing, modulation and improvisation, giving demonstrations in the last three subjects. During the last month he has given a course in sight-singing in Friedens Lutheran Church near Liberty, Pa., his boyhood home.

Prominent Dutch Organist Dead.

Dr. Johan Wagenaar, dean of Dutch composers and a noted organist of the Netherlands, died in Holland in July, according to word received late in August. Dr. Wagenaar was born in Utrecht Nov. 1, 1862. In 1888 he was appointed organist of the Utrecht Cathedral, where he became noted for his interpretations of Bach. In 1904 he was elected director of the Utrecht Conservatory and leader of the chorus of the Society for the Betterment of Musical Art in the same

city, succeeding Richard Hol. From 1919 until 1937 Dr. Wagenaar was director of the Royal Conservatory of The Hague.

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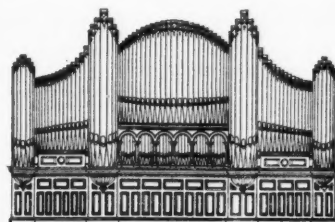


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Programs of Organ Recitals of the Month

Charles H. Finney, Denton, Tex.—Mr. Finney gave the last of a series of recitals devoted to works of living American composers in the auditorium of the North Texas State Teachers' College on the afternoon of July 27. The first part of his program consisted of compositions by Southern composers and the second part was made up of works of Texas composers. The list of offerings was as follows: Finale from Sonata 1, Frederick Stanley Smith; "Christmas Eve," C. W. Dieckmann; Scherzando ("Springtime Mood"), W. R. Voris; "Skyland," Charles Vardell, Jr.; "The Squirrel," Powell Weaver; Chorale Prelude, "The Cross, Our True and Only Hope," R. Cochrane Penick; Minuet, William J. Marsh; Prelude-Fantasia, Frank Renard; "Dreams," Hugh McAmis; Passacaglia, Charles H. Finney.

Russell Wichmann, Pittsburgh, Pa.—Mr. Wichmann, university organist, gave a program of English organ music at Heinz Memorial Chapel, University of Pittsburgh, July 17. His list of offerings consisted of the following: Voluntary, Purcell; Air with Variation, Concerto in D, Charles Avison; Sonata in the Style of Handel, Wolstenholme; Andante espressivo, Sonata in G, Elgar; "The Four Winds," Alec Rowley; "Mr. Ben Jonson's Pleasure," Robin Milford; Fanfare and Gothic March, Guy Weitz.

Mr. Wichmann played the following program of American compositions July 31: Concert Overture, Maitland; Aria, Dethier; Sonata in E minor, Rogers; "Carillon," DeLamarter; "Episode," Copland; "Gavotte Moderne," Bedell; "Twilight at Fiesole," Bingham; Toccata, Sowerby.

Richard T. Gore, Ithaca, N. Y.—Mr. Gore, Cornell University's organist, played a Bach program at Sage Chapel Aug. 10 and in it included the following works: Prelude and Fugue in D major; Chorale Preludes, "Our Father, Which Art in Heaven," "Lord Jesus Christ, I Cry to Thee," "If Thou but Suffer God to Guide Thee" and "All Men Must Die"; Trio-Sonata No. 5, in C major; Chorale Preludes, "Kyrie, God the Holy Spirit," from Keyboard Studies, Part 3; "My Soul Doth Magnify the Lord" and "Be Joyful Now, Ye Christian Folk," from the Schöbler Chorales, and "O Guiltless Lamb of God," from Eighteen Great Chorales; Passacaglia and Fugue in C minor.

William Self, Worcester, Mass.—Mr. Self, organist of All Saints' Church in Worcester, gave a recital for the Harvard Summer School at the Germanic Museum in Cambridge July 30. His program consisted of the following list of compositions: Prelude and Fugue in F minor, Handel; Chorale, "From God I Ne'er Will Turn Me," Buxtehude; "Good News from Heaven the Angels Bring," Pachelbel; Gavotte, Wesley; Chorale Preludes, "Lord, Hear the Voice of My Complaint" and "In dulci Jubilo," Bach; Prelude and Fugue in G, Bach; "Benedictus," Couperin; "Noel" in G, d'Aquin.

