

THE DIAPASON

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FIVE-MANUAL OF 141 STOPS FOR OBERLIN

CASAVANT WINS CONTRACT

Instrument of Large Resources to be Placed in New Auditorium, Gift of the Late Charles M. Hall to Ohio Institution.

Oberlin College, for many years prominent as a seat of organ culture, is to have another organ—a great instrument of five manuals and 141 speaking stops, to be installed in a new auditorium on the campus at the Ohio institution. The contract for the construction of the instrument has been awarded to Casavant Freres of St. Hyacinthe, Quebec. Both the new auditorium and the organ are the gift of Oberlin of the late Charles M. Hall, as a memorial to his mother.

The entire instrument will be "straight" except for ten extensions and ten "borrows" in the pedal, making a total of 121 sets of pipes. The solo will be played from the fourth manual and the fifth manual will control the echo division. A floating string organ of twelve ranks will be playable from the swell, the choir and solo. The adjustable combination pistons, operated by remote control throughout, will number eight and a release each for the great, the swell, the choir and the pedal. Pedal combinations can be added to the manual combinations by means of "on" and "off" pistons. There are also eight pedal pistons duplicated by foot pistons and eight general pistons. The new organ will be the nineteenth to be available for the use of the organ department of the Oberlin Conservatory.

The following stop list shows the resources of the new instrument as it is to be:

- GREAT ORGAN.**
1. Contra Bourdon (Tenor C), 32 ft., 61 pipes.
 2. Double Open Diapason, 16 ft., 73 pipes.
 3. Bourdon, 16 ft., 73 pipes.
 4. Open Diapason I, 8 ft., 73 pipes.
 5. Open Diapason II, 8 ft., 73 pipes.
 6. Open Diapason III, 8 ft., 73 pipes.
 7. Open Diapason IV, 8 ft., 73 pipes.
 8. Violin Diapason, 8 ft., 73 pipes.
 9. Hohl Flöte (ff), 8 ft., 73 pipes.
 10. Doppel Flöte (f), 8 ft., 73 pipes.
 11. Concert Flute (mf), 8 ft., 73 pipes.
 12. Gemshorn (p), 8 ft., 73 pipes.
 13. Quint, 5 1/2 ft., 73 pipes.
 14. Octave, 4 ft., 73 pipes.
 15. Principal, 4 ft., 73 pipes.
 16. Harmonic Flute, 4 ft., 73 pipes.
 17. Flute d'Amour, 4 ft., 73 pipes.
 18. Twelfth, 2 3/4 ft., 73 pipes.
 19. Fifteenth, 2 ft., 61 pipes.
 20. Harmonics, 5 rks., 365 pipes.
 21. Mixture, 3 rks., 219 pipes.
 22. Contra Tromba (higher pressure), 16 ft., 73 pipes.
 23. Tromba (higher pressure), 8 ft., 73 pipes.
 24. Posune (higher pressure), 8 ft., 73 pipes.
 25. Octave Tromba (higher pressure), 8 ft., 73 pipes.
- Harp (from Choir).
Harp Sub (from Choir).
Chimes (from Solo).
Tympani Roll (from Swell).
Xylophone (from Solo).
- SWELL ORGAN.**
26. Contra Geigen, 16 ft., 73 pipes.
 27. Lieblich Bourdon, 16 ft., 73 pipes.
 28. Open Diapason, 8 ft., 73 pipes.
 29. Geigen Principal, 8 ft., 73 pipes.
 30. Clarabella, 8 ft., 73 pipes.
 31. Gedeckt, 8 ft., 73 pipes.
 32. Viola da Gamba, 8 ft., 73 pipes.
 33. Salicional, 8 ft., 73 pipes.
 34. Voix Celeste, 8 ft., 73 pipes.
 35. Aeoline, 8 ft., 73 pipes.
 36. Octave, 4 ft., 73 pipes.
 37. Salicet, 4 ft., 73 pipes.
 38. Flauto Traverso, 4 ft., 73 pipes.
 39. Flautino, 2 ft., 61 pipes.
 40. Cornet, 5 rks., 365 pipes.
 41. Mixture, 3 rks., 219 pipes.
 42. Double Trumpet (higher pressure), 16 ft., 73 pipes.
 43. Trumpet (higher pressure), 8 ft., 73 pipes.
 44. Clarion (higher pressure), 4 ft., 73 pipes.
 45. Oboe, 8 ft., 73 pipes.
 46. Vox Humana (in separate box), 8 ft., 73 pipes.
 47. Tympani Roll.
Harp (from Choir).

[Continued on page 3.]

New Console of Great Organ in Hanover, Pa., Church



HEINROTH TAKES N. Y. POST

Noted Pittsburgh Organist Will Succeed Samuel A. Baldwin.

Dr. Charles Heinroth, organist and director of music at Carnegie Institute, Pittsburgh, for nearly a quarter of a century, has been appointed head of the department of music and organist of the College of the City of New York, to succeed Professor Samuel A. Baldwin, who will retire, as announced in The Diapason last month. Dr. Heinroth on Nov. 24 resigned his position in Pittsburgh and will take the new post Feb. 1.

If he had stayed at Carnegie Institute until next June Dr. Heinroth would have completed twenty-five years' service. He is also organist and director at the Third Presbyterian Church, Pittsburgh.

Charles Heinroth is a native of New York, and his musical education was acquired in this country and abroad. He began his career at St. Paul's Church, Brooklyn, and later for eleven years was organist at the Church of the Ascension, New York. During the same period he acted as organist and director of music at Temple Beth-Ei and as teacher of harmony and counterpoint at the National Conservatory of Music, New York.

CHRISTIAN TOUR SETS PACE

American Recitalist's Tempo Is Allegro Animato in His Travels.

Palmer Christian, who is on a trans-continental tour which has taken him through the West and along the Pacific coast, has had a month of most intensive recital playing and travel. His principal appearances are reviewed in the correspondence from various points in this issue. To illustrate the tempo at which Mr. Christian went from place to place his itinerary may be cited. It was as follows:

- Oct. 26—Centenary Methodist Church, St. Louis.
- Nov. 1—St. Patrick's Cathedral, El Paso, Tex.
- Nov. 4—Scottish Rite Temple, Tucson, Ariz.
- Nov. 9—University of California, Los Angeles.
- Nov. 10—Hollywood, Cal., High School.
- Nov. 11—Stanford University, Cal.
- Nov. 12—Calvary Presbyterian Church, San Francisco.
- Nov. 13—Memorial Hall, Sacramento, Cal.
- Nov. 23—Claremont Colleges, Claremont, Cal.
- Nov. 29—Joslyn Memorial Museum, Omaha, Neb.
- Dec. 2—Ohio Wesleyan University, Delaware, Ohio.

Four of these recitals are to dedicate

new organs. At Claremont Mr. Christian played the large new Estey work, at Omaha he gave two recitals on the new Aeolian and at Delaware, Ohio, he will open the Kimball instrument.

One of the most refreshing things about Mr. Christian's latest tour is the fact that it illustrates the demand for an American artist without the slightest foreign entanglements. Mr. Christian's programs on this tour have been varied and have included works of American composers, as instanced by the one played Nov. 12 at Calvary Presbyterian Church, San Francisco, which was as follows: "Air Majestueux," Rameau; "Musette en Rondeau," Rameau; "Toccata per l'Elevazione," Frescobaldi; Passacaglia and Fugue in C minor, Bach; Andante Cantabile, Philip James; Scherzo (Fourth Symphony), Widor; Chorale in B minor, Franck; "Pastelle," Op. 92, No. 3, Karg-Elert; "Pantomime," Jepson; "The Swan," Saint-Saens; "Toccata Jubilant," Diggle.

ORATORIO BY AVERY HEARD

"The Raising of Lazarus" Has First Performance in Minneapolis.

"The Raising of Lazarus," by Stanley R. Avery, a new oratorio, was given its first performance at St. Mark's Church in Minneapolis, Sunday, Nov. 15. Mr. Avery for many years has been the organist and choirmaster of St. Mark's.

Mr. Avery, both prolific and versatile as a composer, has written a long line of successful works for the church, the concert room and the stage. This time he has accomplished his masterpiece, according to the unanimous verdict of critics who reviewed the initial performance.

For his oratorio Mr. Avery has gone to the Gospel according to St. John, chapter 11, using also other quotations dealing with death and resurrection from the same apostle. For the majority of choral numbers of praise or contemplation he has made settings of famous religious poems by Abelard, T. B. Pollock, Bishop Mant, N. P. Willis, Charles Wesley and Isaac Watts, which both textually and musically are beautiful and fitting.

Frazee Organ at Key West, Fla.

Work of installation has begun on the Frazee organ for St. Paul's Church, Key West, Fla., under the supervision of H. Norman Frazee. The specifications were prepared by Father Walter Williams of St. Dunstan's College, Providence, R. I., and the organ received special treatment at the factory to insure against the ravages of termites.

HANOVER, PA., CHURCH OPENS MASSIVE ORGAN

AUSTIN NOW HAS 237 STOPS

Latest Additions at St. Matthew's Lutheran Completed—J. Herbert Springer to Play Dedicatory Recital Dec. 1.

What seems to be beyond doubt the largest organ in any church in the United States, having, in the latest stage of its metamorphosis a total of 237 speaking stops and 12,773 pipes, was dedicated Sunday, Nov. 29, in St. Matthew's Lutheran Church at Hanover, Pa. A dedicatory recital will be played Tuesday evening, Dec. 1, by J. Herbert Springer, organist of the church and designer of the instrument. This recital is expected to draw a large audience of organists from nearby places, such as Baltimore, Philadelphia, Harrisburg and Lancaster.

Completion of this great work, built by the Austin Organ Company, is an event of real importance to the organ world. The statement that it is the largest instrument possessed by any church appears conservative, despite the danger always involved in the use of superlatives. The specification of the original organ appeared in The Diapason Jan. 1, 1924. A large number of additions were made about two years ago and in September, 1929, The Diapason published the stop scheme as it stood at that time. The original organ had approximately 5,000 pipes. The 1929 additions brought the total up to 7,800, to which the latest acquisitions provide an increase of 50 per cent in the resources of the instrument. There are still to be added a 32-ft. diapason and an independent metal 16-ft. diapason, for which provision has been made in the console. These pipes cannot be installed until a transept is built to make space for them.

The changes and additions just completed are very extensive. The mixtures of the great and swell have been changed considerably, and the swell reed chorus has been completed. Nearly all of the solo is new, and it has been placed in a large new chamber above the chancel, the tone exit being through the new grille ceiling. A new string organ and the new pedal pipes are also above the chancel.

The entire celestial organ is a new addition. It is placed above the gallery in the rear of the church at the opposite corner from the echo and is under separate expression, thus permitting beautiful accompanimental effects to any stops in the echo. The celestial is a floating division, as is the string organ, playable from any manual. The entire echo is duplexed to the solo and great manuals, so that any of the stops can be used against any of the others.

The entire organ is enclosed except the 16-ft. diapason on the great. Lack of space demanded that it should be used for case pipes. The ranks of all the mixtures except those of the swell quint mixture are on a separate stop action, with controls on the console in the form of small tilting tablets on the key-checks. This has been done principally for ease in tuning. In the case of the solo cornet, which has no breaks except in the top octave, it also makes available the individual ranks for use as mutations. This stop is of unusual design, being composed of a twelfth and a fifteenth of diapason pipes, a seventeenth and nineteenth of harmonic flutes and a twenty-first and twenty-second of dulcianas. The flute ranks blend beautifully with the 8-ft. flutes.

"Although it is true that this organ is unusually large," writes Mr. Springer, "my aim was not for size, but for real artistic quality. I have been interested in families of stops made up of ranks of pipes voiced and regulated to blend properly with one another; in mixtures to produce proper brilliance rather than the couplers which in so many organs unbalance the tone. It might have been done on a smaller scale, but my ideal was a work of art, not what might have been necessary

for the use of my church. Luckily I have a very generous donor who understands that no great work of art was ever produced from absolute necessity."

The work just completed has been carried on at the Austin factory and at Hanover ever since December, 1930. The installation and final voicing were under the expert supervision of Ferd T. Rassmann of the Austin staff.

The console, a picture of which appears in this issue of The Diapason, contains 293 stopkeys and ninety adjustable pistons, of which fifty-two have second-touch to add pedal combinations. The complete tonal resources are shown by the following list of stops:

- GREAT.**
 Double Diapason, 16 ft., 61 pipes.
 Bourdon, 16 ft., 61 pipes.
 First Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Third Diapason, 8 ft., 61 pipes.
 Fourth Diapason, 8 ft., 61 pipes.
 Major Flute, 8 ft., 61 pipes.
 Stopped Flute (Bourdon), 8 ft., 12 pipes.
 Clarabella, 8 ft., 61 pipes.
 Violoncello, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Gemshorn Celeste, 8 ft., 61 pipes.
 Quint, 5 1/2 ft., 61 pipes.
 First Octave, 4 ft., 61 pipes.
 Second Octave, 4 ft., 61 pipes.
 Harmonic Flute, 4 ft., 61 pipes.
 Lieblich Flöte (Bourdon), 4 ft., 12 pipes.
 Tenth, 3 1/5 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Harmonies, 5 rks. (17, 19, 21, 22, 26), 305 pipes.

- Furniture, 5 rks. (19, 22, 26, 29, 33), 305 pipes.
 Double Trumpet, 16 ft., 61 pipes.
 Trumpet (Double Trumpet), 8 ft., 12 pipes.
 Tromba, 8 ft., 61 pipes.
 Clarion (Tromba), 4 ft., 12 pipes.
 Orchestral Horn (from Solo), 8 ft., 61 notes.

- Harp (from Choir), 8 ft., 61 notes.
SWELL.
 Bourdon, 16 ft., 73 pipes.
 Double Dulciana, 16 ft., 97 pipes.
 First Diapason, 8 ft., 73 pipes.
 Second Diapason, 8 ft., 73 pipes.
 Hohl Flöte, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Harmonic Flute, 8 ft., 73 pipes.
 Zartflöte, 8 ft., 73 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Violin, 8 ft., 73 pipes.
 Vièle d'Orchestre, 8 ft., 73 pipes.
 Vièle Celeste, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Vox Seraphique, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Dulciana, 8 ft., 61 notes.
 Dulciana Celeste, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Dulcet, 4 ft., 61 notes.
 Dulcet Celeste, 4 ft., 12 pipes.
 Rohrmasat, 2 1/2 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Dulciana Fifteenth, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Larigot, 1 1/2 ft., 61 pipes.
 Sesquialtera, 5 rks. (12, 15, 17, 19, 22), 305 pipes.

- Quint Mixture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.
 Contra Posaune, 16 ft., 73 pipes.
 Heckelphone, 16 ft., 73 pipes.
 Harmonic Trumpet, 8 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Clarion, 4 ft., 73 pipes.
 Hautbois Octavante, 4 ft., 73 pipes.

- CHOIR.**
 Contra Viola, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Geigen Principal, 8 ft., 73 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Chimney Flute, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Viola d'Amore, 4 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Wald Flöte, 4 ft., 73 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Baryton, 16 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Oboe d'Amore, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Corno Clarion, 4 ft., 73 pipes.
 Harp (Deagan).
 Tuba Magna (from Solo), 8 ft., 61 notes.

- SOLO.**
 Contra Tibia, 16 ft., 73 pipes.
 Stentorphone, 8 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Gross Flöte, 8 ft., 73 pipes.
 Doppel Flöte, 8 ft., 73 pipes.
 Orchestral Flute, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.

FEATURES IN THIS ISSUE

America's largest church organ reaches final stage in its development and is ready to be opened at Hanover, Pa. It is an Austin of 237 stops.

Oberlin College orders a five-manual organ, to be placed in new auditorium, the contract for which is awarded to Casavant Freres.

Bust of Lynnwood Farnam dedicated on anniversary of his death in Christ Church Cathedral, Montreal.

Famous organ in St. George's Hall, Liverpool, rebuilt and enlarged to 120 speaking stops, is re-opened.

Leslie N. Lect, organ expert, presents series of tables by means of which designing of organ for any purpose or situation is made easy.

Ernest Douglas writes on subject of plausong.

Cleveland organists launch campaign to change location of great organ in Public Auditorium so that it may be heard to advantage.

Palmer Christian on extensive recital tour on Pacific coast.

- Violoncello, 8 ft. (wood), 73 pipes.
 Violoncello Celeste, 8 ft. (wood), 73 pipes.
 Octave, 4 ft., 73 pipes.
 Flute Ouverte, 4 ft., 73 pipes.
 Zauberflöte, 4 ft., 73 pipes.
 Harmonic Stopped Twelfth, 2 1/2 ft., 61 pipes.
 Concert Piccolo, 2 ft., 61 pipes.
 Cornet, 6 rks. (12, 15, 17, 19, 21, 22), 366 pipes.
 Contra Tuba, 16 ft., 73 pipes.
 Bass Trombone, 16 ft., 73 pipes.
 Bass Clarinet, 16 ft., 73 pipes.
 Tuba Magna (20-inch wind), 8 ft., 73 pipes.
 Tuba Sonora, 8 ft., 73 pipes.
 Orchestral Trombone (Bass Trombone), 8 ft., 12 pipes.
 Orchestral Horn (20-inch wind), 8 ft., 73 pipes.
 Trompette Militaire, 8 ft., 73 pipes.
 Bassoon, 8 ft., 73 pipes.
 Corno di Bassetto, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Octave Tuba, 4 ft., 73 pipes.
 English Horn (from Swell), 8 ft., 61 notes.
 French Horn (from Choir), 8 ft., 61 notes.
 Clarinet (from Choir), 8 ft., 61 notes.

- STRING ORGAN.**
 Double Viols, 16 ft., 2 rks., 122 pipes.
 Viols d'Orchestre I, 8 ft., 2 rks., 122 pipes.
 Viols d'Orchestre II, 8 ft., 2 rks., 122 pipes.
 Viollins, 8 ft., 2 rks., 122 pipes.
 Violas d'Amore, 8 ft., 2 rks., 122 pipes.
 Viols Sourdines, 8 ft., 2 rks., 122 pipes.
 Octave Viols, 4 ft., 2 rks., 122 pipes.
 Viola d'Amore, 4 ft., 1 rks., 61 pipes.
 Cornet de Viols, 3 rks. (10, 12, 15), 183 pipes.

- CELESTIAL.**
 Contra Salicional, 16 ft., 61 pipes.
 Keraulophone, 8 ft., 61 pipes.
 Flauto Traverso, 8 ft., 61 pipes.
 Chimney Flute, 8 ft., 61 pipes.
 Unda Maris I, 8 ft., 122 pipes.
 Unda Maris II, 8 ft., 122 pipes.
 Aeoline, 8 ft., 61 pipes.
 Voix Celeste, 8 ft., 122 pipes.
 Flauto Mistico, 4 ft., 122 pipes.
 Salicet, 4 ft., 61 pipes.
 Cornet, 3 rks. (12, 15, 19), 183 pipes.
 Vox Humana (ext. from Vox Humana I), 16 ft., 12 pipes.
 Vox Humana I, 8 ft., 61 pipes.
 Vox Humana II, 8 ft., 61 pipes.
 Vox Humana (ext. from Vox Humana II), 4 ft., 12 pipes.
 Celestial Harp (Austin).
 Chimes (Mayland).

- ECHO.**
 Quintaton, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Cor de Nuit, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Lieblich Gedeckt, 8 ft., 61 pipes.
 Flauto Dolcissimo, 8 ft., 61 pipes.
 Flute Celeste, 8 ft., 49 pipes.
 Viola da Gamba, 8 ft., 61 pipes.
 Vièle Aetheria, 8 ft., 61 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Fern Flöte, 4 ft., 61 pipes.
 Violetta, 4 ft., 61 pipes.
 Dulcet, 4 ft., 61 pipes.

- Dulcet Celeste, 4 ft., 61 pipes.
 Piccolo d'Amore, 2 ft., 61 pipes.
 Ethereal Mixture, 3 rks. (10, 12, 15), 183 pipes.
 Waldhorn (ext. of Corno d'Amore), 16 ft., 12 pipes.
 French Trumpet, 8 ft., 61 pipes.
 Corno d'Amore, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Echo Clarion (ext. of Corno d'Amore), 4 ft., 12 pipes.
 Celestial Harp (from Celestial).
 Chimes (from Celestial).

- PEDAL.**
 Double Diapason (ext. Second Diapason), 32 ft., 12 pipes.
 Contra Bourdon (ext. First Bourdon), 32 ft., 12 pipes.
 First Diapason, 16 ft., 32 pipes.
 Second Diapason, 16 ft., 32 pipes.
 Metal Diapason, 16 ft., 32 pipes.
 First Bourdon, 16 ft., 32 pipes.
 Second Bourdon (from Great), 16 ft., 32 notes.
 Third Bourdon (from Swell), 16 ft., 32 notes.

- Violine, 16 ft., 32 pipes.
 String Celeste (from String), 16 ft., 32 notes.
 Viola (from Choir), 16 ft., 32 notes.
 Dulciana (from Swell), 16 ft., 32 notes.
 Quint (from Violine), 10 1/2 ft., 32 notes.
 Octave (from First Diapason), 8 ft., 12 pipes.
 Principal (from Metal Diapason), 8 ft., 12 pipes.
 Gedeckt (from First Bourdon), 8 ft., 12 pipes.
 Flauto Dolce (from Choir), 8 ft., 32 notes.
 Violoncello (from Violine), 8 ft., 12 pipes.

- Viols Celestes (from Swell), 2 rks., 8 ft., 32 notes.
 Dulciana (from Swell), 8 ft., 32 notes.
 Aeoline (from Swell), 8 ft., 32 notes.
 Twelfth (from First Bourdon), 5 1/2 ft., 32 notes.
 Super Octave (from First Diapason), 4 ft., 12 pipes.
 Flute (from First Bourdon), 4 ft., 12 pipes.
 Grand Cornet, 5 rks. (12, 15, 17, 19, 22), 160 pipes.
 Contra Bombarde (ext. Bombarde), 32 ft., 12 pipes.
 Tuba Profunda (ext. Tuba Magna), 16 ft., 12 pipes.
 Bombarde, 16 ft., 32 pipes.