J. Lawrence Erb, New London, Conn.—Dr. Erb of the faculty of Connecticut College gave two summer recitals in Harkness Chapel. His programs were as follows:

June 27—Fantasia in G minor, Bach; Arioso in F, Rogers; Pastorale, F sharp minor, Faulkes; "In Summer," Stebbins; "Romance sans Paroles," Bonnet; Preludio, Third Sonata, Guilman.

July 10—Prelude, B minor, Bach; Largo, Handel-Whitney; Adagietto, Bizet-Shelley; Communion in A minor, Batiste; Tempo moderato, Fourth Sonata, Rheinberger; Nocturnette ("Moonlight"), d'Evry; Triumphal March, D flat, Erb.

Barrett Spach, Chicago—Mr. Spach, organist and director at the Fourth Presbyterian Church, gave a recital at Scott Hall, Northwestern University, in Evanston, Sunday evening, July 27, and played this program: Chaconne and Fugue in C, Buxtehude; Toccata and Pastorale, Pachelbel; "Blessed Jesu, We Are Here" and Toccata, Adagio and Fugue in C major, Bach; Fantasia in A, Franck; Intermezzo, Barie; Pastorale, de la Tombelle; "Carillon" and Toccata, Sowerby.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—In a recital at Trinity Church July 31 for the summer school of Boston University Mr. Robinson of King's Chapel played: Chorale in B minor, Franck; Bible Poem, "Bide with Us, for it is Toward Evening," Weinberger; "Christe Redemptor" (on a tenth century plain-

song), J. S. Matthews; Fugue in E flat ("St. Anne"), Bach; "A Rose Breaks into Bloom," Brahms; "Carillon," Vierne; "Noël," Mulet; Allegro (Concerto in B flat), Handel.

Harold Heeremans, New York City—The University of Washington presented Mr. Heeremans of New York University in two summer recitals at the University Temple in Seattle. July 24 he played the following works: Prelude, Fugue and Chaconne, Buxtehude; "Prelude in Olden Style," Alfred Greenfield; Concerto 1, Bach; Chorale Prelude, "Lord Christ, Reveal Thy Holy Face," Bach; Prelude and Fugue in C minor, Bach; Chorale in A minor, Franck; "Petite Pastorale," Ravel; Intermezzo from Symphony 1, Widor; "Pastoral Poem" (first performance), George F. McKay; "Rose Window," Mulet; "Carillon-Sortie," Mulet.

Aug. 14 Mr. Heeremans' program consisted of the following: "Unto the Hills," Bingham; "Night Sorrow," Bingham; Fugue in G, Bach; Chorale Prelude, "Blessed Jesus, at Thy Word," Bach; Fugue in E flat ("St. Anne"), Bach; Suite (four paraphrases on hymns to the Virgin), de Maleingreau; Aria, Heeremans; "Three Miniatures," George F. McKay; "Pastoral Poem," McKay; Sonata No. 1, Op. 38, McKay; Serenade, Carl Paige Wood; Byzantine Sketches ("The Nave," "Chapel of the Dead" and "Thou Art the Rock"), Mulet.

John F. Callaghan, Oswego, N. Y.—From 10:45 to 11:30 on Sunday mornings in August Mr. Callaghan has given recitals at St. Paul's Church. His offerings have included:

Aug. 3—Concert Variations, Bonnet; Musette, McGrath; Three Chorale Preludes, Brahms; Prelude in D minor, Clerambault; "Chant de Mai," Jongen; Communion, Torres; Grand Chorus in D, Lemmens.

Aug. 10—Chorale No. 1, in E major, Franck; Pastorale from Second Symphony, Widor; Aria, Dethier; Musette, Ravanello; "Invocation," Rogers; Chorale Preludes, "Creator Alme Siderum" and "Veni, Creator Spiritus," Bach; "Now Thank We All Our God" ("Marche Triomphale"), Karg-Elert.

Aug. 17—Chorale No. 2, in B minor, Franck; "Adoration," McGrath; Chorale Prelude, "Sleepers, Wake," Bach; "In Paradisum," Dubois; "Soeur Monique," Couperin; Concerto No. 10, in D minor, Handel.

Aug. 24—Chorale No. 3, in A minor, Franck; Intermezzo, Verrees; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; "Marche des Rogations," Gigout; Prelude, Debussy; Pastorale from Third Suite, Barnes; Chorale Preludes, "Deck Thyself, My Soul" and "In dulci Jubilo," Bach.

Aug. 31—Symphony 5 (complete), Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, played the following programs in his August recitals:

Aug. 3—Prelude and Fugue in E flat, Saint-Saens; "Soir du Printemps" and "Soir d'Automne," Swinnen; "Night," Cyril Jenkins; Finale, Fifth Symphony, Vierne; piano-organ, Concerto in A minor, Grieg (Harry Dale, pianist).

Aug. 10—Prelude in Olden Style, Greenfield; "Seven Casual Brevities," Leach; Impromptu-Caprice and Canzone, Bedell; Prelude and Fugue in G minor, Dupré; "Clair de Lune," Karg-Elert; "Donkey Dance," Elmore; Communion, Purvis; Toccata in C, Sowerby.

Aug. 24—"A Song of Gratitude," Diggle; Arioso, Bach; Trumpet Tune, Purcell; "Where'er Ye Walk," Handel; Netherland Folksong, Zwart; "Evening Rest," Peeters; Sketch in D flat, Schumann; Rhapsody on Negro Spirituals, Diggle; "The Last Spring," Grieg; Spinning Song, Mendelssohn; Finale in F, Widor.

Ernest Walker Bray, F.A.G.O., Toledo, Ohio—Mr. Bray, organist of the First Congregational Church of Toledo, gave the dedicatory recital on the Elizabeth Rimer Latchaw memorial organ in the Community Auditorium at Defiance, Ohio, July 24, playing a program consisting of these numbers: Fugue in C major, Buxtehude; Chorale, "Es ist das Heil uns kommen her" Kirnberger; "The Bells of St. Anne de Beaupre," Russell; Fountain Reverie, Fletcher; Tone Poem, "Finlandia," Sibelius; Prelude to "Lohengrin,"

Wagner; "Within a Chinese Garden," Stoughton; "Kamennoi Ostrow," Rubinstein; "The Primitive Organ," Yon; "Pax Vobiscum," Edmondson; Toccata from Fifth Symphony, Widor.

James S. Constantine, A.A.G.O., Charlottesville, Va.—Mr. Constantine played the following programs on the Möller organ in the McIntire Open-air Theater at the University of Virginia in July:

July 8—Fantasia in G major, Bach; Air from Suite in D, Bach; Three Pieces from "Water Music," Handel; "The Legend of the Mountain," Karg-Elert; "Apres un Reve," Faure; "Deuxieme Arabesque," Debussy; Prelude and "Liebestod," from "Tristan und Isolde," Wagner; Toccata from Fifth Symphony, Widor.

July 22—A Purcell Suite, Purcell-Fricke; Pastorale in F major, Bach; Air, "Bist Du bei Mir," Bach-Kraft; Caprice, "The Brook," Dethier; Nocturne, Op. 9, No. 2, Ferrata; Pastorale, Franck; "The Ride of the Valkyries," from "Die Walküre," Wagner.

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. 3—Adagio and Finale (Chorale-Fugato), from Sonata in D major, Polibio Fumagalli.

Aug. 10—Versets on the Magnificat, Marcel Dupré.

Aug. 17—"Carillon," William F. Faulkes; "In an Old Abbey," Basil Harwood.

Aug. 24—"Marche Triomphale," Armand Vivet; "Elegie," Lucien Niverd.

Aug. 31—Toccata on a Chorale, from "Quasimodo Suite," Tournemire.