- Trombone (from Solo), 16 ft., 32 notes.
 Posauone (from Swell), 16 ft., 32 notes.
 Baryton (from Choir), 16 ft., 32 notes.
 Tuba (from Solo), 8 ft., 32 notes.
 Bombarde (from Bombarde, 16 ft.), 8 ft., 12 pipes.
 Trombone (from Solo), 8 ft., 32 notes.
 Bassoon (from Solo), 8 ft., 32 notes.
 Bombarde (from Bombarde, 16 ft.), 4 ft., 12 pipes.
 Trumpet (from Swell), 4 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Quintaton (from Echo), 16 ft., 32 notes.
 Viola (ext. Echo Gamba), 16 ft., 12 pipes.

- Salicional (from Celestial), 16 ft., 32 notes.
 Octave Bourdon (from Bourdon), 8 ft., 12 pipes.
 Flauto Dolce (from Echo), 8 ft., 32 notes.
 Vièle (from Echo), 8 ft., 32 notes.
 Voix Celeste (from Celestial), 2 rks., 8 ft., 32 notes.
 Chimes (from Celestial).

- Opens Frazee Organ at Lynn, Mass.**
 A new Frazee organ was dedicated in St. Jean Baptist Church, Lynn, Mass., on the evening of Friday, Nov. 13. The recital was played by Raymond C. Robinson of Boston, assisted by the organist and choir-master of the church, Albert Gingras. The program by Mr. Robinson included: Toccata and Fugue in D minor, Bach; "Distant Chimes," Snow; "Ave Maris Stella," Dupre; "Rhapsodie Catalane," Bonnet; "Harmonies du Soir," Karg-Elert; "Tu es Petra," Mulet; Rhapsody, Gigout; "Ave Maria," Schubert; Finale, First Symphony, Vierne. Mr. Gingras played the "Salve Regina" from Widor's Second Symphony and Rheinberger's "Vision."

Special Services by Norden.
 N. Lindsay Norden has arranged a series of popular musical services for Sunday evenings at the First Presbyterian Church in Germantown, Philadelphia. The list covers the period from Oct. 1 to April 24. Among the items listed are the following: The women's choir will present the music Dec. 13. The cantata "The Shepherd's Vision" and Christmas music will be offered Dec. 20. Selections from Gounod's "St. Cecilia" Mass will be sung Jan. 10. Music composed by David D. Wood will constitute the program Jan. 31. Music by negro composers will be presented Feb. 7. Feb. 14 there will be compositions by the late S. Wesley Sears and Feb. 28 works of Philadelphia composers.

J. Herbert Springer



Photograph by Bachrach

RECITAL SERIES IN NEWARK

Harold B. Niver Assisted by G. W. Kemmer and W. J. Gomph.

Harold B. Niver has arranged a series of four recitals for Thursday evenings in November and December at Grace Church, Newark, N. J., on the large Austin four-manual. The first and last of these recitals are being played by Mr. Niver, who is organist and choir-master of Grace Church, the second is played by George W. Kemmer of St. George's Church, New York City, and the third by William J. Gomph of Buffalo. Mr. Niver's programs are as follows:

Nov. 12—Overture to the Occasional Oratorio, Handel; "Gondoliers" and "Venetian Love Song," Ethelbert Nevin; Adagio from Sixth Symphony, Widor; Fantasia in E minor ("The Storm"), Lemmens; Toccata in F major, Bach.

Dec. 10—Assisted by Mrs. Niver, pianist; Albert Zorner, violinist, and William Berce, cellist; Prelude in B minor, Bach; trio, Adagio, from Trio in B flat major, Beethoven; organ and piano, Nocturne, Kroeger; organ and piano, "Piece Heroique," Franck; trio, Andante con moto tranquillo, from Trio in D minor, Mendelssohn; organ, First Sonata, Jennequin.

Mr. Kemmer's program Nov. 19 was as follows: Prelude and Fugue in F minor, Handel; "In Paradisum," Mulet; "Thou Art the Rock," Mulet; "At the Convent," Borodin-Dunkley; Adagio Cantabile, "In Dir ist Freude" and "Das alte Jahr vergangen ist," Bach; Andante Cantabile (from Fourth Symphony) and Toccata (from Fifth Symphony), Widor.

Mr. Gomph will play these works Dec. 3; Chaconne, Bach-Middelschulte; Air from Suite in D, Bach; "Jesu, Joy of Man's Desiring," Bach; "Cortege et Litanie," Dupre; "Toccata Jubilant," Diggle; "Carillon," Sowerby; Caprice, Matthews; "Ave Maria," Arkadelt; Allegro Appassionato, Dethier.

Open Möller Four-Manual in Elmira.

Reopening of the beautiful and improved edifice of the First Baptist Church of Elmira, N. Y., was marked by the dedication of the new organ, a four-manual built by M. P. Möller and described in the September issue of The Diapason. The reopening service took place Nov. 1 and on Nov. 3 William A. Goldsworthy of St. Mark's-in-the-Bowwerie, New York City, gave a recital, the program being made up as follows: Concert Variations, Bonnet; "Kamennoi Ostrów," Rubinstein; Fugue in G minor and "Aus der Tiefe rufe ich," Bach; "Liebestraum," Liszt; "June," Tschaiakowsky; "Finlandia," Sibelius; "Au Couvent," Borodin; "Liebesleid," Kreisler; "Morning" ("Peer Gynt" Suite), Grieg; "Songs My Mother Taught Me," Dvorak; "Pomp and Circumstance," Elgar; Harry A. Hildreth is organist of the Elmira church, whose first house of worship was built in 1830. The new organ is the gift of Mrs. Charlotte S. Holmes in memory of her husband, Clay W. Holmes.

FIVE-MANUAL OF 141 STOPS FOR OBERLIN

CASAVANT WINS CONTRACT

Instrument of Large Resources to Be Placed in New Auditorium, Gift of the Late Charles M. Hall to Ohio Institution.

[Continued from Page 1.]

- Harp Sub (from Choir).
Chimes (from Solo).
Xylophone (from Solo).
Tremulant (light wind only).
- CHOIR ORGAN.**
48. Contra Viola, 16 ft., 73 pipes.
 49. Open Diapason, 8 ft., 73 pipes.
 50. Gamba, 8 ft., 73 pipes.
 51. Melodia, 8 ft., 73 pipes.
 52. Quintadena, 8 ft., 73 pipes.
 53. Spitz Flöte, 8 ft., 73 pipes.
 54. Flute Celeste, 8 ft., 73 pipes.
 55. Dulciana, 8 ft., 73 pipes.
 56. Unda Maris, 8 ft., 73 pipes.
 57. Dulcet, 4 ft., 73 pipes.
 58. Lieblich Flöte, 1 ft., 73 pipes.
 59. Nazard, 2 1/2 ft., 73 pipes.
 60. Harmonie Piccolo, 2 ft., 61 pipes.
 61. Tierce, 1 3/5 ft., 61 pipes.
 62. Mixture, 4 rks., 292 pipes.
 63. Contra Fagotto, 16 ft., 73 pipes.
 64. Clarinet, 8 ft., 73 pipes.
 65. Trumpet, 8 ft., 73 pipes.
 66. Clarion, 4 ft., 73 pipes.
 67. Harp, 61 bars.
- Harp Sub.
Chimes (from Solo).
Tympani Roll (from Swell).
Xylophone (from Solo).
Tremulant.
- SOLO ORGAN.**
- First Division:**
68. Contra Gamba, 16 ft., 73 pipes.
 69. Gross Gamba, 8 ft., 73 pipes.
 70. Gamba Celeste, 8 ft., 73 pipes.
 71. Gross Flöte, 8 ft., 73 pipes.
 72. Harmonie Flute (soft), 8 ft., 73 pipes.
 73. Rohr Flöte, 8 ft., 73 pipes.
 74. Fugara, 4 ft., 73 pipes.
 75. Bassoon, 16 ft., 73 pipes.
 76. French Horn, 8 ft., 73 pipes.
 77. Cor Anglais, 8 ft., 73 pipes.
 78. Corno di Bassetto, 8 ft., 73 pipes.
 79. Orchestral Oboe, 8 ft., 73 pipes.
 80. Musette, 8 ft., 73 pipes.
 81. Chimes (Class A Organ), 25 tubes.
 82. Xylophone, 37 bars.
- Harp (from Choir).
Harp Sub (from Choir).
Tympani Roll (from Swell).
Tremulant.
- Second Division:**
- (All under expression. Higher pressure.)
83. Contra Bass, 16 ft., 73 pipes.
 84. Stentorphone, 8 ft., 73 pipes.
 85. Mixture, 7 rks., 511 pipes.
 86. Tuba Magna, 16 ft., 73 pipes.
 87. Tuba Mirabilis, 8 ft., 73 pipes.
 88. Quint Horn, 5 1/2 ft., 73 pipes.
 89. Tuba Clarion, 4 ft., 73 pipes.
 90. Trombone, 16 ft., 73 pipes.
 91. Trompette Harmonique (brass), 8 ft., 73 pipes.
 92. Tuba Sonora, 8 ft., 73 pipes.
 93. Octave Tuba, 4 ft., 73 pipes.
- FLOATING STRING ORGAN**
(Separate Chamber).
94. Gamba, 8 ft., 73 pipes.
 95. Gamba Celeste, 8 ft., 73 pipes.
 96. Vièle d'Orchestre, 8 ft., 73 pipes.
 97. Vièle Celeste, 8 ft., 2 rks., 146 pipes.
 98. Gemshorn, 8 ft., 73 pipes.
 99. Gemshorn Celeste, 8 ft., 73 pipes.
 100. Violina, 4 ft., 73 pipes.
 101. Cornet (Stopped Nazard, 2 1/2 ft., Salicet, 2 ft., and Dulciana, 1 2/5 ft.), 3 rks., 219 pipes.
- PEDAL ORGAN.**
(Knobs located at the organist's left.)
102. Double Open Diapason, 32 ft., 32 pipes.
 103. Contra Violone, 32 ft., 32 pipes.
 104. Contra Bourdon, 32 ft., 32 pipes.
 105. Double Quint (20 from No. 104), 21 1/2 ft., 32 notes.
 106. Open Diapason No. 1, 16 ft., 32 pipes.
 107. Open Diapason No. 2 (20 from No. 102), 16 ft., 12 pipes.
 108. Violone (20 from No. 103), 16 ft., 12 pipes.
 109. Gamba (from No. 68), 16 ft., 32 notes.
 110. Sub Bass, 16 ft., 32 pipes.
 111. Bourdon (20 from No. 104), 16 ft., 12 pipes.
 112. Viola (from No. 48), 16 ft., 32 notes.
 113. Lieblich Bourdon (from No. 27), 16 ft., 32 notes.
 114. Quint, 10 1/2 ft., 32 pipes.
 115. Octave (20 from No. 107), 8 ft., 12 pipes.
 116. Cello (20 from No. 108), 8 ft., 12 pipes.
 117. Octave Viola (from No. 48), 8 ft., 32 notes.
 118. Stopped Flute (from No. 111), 8 ft., 12 pipes.
 119. Still Gedeckt (from No. 27), 8 ft., 32 notes.
 120. Octave Quint (20 from No. 111), 5 1/2 ft., 12 pipes.
 121. Superoctave, 4 ft., 32 pipes.

Alexander McCurdy at Organ in Serlo Hall



ALEXANDER McCURDY, JR., organist of the Second Presbyterian Church, Philadelphia, played the following program on the evening of Nov. 5 on the great organ at Serlo Hall, Methuen, Mass: Sketch in F minor and Sketch in D flat, Schumann; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in F minor (Cathedral), Bach; Scherzo from Second Symphony, Vièrne; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; "Sunrise," from "Hours in Burgundy," Jacob; "The Legend of the Mountam" from "Seven Pastels from the Lake of Constance," Karg-Elert; "Romance sans Paroles," Bonnet; Toccata, "O Filii et Filiae" (MSS), Farnam; Adagioissimo, Dupre; Prelude in A minor, Bach.

Mr. McCurdy obviously has the divine spark. Technical equipment, a fine rhythmic sense, appreciation of color values and breadth of interpretation marked a distinguished performance. Dupre's Adagioissimo and the Bach Prelude in A minor were given in response to the demand for more.

In common with Lynwood Farnam, Mr. McCurdy makes an extensive use of the registers. Fully half his program was registered without the use of pistons, and again, as with Mr. Farnam, the registration was done with no compromise of rhythmic flow. Mr. McCurdy's rhythmic sense was given emphasis by his use of the so-called "dramatic pause," which marked the termination of certain musical sentences. To the writer this added a finish and artistry that seems more characteristic of the orchestra. It contributes repose and restraint, besides which it summons the greatest possible contribution from the wonderful acoustics of the auditorium. The program was played without notes.

The recital was followed by a social half-hour which gave Mr. McCurdy an opportunity to meet visiting organists and friends. Guild members from Boston and surrounding towns were present as guests of Ernest M. Skinner, owner of Serlo Hall and its famous organ, and it was just short of a capacity attendance.

122. Flute, 4 ft., 32 pipes.
 123. Flute, 2 ft., 32 pipes.
 124. Mixture, 4 rks., 128 pipes.
 125. Contre Bombarde, 32 ft., 32 pipes.
 126. Bombarde (20 from No. 125), 16 ft., 12 pipes.
 127. Trombone (from No. 99), 16 ft., 32 notes.
 128. Trumpet (from No. 121), 16 ft., 32 notes.
 129. Bassoon (from No. 75), 16 ft., 32 notes.
 130. Fagotto (from No. 63), 16 ft., 32 notes.
 131. Tromba (20 from No. 126), 8 ft., 12 pipes.
 132. Clarion (20 from No. 131), 4 ft., 12 pipes.
 133. Bass Drum, 32 notes.
 134. Tympani Roll Single Stroke, 32 notes.
- Tympani Roll (from Swell).
Chimes (from Solo).
- ECHO ORGAN**
(Played from Fifth Manual).
135. Echo Diapason, 8 ft., 73 pipes.
 136. Cor de Nuit, 8 ft., 73 pipes.

CINCINNATI CHURCH BUYS PILCHER ORGAN

SCHEME OF THREE-MANUAL

Instrument Will Be Installed in North Presbyterian Church in January
—J. Walter De Vaux Is the Organist.

The North Presbyterian congregation at Cincinnati has awarded a contract to Henry Pilcher's Sons for a three-manual organ to be installed in January. A set of chimes, included in the choir division, is a memorial gift of the William Erhardt family. The specification was drawn up by the Louisville office in collaboration with J. Walter De Vaux, organist of the North Presbyterian Church for the last ten years. In addition to his church work Mr. De Vaux is organist and director of music for the Scottish Rite of Cincinnati, northern jurisdiction, and for the Scottish Rite of Covington, Ky., southern jurisdiction.

The stop list of the organ is as follows:

- GREAT ORGAN (Expressive).**
- Open Diapason, 8 ft., 73 pipes.
 - Gemshorn, 8 ft., 73 pipes.
 - Dulciana (from Choir), 8 ft., 73 notes.
 - Gross Flöte (ext. to Pedal), 8 ft., 41 pipes.
 - Octave, 4 ft., 61 notes.
 - Hohl Flöte, 4 ft., 61 notes.
 - Tuba, 8 ft., 73 pipes.
 - Chimes, 20 bells.
 - Tremolo.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 - Gedeckt (Bourdon extension), 8 ft., 12 pipes, 61 notes.
 - Open Diapason, 8 ft., 73 pipes.
 - Viol d'Orchestre, 8 ft., 73 pipes.
 - Viol Celeste, 8 ft., 61 pipes.
 - Sallecional, 8 ft., 73 pipes.
 - Flute d'Amour (Bourdon extension), 4 ft., 12 pipes, 61 notes.
 - Dolce Cornet, 3 rks., 183 pipes.
 - Piccolo (Bourdon extension), 2 ft., 61 notes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Tremolo.
- CHOIR ORGAN.**
- Contra Viol (ext. to Pedal), 16 ft., 41 pipes.
 - Viola, 8 ft., 12 pipes, 61 notes.
 - Dulciana, 8 ft., 73 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Flauto Traverso, 4 ft., 12 pipes, 61 notes.
 - Clarinet, 8 ft., 73 pipes.
 - Chimes (from Great), 20 notes.
 - Tremolo.
- PEDAL ORGAN.**
- Open Diapason, 16 ft., 32 pipes.
 - Contra Viol, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Gedeckt, 16 ft., 32 notes.
 - Still Gedeckt, 8 ft., 32 notes.
 - Octave Diapason, 8 ft., 12 pipes, 20 notes.
 - Chimes (from Great).

APPOINTMENTS BY MÖLLER

H. M. Ridgely to Philadelphia Office—Whitelegg Joins Staff.

M. P. Möller, Inc., announces the appointment of H. Monroe Ridgely as sales representative in the Philadelphia territory, with offices at the Möller studio, 2047 Chestnut street, Philadelphia, succeeding Louis Luberoff, who goes to the New York territory, with headquarters at the new Möller offices and a studio at the new Hotel Waldorf-Astoria.

Mr. Ridgely has been representing Möller organs for several years in southern Pennsylvania, Maryland and Virginia, with headquarters at the Hagerstown office of the firm, and has had many years of experience in organ designing, construction and playing.

M. P. Möller, Inc., also announces the association with its business in the tonal department of R. O. Whitelegg, eminent pipe voicer and tone specialist, whose reputation is well-known to the organist fraternity.

Eugene R. Kilgen Marries.

Eugene R. Kilgen, secretary of George Kilgen & Son, Inc., of St. Louis, and Miss Marie von Phul Michel were married Oct. 29. Mrs. Kilgen is the daughter of a prominent St. Louis business man and several seasons ago was one of the prominent debutantes of the city. The ceremony was private, the immediate families alone being invited. After the ceremony Mr. and Mrs. Kilgen departed for a Southern honeymoon.

Stoughton Resigns Church Post.

R. S. Stoughton recently resigned as organist of the Ruggles Street Baptist Church in Boston and Stanley Reis is filling the position. This church many years ago was noted for its fine music. The famous (at that time) Ruggles Street Male Quartet and a bass choir (basses and baritones) furnished the vocal music, with Henry M. Dunham as organist.

The opening recital on a two-manual built by M. P. Möller for the First Presbyterian Church of Lexington, Neb., was played Nov. 5 by C. Asbury Gridley of the Möller sales staff.

FAMOUS LIVERPOOL ORGAN IS REOPENED
ST. GEORGE'S HALL RECITALS

Willis Completes Rebuilding of Work Originally Installed in 1855—Modern Console and Additions to Tonal Scheme.

An event of worldwide interest to those concerned with the organ was the reopening of the famous instrument in St. George's Hall at Liverpool. The event took place Oct. 17, two recitals—one in the afternoon and the other in the evening—being played by Herbert F. Ellingford, Mus. B., organist to the Liverpool Corporation.

The organ, originally completed by "Father" Willis in 1855, when Samuel Sebastian Wesley gave the opening recitals, then had 100 stops and now has 120. The firm of Henry Willis & Sons did the work of rebuilding. The original organ is the one described by the late Dr. George Ashdown Audley in "The Art of Organ Building" as "unquestionably the noblest concert-room organ from a tonal point of view in the world today."

In 1867 William T. Best, who had been appointed to the post of city organist, had several improvements made in the instrument as designed by Wesley. The tuning was changed from unequal to equal temperament, and at the same time the pressure of the heavy solo reeds was raised to twenty-two inches. For the raising of this extra pressure auxiliary manual power was relied on and matters so continued until some ten years later, when Willis installed one of his air compressors, driven by a separate two and one-half horsepower steam engine, to provide this heavy wind.

Nothing further was done to the organ itself until 1897, when it was pointed out to the corporation that the wear and tear of forty years' constant use was telling on the mechanism, and that a renovation was demanded. Accordingly the corporation resolved to have the organ thoroughly overhauled, and a consultation was arranged between Father Willis and Dr. E. J. Hopkins (then of the Temple Church). Dr. A. L. Peace (who had succeeded Best as organist to the corporation) also made a number of suggestions which were adopted into the general scheme. To commemorate the restoration two recitals were played March 5, 1898, by Dr. Peace, who for the next fifteen years—until his death—continued his recitals.

The next change was a replacement of the old steam blowing apparatus, which had served for sixty-nine years. This was done in 1924, when an electric blower was installed.

The latest reconstruction, just completed, was planned by Dr. Ellingford, Dr. W. G. Alcock of Salisbury Cathedral and Henry Willis, grandson of the original builder. The new console is one of the most interesting features. There are ten pistons to each manual and ten general pistons. A special feature is the pedal sostenuto. This device is all-electric and ingeniously contrived. Its effect, when drawn, is as follows: Draw a stop, play a pedal note, release it, and the sound hangs on like a cipher. Play a second pedal note and the first note ceases.

On the solo organ there are now three fine orchestral strings of quasi-imitative type, including a cello celeste and a 2-rank violin, 4 ft., of special pattern. Used either with or without the octave couplers these will be found to provide a wealth of rich string tone ample for all purposes of orchestral transcription or for music not strictly "organistic" in character. Still greater enrichment of the imitative resources on the solo division has come about with the addition of the French horn, the cor Anglais, the cathedral chimes and the revoicing of the flutes to greater orchestral precision. The new solo diapason, chorus mixture and tuba mirabilis are other additions.

The choir organ has been equipped with a full series of mutations, ranging from the nazard, 2 2/3 ft., to the piccolo, 1 ft. A wealth of synthetic possibilities is thus assured. The pedal organ has been augmented by a number of important registers, including a power-

ful wood contra bass on 12-inch wind, a violone of metal with octave and superoctave extensions, a quintaton from the solo division and a bass clarinet, 16 ft., derived from the choir division. With these additions the pedal becomes a department of twenty speaking stops.

There is a total of 120 speaking stops (including two percussions) and thirty-eight couplers, etc., operated by 124 stop-knobs and thirty-four tilting-tablets, making a total of 158 registers. The stop specification is as follows:

- GREAT ORGAN.**
Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Open Diapason No. 1, 8 ft.
Open Diapason No. 2, 8 ft.
Open Diapason No. 3, 8 ft.
Tibia, 8 ft.
Viola, 8 ft.
Stopped Diapason, 8 ft.
Quint, 5 1/2 ft.
Octave, 4 ft.
Principal, 4 ft.
Octave Viola, 4 ft.
Flute, 4 ft.
Tenth, 3 1/5 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Seventeenth, 1 3/5 ft.
Doublette (15, 22), 2 rks.
Sesquialtera (12, 15, 17, 19, 22), 5 rks.
Mixture (15, 17, 19, 22), 4 rks.
Contra Trombone (heavy wind), 16 ft.
Trombone (heavy wind), 8 ft.
Ophicleide (heavy wind), 8 ft.
Trumpet, 8 ft.
Clarion No. 1, 4 ft.
Clarion No. 2, 4 ft.