Royal A. Brown, San Diego, Cal.—Mr. Brown's programs at the Spreckels organ in Balboa Park, given four days a week and put on the air by KFSD, included the following among others in August:

Aug. 9—Prelude and Fugue in D minor, Bach; Suite, "Four Idealized Indian Themes," Cadman; Tone Poem, "Finlandia," Sibelius; Waltz, "Les Patineurs," Waldteufel; Andantino in G minor, Franck; Egyptian Intermezzo, "Zallah," William Loraine; Elegy, Massenet; Polo-

naise in A major ("Militaire"), Chopin; Madrigal, Simonetti.

Aug. 10—"Valse Espagnole," Jules Oliver Metra; Fantasia, "Sabbath Evening Chimes" (based on "The Bells of Aberdovey"), Humphrey J. Stewart; Selected Themes from "The Magic Flute," Mozart; Military March, "Pomp and Circumstance," Elgar; "Idillio," Lack; "Country Gardens," Grainger; Spanish Festival Suite, "La Feria," Pablo Lacombe; Minuet in G major, Beethoven.

Aug. 14—Sonata No. 5, in D major, Mendelssohn; Pastorale, Scarlatti; "Apollo" Etude, Rubinstein; "St. Francis Chapel" ("Balboa Park Suite"), Royal A. Brown; Swedish Wedding March, Södermann; "Jesus Comforts the Women of Jerusalem" ("Stations of the Cross"), Dupré; "Jesus Is Placed in the Tomb" ("Stations of the Cross"), Dupré; Prelude and Fugue in B flat major, Bach; "If I Were a Bird," Henselt; "The Little White Donkey," Ibert; Waltz, "Voices of Spring," Strauss.

Warren Dolby, Elgin, Ill.—Mr. Dolby, a pupil of Robert L. Schofield, was heard in a recital at the Church of the Redeemer July 27 and played the following program: Prelude and Fugue in E minor, Bach; Air for the G String, Bach; Allegro assai and Andante, Sonata in D minor, Guilman; "The Guardian Angel," Pierne; Miniature Suite, Rogers; Offertory on the Hymn-Tune "Siloam," W. G. Reynolds; Fugue in E flat, Faulkes.

F. Broadus Staley, Montclair, N. J.—Mr. Staley was heard in two recitals in the course of a visit in North Carolina this summer. At Thomasville Aug. 6 he presented the following program at the Mills Home Church: Fifth Concerto, Handel; "Noel" (with variations), d'Aquin; Gavotte, Martini; Toccata and Fugue in D minor, Bach; Intermezzo, Dickinson; Berceuse, Dickinson; "Song of the Basket Weaver," Russell; Melody, Staley; "Skyland," Vardell; Toccata from Fifth Symphony, Widor.

On July 28 Mr. Staley played a program at the First Baptist Church of Wilkesboro.

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SIX YEARS OF PROGRESS have been placed on record in St. Louis by Howard Kelsey, who since 1935 has been organist at the First Congregational Church of that city and meanwhile has added to his activities from year to year and has made himself a factor in the musical life of the city. Mr. Kelsey went to St. Louis after graduation from Illinois Wesleyan University and Union Theological Seminary, where he was granted the M.S.M. degree, to be minister of music at the First Congregational Church and director of music of Eden Theological Seminary. Last year he added Temple B'Nai El, the oldest Reformed Jewish congregation in the city, to his list of positions.

At the First Church Mr. Kelsey has a professional choir of paid singers with a solo quartet—twenty-six voices in all. The program includes six or seven oratorios each season, at least two being given at the morning service and the others at vesper services in Advent and Lent. The church is in a fashionable residence section and caters to a small but very prosperous constituency. At Eden Seminary he offers courses in music and worship, plays for the chapel services and directs the chapel choir. At Temple B'Nai El Mr. Kelsey has a three-manual Kilgen and a quartet. During the last year he has introduced a series of musical services which have proved very popular.

Mr. Kelsey has been active in community work as music chairman for the various Church Federation projects and as a lecturer before clubs. He plays many recitals both in his church and in other churches of that vicinity. Except for some vocal coaching he does no teaching, devoting his entire time to the three playing positions, lecturing and recitals.

Mrs. Kelsey is the former Berenice Strobeck. Until the birth of their little boy last winter she did considerable professional singing. She has a fine con-

tralto voice, did several years of light opera singing in New York and was soloist for the First Unity Society of St. Louis for four years.

Mr. Kelsey's first organ study was with W. D. Armstrong of Alton. Since then he has studied organ with Frank B. Jordan of Illinois Wesleyan and Dr. Clarence Dickinson of New York and vocal coaching with Grace Grove of Chicago.

MISS NANCY POORE BRIDE OF WILLIAM O. TUFTS AT CAPITAL

Word comes from Washington, D. C., of the marriage of two of the capital city's prominent organists. William O. Tufts, Jr., A.A.G.O., led to the altar on Aug. 16 Miss Nancy Poore. The wedding took place in St. Thomas' Episcopal Church and Claude Robeson, organist of the Mount Pleasant Congregational Church and Mr. Tufts' first organ teacher, was at the console for the service.

The wedding was followed by a reception for close friends of the couple at the home of the bride's parents, Tulip Hill Farm, Prince Georges County, Maryland.

Both Mr. Tufts and his bride attended the recent A.G.O. convention at the capital and those who were at that convention will remember them. Miss Poore was in charge of publicity for the District of Columbia Chapter in connection with the convention and Mr. Tufts was chairman of registration.

Mr. Tufts was appointed organist of the famous Foundry Methodist Church last winter. He is a native of the capital and a graduate of the Oberlin Conservatory and of the School of Sacred Music of Union Theological Seminary. Mr. Tufts held positions in New York City and South Bend, Ind., before returning to Washington a few years ago.

Miss Poore is the daughter of Lieutenant-Colonel James E. Poore, U.S.A., retired, and Mrs. Poore, and Mr. Tufts is the son of Lieutenant-Colonel William O. Tufts and Mrs. Tufts.

DAUGHTER OF LOUIS POTTER BRIDE OF REV. R. L. JACKSON

Miss Dorothy Miriam Potter, daughter of Mr. and Mrs. Louis Potter of Washington, D. C., was married in Calvary Methodist Church June 21 to Richard Lewis Jackson of Columbus, Ohio. Miss Potter is a graduate of Wilson Teachers' College and has taught in Washington public schools for several years. Mr. Jackson was graduated from the Yale Divinity School this summer. Following a honeymoon the couple returned to Columbus, where Mr. Jackson was ordained a clergyman in the Christian Church. They are now at home to their friends at the Christian-Congregational parsonage in Waverly, Va. The wedding program included soprano solos by Mrs. Louis Potter, 'cello solos by Louis Potter, Jr., and organ selections by Louis Potter, organist of the church. When the time for the processional came, Mr. Potter escorted his daughter down the aisle, while his son, Louis, Jr., played the marches and incidental music. Mrs. Louis Potter, Jr., was matron of honor and Tommy, the youngest Potter, brother of the bride, lighted the candles. The large reception following was held in the Guild Hall of the church.



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Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

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The recent hymn festival at Hanover College, Hanover, Ind., reported in THE DIAPASON last month, deserves further mention. The occasion was significant, for the Indiana Synod of the Presbyterian Church was holding its annual meeting at Hanover, and this festival was planned as the final event of that meeting. The following comments are taken from a letter from a member of this society, Miss Ruth Graham, M.S.M., instructor in music at the college:

"We thought a hymn festival would be good for the synod's final service, because ministers sing with enthusiasm and considerable tone; because it was a group which would be open to new ideas in hymn singing, and would use them; because we thought we could choose a theme which would be timely and helpful. We followed the plan of building the service around such a theme."

The three divisions of the outline, under the general title of "Worship in Crisis," used only nine short words: "God is near"; "God will hear"; "Do not fear." This treatment was suggested by the Rev. William Chalmers Covert, D.D., who, as an old Hanover College graduate, was invited to be present and make an address at the festival. The brief notes about each hymn were taken from the "Handbook to the Presbyterian Hymnal," of which he was editor.

"We used 'Tallis' Canon' as a continuous canon and the congregation not only survived, but rejoiced. Our feeling is that if a congregation can sing it at all, it can sing it as a continuous canon."