- SWELL ORGAN.**
Double Diapason, 16 ft.
Open Diapason, 8 ft.
Geigon Diapason, 8 ft.
Rohr Flöte, 8 ft.
Aeoline, 8 ft.
Sallecional, 8 ft.
Voix Celeste (tenor C), 8 ft.
Principal, 4 ft.
Octave Geigon, 4 ft.
Wald Flöte, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Piccolo, 2 ft.
Seventeenth, 1 3/5 ft.
Doublette (15, 22), 2 rks.
Fourniture (15, 17, 19, 22), 4 rks.
Contra Oboe, 16 ft.
Clarinet, 8 ft.
Oboe, 8 ft.
Clarion, 4 ft.
Trombone, 16 ft.
Ophicleide, 8 ft.
Trumpet, 8 ft.
Horn, 8 ft.
Clarion, 4 ft.
Tremolo.

- CHOIR ORGAN.**
Contra Viola, 16 ft.
Open Diapason, 8 ft.
Viola da Gamba, 8 ft.
Hohl Flöte, 8 ft.
Stopped Diapason, 8 ft.
Dulciana, 8 ft.
Voix Angelica (tenor C), 8 ft.
Principal, 4 ft.
Octave Viola, 4 ft.
Harmonic Flute, 4 ft.
Nazard, 2 2/3 ft.
Fifteenth, 2 ft.
Flageolet (harmonic), 2 ft.
Tierce, 1 3/5 ft.
Larigot, 1 1/2 ft.
Septieme, 1 1/7 ft.
Piccolo (harmonic), 1 ft.
Sesquialtera (17, 19, 22), 3 rks.
Bass Clarinet, 16 ft.
Orchestral Oboe, 8 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Tremolo.
Harmonic Gongs (61 notes), 8 ft.

- SOLO ORGAN (Enclosed).**
Quintaton, 16 ft.
Tibia, 8 ft.
Violoncello, 8 ft.
Cello Celestes (throughout), 8 ft.
Tibia Clausa, 8 ft.
Violin, 2 rks., 4 ft.
Orchestral Flute (harmonic), 4 ft.
Piccolo, 2 ft.
Cor Anglais, 16 ft.
Bassoon, 8 ft.
Corno di Bassetto, 8 ft.
Voix Humana, 8 ft.
Cathedral Chimes (25 notes, G to G).
French Horn (harmonic, heavy wind), 8 ft.
Double Tuba (harmonic, heavy wind), 16 ft.
Tuba (harmonic, heavy wind), 8 ft.
Tuba Clarion (harmonic, heavy wind), 4 ft.
Tremolo.

- Unenclosed Section:**
Solo Diapason, 8 ft.
Grand Chorus (8, 12, 15, 19, 22, 26, 29), 7 rks.
Tuba Mirabilis (harmonic, H. P. 30 in.), 8 ft.
PEDAL ORGAN.
Resultant Bass (derived), 64 ft.
Double Open Bass, 32 ft.
Double Open Diapason, 32 ft.
Open Bass, 16 ft.
Contra Bass, 16 ft.
Open Diapason, 16 ft.

- Violone, 16 ft.
Bourdon, 16 ft.
Sallecional, 16 ft.
Quintaton (from Solo), 16 ft.
Octave, 8 ft.
Principal, 8 ft.
Violoncello (ext. of Violone), 8 ft.
Flute, 8 ft.
Octave Quint, 5 1/2 ft.
Fifteenth, 4 ft.
Viola (ext. of Violone), 4 ft.
Octave Flute (ext. of Flute), 4 ft.
Fourniture (12, 15, 17, 19, 22), 5 rks.
Mixture (10, 12, 15), 3 rks.
Clarinet (from Choir), 16 ft.
Bombarde, 32 ft.
Posaune, 16 ft.
Ophicleide, 16 ft.
Clarion, 8 ft.
Octave Clarion, 4 ft.
Pedal Sostenuto (bass).

At his afternoon recital on the reopening day Dr. Ellingford played: Hungarian March, Berlioz; Fantasia and Fugue in G minor, Bach; Sonata No. 1, in F minor, Mendelssohn; "Venus" (from the "Planets"), Holst; Fantasia, "Ad Nos, ad Salutarem Undam," Liszt. The evening program was as follows: Toccata and Fugue in D minor, Bach; Barcarolle, Sterndale Bennett; Overture, "Tannhäuser," Wagner; "Springtime" and Canonetta, Leonard Butler; Concerto No. 6 in B flat, Handel; Variations in A, Best; Hungarian March, Berlioz.

Pittsburgh Musical Institute Activity.

A busy season is under way at the Pittsburgh Musical Institute. The institute chorus, under the direction of Frank Kennedy, is preparing a program of Christmas carols in unusual settings. The P. M. I. orchestra of seventy-five adult players, directed by Charles N. Boyd, has the first program of the season well in hand. A special series of organ programs is conducted by William H. Oetting at which the entire set of Karg-Elert chorale improvisations will be played and discussed, as well as chorale preludes by Bach, Reger and those of present-day English and American composers. Five evenings will be devoted to five great symphonies, played in two-piano arrangement by Dallmeyer Russell and Marian Clark Bollinger, with explanatory comment by Mr. Boyd.

TO PLAY WITH ORCHESTRA

Middelschulte Will Be Soloist in Bach Chaconne at Detroit.

Dr. Wilhelm Middelschulte has been invited by Conductor Ossip Gabrilowitsch to appear as soloist with the Detroit Symphony Orchestra at its concerts Dec. 3 and 4. He will play Bach's Chaconne for string orchestra and organ, originally written for violin solo and arranged by Dr. Middelschulte. There have been various arrangements of this work for piano, full orchestra, etc., and Dr. Middelschulte made an arrangement for organ solo, published by Breitkopf & Haertel. His arrangement for string orchestra and organ is still in manuscript.

Dr. Middelschulte as a soloist with the orchestra is well remembered by those who attended the concerts of the Chicago Symphony Orchestra for a long period, during which time he presented a number of great organ works.

At a faculty concert of the Detroit Conservatory of Music Oct. 28 Dr. Middelschulte delivered a lecture on Johann Sebastian Bach, his theme being "The Harmonic and Contrapuntal Art of the Master and Its Influence on Modern Composition." He also played Bach's Chromatic Fantasia and Fugue and Dr. William G. Schenk played the Toccata and Fugue in D minor, with Dr. Middelschulte playing the second piano part, composed by him.

Miss Emma Marie Thurman, organist at the Peace Evangelical Church, Atlantic, Iowa, for forty-one years, and a daughter of a pioneer local merchant, died Nov. 2 at the Atlantic hospital following a short illness with diphtheria. She was born March 2, 1875, in Atlantic.

THE DIAPASON.

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Spence, William R.
14,520 A Lowly Stable in Bethlehem 15
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JUBILEE OF S. B. HURLBURT

Masonic Bodies of Dayton Pay Tribute to Scottish Rite Organist—He Gives Recital on Four-Manual in Temple.

The 6,000 Masons of Dayton, Ohio, and a host of friends throughout Dayton and the surrounding territory joined Oct. 25 to do honor to Sylvester Bennett Hurlburt, on the occasion of his fiftieth anniversary as organist of the bodies of the Ancient Accepted Scottish Rite. Mr. Hurlburt was invited to give a recital on the large new four-manual Skinner organ in the auditorium of the Masonic Temple and was assisted by the Scottish Rite choir of twenty voices. The program, which included two numbers composed by Mr. Hurlburt, was as follows: Toccata and Fugue in D minor, Bach; "Father, to Thee We Pray," Bach-Gounod (Mrs. Clara Turpen Grimes and choir); "Arpa Notturna," Yon; "Liebestraum," Liszt; "Rock of Ages," S. B. Hurlburt (choir); "Evening Bells and Cradle Song," Macfarlane; "Will-o'-the-Wisp," S. B. Hurlburt; "All Praise to God," Wagner (O. J. Enrick and choir); Overture to "William Tell," Rossini.

In the half century in which he has served as organist Mr. Hurlburt has never missed a ceremonial. In recognition of the jubilee and as a mark of appreciation of his faithful service he has received Masonic honors that come to few men. The fall class of the Scottish Rite was named the "Sylvester B. Hurlburt class" and he received from the grand lodge of Ohio a medal for his service and a beautiful tribute from the choir, many of whom have worked with him for a quarter of a century. In 1920 he was honored by receiving the thirty-third degree, the highest degree possible to attain in Masonry.

The new Masonic Temple in Dayton was built recently at a cost of \$2,500,

000 and was dedicated in April, 1928. It is equipped with seven organs. Six of them were built by Henry Pilcher's Sons and the four-manual in the auditorium by the Skinner Organ Company. The auditorium seats over 2,000 people. Mr. Hurlburt has charge of the music for all the Masonic lodges meeting in the temple, of which there are fourteen.

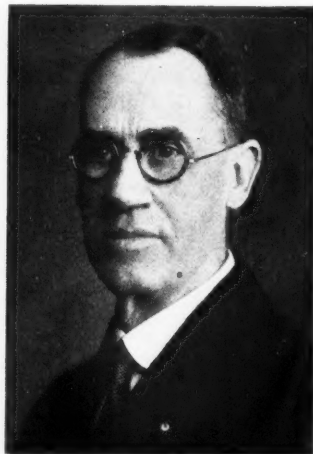
Mr. Hurlburt was born at Dayton in 1855 and received his education in that city. He began his musical training at the age of 16 and when 20 became organist of Grace M. E. Church, serving in this capacity until he was 23. He spent the years of 1878 and 1879 studying under the famous August Haupt in Berlin. Returning, he served as organist in Dayton churches, also teaching organ, piano and voice. Some of his pupils became prominent musicians and teachers of Dayton. At the age of 70 he gave up church work and teaching to devote all his time to his work at the Masonic Temple.

In 1880 Mr. Hurlburt married Miss Mary C. Locke. They were the parents of two daughters, one of whom, Mrs. M. R. Geyer of Urbana, Ohio, is living and has two children. Mr. Hurlburt's musical career and home life have been quiet and unassuming never reaching out to gain the applause of the public, as he is of a retiring disposition. But he has scores of friends and enjoys the affection and esteem of his brethren.

Bartholomay Work Opened by Elmore.

F. A. Bartholomay & Sons, the Philadelphia organ builders, have completed a two-manual instrument for the Temple Baptist Church of Philadelphia and it was opened on the evening of Oct. 14 with a recital by Robert Elmore. Mr. Elmore played a program which included these items: Second Sonata, de la Tombelle; "Chimes of St. Mark's," Russolo; Prelude and Fugue in A minor, Bach; American Indian Fantasie, Skilton; "Hope," Yon; "Cantilene Pastorale," Guilmant; "The Squirrel," Weaver; Toccata, Renzi. The new organ made a fine impression under Mr. Elmore's hand.

Sylvester B. Hurlburt



Important Post for G. Criss Simpson.

G. Criss Simpson, of the faculty of the University of Kansas at Lawrence, has been appointed organist of First Church of Christ, Scientist, at Kansas City, Mo. Here he has at his disposal a four-manual Steere organ installed about twenty years ago, but still rated as one of the best instruments in Kansas City.

Radio Station and Organ Burn.

Radio station WCLO and the Janesville Gazette suffered several thousand dollars damage from fire, smoke and water in a blaze of undetermined origin at Janesville, Wis., that broke out Oct. 18 on the third floor of the Gazette building. Much of the costly equipment of the radio station, including the Kimball organ, a concert grand piano, three microphones, heavy drapes and furniture, was ruined or badly damaged.

RECITALS BY J. W. BLEECKER

Series Played at Flatbush Presbyterian Church in Brooklyn.

Four recitals by James W. Bleecker, A. A. G. O., are being played Sunday evenings at 7:15 at the Flatbush Presbyterian Church in Brooklyn and the series is attracting general attention as a valuable musical offering. The program of the first of these recitals, Nov. 1, was as follows: Prelude and Fugue in D major, Bach; "On Wings of Song," Mendelssohn; "Dreams," Wagner; "Hosanna," Dubois; Andante Religioso, Alec Rowley; Finale from First Symphony, Verne.

On Nov. 15 the program was as follows: Sonata in the Style of Handel, Wolstenholme; Andante from Fifth Symphony, Beethoven; Prelude and Fugue in E minor (from the "Little Eight"), Bach; Prelude to "La Dame aux Camélias," Debussy; "Marche Russe," Schminke.

The following selections were presented Nov. 29: Hallelujah Chorus from "The Messiah," Handel; Air for the G String, Bach; Adagio from "Moonlight" Sonata and Minuet in G, Beethoven; Andante from Violin Sonata, Franck; Prelude in C minor and Prelude in A major, Chopin; Doric Toccata, Bach.

For Dec. 13 Mr. Bleecker announces this list of offerings: "Grand Choeur" in B flat major, Dubois; Passacaglia in C minor, Bach; Largo from "Xerxes," Handel; Nocturne in G minor (Op. 37, No. 1), Chopin; "Marche Religieuse," Guilmant.

Adelaide M. Lee at Florida College.

Miss Adelaide M. Lee of Detroit has been appointed acting assistant professor of organ at the Florida State College for Women, in Tallahassee. She takes the place of Miss Margaret Whitney Dow while the latter is in Europe on leave of absence. Miss Lee, who several years ago won the Estey scholarship at Fontainebleau through her high marks in the A. G. O. examination, is giving regular recitals at the college.

PALMER CHRISTIAN

RECITALS—October, November, December, 1931

- | | |
|---|---|
| Oct. 7—University of Michigan, Ann Arbor. | Nov. 10—High School, Hollywood, Cal. |
| Oct. 14—University of Michigan, Ann Arbor. | Nov. 11—Stanford University, Cal. |
| Oct. 21—University of Michigan, Ann Arbor. | Nov. 12—Calvary Presbyterian, San Francisco. |
| Oct. 26—Centenary M. E. Church, St. Louis. | Nov. 13—Memorial Hall, Sacramento. |
| Nov. 1—St. Patrick's Cathedral, El Paso, Tex. | *Nov. 23—Claremont Colleges, Claremont, Cal. |
| Nov. 11—Scottish Rite Temple, Tucson (University of Arizona). | *Nov. 29—Joslyn Memorial, Omaha (two recitals). |
| Nov. 9—University of California, Los Angeles. | *Dec. 2—Ohio Wesleyan University, Delaware, Ohio. |

*Dedication.

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VANDERBILT UNIVERSITY

Nashville, Tenn.

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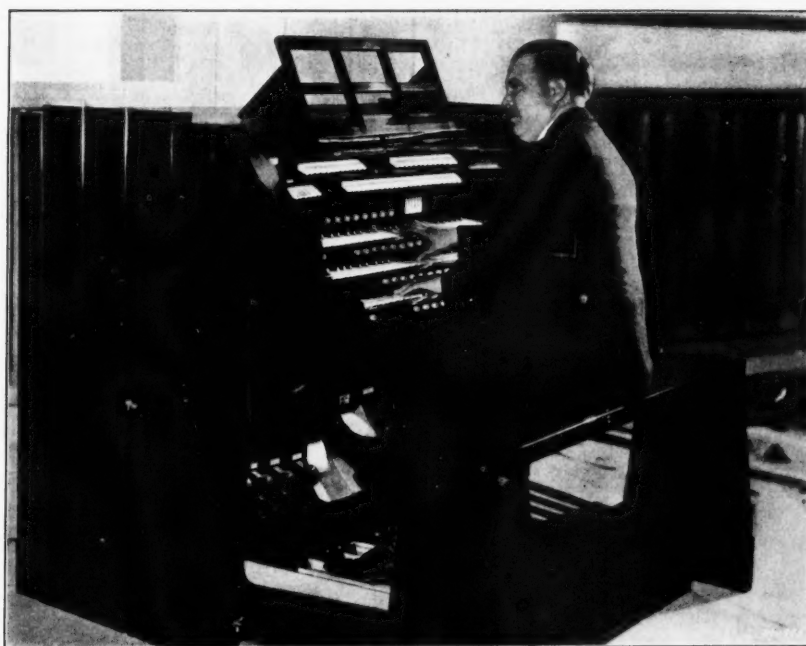
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Vincent H. Percy at Austin Organ in Station WHK

WHK
RADIO AIR SERVICE CORPORATION
CLEVELAND, OHIO

Nov. 9th, 1931.

Mr. B. G. Austin,
Austin Organ Company,
Hartford, Connecticut.

Dear Mr. Austin:

The results realized by the installation of the Austin Organ in the WHK broadcasting station in Cleveland, Ohio, deserve an expression of appreciation.

Briefly, it is extremely gratifying to know that we have accomplished what we set out to do—the installation of our organ, not only adaptable to perfect radio transmission, but eminently outstanding as a concert instrument for studio recitals.

Communications from listeners who are qualified to render musical criticism convinces us that the organ produces a rare symphonic quality over the air that is unusual in organ broadcasting.

Gratifying as are these radio expressions, we find ourselves equally happy over the enthusiastic praise by musicians and laymen as to the effectiveness of the instrument in studio recitals.

The Austin reproducer installed with the organ is bewildering in its uncanny perfection. It will defy the most eminent artists to detect any difference between the actual personal performance of our artist and the player-roll reproduction.

I am very happy and gratified for the artistry and generous co-operation that has made this outstanding organ building achievement a living reality.

Cordially,
(Signed) VINCENT H. PERCY.

VP:FH

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**NEW CHICAGO CHURCH
ORDERS KILGEN ORGAN**

TOWER DIVISION A FEATURE

St. Pascal's Edifice on Northwest Side Will Have a Three-Manual Instrument Installed in Three Chambers.

One of the new churches rapidly approaching completion in an attractive section of Chicago is St. Pascal's, in the 6100 block of Irving Park boulevard. The pastor of this church, the Rev. George P. Heimsoth, has arranged with George Kilgen & Son, St. Louis, to build a suitable instrument for this edifice. The plan is somewhat unique in that while it calls for a three-manual and pedal organ, the third manual, usually controlling the choir organ, plays what is known as an antiphonal echo to be placed in a chamber in the tower on one of the sides. The great, swell and pedal are to be built in two chambers on both sides of the sanctuary or chancel and will be what are known as straight organs, with the exception of a flute unit on the swell. The antiphonal echo, consisting of eight registers and chimes, is completely straight. It is hoped that the organ may be completed in time for the Christmas services. The stop specification is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Hohl Flöte, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 20 notes.

SWELL ORGAN.

- Liedlich Bourdon, 16 ft., 97 pipes.
- English Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 61 notes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Violone, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Oboe d'Amour, 8 ft., 73 pipes.
- Flautino, 2 ft., 61 notes.

ANTIPHONAL ECHO ORGAN.

- Horn Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 61 pipes.
- Solo Violin, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Amabile, 4 ft., 73 pipes.
- Wald Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 20 tubes.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 32 notes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 21 pipes, 32 notes.
- Liedlich Gedeckel, 16 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Cello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

ANTIPHONAL PEDAL ORGAN.

- Contra Clarabella, 16 ft., 21 pipes, 32 notes.
- Diapason, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.

Charles M. Courboin



CHARLES M. COURBOIN, who is now devoting more of his time to teaching and to recital playing, has established master classes in Philadelphia and at Rye, N. Y., his home town. The Philadelphia class is conducted at the Second Baptist Church of Germantown, where the new four-manual Kimball organ is put to good use. At Rye Mr. Courboin has at his disposal the fine Welte-Tripp in the Church of the Resurrection, where he is the organist. The Saturday Philadelphia time is all filled and arrangements are being made for Friday teaching. Mr. Courboin is highly enthusiastic over the quality of the players who are coaching with him, which results in making each class day marked by what is in reality a fine recital. In addition to his teaching and church duties Mr. Courboin finds time to give recitals and to act as consultant in the construction of organs.

BUSY AT KIMBALL FACTORY

Plant Running Until 7 P. M. Six Days a Week Completing Organs.

Despite business conditions which have affected every industry, the W. W. Kimball Company reports that its organ factory in Chicago has been running until 7 o'clock six days a week and the erecting and finishing staff has been equally busy.

Not counting smaller organs, October saw the delivery of the four-manual instruments for Grove City College and the Second Baptist Church, Germantown, both in Pennsylvania, and that for the William Street M. E. Church at Delaware, Ohio, a three-manual. In November the large four-manual Kimballs in Vassar College, Poughkeepsie, N. Y., and the First Congregational Church of Columbus, Ohio, were delivered, and in that month also the three-manual Kimball-Welte was dedicated in Colorado College, at Colorado Springs. In December the large four-manual Kimballs at Cornell College, Mount Vernon, Iowa, and Ohio Wesleyan University chapel, Delaware, Ohio, are to be dedicated.

The instrument in the Forum at Los Angeles, a beautiful experiment in aesthetic theater building, has been moved by the California representative, B. L. Wilson, and staff, into the new Warner Brothers De Luxe Theater at the crossing of Wilshire and Western boulevards.

The Kimball factory has been absorbing the Welte business and the equipment, purchased in June, has been transferred to Chicago. All of the organ reproducing, music roll cutting and other activities have been consolidated in a new section of the plant which is in charge of one of the German Welte-trained experts.

Asper Conducts Orchestra.

Frank W. Asper, the Salt Lake City organist, appeared as an orchestral conductor Nov. 16, when he directed the McCune School of Music Symphony Orchestra at the assembly hall in a program which included such works as Haydn's Symphony in G major, the Overture to Weber's "Oberon," Bizet's "Suite L'Arlesienne" and the Prelude to Wagner's "Die Meistersinger."

**R. DEANE SHURE HAS
CHURCH ANTHEM VOTE**

ON HIS TENTH ANNIVERSARY

Washington Congregation Selects Anthems Sung to Mark Decade of Service by Organist—Writes Much for Own Choir.

R. Deane Shure, Washington composer-organist, celebrated his tenth anniversary as minister of music at the Mount Vernon Place M. E. Church South of that city on Oct. 11. This is the church presented to the national capital by the denomination at large. In arranging the program Mr. Shure requested the members of the congregation by vote to select among the anthems used during the ten years those to be sung on this occasion. The voting continued for one month, with the following result:

- "Listen to the Lambs," Dett.
- "Light at Eventide," Gaul.
- "Beneath the Shadow of the Great Protection," Dickinson.
- "Going Home," Dvorak.
- "Fierce Was the Wild Billow," Noble.
- "Twenty-third Psalm," Shure.

Since organizing the chorus ten years ago Mr. Shure has specialized in oratorio. During that time the following have been given: "St. Paul" and "Elijah," Mendelssohn; "The Creation," Haydn; "The Messiah," Handel, besides many cantatas. Fourteen anthems and two cantatas have been written for the chorus by the director, all of which are published. The Easter cantata "Atonement" and the Christmas cantata "Dawn in the Desert," both of which are being extensively used at those seasons of the year, were written for this chorus.

A new cantata, "Washington," just completed by Mr. Shure and issued by J. Fischer & Bro. of New York, will be given many hearings during the bicentennial celebrations beginning in February. The text is by Edward C. Potter, librettist of Washington, D. C., and treats the subject in a lyrical manner rather than a military one.

KILGEN FOR NEW ENGLAND

New Catholic Church at Longmeadow, Mass., to Have Three-Manual.

St. Mary's Catholic Church at Longmeadow, Mass., of which the Rev. John J. Rogers is pastor, has been authorized by the bishop of the diocese, the Rt. Rev. Thomas M. O'Leary, to purchase a three-manual Kilgen for the new edifice in process of erection. The church, which will be one of the outstanding buildings in the diocese, will seat 800 people. It is Gothic in architecture, and the organ which will be built in the west gallery will be divided and installed in two chambers, north and south of the rose window in the center. The organ will be entirely under expression and is to be finished and installed for the Christmas services. The specification follows:

GREAT.

- Open Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 12 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 notes.
- Chimes, 20 notes.

SWELL.

- English Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Ripieno, 3 pks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 20 tubes.

CHOIR.

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.

PEDAL.

- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes, 32 notes.
- Liedlich Gedeckel, 16 ft., 12 pipes, 32 notes.
- Resultant, 32 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Dolce Flute, 8 ft., 32 notes.

Edith Lang has again been engaged as the official organist of the Boston City Club. This is her third year with the club and the programs are given every Thursday to an enthusiastic audience of from 1,200 to 1,500 men.

James Philip Johnston



THE CHOIR of Westminster Presbyterian Church at Dayton, Ohio, under the direction of James Philip Johnston, F. A. G. O., gave a Sunday afternoon program in the music hall of the Dayton Art Institute Nov. 15 and the house was packed. Many heard the program amplified in one of the galleries. As organ selections Mr. Johnston played the Andante Cantabile from Widor's Fourth Symphony, the Adagio from Yon's "Concerto Gregoriano" and the Bach chorale prelude on "O Sacred Head." The choral selections consisted of works of Franck, Caudlyn, Stanford, Gounod and Spicker.

The organ in the Art Institute is a two-manual Skinner, which is used continually for the benefit of the public by different organizations. The Dayton Art Institute, with its organ, was a gift to the city by Mrs. Harrie G. Carnell, who previously gave the large four-manual Skinner to Westminster Church.

Mr. Johnston's choir is preparing to give Handel's "Messiah" in two parts on the evenings of Dec. 20 and 27.

OPENED IN HISTORIC CHURCH

Odell Organ Dedicated at Middle Collegiate, New York City.

The dedication of the organ installed at the Middle Collegiate Church, New York City, where Herbert Stavelly Sammond is organist and choirmaster, took place on the evening of Sunday, Nov. 8. George William Volkel, F. A. G. O., presided at the instrument and played the following compositions: "Clair de Lune," Karg-Elert; Fantasia and Graveyard in G major, Bach; "A Rose Breaks into Bloom," Brahms; "Grand Choeur Dialogue," Gigout. In the dedication service the Prelude in E flat minor, by Bach, and the Postlude, Toccata and Fugue in D minor, also by Bach, were played by Mr. Volkel. The vocal part of the service was by the solo quartet and a chorus of thirty-five voices under the direction of Mr. Sammond. Mr. Sammond is giving noon recitals on two Fridays of every month.

The new instrument, built by J. H. & C. S. Odell & Co., is a large three-manual. The specification was published in the June issue of The Diapason. The new organ replaces the one installed in 1892, also the product of the builders of the new instrument. The new organ is composed of thirty stops and 1,812 pipes, with provision for the later addition of chimes, whereas the old organ had seventeen stops and 1,040 pipes. The great, choir and pedal divisions are in the old organ chamber on the north side of the pulpit platform, while the swell is enclosed in a new chamber on the south side of the pulpit platform.

FRANK VAN DUSEN

A. A. G. O.

Organist and Director of Music,
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—JOHN RUSSELL POPE, *Architect*

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Dr. McIlyar Hamilton Lichliter, *Pastor* Glenn G. Grabill, *Organist and Choirmaster*

*For a third of a century the pulpit of the late publicist and preacher,
Dr. Washington Gladden.*

THE four-manual KIMBALL organ in the Belle Skinner Hall of Music, *Vassar College*, was dedicated November 22. The three-manual KIMBALL-WELTE in Shove Memorial Chapel, *Colorado College*, was dedicated November 24. The three-manual Watson Memorial KIMBALL-ROOSEVELT in *William Street M. E. Church* (the University Church of O. W. U.) was dedicated October 25. The four-manual KIMBALL in *Cornell College Chapel* will be dedicated in December. The four-manual KIMBALL in Gray Chapel, *Ohio Wesleyan University*, will be dedicated in January.

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NEW YORK

**First Church Organ
in New York in 1727;
Story of Early Days**

[The following article, written by the Rev. Charles E. Corwin in 1919, refers to the first church organ to be installed in New York City. This organ was presented in 1727 to the Reformed Protestant Dutch Church, commonly known as the Collegiate Church. The interesting article was reprinted in connection with the installation of the latest organ in 1931 in the Middle Collegiate Church.]

As the first baby in the family is always the most wonderful child ever born, so this organ was the most remarkable ever heard in New York, for it was the first one ever erected there.

Eighteen years before, in 1709, the vestry of Trinity Church had expressed their longing for an organ. "There is much more wanted, viz., a dwelling house for our minister and vestry room, with a ring of bells and a set of organs." But their wish had not found fulfillment, and if any of the musically-inclined inhabitants of Manhattan wanted to hear the rolling music of an organ, they were compelled to make the dangerous nerve-trying journey through the wilderness 300 miles to Boston town, where rumor reported there was such a wonderful instrument of music.

But it was the year of grace 1727, and Governor Burnet was occupying the gubernatorial chair in his majesty's province of New York. He had come to New York a youthful widower, soon to become very popular with the ladies, and he had chosen as the companion of his heart the most beautiful Dutch heiress in town, Anna Maria Van Horne. Wishing to show a favor to the people of his bride, he had ordered as a present for the Dutch Church an organ from Europe. How proud of their English governor's gift must the happy congregation that assembled in the quaint Dutch Church on Garden street have been! How secretly jealous must have been their Anglican neighbors, whose more pretentious church building was still awaiting its "set of organs."

But who was to draw music from the new wonder? Organists on Manhattan were as rare as organs. At last, with the governor's aid, an organist was found in the person of Mr. Hendrick Koek. The thrifty consistory of the Dutch Church drove a careful bargain with him. He was to be organist for two years "and no longer." He was required to play on Sundays before and after preaching both in the morning and in the afternoon; also on Wednesdays and such other times as there was to be preaching.

"When the benediction has been pronounced you will play a suitable piece as the congregation is leaving the church, and you will do the same at all other times, after prayers or catechizing. Before the sermon you will play one entire portion—or pause—of a Psalm; but after sermon only one or two stanzas as the minister shall direct. On the morning when the Lord's Supper is administered, the organ shall not be played."

The consistory also ordered him to play the organ in the "zangstrant." This literally means "song style," or according to the style of music and singing in the Dutch churches. The consistory, very careful of their new organ, made him agree not to take any one with him into the organ loft but the blower.

For his service he was to receive the very handsome salary for those days of £100 annually, with £12 extra for the blower. But in case he was absent

without sufficient excuse, nine shillings were to be deducted from his salary for each absence. He was also to instruct the blower in the musician's art, that another person might be able to play the organ. Of the pupil's "progress therein the consistory will expect evidence." This first youth to receive music lessons on the organ in New York was no less a person than John Peter Zenger, who became editor of the second paper published in New York and the first in opposition to the government. This opposition caused his paper to be burned by the hangman, and he was himself imprisoned. Doubtless he solaced himself in confinement with the memory of his musical training and with the hope that his woes would aid the cause of liberty, as they did.

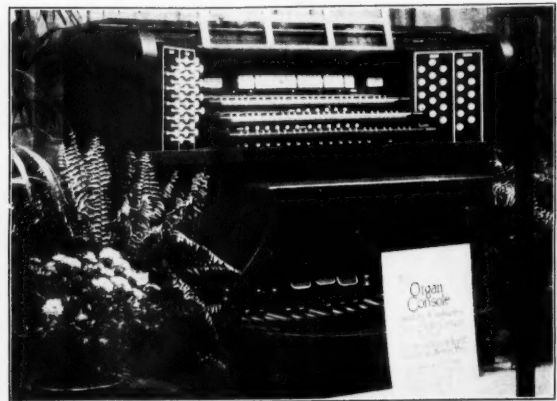
Organist Koek was as far from the consistory's ideal as an organist as many of his successors in churches have been. He was frequently absent without excuse, when we may suppose the slightly proficient John Peter attempted to draw forth from the wonderful pipes a concord of sweet sounds, or, failing in this, the organ stood mute, while the foresinger raised the quivering strain. Mr. Koek also said mean things about his superiors, and made fun of the good domine's preaching, to the scandal of the faithful in Zion.

The consistory scolded him roundly, threatened to deduct from his salary according to contract and resolved: "He shall also be admonished by the church masters in the name of the consistory, to abstain from all scornful reflections upon the consistory, the congregation or the services, and to play as ordered lest the consistory be compelled to take other measures."

Mr. Koek apologized, excused his absence because of some trouble with his hand, and the matter was patched up.

The unfortunate Zenger, finding that he was not likely to obtain the coveted office, which his teacher had retained, petitioned the consistory that he might be allowed to go around the congregation with a subscription paper for his own benefit in return for the service he had rendered without salary. To quiet this youthful disciple of the muses, the consistory gave him £6, and told him that when the new church (the Old Middle Church, Nassau, Liberty and Cedar streets, 1729), then being built, was finished, and there was not so much call for subscriptions, he could carry his paper around. "Whereupon Mr. Zenger expressed his thanks and satisfaction to the consistory." Thus we see that while organs are improved human nature remains about the same.

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Atonement

FOR SOLO VOICES AND CHORUS

Written by Rossel Edward Mitchell

Music by R. Deane Shure

Price \$1.50

This splendid choral work is so easy for the choir to master that its preparation does not interfere with the regular routine of Sunday preparation, and is so written that the various numbers (twelve) can be used in the regular Sunday services while it is in preparation. Scriptural references accompany each number, and when interpolated by the pastor at the performance, the duration of the Cantata is exactly one hour.

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For Reader, Soloist, Chorus and Organ

Text by Wm. Norman Guthrie, D. D.

Music by W. A. Goldsworthy

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- How Beautiful Upon the Mountains..... W. A. Goldsworthy .15
- The King of Kings..... James P. Dunn .15
- I Am the Water of Life..... James P. Dunn .15

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∞ Johnstown, Pennsylvania



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Recitals by Dr. Minor C. Baldwin and Walter Flandorí have proven this new organ one of the most complete and satisfying instruments of its size in the United States — a worthy member of a famous family which has been chosen again and again for the world's greatest churches.

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MEMORIAL TO FARNAM PLACED IN MONTREAL

BRONZE BUST IS DEDICATED

Notable Service Marks Event in Christ Church Cathedral on the Anniversary of Its Former Organist's Death.

BY GEORGE M. BREWER.

Musicians and music-lovers of Canada assembled in Christ Church Cathedral, Montreal, Monday evening, Nov. 23, to pay tribute to the memory of Lynnwood Farnam, whose death exactly one year ago caused such widespread regret over the whole American continent. The occasion was of singular significance as to time, place and character. The date was the first anniversary of Farnam's death. The place was that in which he officiated before moving to a larger field of activity in the United States. The service was the dedication of a memorial placed in an appropriate spot in the cathedral in which he established a tradition faithfully maintained by his two successors.

Shortly after the death of Lynnwood Farnam Dr. Alfred E. Whitehead, organist and choir-master of Christ Church Cathedral, took steps to perpetuate the memory of his illustrious predecessor. A committee was formed and after due consideration it was decided that a bust executed in bronze by one of Canada's outstanding sculptors would be the most fitting and most lasting memorial. The services of Alfred Laliberté were retained, and he, working entirely from portraits, finally produced a work which has been acknowledged to be both a faithful likeness and a masterly conception. Placed on a bronze shelf, specially designed by Henry Birks & Sons, Ltd., Montreal, it now occupies a position in one of the transepts of the cathedral. The inscription reads:

This bust is dedicated to the memory of
LYNNWOOD FARNAM
1885-1930
Renowned Canadian Organist
Organist of this Cathedral.
1908-1913

After a period of study at the Royal College, London, England, Lynnwood Farnam returned to Montreal in 1905. His first position was in St. James' Methodist, now St. James', United Church of Canada. From there he went to the Church of St. James the Apostle (Anglican), after which he was appointed organist and choir-master of Christ Church Cathedral. During these years his organ recitals attracted the notice of all interested in such matters, and it was not long before he was acclaimed as the most brilliant organist in Canada. At this early period in his career he was performing music wet from the press, among which were the works of Vierne, Karg-Elert and Max Reger, in those days comparatively little known. His phenomenal memory, unerring choice in registration and flawless technique were evidenced to a superlative degree even at this early period. The present writer may be pardoned a personal touch. He remembers meeting Farnam on a train one day in 1907. The score of a colossal work by Max Reger lay spread out over his knees. To the obvious inquiry came the reply: "I'm having a splendid time. I'm memorizing this."

Dr. Whitehead succeeded in planning a fitting service for the unveiling of the bust. It was dignified and representative. The choirs of the three churches in which Lynnwood Farnam officiated while in Montreal rendered the choral numbers. Organists of these churches participated in the service. The prelude, Bach's Prelude and Fugue in E flat ("St. Ann's"), was played by George M. Brewer, whose friendship with Farnam extended back to his early Montreal days. Irene Nizan, the celebrated French organist, followed, playing the Finale to the Sixth Symphony, by Louis Vierne, which, it will be remembered, was recently dedicated to the memory of Farnam, and in the foreword to which Vierne pays tribute to his mastery of the organ. Next fol-

lowed a procession of clergy, organists, organ students and choirs. Among the clergy were the rectors and ministers of the three churches with which Farnam was associated—the Very Rev. Arthur Carlisle, D. D., D. C. L., dean of Montreal; the Rev. Canon A. P. Shatford, M. A., D. C. L., rector of St. James' the Apostle; the Rev. Lloyd C. Douglas, M. A., D. D., minister of St. James' United Church, and the Right Rev. John Farthing, D. D., D. C. L., Lord Bishop of Montreal. After a hymn, lesson and prayers, an *acapella* anthem by Dr. Alfred E. Whitehead on the words "Jesu, the Very Thought of Thee" was sung. This work, recently published by H. W. Gray, was dedicated originally to Farnam shortly before his death. It exhibits fine scholarship and is conceived in broad contrapuntal style peculiarly fitted to the text. Conducted by the composer, the rendition was singularly effective in the noble Gothic edifice.

The Adagio from the Sixth Symphony of Widor, the chorale prelude "O How Blessed, Faithful Spirits, Are Ye," by Brahms, and the chorale prelude "Praise the Lord, O My Soul," by Karg-Elert, were the organ solos played by Arthur Egerton. Mr. Egerton succeeded Lynnwood Farnam at Christ Church Cathedral in 1913, after four years of study at the Royal College, London. His choral and organ work gained outstanding recognition, maintaining a standard for which the cathedral had become famous. Mr. Egerton, now professor of music at Wells College, Aurora, N. Y., came to Montreal specially for the occasion.

At this point the Lord Bishop of Montreal proceeded to the dedication of the memorial. In words befitting the occasion the bust was unveiled. Dr. Healey Willan, organist and choir-master of the Church of St. Mary Magdalene, Toronto, delivered an address the text of which will be found on this page.

It was felt that Dr. Willan, as Canada's foremost composer, should give an estimate of Canada's foremost organist. His motet, "O King, to Whom All Things Do Live," followed the address. This was written expressly for the occasion and is published by Carl Fischer, Inc. The choirs of the three churches were conducted in this number by Stanley Oliver, organist and choir-master of St. James' United Church. Mr. Oliver made the most of the masterly writing in this intricate composition. The singing was a veritable "tour de force."

Carl Weinrich, successor to Lynnwood Farnam at the Church of the Holy Communion, New York, came to Montreal to participate in the service of dedication to his late master. He rendered two chorale preludes from "The Little Organ Book" of Bach—"In Thee Is Joy" and "Lord, God, Now Open Wide Thy Heaven," the Allegro from the Fifth Sonata and the chorale prelude "Christians, Rejoice." In choosing none but Bach numbers Mr. Weinrich showed discretion and faithfulness to the idealism of Farnam.

An offertory devoted to expenses attached to the memorial followed, after which there were prayers, a hymn and benediction by the Lord Bishop of Montreal. At the close two organ selections were played by J. E. F. Martin, organist and choir-master of the Church of St. James the Apostle. The first was an Elegy by E. C. Baird of York Minster, England, himself a great admirer of Farnam. The second was the Bach chorale prelude "Valet will ich dir geben." Mr. Martin's playing was marked by restrained and dignified treatment of the Elegy and a broad and masterly rendition of the Bach work.

George W. Cornish, one of Lynnwood Farnam's earliest teachers, was given a conspicuous place in the procession.

Seldom has there been such an attendance in Christ Church Cathedral.

H. P. Seaver Recovering from Injury.

H. P. Seaver, the Providence, R. I., organ man and for many years representative of M. P. Möller in Providence, has been confined to his home for two months as the result of a fall in which he severely injured his knee. For ten days he was kept in bed and now is able to get about with crutches. But Mr. Seaver is in good spirits despite his injury and his 76 years.

Tribute to Farnam by Dr. Healey Willan at Memorial Service

Address delivered at memorial to Lynnwood Farnam in Christ Church Cathedral, Montreal, by Dr. Healey Willan.

We are assembled tonight to do honor to a man who, among artists, was outstanding in his generation.

Lynnwood Farnam was born at Sutton, in the province of Quebec, on Jan. 13, 1885. In 1900 he gained the Strathcona scholarship, which gave him four years of study at the R. C. M. in London, and after a brilliant career as a student he returned to Canada. After holding appointments at St. James' Methodist Church and at the Church of St. James the Apostle in Montreal, he became organist and choir-master of Christ Church Cathedral in the same city, which post he held from 1908 to 1913.

During his years of office in this church he gave many recitals to audiences which eventually reached overflowing proportions. His engagements as a recitalist included several tours in Europe, and wherever he played it was with the same success, and his hearers were alike impressed by his almost uncanny control of a strange instrument, and by his modest charm, which no success, however great, ever impaired. In this church he gave his famous recital series of the entire works of Bach, and here he remained until his death in November, 1930, at the early age of 45.

Possessed of varied musical gifts, it was the organ to which he turned by instinct and to which he gave an untiring and lifelong devotion. Modest and unassuming by nature, he was always generously appreciative of the work of others, and his criticisms, just and accurate as they invariably were, always possessed the added charm of his kindly and tolerant nature.

As a player he realized to the full the nobility of his chosen instrument. Years of unremitting labor and intensive study had produced a technique which was to organists astounding, and to his general hearers bewildering. It is not surprising, therefore, that his help and guidance was eagerly sought by students, many of whom now hold posts of distinction in all parts of the continent and upon all of whom he has left the indelible mark of his punctilious care and attention to detail as well as his single-hearted application to an ideal. His extraordinarily sensitive devotion to his art at times almost amounted to a fear lest he should do anything trivial or unworthy of the "king of instruments"; and this artistic restraint, which made his playing seem at times somewhat austere, was but the outward indication of the serious mind of the artist, and any impression of coldness was quickly dispelled when one came into closer contact with him and realized the warmth of his enthusiasm for all that was noble in his art.

His programs, models of design as they always were, were selected from the vast storehouse of pure organ literature. Arrangements rarely, if ever, found a place; he was content to let the organ speak in those unerring terms which the great masters had designed for it. It is not surprising, therefore, that in the sublime works of Bach Lynnwood Farnam found his greatest joy and his chosen means of expression. Here his amazing technique could unravel contrapuntal problems and present them with astounding clarity, and here his mind found delight, not in bombastic display, but in the humility of the great artist who realizes that he is but the servant of his art.

Music is indeed the handmaid of religion, and in this cathedral, where at one time he held the honored post of chief musician and where in unre-

mitting labor he linked up his great gifts with the service of the church, it is most fitting that the name of Lynnwood Farnam should be honored and that memorial should be made of his work. On behalf, therefore, of the many friends of Lynnwood Farnam I recall to your minds his splendid achievements, his unswerving devotion to his art, and in this memorial is enshrined the admiration of his brother artists, the affection of his friends and the torch of encouragement to all who come after him.

For Co-Operation in Service.

Second Presbyterian Church, Washington, Pa., Nov. 17, 1931.—Dear Mr. Gruenstein: My opinion of those who rush into print with letters to the editor upon every occasion is far from complimentary and this present instance is in violation of my tradition. I read something the other day, however, in *The Diapason* which touched a vital spot and I cannot refrain from commenting. I don't even recall the name or location of the church in question; so I am not willfully criticizing any individual.

It seems that this church has published a tentative list of music for the services until next June. Now if the minister also has a tentative outline of his sermon topics covering the same period, the plan might be feasible, although even then I doubt its advisability. If the minister does know his subjects that far ahead, he is indeed an unusual minister.