Answering a request for copies of the program it was said that "all the programs were taken away and we are hopeful that, as a result of the synod festival, there will be several more in Indiana this fall and winter. Several ministers have spoken of it; we will keep in touch with the movement out here and help in every possible way."

Throughout this festival the hymns aptly illustrated each division of the chosen topic. Moreover, organ music based on hymn-tunes also was given prominence. Literally thousands of ministers and lay members have no idea of the treasure-house of beauty in the choral preludes of the last three centuries. One essential must be achieved. They must be well selected for performance, and the clarity, dignity and often poignancy of their texture and form must be set forth. They must have real vitality. At Hanover this was assured by the masterly organ work of Joseph W. Clokey.

With such a combination of liturgic, choral and solo organ elements, no wonder that the service was a memorable experience. These were all Presbyterian ministers and laymen and women. How can such a success be matched in the four dozen synods of that church? There is only one way. Just find a Ruth Graham,

a William Chalmers Covert, a Joseph W. Clokey, to share in every stage of the planning and in the conduct of the service itself. Such informed leadership gives results very different from the stereotyped and often trivial programs sometimes carried through. And this leadership is more widely spread than we are apt to think. It is waiting to be discovered and developed.

We are not continuing our remarks to Presbyterians; there are at least 7,000 church organists and choir directors who see this page. We hope they will read it with the same interest they give to the thrusts of the *Free Lance*—one of the best friends of hymn music and singing in the whole country. To such organists we appeal directly. Any real revival of singing by the congregation depends on you.

The time has passed when an organist can afford to regard hymns and their use in worship lightly. In former years, in Scotland, it was the settled policy of the church to authorize and establish regional summer schools or conferences on church music. These were widely attended by organists, who received leave of absence with pay for at least two Sundays, with assistance toward the cost of attendance. Such training was almost a "must."

Here more and more organists come to summer schools and institutes at which every phase of church music is studied. It is encouraging to notice that the hymns and tunes intended for use by the congregation receive great emphasis. We had the real privilege of seeing the training done at the school at Waldenwoods, Mich., this summer. At least one hour a day was devoted to the study of hymns and their interpretation. Members of the school took turns in playing hymns for worship, and the subject was fully discussed. Such opportunities for earnest organists should be multiplied throughout the country. It is none too soon to seek the cooperation of local church councils, ecclesiastical bodies, Guild chapters and other groups to plan for summer sessions in 1942. In some large cities study groups can be organized during the winter.

This coming season the repertory of tunes sung by your congregations may well be increased. It should be possible to hold one or more hymn festivals, either by your own church or by local groups of churches. Forums on church music can be planned; and we would strongly commend the plan for seminars on worship sponsored by the commission on worship of the Federal Council of Churches, whose secretary is the Rev. Deane Edwards, 297 Fourth avenue, New York.

Information about festivals, with programs of those held in other churches, may be obtained from the writer, who will gladly share in planning such services with you. When you hold one yourself, please reserve at least 100 copies of the program for us; they are most useful to other people who are beginning to prepare for a festival.

REGINALD L. McALL.

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It Made His Name Known

A reader of THE DIAPASON has sent us, without solicitation, a letter that should be enlightening to many other readers. May we quote him? Here is what he says:

I suppose you know this, but I have found out that a card in THE DIAPASON does a lot of good in keeping one's name before the public. I can prove it with one example.

Two years ago, a friend of mine went from Detroit to Toronto and thereabouts for his vacation. In Toronto he met one of the big-wig organists, and naturally enough said he had a friend who was organist in the United States. The Canadian organist politely asked what the name of the United States organist was, and my friend gave my name.

"Oh yes, I know of him!" came back the astonishing answer. In fact he must have known me quite well, judging by the tone of his voice, for my friend came back with two and one-half grains more respect for my achievements.

I couldn't figure it out for a while. I was quite certain that with the exception of a few short dashes across the border to Windsor in order to buy a tie or a glass of ale I had never been in Canada. And I know doggone well that I'm not important enough for my fame to spread under foreign skies.

And then the thought struck me that I was running a card in THE DIAPASON at that time. The Canadian organist wasn't shooting with grease, as I first thought. Of course he "knew of me"—he had been seeing the name in THE DIAPASON for the past six months.