I have made a considerable study of the technique of worship and long ago observed that one weak spot in our Protestant services is that lack of coherence so frequently encountered in the non-liturgical churches. This lack of synchronization between the musical and non-musical portions of the worship is especially glaring. It is true that more churches are now recognizing this fault and are taking steps to remedy it. In the church I serve, for example, our bulletins go to press at noon on Friday. On occasion as late as Thursday night I have changed the whole service list because the associate pastor was to preach for some reason on some other topic than that for which we had planned the music. Early in the week the pastor and I confer, if not personally, at least by telephone, and we make unceasing efforts to harmonize every item in the service. As a rule this procedure cannot be followed more than two weeks in advance.

Church members are usually conservative in their statements of approval, but I have had from parishioners numerous unsolicited expressions of appreciation for the appropriateness of the music. More than that, the clergy appreciate the interest an organist takes in making the music a vital part of the worship. While we write articles in the organ magazines criticizing the ministers for their ignorance in musical affairs, their lack of taste and unwillingness to give music its rightful place, we forget that perhaps we leave something to be desired from their standpoint. Instead of criticizing the minister, would it not be better to try to get him to see the value of music as a handmaid of religion and in turn learn from him those points about worship of which we have perhaps never thought? I am not a minister, and so far as I know have no near relatives in the ministry, but I am sick and tired of reading jibes at the ministry by organists who conduct "departments" in papers and trade magazines. There are clergymen and clergymen, but I have also known one or two organists who evidently weren't quite as God intended them to be.

So I would plead for more understanding between minister and organist and more co-operation in organizing services which will have unity, coherence and logical sequence.

Very truly yours,

HOWARD L. RALSTON.

WILHELM MIDDELSCHULTE, L.L.D.

DEL PRADO HOTEL, CHICAGO

Director of Wisconsin Conservatory, Milwaukee, Wis.
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.
Professor of Organ, American Conservatory, Chicago, Ill.
Professor of Organ, Rosary College, River Forest, Ill.
Professor of Organ and Counterpoint, Notre Dame University Summer School, Notre Dame, Ind.

Mr. Sabin Says:

{concerning the new four-manual Estey
organ installed in November at Claremont
College, Claremont, California, Joseph W.
Clokey, organist:

November 17, 1931
Berkeley, Calif.

Mr. J. B. Jamison
Claremont, Calif.

Dear Mr. Jamison:

Having spent the better part of a day playing the Claremont College organ, I am glad to give you my opinion of it. It is a perfect and glorious ensemble. The Diapasons, Mixtures and Reeds are the best I have heard in America.

Diapasons are warm and luscious and varied. Strings are varied, some rich and full, others ethereal and delicate, and all of exquisite quality. Flutes run gamut from spiritual purity to rich and sensuously lovely timbres.

The upbuild of each section and department is excellent. The power and color of each section is in proper balance with the other sections. There is complete cohesion and easy blend. The effects to be gotten from the organ are inexhaustible.

It is a most flexible organ to play on. While the ensemble is extremely brilliant, it is never harsh or forced. It is a Cathedral organ from the word go, yet it is also a concert organ in the fullest sense of the word.

Having lived so long in this country and always having admired the many beautiful stops of American voicing, yet I have had so keenly in mind the proper upbuild of the Cathedral Organ and have always longed and wished for this complete tonal structure. In this organ, one has both.

The acoustics of the building certainly do not help the organ, yet it is magnificent any way.

As far as I can see, the experiment of taking the European Cathedral organ as the backbone of the tone, so to speak, and incorporating with it a plentiful supply of varied and beautiful stops of American voicing, seems to be a complete success.

Yours sincerely,

(Signed) Wallace A. Sabin

(Wallace A. Sabin, organist of the First Church of Christ, Scientist, and of Temple Emanuel, San Francisco, is one of the leading organists on the Pacific Coast.)

ESTEY ORGAN COMPANY

BRATTLEBORO, VERMONT

**Los Angeles Hears
Christian in Recital;
Dr. Stewart Gains**

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

Los Angeles, Cal., Nov. 16.—I do not believe I am wrong in saying that Palmer Christian is one of the most satisfying recitalists before the public today. His innate sense of rhythm and his uncanny feeling for effective registration carry him through programs that to others would prove deadly traps of monotony. His recital, under the auspices of the Southern California chapter of the American Guild of Organists, at the University of California, Los Angeles, Nov. 9, was a case in point.

The first part of the program was devoted to the composers Rameau, Frescobaldi and Bach, three men whose music has much the same flavor, and while Mr. Christian did not alter the actual flavor, he used his seasoning in such a way that each dish was distinctive and a joy to the listener. The "Toccatto per l'Elevezione" by Frescobaldi was one of the high lights of the evening—music worthy of that sublime moment of the mass, beautifully played. The Bach Passacaglia and Fugue in Mr. Christian's hands becomes a superb piece of musical architecture. To hear it played in such a way on so magnificent an organ as the Skinner in Royce Hall is an experience that comes all too seldom. No one hearing it could fail to be moved.

The second part of the program opened with the Andante Cantabile from the organ sonata of Philip James. Personally I found this one of the most enjoyable numbers of the whole program and Mr. Christian played it beautifully. Here is a piece of organ music by an American composer that can take its place with anything written abroad. In fact, it would be difficult to put your finger on six pages of as lovely music anywhere.

The Scherzo (Fourth Symphony) of Widor and the Chorale in B minor of Franck, which followed, were rather a let-down. The Franck seemed to me to need the atmosphere of the church. I may be all wrong, but this particular chorale seems out of place in a concert hall. One sees dear old Franck pulling out a yard and a half of drawstop and somehow in the concert hall the music does not jell.

The last part of the program consisted of compositions by Karg-Elert, Jepson, Saint-Saens, and out of the goodness of his heart the recitalist was kind enough to include my "Toccatto Jubilant," which by the way he made to sound a big sight better than it deserved to sound.

Altogether it was a recital long to be remembered. Mr. Christian's gracious manner endeared him to the audience from the first and he was heard with keen interest by an audience that included most of the 160 members of the local chapter of the A. G. O.

On the following morning Mr. Christian gave a recital on the Skinner organ in the auditorium of the Hollywood high school, before the student body and a number of visitors. The high lights of this program were the Fugue in C minor, Bach; "Up the Saguenay," Russell, and the Finale from the Sixth Symphony of Widor.

The November meeting of the Guild was one of the most interesting we have had for some time. Realizing that organists sometimes get frightfully bored by listening to each other play, the program committee decided to let some of the members do some talking instead. Hence Arthur Poister of Redlands University gave us a talk on the Guild convention, at which he was one of the recitalists. Clarence Kellogg of Alhambra told us of his trip to Europe during the summer and Ernest Douglas gave a most illuminating talk on plain-song.

I understand that the new Civic Auditorium in Pasadena is to have an organ and that a committee is already investigating. Without doubt a city as wealthy as Pasadena will not have to watch the pennies and there is no reason why it should not have one of the really outstanding organs in the coun-

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try. At the same time I hope it will see to it that adequate provision is made for the salary of an organist to play the same, and may I say in passing that it need not go farther away than the city of Redlands to find one of the five greatest organists in America, and I don't mean maybe!

The Glendale high school organ seems to be hanging fire. It looks as though some organ architect has chisled in and gummed up the works, for when I wrote some six weeks ago the contract was all ready. However, it seems there is many a slip twixt the cup and the lip.

I was in San Diego recently and visited Dr. Humphrey J. Stewart in the hospital, where he was convalescing from a rather serious operation. It was good to find him well on the way to complete recovery and as full of humor as ever. He is a wonderful old gentleman and I am sure the best wishes of every organist in the land go out to him for many long years at

the console of the Balboa Park organ. He was telling me that he had just received the gift of a new pedalboard from the Austin Organ Company, as he had completely worn out the old one.

Despite the depression organists are still arriving here. One of the latest to arrive has, I believe, been appointed assistant to Alexander Schreiner at the university. The young man reached Los Angeles about two weeks ago. Mother and son are both well. I expect he will be billed as Alexander Schreiner, Jr.

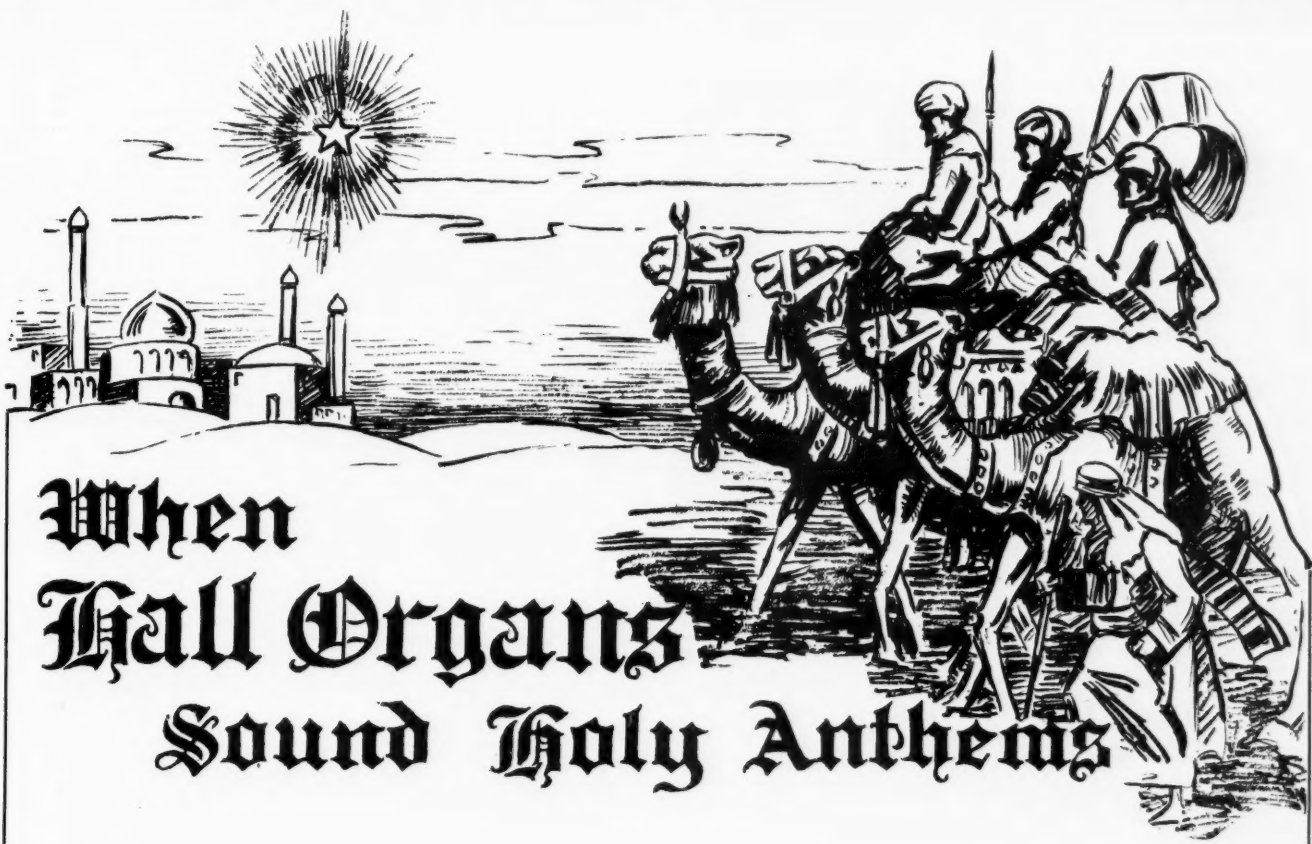
Joseph W. Clokey's new cantata, "We Beheld His Glory," will be given by the university chorus at Pomona College on the evening of Dec. 11. This will be an outstanding event and it is expected that there will be a large number of Los Angeles organists in attendance.

The Frazee organ in the chapel of

the new University Methodist Church has been installed and the organist, Mrs. Glenn Turner, has been giving special programs. The organ is a small two-manual. The Frazee Company has done a good job and I hope it soon will be able to place what it would consider a representative organ out there.

Program by H. S. Schweitzer.

A special musical program was rendered on Sunday evening, Nov. 1, in St. Thomas' Reformed Church, Reading, Pa., Dr. L. M. Erdman pastor, under the direction of H. S. Schweitzer, F. A. G. O., organist and choir-master, with a choir and quartet of solo voices numbering thirty. The program included: Prelude, Allegro (Sixth Symphony), Widor; anthems: "Twenty-third Psalm," R. Deane Shure; "Hear My Prayer," Mendelssohn, and "Who-so Dwelleth," George C. Martin; organ, "Elegy," Massenet; anthem, "Give unto the Lord," Parker; postlude, Finale, Fourth Sonata, Guilmannt.



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Cleveland Church Opens New Skinner; Rebstock in Charge

By CARLETON H. BULLIS

Cleveland, Ohio, Nov. 19.—The Church of the Covenant (Presbyterian), at Euclid avenue and Cornell road, has been remodeling its pulpit and choir loft into a chancel since the day after last Easter Sunday. The job is done, and the remodeled arrangement, with a chapel set up in the east transept, was dedicated Nov. 8. The new design made necessary the removal of the organ which has served this congregation since it occupied the present edifice twenty years ago. To accommodate the new Skinner instrument, organ lofts had to be built on each side of the chancel, one requiring a new gable extending from the west roof. Great, swell, choir, solo and main pedal divisions are placed in these chancel lofts, while an antiphonal organ is placed in a chamber in the rear of the gallery. Although the removal of the old organ leaves the rose window better exposed to view, one misses the beautiful front of the old instrument. Much of the casework, however, has been incorporated into the new organ fronts, observable only from points close to the chancel. The donor of the reedos, Mrs. Francis F. Prentiss, also gave the new organ.

The morning dedicatory service had as preludes Bach's "Cathedral" Prelude and Fugue, Dvorak's "New World" Largo and Franck's B minor Chorale, played by the organist and music director of the church, Charles Allen Rebstock. One of the choir numbers was a "Russian Thanksgiving Anthem," written especially for this occasion by Harvey B. Gaul of Pittsburgh. Other unusual choral numbers included a new anthem by Mr. Rebstock entitled "Consecration," and a choral benediction by Dr. Charles E. Clemens, organist emeritus of this church.

The vesper service was devoted to a dedication of the organ. Interspersing the formalities were choral numbers and two groups of organ solos played by Mr. Rebstock. His program consisted of the following: G minor Fantasie and Fugue, Bach; Concert Overture in F minor, Hollins; "Ancient Hebrew Prayer of Thanksgiving," Gaul (especially written for this recital); "The Bells of Ste. Anne de Beaupre," Russell; Sketch in F minor, Arthur Bird (who is a cousin of Dr. Philip Smead Bird, pastor of this congregation); Sonata, "The Ninety-fourth Psalm," Reubke.

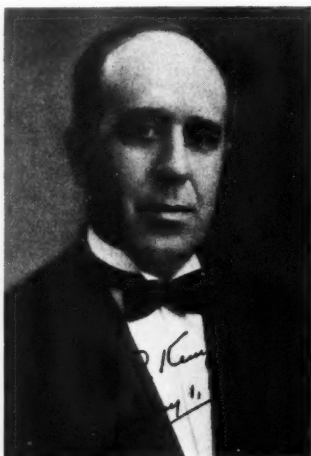
The interest of Mr. Gaul in composing the two pieces for these services was prompted by the fact that Mrs. Gaul's parents and grandparents were identified with the life of the old Euclid Avenue Presbyterian Church, a predecessor of the present organization. Mrs. Gaul's father, F. B. Avery, was at one time a member. His parents were members from 1857 to 1893, their connection with the congregation being memorialized by two windows in the present edifice.

The new organ is an exemplification of the present tonal ideals of the builders, with a diapason chorus of great warmth, well-developed mixtures and pronounced chorus reeds. Due to favorable organ chambers, this installation is Mr. Skinner's first favorable opportunity in Cleveland to display the tonal characteristics of the recent products of his firm. The instrument is provided with the usual beauties of the softer stops of the Skinner type. Mr. Rebstock is to be congratulated on having this excellent ensemble at his disposal. The specification of the organ was published in The Diapason Oct. 1, 1930.

A choir of twenty to thirty voices has been added to the solo quartet at Calvary Presbyterian Church for the Sunday evening services. On Nov. 15 this choral ensemble participated in a musical service consisting largely of works of Mendelssohn. Mr. Hanson played several prelude organ solos.

Cleveland newspapers this month have published items stating that the

George B. Kemp



GEORGE B. KEMP, whose activity as an organist and as an organ salesman has covered a number of years and a large territory, so that he is known to the profession throughout the country, is now indulging a thirst for knowledge which his busy life prevented earlier. Mr. Kemp has enrolled at De Pauw University, Greencastle, Ind., for work toward a degree under Van Denman Thompson and his faculty associates. Mr. Kemp, whose home is in Indianapolis, studied a number of years ago under no less a man than the late Samuel P. Warren of New York. He also had two years of normal school training. This was supplemented by extended experience as a church organist. What he strives for now is a broadening of his musical education and to this end he is taking organ and counterpoint with Mr. Thompson and harmony with Rowland Leach at the Indiana college.

Northern Ohio chapter of the A. G. O. had appointed a committee to confer with the city administration on the question of relocating the \$100,000 organ in Public Hall. Organists were quoted as saying that the organ is so placed that its tones are distorted and that the cost of changing the location could be raised in part through organ recitals.

The chucking of this \$100,000 outlay behind stage scenery has always been a regret to Cleveland organ enthusiasts, and a movement to consider relocating it, although late in season, is to be welcomed. It is a pity that the idea was not pushed during the more promising years of prosperity. Success at this time will indeed be an achievement, and we hope that the Guild chapter will put zeal and unstinted effort into promoting the plan.

Two of the leading theaters of Cleveland have resumed the use of feature organists. Lester Huff at the State and Harry Zimm at Keith's Palace are being advertised extensively and are featured in song-slide acts. Both came here several months ago and are still "going strong." Although the singing of audiences has not been developed to a marked degree in downtown theaters, these two talented performers are getting their audiences to respond, due partly to their rhythmic playing and partly to the catchy song excerpts used. Both theaters have three-manual Wurdlitzers.

Eighteen to Play Bach's Works.

Dr. Thomas Keighley, professor of music in Manchester University, has arranged for the performance of all the organ works of Bach during the present season. Eighteen organists are taking part, and twenty-two recitals will be given. The first recital was played Oct. 19, when the program included seventeen variations on "Allein Gott in der Höh' sei Ehr.," the Great Prelude and Fugue in C minor, four chorale preludes on "Wer nur den lieben Gott lässt walten," and the Pastorale in F.

New Organ Is Ready at Claremont, Cal.; Given High Praise

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 20.—I journeyed out to Claremont a day or so ago to try and hear the Estey organ just installed in the new auditorium at the college. This building, costing over half a million dollars and seating 2,500, is without doubt one of the finest college auditoriums west of Chicago and as far as I could judge the acoustics were first-class in every way.

Such an auditorium deserved to house an organ worthy of it and I am frank to say that in the new Estey I believe it has one of the outstanding instruments built in the last few years. Certainly I have never been so thrilled listening to an organ as I was when Joseph W. Clokey demonstrated the buildup and ensemble of this masterpiece. Starting with some utterly beautiful soft stuff, there was a perfectly balanced crescendo to as stunning a blaze of glorious tone as one could hear anywhere. There was nothing of the brass band effect. It struck me as being more of an amplified Philadelphia Orchestra.

Personally I am not interested in the fact that the tubas are modeled from Harrison & Harrison, that the diapason chorus is Tyne Dock, the mixtures from Compton, or the strings from somebody else. All I know is that the Estey Company has given Claremont College as individual an organ as I have ever heard anywhere. You would not mistake it for any other builder either here or abroad. Mr. Jamison seems to have taken the best from England, France, Germany and America and welded them together in such a way that while to American ears the tonal effects seem new, as a matter of fact they are no more than the real fundamental organ tone of tradition.

Of the individual stops one could write at length. Every one of the solo

stops is effective and there is a refinement about the whole instrument that is refreshing. The gamba and gamba celeste on the swell, the wood gamba on the solo, the trumpet and charming gemshorn mixture on the choir, the magnificent tubas on the solo that top off the whole organ, the 32-ft. reed on the pedal—and one could go on and on, but what is the use; you simply have to hear it in the auditorium. No words can give you an idea of the diapason chorus, the brilliant full swell, the transparency of the full organ, the lovely effect of the soft 32-ft. pedal against the soft stops of the choir. There is something individual about it all and the Estey Company, Mr. Jamison and Mr. Clokey are to be congratulated on a magnificent achievement.

The console is a joy to the performer. Seldom have I found things so "get-at-able" and compact. Everything is given in the way of help to the player and the double-touch pistons prove invaluable. The action is as nearly perfect as one could wish and everything seems to come off as planned.

I am looking forward to hearing the opening recital by Palmer Christian Nov. 23 and shall be surprised if the organ does not cause a sensation to those lucky enough to hear it.

Biggs Dedicates Hollywood Organ.

The new organ recently installed in St. Ambrose Church in Hollywood, Cal., the film city, was dedicated Nov. 2. Richard Keys Biggs was the guest artist. The choir of the church was heard in several numbers. The organ, a two-manual, was built by the Maas Organ Company of Los Angeles. Mr. Biggs played: "Ave Maria," Arkadelt; "Minuetto Antico," Yon; Two Preludes, Bach; "Sunset," Biggs; Scherzo, Rogers; Toccata, Boellmann.

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- Rev. T. J. O'Brien, Our Lady Church, Brooklyn, N. Y.
- Albert Snow, Emmanuel Church, Boston, Mass.
- Carl McKinley, Old South Church, Boston, Mass.
- D. Marier, Holy Rosary Church, Lawrence, Mass.
- T. F. Burke, R. C. Bishop's Church, Somerville, Mass.
- Frank Mahler, Holy Name Church, West Roxbury, Mass.
- Orville SeEVERS, Methodist Church, Ulysses, Kansas.
- M. C. Anderson, First Christian Church, Paris, Illinois.
- Rev. J. P. Morrison, R. C. Cathedral, Chicago, Illinois.
- Rev. F. J. Tony, St. Ludmilla's Church, Chicago, Illinois.
- F. W. Graef, 1st German Reformed Church, Newark, N. J.
- Hamlin Hunt, Plymouth Church, Minneapolis, Minn.
- Firmin Swinnen, Wilmington, Delaware.
- Daniel Crough, Schenectady, N. Y.
- Corpus Christi Convent, Duluth, Minn.
- Mt. Carmel Convent, Pueblo, Colorado.
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Late Suggestions for Christmastide in New Choir Music

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

The flood of publishing this autumn has been greater than any I recall in one previous season. It therefore becomes imperative to write another article on the Christmas music which arrived in November, for some of it may be available for Christmas programs and for the Sundays following the great feast of the church.

In the first place, Clarence Dickinson has begun a series of "Christmas Songs" (Gray), arranged and edited from his famous set of carols, and so opening a source of lovely melodies, perfectly arranged as solos, for medium voice. So far the series includes the following:

- Austrian—"The Shepherds' Christmas Song."
- Haytian—"Jesu, Thou Dear Babe."
- German—"The Song of the Angels."
- French—"The Neighbors of Bethlehem."
- Corsican—"In a Stable Mean and Lowly."
- American—"The Shepherds' Story," alias "Novell."
- French—"Bring a Torch."

The first four of these have already been published; the other two probably will be ready by the time you receive this journal.

One other solo to be mentioned is Dr. D. McK. Williams' "Lullaby of the Madonna" (Gray), for low voice, a simple and beautiful number. My only objection is that the text is rather sad in tone, and I have always insisted that Christmas should not be anything but joyous. The sentimental medievalism which makes the Virgin foresee her Son's death is silly in view of the fact that she obviously did not appreciate His mission even when He had grown to manhood.

Another revision, similar to Dr. Dickinson's, is Dr. George B. Nevins' arrangement for men's voices of his very popular cantata, "The Incarnation" (Ditson), long in demand for mixed choirs. It runs to forty-five pages of easy, lucid and melodious music, with solos for tenor, baritone and bass, not to mention duets and trios.

Among the carols and anthems the following deserve mention:

Ambrose, Paul—"Joy Fills the Inmost Heart Today." A section for male chorus ad lib. in an easy anthem for mixed voices. The use of piano with organ is recommended. (White-Smith.)

Bach—"Beside Thy Cradle," from the "Christmas Oratorio." Lovely chorale of two pages. (E. C. Schirmer.)

Bixby—"Saw You Never in the Twilight." Duo for junior choirs, in two parts. One of a series of pretty and easy numbers. (White-Smith.)

Davis-English Carol—"The Coventry Carol." One of the loveliest of the genuinely old carols. To be sung unaccompanied. Easy. (E. C. Schirmer.)

Dickinson-Bohemian—"The Angels and the Shepherds." For SSA. Previously published for SATB. (Gray.)

Dickinson-Old French—"Come, Marie, Elizabeth." For unison or two-part choir of children. Also for SATB. Excellently suited to children's voices; a charming tune. (Gray.)

Harris, Cuthbert—"While All Things Were in Quiet Silence." Soprano solo of two pages. Much better than most of his recent work—more like his great anthem "I Saw the Lord." (Schmidt.)

Hosmer—"The Wise Men and the Star." Solos for SAB; also section for male chorus ad lib. Easy. (White-Smith.)

Lang—"The Nativity." Fine poem by Dunbar, beginning "Rorate Coeli de super," previously set by Candlyn. This manly and easy setting is for mixed choir plus unison choir, and so will be useful when you wish to use children's choir with adult choir in addition. (Novello.)

Macfarlane—"Come to My Heart, Lord Jesus." Soprano or tenor solo. A spirited anthem of fifteen pages. (G. Schirmer.)

Margetson—"O My Dear Heart." Three pages, unaccompanied. A very beautiful old English poem, previously set by Warlock and Candlyn. This is atmospheric and fine. A chorus preferably. The composer is a West Indian, I am told. (J. Fischer.)

Margetson—"A Christmas Roundelay." Interesting contrapuntally and jolly in spirit. The tune is curiously reminiscent of "Auld Lang Syne." (Gray.) Unaccompanied.

Parker—"O God from Whom Proceedeth Light." A noble introt of three pages

from Parker's last oratorio, "The Dream of Mary." Any sort of choir. (Gray.)

Peerson—"Upon My Laid My Sovereign Sits." A composition of the age of Shakespeare, originally written for soprano solo, with four-part chorus, accompanied by four viols. The present arrangement is for four parts with piano ad lib. A real discovery of a sort of sacred madrigal, very lovely and not difficult. (E. C. Schirmer.)

Williams, D. McK.—"Sleep, O Sleep, Son Jesus." Alto obbligato and chorus preferably; accompanied. Poetical but somewhat morbid text—more pseudo-medievalism. Faintly beautiful music, with interesting vocal effects and opportunity for solo stops; not difficult. (Gray.)

I should also add here Mr. Goldsworthy's fluent and effective new anthem for Advent, "How Beautiful upon the Mountains" (J. Fischer). It is from his oratorio "The Vision in the Wilderness," which will be reviewed next month.

In the series of Novello's Christmas carols, mentioned last month, there are now the following little carols of excellent quality, printed as leaflets:

- Shaw, Martin—"Christmas, Prithce, Be Thou Dreest." Words by Lady Lindsay.
- Thiman—"He Came, a Little Helpless Child."
- Wilson, John—"All Poor Men and Humble." Translated from a Welsh text.
- Wilson—"The Citizens of Chartres." Old French melody and words, translated.

The White-Smith Company has a series of anthems and carols for women's voices, including the following excellent numbers:

- Bach—"Break Forth, O Beauteous Heavenly Light." For SA.
- Foster—"Christmas Day in the Morning." SA.
- Praetorius—"Lo, How a Rose." SA.
- Foster—"Good Night" and "Christmas Prayer." SA.

These numbers can be used, of course, as duets for two solo voices.

Carl F. Mueller has another Christmas piece of his well-known type, called "In Joyful Adoration" (White-Smith), based on "Adeste Fideles" and another familiar tune. This is easy and effective. There is a chance for your harp stop.

Caspar P. Koch has arranged Carlo Rossini's popular carol of last season as an organ solo entitled "Emmanuel" (J. Fischer). I believe that in this form the charming little pastorella is even more effective than in its original form. There is a chance for your chimes. The piece reminds you of Mr. Yon's ever-popular "Gesù Bambino" (J. Fischer), the favorite now for many years.

Mr. Voris has a pretty little organ piece of two pages, entitled "A Christmas Lullaby" (Gray), arranged from his carol "When I View the Mother." It is dreamy, sweet music, easy to play.

Speaking of pieces with chimes, let me recommend highly one by Edwin Stanley Seder called "The Chapel of San Miguel" (J. Fischer), inspired by our picturesque Southwest. It is easy and very effective with its chimes and Gregorian; it reminds you of Dr. Russell's hits, but is perfectly original. I expect it to be a favorite with audiences this season.

There are three new Christmas solos: Greenfield—"The Shepherds' Way," low voice or medium. (Gray.)

Wentzell—"Lambkins," high voice with 'cello obbligato. (Gray.)

Prokof—A Christmas Cradle Song," two keys. (Chappell-Harms.)

These are all easy and tuneful—not very distinguished, but not vulgar.

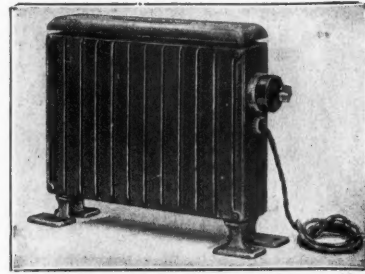
For New Year see the following: Barlow-Riegger—"Noel." Four pages. A melody reminding you of the eighteenth century; very nice. (G. Schirmer.)

Williamson-Praetorius—"Now Is the Old Year Passed Away." Easy, six pages, deserves to be in every library; about the most useful number for the season since the Brahms motet in Dickinson's series. (G. Schirmer.)

Lockwood—"How Burn the Stars Unchanging." Soprano solo. Good close. A kind of "sacred ballad" in style, with interesting accompaniment. (Gray.)

Mendelssohn's "Elijah" was sung at Salem United Brethren Church, Reading, Pa., on the evening of Nov. 8 under the direction of Ira Ruth. Mr. Ruth's choir numbers sixty. The church was filled to capacity for the service.

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NOTES FROM THE CAPITAL

BY MABEL R. FROST.

Washington, D. C., Nov. 20.—Eber F. Riley has been appointed organist and director of the two choirs, senior and junior, at Epworth Methodist Church, the position recently made vacant by the tragic death of S. Edwin Moore, Jr., A. A. G. O. Mr. Riley is a pupil of Edgar Priest and for the last two years had been organist at Trinity Episcopal Church, Takoma Park.

On Oct. 25 Adolf Torovsky, organist and director of Epiphany Episcopal Church, assisted by the solo quartet of the church, presented the third program in the Washington composers' series being given on Sunday evenings at the Young Women's Christian Association.

The first concert in the monthly series sponsored by the music department of Calvary Methodist Church, Georgetown, was pronounced a great success, both musically and in point of attendance. Eva Stauffer, violinist, of Baltimore, and Elvia Alpress Meyer, pianist, of Washington, were presented. The second concert of the series was given Nov. 24 by Howard Moore, baritone, and George Cornwell, pianist. Mr. Cornwell is organist and choir director of the church.

Trinity Lutheran Church celebrated its eightieth anniversary with special services Nov. 1. John S. Thiemeyer has been organist and choirmaster of the church for the last twenty-six years.

Interesting musical services Nov. 1 included a rendition of Gaul's "Holy City" by the choir of All Saints' Episcopal Church, Chevy Chase, and a presentation of the Bach Reformation Cantata by the choir of Concordia Lutheran Church.

R. Deane Shure played the opening recital on the Link organ in St. Paul's Methodist Church Oct. 27. Fannie Shreve Heartsill, soprano, was the as-

sisting artist, accompanied by Hope Ross, organist of the church.

T. Guy Lucas was the recitalist Nov. 1 at the memorial chapel of Walter Reed Hospital. Lewis Corning Atwater was organist for the September recital. These recitals are broadcast to the patients.

A special musical service was given Nov. 8 at St. Margaret's Episcopal Church, Charlotte Klein, F. A. G. O., organist and choir director. The program included an organ solo, Handel's Concerto in G minor.

All Souls' Church (Unitarian) announces a series of half-hours of music to be given in the church by Lewis Corning Atwater, organist, assisted by soloists Sunday afternoons in November as follows: Nov. 8, Early Italian music; Nov. 15, Modern Italian music; Nov. 22, Karg-Elert music; Nov. 29, Massenet music.

The choir of Calvary Methodist Church, Columbia road, is preparing an all-Bach program to be given at a musical vesper service Dec. 6 at 4 o'clock. Louis Potter, F. A. G. O., is organist and director.

Louis Potter, Jr., son of Louis Potter, has gone to New York, where he is continuing his musical studies at the Juilliard Institute of Musical Art. He is at present studying with William Willeke, noted 'cello teacher, and is also studying piano, ensemble and theoretical branches.

Recital and Talk by Harry U. Camp.

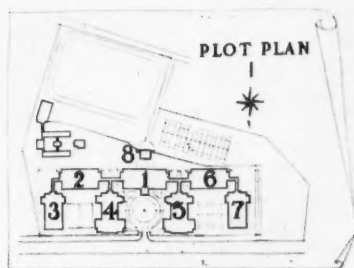
Harry Upton Camp of the Frazee Organ Company played a candlelight organ recital at the First Parish Church, Framingham Center, Mass., Sunday afternoon, Oct. 25, before an audience that practically filled the church. Monday evening, Nov. 16, Mr. Camp delivered an address covering certain tonal problems in the design of the modern organ before the New England chapter, American Guild of Organists, at the rooms of the Harvard Musical Association, Boston.

OVER THERE

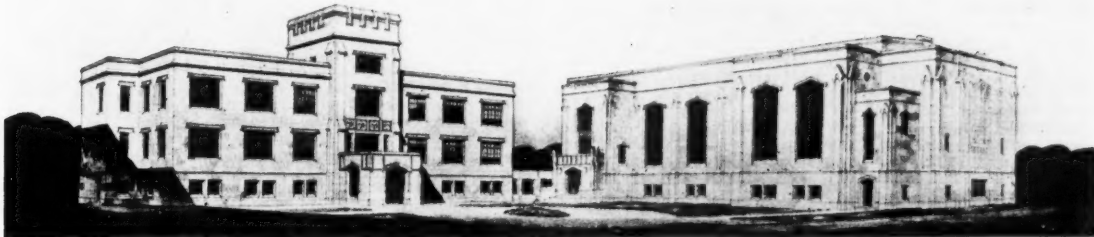
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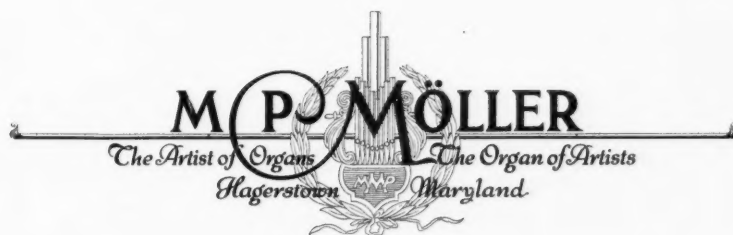


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WILLARD IRVING NEVINS, EDITOR

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THANKS to the splendid support of our members, the close of 1931 finds our treasury in a good condition. Let us look forward to 1932 and make it a record year for new memberships and chapters.

Miss Jane Whittemore heads a new committee appointed to cooperate with chapters in recording and suggesting program activities. That committee in a way will become a clearing-house for interesting and helpful material. If you need assistance in planning new features for your chapter, address your inquiries to Miss Whittemore and at the same time, if you have had particular success with a certain program, please let her have an outline of it. The fruitfulness of the work of this committee depends upon the cooperation of every chapter.

The N. A. O. ought to rally to President Hoover's appeal and take definite action in sharing the responsibility for raising funds for the relief of the unemployed. Is it not possible to arrange public recitals and choral services, as our share in this drive?

It is interesting to note that every month we see more choral programs being presented by our chapters. This plan must make for a higher level of choir work and should win for us the united support of the clergy and music committees. At the same time it is bringing us one step nearer to a competitive choral festival under the auspices of the association.

Executive Committee.

The executive committee held its November meeting at the Manhattan Towers Hotel, New York, Nov. 9. The secretary's and treasurer's reports were accepted as read. Chairman Duncklee announced the appointment of Duncan McKenzie as chairman of public meetings for the headquarters council to succeed Hugh Porter, who is unable to serve as chairman but will remain on the committee.

Among the interesting chapter reports was one from Central New Jersey. This group of people went to Philadelphia as the guests of M. P. Möller.

The Guild and N. A. O. groups in Baltimore are jointly sponsoring a series of recitals and programs during the season. Among the programs is a lecture by Duncan McKenzie on church music. The committee is especially pleased over this visit by one of its number to a local chapter and hopes that there will be frequent opportunities for headquarters representatives to attend chapter meetings.

There was further discussion of the convention city for 1932. An invitation has been received from Rochester, N. Y.

The committee voted that a letter be written to the parents of Dr. Lynnwood Farnam on the occasion of the first anniversary of his death. They also asked the secretary to send cards to headquarters members suggesting that they use Bach on their church programs for Sunday, Nov. 22, in memory of Dr. Farnam, who died Nov. 23, 1930.

Baltimore Chapter Active.

Baltimore chapter held its first meeting of the 1931-32 season Oct. 12, at the home of its president, Miss Katharine E. Lucke. Plans for the season were discussed. The suggestion made at the recent convention in New York

for closer cooperation between headquarters and its chapters was acted upon. A committee was appointed to formulate plans for recitals and a lecture by talent from headquarters and it was decided also that this be presented to the A. G. O., asking for its cooperation. Echoes of the convention in New York were given by several members.

The November meeting was held Wednesday, Nov. 11, at the home of Miss Clara C. Groppe.

The program committee schedules recitals and lectures by the following: Ernest White, St. James' Episcopal Church, Philadelphia; Lillian Carpenter, F. A. G. O., Andrew Tietjen, St. Thomas' Church, New York, organists, and Duncan McKenzie, lecture-recital. Miss Groppe gave a delightful and interesting talk about her trip to Europe. Among things brought home was a book of Brahms chorales, bought in Munich.

MRS. M. S. CLINE,
Corresponding Secretary.

Service at University of Chicago.

The Chicago chapter will hold a musical service at Rockefeller Chapel, University of Chicago, on the evening of Dec. 1, with the cooperation of the choir of the university, under the direction of Mack Evans. Three guest organists will play the large Skinner organ in the chapel. The program as announced will be as follows: Choir, Plainsong, "Psalm CL" (Thor Hagberg, cantor); organ, Sketch in F minor, Schumann, and Andante, Stamitz (Harold C. Cobb); choir, "Lo, How a Rose E'er Blooming," Praetorius, and "Lullay, My Liking," Holst (Josephine Turner, contralto); organ, Sonata, "God's Time Is Best," and Fugue in G minor, Bach (Paul D. Esterly); choir, "Sicut Cervus," Palestrina, and "O King All Glorious!" Willan; organ, "Ave Maria" from the suite, "Cathedral Windows," Karg-Elert (Philip McDermott); choir, "Preserve Us, O Lord," Willan; organ, Finale from First Symphony, Vienne (Hazel A. Quinney).

Simon Addresses Kentucky Chapter.

The Kentucky chapter held a meeting of unusual interest at the French Village in Louisville Nov. 2 and a large number were present to hear Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, talk on choir problems. Mr. Simon spoke of the importance of correct enunciation and tone and the importance of the hymn as the basis of the church service. He also stated that an organist should have some knowledge of the voice, especially if he or she trains the choir, and that if a choir could not sing the hymns properly it surely could not adequately render anthems.

W. E. Conen, for several years organist and choir director of the Fourth Avenue Presbyterian Church, has taken up his new duties as organist and choir director of St. Paul's Episcopal Church, Louisville.

Worcester, Mass., Chapter.

Waldo A. McCracken, organist of the Congregational Church of Millbury, was host to the chapter at the first meeting of the fall on Monday evening, Oct. 19. After a supper served by the ladies of the church a program was presented in the church auditorium.

Frederick Johnson, F. A. G. O., organist of the Advent Church in Boston and dean of sacred music at Wellesley College, gave a very interesting talk on "Church Music." Before and after the address we were privileged to hear Neill Farrell, an organist still in his teens, play the Skinner organ.

A short business meeting followed at which Alfred H. Booth, our esteemed organist emeritus, reported on the convention. Eight members of the Worcester chapter attended the convention.

Hugh Giles, minister of music at Piedmont Church, was host at the meeting Nov. 9. The speaker of the evening was Wallace Goodrich, dean of

the New England Conservatory of Music, who gave a lecture-recital on "The Organ in Church Service." At the close of the lecture a reception for Mr. Goodrich was held and members of the Church Choral Club served refreshments.

Miss Ethel S. Phelps, president, was in charge of the business meeting. Miss McCurdy, organist of the Methodist Church at Webster, was welcomed as a new member. At the October meeting two members were added to the chapter—Hugh Giles and Neill Farrell.

Professor Hamilton C. Macdougall of Wellesley will speak on "Colonial Music" at the December meeting.

FANNY A. HAIR, Secretary.

Springfield, Ill., Chapter.

The Springfield chapter was organized in September of this year. The officers elected were: Mrs. Bernice McDaniel Booth, president; Miss Helen Nettleton, vice-president; Mrs. August Pabst, secretary-treasurer, and Mrs. Thomas Mahoney, reporter and historian. The first program was heard in October at Grace Lutheran Church, with Mrs. Hilda Vandenburg Taylor in charge. The second program was heard Sunday afternoon, Nov. 15, at the First Presbyterian Church. A program of Bach was heard at this time. The Delphian Club of Springfield attended the program, which was in line with the study of that club for this winter.

The Springfield chapter presented Mrs. Bernice McDaniel Booth, well-known organist and instructor, in a group of organ numbers. She was assisted by other Springfield musicians. The program follows: Paper, "Bach the Musician and the Man," Miss Alma Abbott; Air for G String, Bach (violin, J. Orville Taylor; accompanist, Mrs. Booth); Largo from Concerto for Two Violins, Bach (J. O. Taylor and John Bogan; piano, Mrs. Booth); "My Heart Ever Faithful," from "Pentecostal Cantata," Bach (soprano, Miss Diamond Vadakin; accompanist, Miss Nettleton); paper, "Organs in the Time of Bach," Miss Helen Nettleton; organ, Adagio from First Concerto, Prelude and Fugue in D minor, Chorale and Variation, "We Greet Thee, Blessed Jesus," and Toccata and Fugue in D minor, Bach (Mrs. Booth). The beautiful organ in the First Presbyterian was fully adequate for a brilliant and dignified interpretation of the magnificent toccata and fugue.

The next program will be in December and will be devoted to Handel.

Miami, Fla., Chapter.

This chapter opened its season Oct. 12 with a meeting held at the home of the secretary, Miss Alva Robinson, to hear her report as a delegate to the N. A. O. convention in New York. While heavy rains prevented some of the members from attending, those who were present heard about some of the wonderful programs which were so important a feature of the annual national event. Miss Robinson's description of the recitals made us feel that we had attended the convention by proxy, but at the same time left us with a touch of envy.

The vice-president of the chapter, Mrs. Florence Ames Austin, announced the program for the winter, consisting of a series of recitals as well as social meetings.

Our second meeting was held Oct. 26, being devoted to a discussion of church music, in which several members lamented the relatively poor quality of music heard in many of the Miami churches, due in no small degree to the paucity of pay of organists and choir directors in this part of the country.

Plans for the fortnightly meetings until the end of the year were presented by Mrs. Gates of the program committee and an interesting talk was given by the dean of music of Miami Uni-

versity, Miss Bertha Foster, who also attended the convention, and who described some of the beautiful churches of New York which were visited by the organists.

Lancaster, Pa., Chapter.

Lancaster chapter at its monthly meeting Sunday, Nov. 8, visited four churches for the purpose of inspecting their organs. Compositions were placed on the program to demonstrate the possibilities and unusual features of the various makes of instruments.