And that's the story, but it certainly goes a long way to prove the value of a card in THE DIAPASON.

If your name is not kept constantly before everyone in the organ world through a card in THE DIAPASON, the foregoing should suggest something to you.

Such publicity is astonishingly moderate in cost. Ask us for details.

THE DIAPASON
1511 Kimball Building
Chicago

MARY ELIZABETH COMPTON



MISS MARY ELIZABETH COMPTON, who recently captured the prize in the advanced division of the contest for young organists sponsored by the Metropolitan New Jersey Chapter of the A.G.O., has been for the last four years a pupil of Roberta Bitgood. She is the daughter of the Rev. and Mrs. Edgar M. Compton of Belleville, N. J. Her winning selections were the Doric Toccata of Bach and the A minor Chorale of Franck. The contest was held on the four-manual Casavant organ in the North Reformed Church of Newark.

For the last four years Miss Compton has been organist and director of Music at Wesley Methodist Church in Belleville, of which her father is pastor. During that time, in addition to the adult choir, she has organized a boys' choir which last year took first place in the competitive festival of the New Jersey Federation of Music Clubs in Atlantic City, and she has trained several of these boys as soloists who are in demand for various events.

Miss Compton was graduated last year with the bachelor of science degree from the Juilliard School of Music. Next May she will complete her work for the master of sacred music degree at the School of Sacred Music of Union Theological Seminary in New York. She has recently been appointed organist and director of music at the Huguenot Memorial Church (Presbyterian) of Pelham Manor, N. Y., where she will begin her duties Oct. 1. There she will organize and direct four choirs, the nucleus of which has been formed by the Rev. Frederick Jenkins, assistant pastor of the church. This is one of the outstanding churches of the denomination in Westchester County, but heretofore has had no organized choral work as a part of the regular church school, such as Miss Compton is planning.

Leaves Position at Capital.

Frances O. Robinson has resigned as organist of the Gunton Temple Presbyterian Church, Washington, D. C., to go to the University of Redlands, Cal., to work for a bachelor of music degree, with emphasis on public school music. Miss Robinson has been a student of Thomas Moss of Calvary Baptist Church. In Redlands she will continue her organ studies with Leslie P. Spelman.

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WALTER BLODGETT



WALTER BLODGETT of Cleveland has entered upon a dual religious life. He has been appointed to the position at the First Unitarian Church and will play the Sunday services there, but will not relinquish his work at St. James' Episcopal Church. After playing for high mass at St. James' at 10:30 he will rush to the Unitarian Church to continue his worship. To make this possible the rector of St. James' will omit his sermon—something not every rector will do for his organist, as Mr. Blodgett puts it. At the First Unitarian Church Mr. Blodgett takes the place of Melville Smith, who has become head of the Longy School of Music in Boston.

MAMMOTH CHICAGO FESTIVAL ENLISTS 13,000 PERFORMERS

The largest cast in its eleven-year history presented the twelfth annual Chicago music festival Aug. 16, in Soldiers' Field. More than 13,000 performers took part. The event was sponsored by the *Chicago Tribune* Charities. There was a massed brass band of 3,000 pieces and another record assembly of 1,500 accordions. Every year the festival presents an artist of renown. This year it was Giovanni Martinelli, the tenor who since 1913 has been charming audiences all over the world. John T. McCutcheon, the most beloved cartoonist of the central West, was honored by the crowd of more than 85,000 who attended the festival. His celebrated cartoon "Injun Summer" was dramatized in the arena of Soldiers' Field by a cast of 1,000 boys and girls.

Guilmant School Opens Oct. 7

The fall session of the Guilmant Organ School, Willard Irving Nevins director, will open Tuesday, Oct. 7. Scholarship examinations will be held Friday, Oct. 3. A feature of the 1941-42 season will be the choirmasters' class, which will meet once a week. Those enrolled in the school and for this class will be formed into a choir and through actual experience will learn the exercises necessary for developing choral tone and technique. Frank E. Ward and Viola Lang will be in charge of the theory department and Mr. Nevins will direct the organ work.

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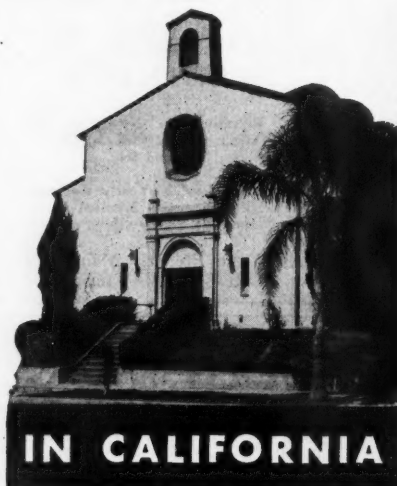
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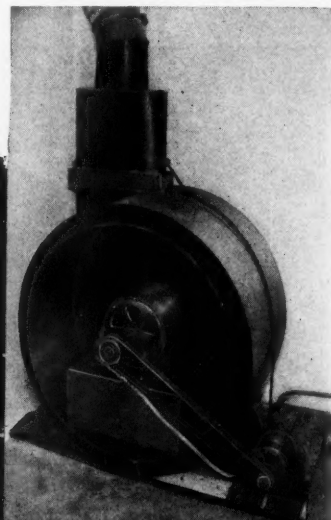


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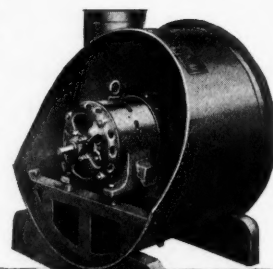
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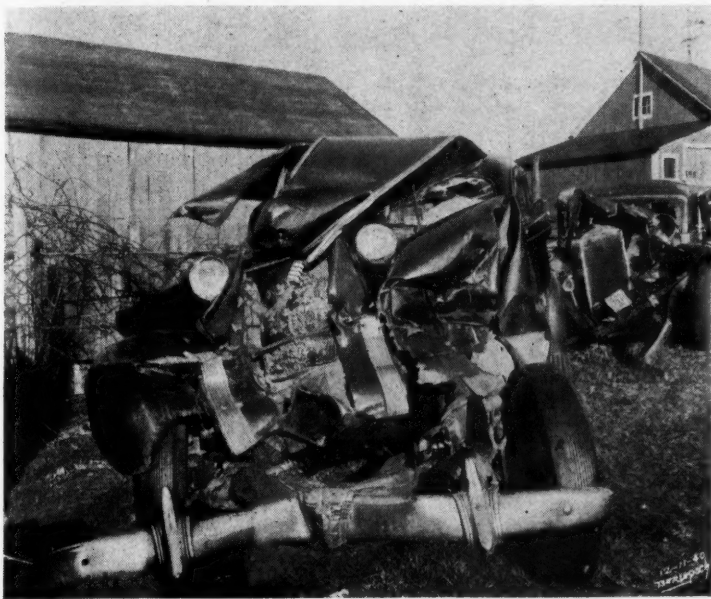
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PICTURE SHOWS NARROW ESCAPE OF SKINNER AND DOUGLAS



ERNEST DOUGLAS, the distinguished Los Angeles organist who was severely injured in an automobile accident last December when the car of Ernest M. Skinner was struck by a bus, has returned to his home in Los Angeles and on the way attended the A.G.O. convention in Washington, D. C. In a critical condition for several months, Mr. Douglas since leaving the hospital has shown rapid recovery. Sunday, July 20, a tea was given in honor of Mr. Douglas at the home of Dr. Roland Diggle and many of his colleagues were present. From Mr. Douglas THE DIAPASON has

received the picture herewith reproduced, which shows the wreckage of the automobile in which Mr. Skinner and Mr. Douglas were driving when the Skinner car engaged in an argument with a bus. Not even the horn—and no doubt it was a French horn—of Mr. Skinner's car seems to have escaped and the entire ensemble appears to be one grand mixture. The wonder is that either occupant of the car is here to tell the story, but there is a Providence that watches over organ builders and organists. The collision occurred Dec. 4 and was fully reported at the time.

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