Following a brief business session at Trinity Church, Dr. H. A. Sykes gave a demonstration of the Casavant organ of that church. At Zion's Lutheran George A. Benkert, organist, and Donald F. Nixdorf played a duet, "Festival Overture," by Volckmar, demonstrating the qualities of a Steere organ. At the Lutheran Church of the Advent the Austin was played by Marie Gast, organist, who contributed: Prelude in C sharp minor, by Vodorinski, and "In the Church," by Novak. The concluding visit was at St. Anthony's Catholic Church, where there is the oldest organ in use in the city. It was an experience for several members who were privileged to play on this one-time outstanding work of the organ builder's craft.

Among the events of the future scheduled by the chapter is a lecture and demonstration on musical acoustics by Leslie N. Leet.

The First Methodist Episcopal choir of Lancaster sponsored a recital by Miss Catharine Morgan of Norristown at the First M. E. Church Nov. 24.

The Lancaster chapter is arranging a combined choir service of Christmas hymns and carols to be held in St. Paul's Reformed Church on the evening of Dec. 20. The program will include: "Hallelujah Chorus," Handel; "Adeste Fideles," Novello, and "There Were Shepherds," Vincent, together with Dr. William A. Wolf's setting of "It Came upon the Midnight Clear."

Harrisburg Chapter.

Harrisburg chapter held its November meeting in the parish-house of St. Stephen's Cathedral, with President Kuschwa presiding. E. O. Shulenberg, secretary of M. P. Möller, Inc., gave an illustrated lecture on "The Art of Organ Building," tracing the development of the modern organ from the raw materials to the finished musical instrument. Stress was laid on wind-chests, actions, pipes, magnets, diaphragms, low pressures, wind regulation and console specifications and appointments.

Mrs. Estelle Wetzel was hostess for the social hour which followed the lecture.

The next meeting will be a choral service on Dec. 8 by the choir of St. Stephen's Cathedral, Alfred C. Kuschwa, organist and choirmaster. Bishop Brown will preach the sermon.

CLARENCE E. HECKLER,
Recording Secretary.

Reading Chapter.

The Reading chapter met for its first business meeting of the season at the Elks' Home in the form of a dinner meeting. Business was discussed, games were enjoyed and finally our guest speaker, Rollo Maitland, gave a very interesting address on "Improvisation, Harmony and Its Use."

The November organ recital was held Sunday evening, Nov. 1, in Christ Protestant Episcopal Church with the choir of the church assisting. The program was in charge of Harry D. Berlin and Miss M. Evelyn Essick, organist and choir director. Before the recital Harry D. Berlin and H. David Berlin played a program of tunes on the tower chimes. The recital was very well attended. The program was as follows: Processional Hymn, "Ten Thousand Times Ten Thousand"; Lord's Prayer and collect; organ solo, Fantasia, Tours (played by Bernard E. Leightheiser); address of welcome by the Rev. Frederick A. MacMillan.

D. D., rector; anthem, "Oh! for a Closer Walk with God," Foster (soloist Master Joseph Weightman); organ solo, "May Night," Palmgren (played by Carl L. Seltzer); soprano solo, "Panis Angelicus," Franck (Miss Katherine Boyer, with violin and 'cello obbligato by Caroline Fox, violin; Elmer E. Schappell, 'cello); organ solo, "Legende," Vierne (played by Theodore A. Hunt); anthem, "By Thee with Bliss," from "The Creation," Haydn (soloists Master Joseph Weightman and Harrison E. Querean); organ solo, "Duke Street," Whiting (played by Miss Florence E. Shaner); recessional hymn, "I Heard a Sound of Voices."

IVA A. SPACHT, Recording Secretary.

Easton, Pa., Chapter.

The October meeting of the Easton chapter was held in Asbury Methodist Church, Allentown, Pa., Oct. 19, when Charles Davis presented several of his pupils in a brief informal organ and piano recital. The organ is a four-manual Möller.

The resignation of the president, Jack Van Vorst, was read and accepted. Ralph Dorshimer was elected to the presidency. A social hour was enjoyed and the meeting adjourned.

SHIRLEY BRENDEL, Secretary.

Union and Essex Chapter.

The opening meeting of the year was held at the home of Henry Hall Duncklee in East Orange Oct. 12 with L. N. Leet in charge. There were about forty members present. Our new chaplain, the Rev. John N. Barton of St. Mark's Church, Newark, spoke to the chapter on the relationship between the organist and the minister. Miss Mary Craig, soprano of the West End Collegiate Church, New York, sang several numbers, with Russell Snively Gilbert at the piano. Mrs. Robert E. Walsh, Miss Jane Whittemore and Mr. Leet gave their impression of the high spots of the recent N. A. O. convention. Mr. Gilbert presented an interesting talk on his trip abroad last summer.

The November meeting was held Nov. 2 as a studio party at the studios of Mrs. Fay Barnaby Kent in Plainfield. Violin solos were played by Mary Eaton, who plays over radio station WEAJ every Sunday morning. Her program included: "Arioso," Bach, and Sonata in F major, Grieg. Kempton Searle, bass-baritone, of Westfield sang a group of numbers including "Il Lacerato Spirito," from "Simone Boccanegra," Verdi; "Au Pays," by Augusta Holmes, and "Tavern Songs," by Harold Fisher. An unusual event was the performance of several trumpet (muted) and oboe duets by Clarence Andrews and A. D. Brown. They played the Sarabande from the "Suite Antique" by Stoessel and "Oh That We Two Were Maying" by Ethelbert Nevin.

FREDERICK P. SLOAT, Secretary.

Meetings at Lexington, Ky.

The Lexington chapter resumed its monthly meetings Oct. 13 at the home of the president, Mrs. Walter Duncan. The members decided that a study program should be undertaken beginning with the December meeting and continuing until June. The president urged all members to consider what the subject for the year's study should be and to report at the next meeting definite suggestions.

Miss Virginia Tyler welcomed the N. A. O. at her home Nov. 10. The chapter decided to make a careful study of the mechanics and structural design of the organ. Each meeting will concern itself with some phase of the instrument, such as the windchest, types of action and coupling systems. It is hoped that by combining the information of all and by further investigation each member may gain a full knowledge of the basic principles of a good organ.

The president read some interesting current events from The Diapason and called upon Dr. Abner Kelley and Mrs. Era Peniston, a visitor from Asbury College, for their impressions of the A. G. O. convention in Indianapolis. All members were requested to follow the suggestions relative to the playing of the Bach chorales in memory of Farnam.

Members of the N. A. O. resolved to thank the University of Kentucky for

bringing such excellent organists as Sidney C. Durst and W. Lawrence Cook to the Sunday afternoon musicales. Mrs. Earl Bryant invited the chapter to her new home for the December meeting.

ABNER W. KELLEY, Secretary.

RECHLIN PLAYS IN BUFFALO.

BY HELEN G. TOWNSEND.

Buffalo, N. Y., Nov. 19.—The November meeting of the Buffalo chapter, A. G. O., was held Monday evening, Nov. 2, at Calvary Lutheran Church. Dinner was followed by a short business meeting. As a preparation for the organ recital by Edward Rechlin, in which he played a program of compositions by Bach and his contemporaries, each member present read an interesting fact about the lives of these composers. These items were prepared for the chapter by DeWitt C. Garretson. Mr. Rechlin played the following program to an unusually large audience: "Praeludium," Brunkhorst (1670-1720); "Ah, God, Look Down from Heaven and View," Hanff (1630-1706); "Jesus, Priceless Treasure," Walther (1684-1748); "Whatever God Ordains Is Best," Kellner (1705-1788); Improvisation, "We All Believe in One True God," "O Man, Bewail Thy Grievous Fall," Prelude and Fugue, C major, and Toccata in F, Bach. The chapter chose as a theme for Mr. Rechlin's improvisation the first measures of the chorale "Praise to the Lord, the Almighty," which was later sung by the congregation.

Emil R. Keuchen presented his pupil, Arthur Saunders, in a program for organ in St. John's Evangelical Church. The organist was assisted by Mrs. Rosemary Stauch, soprano, and Emil Wooschlager, tenor.

Gertrude Weyand, pupil of Edna L. Springborn, presented the following organ program in Grace Lutheran Church: Sonata No. 3 in C minor, Guilman; "Evening Star," Wagner; "From the Land of the Sky-blue Water," Cadman-Eddy; "Marche aux Flambeaux," Barton; Fantasia ("My Old Kentucky Home"), Lord; Berceuse from "Jocelyn," Godard; "The Angelus," Lemare; "Deep River," Fisher-Rogers; Scherzoso, Rogers.

Oscar Rauschelbach, St. Louis organist, was featured in a program of sacred music presented at the North Park Lutheran Church. Mr. Rauschelbach has toured widely as a soloist in the Western states. He played selections from the masters and modern composers for the organ.

At the anniversary service of Trinity Methodist Church, Sunday morning, Nov. 15, a new setting of "Hark, Hark, My Soul," from the pen of Edward Haendiges, was sung. Mr. Haendiges is organist and director of the church.

A new Wicks organ has been installed in St. Andrew's Lutheran Church and was dedicated Sunday, Nov. 15, by the Rev. P. C. Engelbert, pastor. It was played for the first time at that service by Fred B. Meyer, church organist. Organists of Buffalo were invited to attend the evening service to see the new instrument. A recital was given at that time by Laurence H. Montague, A. G. O., assisted by Martha M. Rinpell, harpist, and Bernice Singer, violinist. Mr. Montague recently opened the organ in Christ Lutheran Church, Fairport, N. Y., and the trio will dedicate the new organ in Ontario Street United Presbyterian Church, Buffalo, in December.

At a musical service at Parkside Lutheran Church Sunday evening, Nov. 22, John E. West's "Seedtime and Harvest" was sung. Harry W. Whitney is organist and director.

Miss Helene Mosher of Bangor, Maine, will succeed Kenneth C. Howe of Marlboro as minister of music at the First Methodist Episcopal Church, Temple street, Beacon Hill, Boston. For five years Miss Mosher was director of the choir of the First Methodist Church, Bangor, for three years soloist of Trinity Methodist Episcopal Church, Berkeley, Cal., and for two years director and soloist of the Shattuck Methodist Episcopal Church, Oakland, Cal.

Bethuel Gross



BETHUEL GROSS, who received his master of music degree at Northwestern University in 1930, gave an unusual program of original music for organ, piano and voice at Fisk Hall, Evanston, Nov. 12. Four movements from Mr. Gross' First Symphony appeared on the program, with several numbers for solo voice and two vocal numbers for a quartet. There were also two compositions for the piano on the program.

The organ symphony was especially pleasing, as were the two numbers for the quartet, "O Little Town of Bethlehem" and "Nunc Dimittis." Mr. Gross' compositions, though at times somewhat modern in trend, for the most part follow the classic style and were altogether very pleasing.

Mr. Gross received his training in organ under Professor Horace Whitehouse and his training in composition under Dean P. C. Lutkin, Dean Carl Beecher and Professor Arne Oldberg, all of Northwestern University. He is organist and director of the choir at the City Church (First Methodist Episcopal) of Gary, Ind., where he plays a four-manual Skinner organ.

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The Diapason

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CHICAGO, DECEMBER 1, 1931.

LIGHT AMID ENCIRCLING GLOOM

The clouds have been hanging low over the realm of church music during the year now approaching its close, but it is heartening to perceive even slight rifts here and there, and it is by no means hopeless optimism to say that in another year we shall be able to record very much more favorable conditions. Amid the encircling gloom there are not only encouraging signs that one is too much inclined to overlook when he is in the dumps, but definite promises of good fruits to come from the penitential period of depression which the whole world is undergoing.

Times of stress always bring much talk and advice—and most of it of no value. To realize this one need only to watch a session of Congress and its proceedings when a crisis is confronted. The worse the disease and the more widespread the epidemic the more do quacks multiply and thrive. This is one of our principal problems of the moment. Churches throughout the country have been cutting their appropriations, the majority of them because they have been compelled to do so and some merely because the time was propitious. Many manufacturers and merchants early in the present difficulty realized that what is demanded by the public is cheapness, and so they have cut their prices, and likewise the quality of their goods. Organists are at a disadvantage in that they cannot adjust themselves so easily to the times. An organist or a singer is good, bad or indifferent, and the only way to cut costs is to ask a man or woman who is worth a good price to make the sacrifice of doing his work for less than he is worth, or to take the alternative course of replacing him with a cheaper person. Here is where the opportunists find their entering wedge. They are ever ready to offer something just as good or better for less money. They are sufficiently good students of human nature to know that there is not much difference between the human animal and the equine or bovine specimen, which seems by nature to feel that the best grass is always on the other side of the fence. The result is that where a quartet or a small paid choir has been perfectly satisfactory, someone with a good line of sales talk and a flare for publicity convinces the church authorities that a great chorus, etc., etc., would be not only cheaper, but better. Or a perfectly good chorus choir which it has taken years to bring to a high standard is abandoned and a soloist or quartet is installed. And the exponents of the theory that almost anyone can play an organ well enough, from a dapper dilettante with enough of a dab of training to be able to wield a stick to the daughter of the chairman of the board of trustees who has taken three or four organ lessons, have their innings. Likewise the dear souls who still believe that the Lord prefers bad music so long as it comes from the

heart—never mind the throat or the head—speak into willing ears.

That is the story which reaches The Diapason from the corners of the land. Faithful organists and singers, some of whom have spent their lives to perfect themselves in a noble and essential art, are heaved out unceremoniously by persons displaying the same zeal and satisfied mien as those who stoned the martyrs. The reports are all very much alike and equally pathetic; we might go on and quote a hundred did space permit.

But there is a distinctly hopeful side to all this. The man who has bought shoes at a low price and congratulated himself on the reduction in the cost of living sees a great light when his toes begin to stick out from behind the paper soles. The horse which has reached out for the grass on the other side of the fence begins to wonder whether it was worth while when the barbed-wire has penetrated his hide. All of us eventually learn that for nothing we receive nothing. Some merely have to learn it by bitter experience.

We feel that the present situation actually will lead to greater appreciation of the best church music when normal conditions shall have been restored. The shoddy will have had its day and will be cast aside. Music committees which have persuaded their churches to accept "something just as good" and ministers who have been "sold" something will have learned their lesson, for the second-rate must eventually get on the nerves of congregations and as soon as they can afford it they will return to the genuine. This ray of light shining clearly through the clouds should cheer all of us.

IN NEW YORK IN 1727

A delicious bit of organ history of more than two centuries ago in New York City is contained in an article by the Rev. Charles E. Corwin, entitled "When Organs Were Rare." This was written fifteen years ago, but was reprinted in November on the program of the service of dedication of the new Odell organ at the historic Middle Collegiate Church of New York, and The Diapason reproduces it in another column of this issue.

Interest is attracted at once by the fact that the organ presented to the Reformed Protestant Dutch Church (predecessor of the Middle Collegiate) just 204 years ago by the English governor of the province was the first ever erected in New York. Boston already had one or more organs, and thus is historically ahead of the metropolis. The salary of £100, the rules laid down to govern the conduct of the organist, the manner in which he violated them, etc., all give us a glimpse of those days, and we note with interest that the first organ pupil in New York became the editor of the second paper in the city and was imprisoned for his opposition to the government.

As the Rev. Mr. Corwin writes, "while organs are improved, human nature remains about the same." We do not have many organists in these days of efficiency who absent themselves from their posts without leave—for obvious reasons. We still have some who "make fun of the good domine's preaching" or engage in "scornful reflections upon the consistency, the congregation and the services," but by and large they are a docile, industrious, sober lot, seldom taking the bit between the teeth or kicking over the traces as they engage in their routine task of dragging the plow that cuts the musical furrows.

TO SET FAMOUS ORGAN FREE

Speaking of hiding a light under a bushel, some of our brightest and most glorious lights among the famous organs are glaring examples of how this can be accomplished. One of the most notorious instances in which an organ outstanding in size, cost and tonal magnificence has been throttled is in the Public Auditorium at Cleveland, where an instrument for which \$100,000 was paid and which has the resources represented by 150 sets of pipes loses a large part of its effectiveness because of its unfortunate placing. Although here is a very painful instance, more generally known throughout the land because of the fame of the instru-

ment, it is by no means a rare one. It might almost be said that 30 per cent of the money spent for organs in America is thrown away because of lack of adequate space in organ chambers or improper placement of the instruments. What is most commendable and unusual is the fact that the organists of the city have united under strong leadership to correct this condition. They have undertaken an organized campaign to have the organ moved from its present location on the stage, which is three and four stories high and where the tone cannot come out, to a place in the rear balcony, where it will sound out 100 per cent. It appears that as a consequence of the installation, due to the error of the building architect, the echo division of eight stops, in the rear of the auditorium, sounds larger than the main organ.

The plan proposed, as contained in a resolution adopted by the executive committee of the Northern Ohio chapter of the American Guild of Organists, pledges the members to play recitals free of charge over a period of three years to help defray the expense of moving the organ, which will be approximately \$20,000. Under present conditions the instrument is pronounced useless for recitals.

Nowadays a beautiful architectural work in a great city is enhanced at night by flood lights. If it were an organ one might almost suppose that a great screen would be hung over it to conceal its lines. If an architect had a heating system installed so that virtually all the steam it produces were lost before it could reach the rooms to be heated he would be ridiculed. Yet in what way is this different from installing a \$100,000 organ so that its tones cannot reach those eager to hear it?

Our Cleveland organists deserve praise for their plain speaking, supported by practical action. Their campaign should result directly in making a great American organ effective, and indirectly in releasing hundreds of other organs, large and small, already installed or to be built in the future, from imprisonment in soundproof cells.

"That organ music has improved more in the last twenty years than in all the previous 2,000 is due entirely to . . . world-famous organist here, authorities agree." Thus begins an article dignified by being syndicated to numberless newspapers in small places throughout the country. It refers to a former theater organist who never claimed any unusual prominence in this field and was better known for activities not connected with music in any way. And there you are! The laughably absurd statement quoted is uttered with an assurance that would put the worst publicity-seeker to shame—so much so that the uninformed reader might almost take it for gospel truth.

Here is a remarkable record of long and devoted service in a church choir: Two men have served a total of 112 years in the choir of the Catholic church at Worthington, a small town in eastern Iowa. They are Theodore Ament and John White, each having sung for fifty-six years. Both are still members. Mr. Ament began singing at the age of 13. Mrs. Ament also sang in the choir, before her marriage. The couple's three daughters and seven sons all sang in the choir until they were married or moved away. Death took the oldest daughter at 30, after she had sung and played the organ for a number of years.

Fine Program at York, Pa.

A choral and organ recital was presented at Zion Lutheran Church, York, Pa., on the evening of Oct. 28 under the direction of Adam H. Hamme, organist and choirmaster. The organ selections included: Sixth Sonata, Mendelssohn; Prelude and Fugue in A minor, Bach; "In Summer," Stebbins; Toccata on "O Fili" (MS), Lynnwood Farnam; "The Legend of the Mountain," Karg-Elert; Toccata from Fifth Symphony, Widor. Among the offerings of Mr. Hamme's choir were: "Gracious Lord of All Our Being," Bach; "List to the Lark," Dickinson, and "I Have Considered the Days of Old," James.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF DEC. 1, 1911—

Figures on the organ industry in the United States issued by the Census Bureau at Washington Nov. 11 showed that in 1909 1,224 pipe organs were constructed, or an average of 102 a month, compared with 901 in 1904, an increase of 36 per cent.

Wilbur Glenn Voliva, in control of the unique community of Zion, established by John Alexander Dowie for his religious followers, placed an order with the Felgemaker Organ Company of Erie, Pa., for a large four-manual organ to be installed in Shiloh Tabernacle.

Harrison M. Wild gave the opening recital on a large three-manual Möller organ in the First Methodist Church of Oak Park, Ill., Nov. 16.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF DEC. 1, 1921—

Marcel Dupre gave his first American recital Nov. 18 to open the large new organ installed in the auditorium of the Wanamaker store in New York City. Edward Shippen Barnes, who reviewed the American debut of the noted French organist for The Diapason, gave his performance enthusiastic praise.

Everett E. Truette played the opening recital on a four-manual Casavant organ in the Eliot Congregational Church, Newton, Mass., Nov. 16 before an audience of 1,200 people.

Charles A. Weiss celebrated his thirty-fifth anniversary as organist of St. Paul's Church, Chicago, with a recital Nov. 23 before 1,500 people. Mr. Weiss had established a record for tenure equaled at the time by only one other Chicago organist.

Pietro A. Yon gave the dedicatory recital Nov. 15 on a Hook & Hastings three-manual of sixty-two speaking stops and 3,536 pipes in the Central Methodist Church at Winona, Minn.

Among the magazine features of the issue which readers might look up and read again were articles by Gordon Balch Nevin on "The Requirements of the Swell-Box" and by William Ripley Dorr on "Boy Choir Discipline," and Dr. Harold W. Thompson wrote on "The Ecclesiastical Music of Philip James."

Late Organist Served Sixty Years.

A warm tribute to the memory of Mrs. Adelaide E. Andros, for sixty years organist of St. Peter's Church, Cambridge, Mass., is paid in the *Church Militant*, organ of the Protestant Episcopal Church in Massachusetts, by the Rev. Mr. Lawrence, son of Bishop Lawrence and rector of St. Peter's. Mrs. Andros died at the home of her daughter, Mrs. George Hawley, at Manchester, Mass., in July. When she was a contralto soloist in St. Peter's choir in 1871, Adelaide Little, as she then was, married Henry S. Andros, tenor in the same choir. He became choir director and she organist and they cooperated until his death in 1902. Since that year Mrs. Andros had served in both capacities with unusual ability. A link with the past as having played at services conducted by Bishop Eastburn, Bishop Paddock and Bishop Brooks, the organist at St. Peter's was always young in spirit, the Rev. Mr. Lawrence says. No one outside of those associated with the church for many years could have guessed her age, yet in her eightieth year she was accustomed to playing at three services each Sunday, training a choir of from forty to fifty adults, and taking a most active and friendly part in everything which took place at the church.

Miss Schadek Takes Dallas Post.

Miss Carolyn Schadek has been appointed organist of the new Third Church of Christ, Scientist, in Dallas, Tex. The organ is a three-manual Reuter. Miss Schadek was a pupil of the late Charles Galloway of St. Louis, and of Mrs. J. H. Cassidy of Dallas, Tex.

The Free Lance

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

A friend writes: "I like William Watson on music's history—

Through formalism her progress lay.
Arrived at form there let her stay;
For if she still must onward press,
'Tis but few steps to formlessness.

—and some of the moderns seem to have stopped there. I do think their weakness in form has not been sufficiently pointed out."

The October Free Lance spoke disapprovingly of publishing altered versions of well-known hymn-tunes; the special reference was to editorial changes in some of Lowell Mason's tunes. Arthur George Colborn of Stapleton Parish Church, Bristol, England, takes issue with me. He says: "I cannot agree that a hymn-tune should never be altered, but either used in its original form or left alone. To my mind each individual case needs to be considered on its merits. There should be no tinkering just for the sake of tinkering, but a slight alteration to remove a weakness from an otherwise good structure. If this is not right, what can we say about the legitimacy of descant? A tune written to be sung in harmony is sung in unison, and a treble added never dreamed of by the composer."

There is a good deal to be said for Mr. Colborn's contention.

J. S. Bach is still marching on, and bids fair to cover a great many paragraphs—taking possibly centuries—before that old enemy, Time, lays him in the dust. I see that the organist of Stanford University, Warren D. Allen, is giving a saturated solution of the Old Man (no disrespect intended) in seven recitals devoted to the entire "Little Organ Book." A very sensible arrangement of the programs is to have each of the forty-seven chorales, taken as subject matter for an equal number of chorale preludes, sung by members of the university choir preliminary to the organ performances. Mr. Allen's sixty organ programs given during the season just closed, not disdaining arrangements, are models of catholicity and good taste.

Quite a different Bach project is Herbert Westerby's "Organ Recitalist's Guide to Bach," provocative and informing, three pages closely printed in octavo, and published by *Musical Opinion*. It is a protest against the lifeless rendering of Bach's organ works and a very clever attempt to assist in the realization of their great poetic value. Westerby, with these in mind, suggests titles for many of the works listed. Let me give a few of these titles: Fugue in G major (Peters, II, 2), *Alla Gocotte*; the big Fantasia in G minor, *Semper ad Astra*; the big G minor Fugue, *The Troubadour*; the Fugue in C major (Peters, III, 8), *The Trumpet Call*; the Toccata in F, *Benedicite Omnia Opera*. Westerby does not characterize the small Fugue in E minor (Peters, III, 10), although I am glad to see that he terms its prelude *The pathetic*.

An amusing instance of how doctors disagree is found in the works that Westerby omits, namely "the concertos, which are transcriptions from Vivaldi; the trio-sonatas, 'Eight Short Preludes and Fugues,' and the 'Little Organ Book,' which are purely educational works." Mr. Allen protests that the trio-sonatas have too long been regarded as mere studies for the conscientious organ student and speaks of them as treasure-houses of melody. Well, never mind; we all have a right to our own individual interpretation of any Bach work. Any sunset means different things to different people, does it not? I remember being horrified at hearing Clarence Dickinson, in Emmanuel Church, Boston, play the little E minor Fugue forte and in agreement with a title often given to it, "Cathedral Fugue." Until I heard Dickinson play this as he did, it had never entered my head that the little E minor was anything but a very quiet, sad, affecting,

deeply moving piece of music, one of the most pathetic in the organist's repertoire. I consider Dickinson as a man of the utmost catholicity of taste, a master of the first order, but I insist on my own interpretation!

Basil Maine recited the text of Arthur Bliss' new symphony, produced by Stoessel at the Worcester festival in September, and he did it with the greatest dignity and simplicity. Mr. Maine has a front page in the *Radio Times* and bewails himself because America is killing the Englishman's sense of humo(u)r. Mr. Maine has heard the Marx brothers, but does not think highly of them. Very likely there are Americans who agree with him. The reason I mention the matter at all is that it again furnishes an illustration that we cannot all like the same thing, or like it in the same way.

The notice of the retirement of Henry Wry as organist of the New Old South, Boston (The Diapason, October) will interest all the older Boston organists. Dr. McKinley, Wry's successor, will have an interesting tradition to follow. I remember years ago when "Sam" Carr was organist and choirmaster at Dr. Webb's church—was it on Shawmut avenue? I attended one morning service and heard Addison's beautiful hymn, "The Lord My Pasture Shall Prepare," adapted to the *Batiste Andante* in A flat (three-four meter), an effective arrangement. I have always supposed it to be Sam Carr's adaptation, since I have never heard it since or seen a printed copy. Henry Wry, like Carr, belongs to the type of smooth service players, discreet in accompanying, never bungling. He was an excellent executant, usually playing a vigorous postlude of the *grand choeur* kind. The choir at the New Old South has been for many years a quartet and was a very good example of the class—ensemble, balance and nuancing carefully worked out. Dr. McKinley has taken his way along other paths and will doubtless be able to give the larger choral works without going beyond his own boundaries. I hope a period of rest will completely restore Mr. Wry to his full strength and vigor.

Lately I have been reading an entertaining book, "Reminiscences," by the archaeologist A. H. Sayce. If you labor with a boy choir you may find this amusing or possibly saddening. "Henry Smith told me that he had been a Sunday or two before at Worcester Cathedral, where he had been given a stall immediately behind the choristers. In the middle of one of the canticles a small surpliced imp below him chanted:
Who's this coming up the aisle?
She's a regular snorter!
to which the corresponding imp on the opposite side returned the response:
Hold your tongue, you son of a gun!
It is the Bishop's dortter!"

Miss Deal's Quartet Sings at Banquet.

Music at the first banquet of the season of the Presbyterian Union of Chicago was provided by the choir of the Austin Presbyterian Church, of which Miss Alice R. Deal is organist and director. The dinner was held Oct. 15 at the Hotel La Salle and was marked by the presence of Dr. Lewis S. Mudge, moderator of the General Assembly. Miss Deal's quartet sang the beautiful anthem "Rejoice, O Ye Righteous" of Herrman, Coleridge-Taylor's "By the Waters of Babylon" and the Gloria from Mozart's Twelfth Mass. The cordial reception and expressions of admiration for the singing proved how fine a feature of the evening were the contributions of the singers.

Reuter for St. Louis Organist's Home.

In his beautiful new residence approaching completion, R. H. Buchmueller of St. Louis is installing a two-manual organ being built for Mr. Buchmueller by the Reuter Organ Company of Lawrence, Kan. Mr. Buchmueller, though by vocation a town planner and landscape engineer, is also a well-known organist in St. Louis. He is a pupil of the late Charles Galloway, and for ten years has been organist and choirmaster of Bethel Evangelical Church in St. Louis. He is treasurer of the Missouri chapter of the A. G. O.

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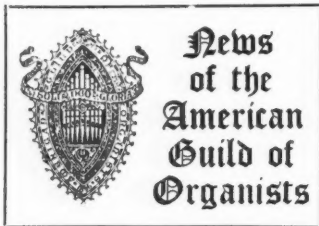
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News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Illinois Chapter Service.

A festival service in which three visiting organists took part and in which the choir under the direction of Lester W. Groom sang was held by the Guild chapter Nov. 17 at the Church of the Ascension on North La Salle street, Chicago. Despite a rainstorm the attendance was good. A dinner at the parish-house preceded the service and the feature was a cordial word of welcome from the Rev. W. B. Stoskopf, rector of the Church of the Ascension.

William H. Barnes played Gigout's "Grand Choeur Dialogue" and Franck's Chorale in E major. Miss Marie Briel played the chorale prelude on "Adorn Thyself, Fond Soul," by Brahms, and Karg-Elert's improvisation on the chorale "By the Waters of Babylon," and gave a brilliant rendition of the Sinfonia to "We Thank Thee," by Bach. Mrs. Lily Moline Hallam played Rossetter G. Cole's "Fantastic Symphonique," Lester W. Groom's melodious and serene "Slumber Song" and her own idyllic "Legend of the Dunes." In the benediction of the Blessed Sacrament which followed the organ recital the choir of boys, men and women showed a devotional spirit which proved that its work is an asset to the church in the mass as celebrated at the Ascension.

District of Columbia.

The November meeting, held at Epiphany Church, with the dean, Miss Charlotte Klein, presiding, was largely attended. Mrs. Lyman S. McCrary demonstrated the Williamson method of conducting, using "Hear My Prayer," Arkadelt. On Nov. 4 the Westminster Choir gave a concert in Constitution Hall at which approximately 1,100 of our choir singers were present in a body (mostly vested). At the conclusion of the program all the choirs and the audience sang the hymn "Jesus, Lover of My Soul." As a courtesy to the singers and choirs participating Miss Klein played the processional.

Another feature of the regular meeting was a short program of original compositions for piano and voice by Fulton B. Karr, pianist, assisted by Mrs. Lucy MacMorland, soprano soloist of Epiphany Church. The words of one of the songs, "To a Dogwood Tree," were written by Minnie Briggs (Mrs. Edson Briggs), prominent member of the League of American Penwomen, who was among those present. Other vocal numbers were contributed by Mrs. Sadie Gibson French, soprano soloist, Georgetown Presbyterian Church, who sang "Hear Ye, Israel," from "Elijah," and Mrs. Helen MacLeod Clift, contralto, who sang "I Will Keep Thee in Perfect Peace," from "Isaiah." Patten. The accompanist was Mrs. Frank R. Frost. The evening closed with the usual social hour and refreshments.

EDITH B. ATHEY, Secretary.

Resolution Demands Changes.

A set of resolutions asking for changes in the policies and practices of the Guild, as affecting the election of officers, the examinations and other matters, adopted at a joint meeting of the Southern California chapter and the San Diego chapter, and submitted for presentation at the convention at Indianapolis, was read at a meeting of the council in New York in October and was the subject of interested discussion. The text of the resolutions is as follows:

Resolved, That the time has come for the Guild to do something definite for its members, particularly in the way of stability of office and at least a dignified remuneration for services rendered. We

realize the difficulties, but feel that during its existence the Guild has done nothing along these lines, and it is time it took cognizance of conditions and took a hand in righting them.

Resolved, That instead of aiming for a large membership it do something to raise the standard of its membership in the Guild, so that membership will really mean something. We suggest a primary examination for all new members. Such examination should at least show that the candidate can play a simple service.

Resolved, That the examinations for associate and fellowship be brought up to date and made more practical; that an American composition be used at every examination, and that the standard of the examinations be raised so that the degrees may really mean something in the profession.

Resolved, That some way be found to give members a monthly paper that will be of some help and value to them. As the magazine is all that the average member gets for his yearly dues it should at least contain helpful notes, papers and discussions rather than notes of different chapters that are of no interest to the membership at large.

Resolved, That a new method of electing headquarters officers be adopted so that instead of only one person being nominated for each office, there be a choice of at least two. This will enable the membership at large to have a word in the management of the Guild, instead of having to abide by the rulings of New York.

Michigan Chapter.

The Michigan chapter was honored to have as its guests at the November meeting the two distinguished composers Rene L. Becker and Mme. Angela Becker. After the dinner in St. Joseph's parish-house, at which Past Dean William I. Green was the host, Mr. Becker was prevailed upon to play for us a recital of his own published compositions. The recital was held in the Church of the Blessed Sacrament, of which Mr. Becker is organist. This church, a magnificent Gothic edifice, is equipped with a three-manual Casavant. The recital was thrown open to the public and was attended by a large audience. Mr. Becker's program was as follows: Sonata No. 1, Op. 40; Cantilena, Op. 42; "Marche Triomphale"; "Song of the Seraphim" and Toccata in D, Op. 32.

MARK WISDOM, Secretary.

Northern Ohio Chapter.

The monthly meeting of the Guild was held Nov. 16 at the Votteler-Holtkamp-Sparling organ factory. Walter Holtkamp spoke on organ construction and adaptation, bringing out the contrasts between the light, flexible tones of the French organ, the weighty tones of the German organ, the formal and dignified type of English organ and the sentimental type of American tone. We in America cannot copy European organs and expect them to satisfy our needs, he said. Their tonal structures are for use in cathedrals. Our churches are lower, smaller, carpeted, and altogether of different construction. Europe can help but can not be our model.

Mr. Holtkamp went on to discuss tonal structures, which he illustrated by using a set-up of pipes on the note C, which demonstrated the different stops on a two-manual organ. Following this the audience was invited to inspect the factory, where they saw a man voicing an organ, and another molding pipes from liquid metal which contained 45 per cent tin and 55 per cent lead. The guests were presented with sample pipes.

An elaborate luncheon was served during the course of the evening, and the dainty cakes and sandwiches were decorated with musical notes, staves, organ stops, etc., of frosting.

MARGARET RHODEHAMEL.

Tallahassee, Fla., Branch.

The initial meeting of the Tallahassee branch of the Florida chapter was held Nov. 4, Ada Knight, regent, presiding. Current events in the organ world were given by Jeanne Compton.

A letter of personal and professional interest was read from Margaret Whitney Dow, who is on leave of absence for study with Dupre in Paris. Adelaide M. Lee, who is supplying for Miss Dow this year as organist at Florida State College, recommended a plan of study for the year as follows: Christmas party with the singing of old carols for December; Guild service to be held in Episcopal Church for January, and during the months of February, March and April a consecutive

study of English, French and American organists.

Oklahoma Chapter.

Plans for the year were discussed at the first dinner meeting of the Oklahoma chapter Oct. 13 at the Tulsa Athletic Club and it was decided to take up a course of study in preparation for the Guild examinations. Interest was aroused by the discussion of the coming tour of the composer organist Karg-Elert of the Leipzig Conservatory.

Dean Marie M. Hine, who presided, appointed a program committee consisting of Esther Handley, Martha Blunk and Frances Wellmon Anderson, and named John Knowles Weaver as chairman of publicity. Miss Handley announced that the chapter will sponsor a series of three recitals, later in the year a Guild service and in the spring possibly a convention of several state chapters to be held in Tulsa.

The attendance at the meeting was composed wholly of local organists. It is seldom that the chapter meets without one or more members coming from neighboring towns. All the local organists returned from summer vacations the first week in September and each one is established in his or her regular post.

New appointments in Tulsa are: At Temple Israel, John Knowles Weaver, A. A. G. O., and at the First Methodist Episcopal Church, Reed Jerome.

Fort Worth, Tex., Chapter.

Mrs. H. O. Childress was hostess at the meeting of the Fort Worth chapter Nov. 5 at the Polytechnic Methodist Church. The honor guest at the dinner was W. J. Marsh, local composer. A contest of English organists was held. The decorations were of red and gold. A beautiful centerpiece of yellow chrysanthemums and cosmos was on the table. Dr. Venting of the Southwestern Baptist Theological Seminary was elected chaplain of the chapter.

Guy Pitner, who has spent five years in New York, has returned and expects to resume his duties in our chapter. Miss Nathalie Jessup gave an account of her stay in Scotland.

After dinner a program was given as follows: Festal Prelude in D (Sonata Op. 60), Oliver King; Reverie, Dickinson, and Fanfare, Lemmens (Mrs. Hollis O. Childress); Algerian Suite, Stoughton, and "Romance sans Paroles," Bonnet (Mary Richardson); "I Will Lift Up Mine Eyes," Powell Weaver, and "God Is Our Refuge," Heyser (Polytechnic Methodist choir); "Introspection," F. S. Smith; Arioso, Bach, and Toccata, Dubois (W. Glen Darst).

Daughter in Scholin Family.

Mr. and Mrs. C. Albert Scholin of St. Louis are the parents of a daughter who was born Nov. 20 and who came into the world with a displacement of seven and three-fourths pounds and apparently beautifully voiced. There are now two boys and a girl in the Scholin family. Mr. Scholin is the organist and director at the Second Presbyterian Church of St. Louis, to which post he recently went from Columbus, Ohio.

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Dedication at Delaware, Ohio.

Dedication of the three-manual organ built by the W. W. Kimball Company for the William Street Methodist Church at Delaware, Ohio, took place Oct. 25. G. Raymond Hicks, organist and director, presided at the instrument and Miss Amelia Watson, donor of the organ, presented it to the church. Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland, gave a dedicatory recital in the evening, assisted by Mrs. Marie Simmelink Kraft, mezzo-contralto. Mr. Kraft played these selections: Concert Prelude and Fugue, Faulkes; Minuet, C. P. E. Bach; Chorale Preludes, "Wie schon leuchtet der Morgenstern" and "Wer weiss wie nahe mir mein Ende," Max Reger; Allegro Giocoso, Dethier; "Evening Bells and Cradle Song," Macfarlane; Scherzo-Canon, Jadassohn; Finale and Variations, Thiele; Andante Cantabile, Dethier; Reverie on Hymn-tune "University," Grace; Toccata, Bartlett. The specification of this organ was published in The Diapason Aug. 1.

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Programs of Organ Recitals of the Month

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota, Minneapolis, Fridays, at 4 p. m. Mr. Fairclough has played recitals, broadcast from the university station, WLW:

Oct. 30—Allegro vivace (Symphony 5), Widor; Melody in C, J. A. West; "The Walk to Jerusalem," Bach-Griswold; Toccata and Fugue in D minor, Bach; "Souvenir Poetique," Diggle; "Legende," Clokey; Morris Dance and Shepherd's Dance, German; Melody in E, Rachmaninoff-Lemare; Fantasia on "Hail Minnesota," Fairclough.

Nov. 6—Sonata in G minor (first movement), Merkel; Prelude in C sharp minor, Bach-Fairclough; Prelude and Fugue in D minor (Violin Fugue), Bach; Meditation-Toccata, d'Evry; Evenson, Martin; Capriccio, Lemalgre; "Sunset," Lemare; "Marche de Fete," Clausmann.

Nov. 13—Festive Prelude, "Eln Feste Burg," Faulkes; Prelude in D minor, Clerambault; Concert Fugue in G major, Krebs; Adagio Pathetique, Godard-Fairclough; Second Andantino in D flat, Lemare; Gavotte in A, Gluck; Andante Cantabile, Scherzo (Symphony 4), Widor; Adagietto, Minuetto ("Suite L'Arlesienne"), Bizet-Fricker; March from "Aida," Verdi.

Nov. 20—Fantasia in D minor, Merkel; Cantabile (Symphony 6), Widor; Fifth Sonata (first three movements), Guilman; Chorale Prelude, "Schmütcke Dich, O Liebe Seele," Bach; "Flight of the Bumble-bee," Rimsky-Korsakoff; Idyl, Klinder; "Spinning Song," Mendelssohn-Boss; "Clair de Lune," Karg-Elert; Concert Overture in E flat, Faulkes.

James T. Quarles, Columbia, Mo.—Dr. Quarles of the University of Missouri gave a recital Sunday afternoon, Nov. 15, at the Scottish Rite Cathedral of Kansas City at which he played: Prelude and Fugue, E minor, Bach; Clock Movement, Haydn; Toccata ("Oedipe a Thebes"), Le Froid de Mereaux; "Lamentation," Guilman; "Ariel," Bonnet; Elevation, Rouseau; "Chant Savoyard," Wareing; "Song of India," Rimsky-Korsakoff; Festive March, Bossi.

Abner W. Kelley, Lexington, Ky.—Dr. Kelley of the University of Kentucky gave the following program at the Memorial Auditorium Oct. 18 under the sponsorship of the Phi Beta musical fraternity: Fantasia, Cesar Franck; "The Little Shepherd," Debussy; "Chapelle des Morts," Mulet; Intermezzo, Bonnet; Andante Cantabile (Fourth Symphony), Widor; "Nutteracker" Suite, Tschalkowsky; Allegretto (Sonata in E flat), Parker.

Marcella Brownson, Urbana, Ill.—Miss Brownson, a pupil of Professor Russell H. Miles at the University of Illinois, gave her senior recital Nov. 18, playing these compositions: Prelude and Fugue in A minor, Bach; Canzone, Reger; Sixth Symphony (Allegro, Adagio and Allegretto), Widor; "Lied des Chrysanthemens," Bonnet; Finale, Franck.

Elmer A. Tidmarsh, Schenectady, N. Y.—Mr. Tidmarsh presented a program of works of American composers in his recital at Union College the afternoon of Nov. 1. His offerings consisted of the following: Scherzo from Sonata in C minor, Mark Andrews; "Wind in the Pine Trees," "Woodland Idyl," "Jagged Peaks in the Moonlight" and "Canyon Walls," Clokey; "With Sweet Lavender," "By Smoldering Embers" and "In Nomine Domini," MacDowell; "Sunset in a Japanese Garden," Fay Foster; "In a Monastery Garden," Kettelbey; "Rhapsody in Blue," Gershwin; "Carillon," DeLamarter.

Oct. 25 a Bach program was given and on Oct. 4 Mr. Tidmarsh played: "Cortege

et Litanie," Dupre; "Aux Etoiles" ("To the Stars"), Duparc; "Danse" and Andante from String Quartet, Debussy; "Blank," Smetana; "Reve Angelique," Rubinstein; "On the Coast," Buck.

Charles Peaker, F. R. C. O., Toronto, Ont.—The first recital of the twentieth year on the large organ at the University of Toronto was played by Charles Peaker the afternoon of Nov. 3. The program was as follows: Introduction and Passacaglia in D minor, Reger; "The Primitive Organ," Yon; Intermezzo, Hollins; "Ronde Francaise," Boellmann; Adagio a Dolce and Vivace from Third Sonata, Bach; "Resonet in Laudibus," Karg-Elert; "Variations de Concert," Bonnet.

David R. Pew, Oxford, Ohio—In "an hour of music" at the Methodist Church Sunday evening, Nov. 22, Mr. Pew played: Sketch in F minor, Schumann; Evenson, Martin; Capriccio, Guilman; Ensemble—Largo, Handel; Chorale Preludes, "In Thee Is Gladness" and "Our Father, Thou in Heaven Above," Bach; Siciliano, Bach; Ensemble—"To a Wild Rose" and "At an Old Trysting Place," MacDowell; Unfinished Symphony (first movement), Schubert; "The Musical Snuff-Box," Liadoff; Autumn Song, Gretchaninoff; Finale in B flat, Franck.

The ensemble consisted of: First violin, Eric Metcalfe, Lucinda Hadsel and Genevieve Reeves; second violin, Kathryn Holloway, Philip S. Card and Virginia Hilbert; cello, Elizabeth Reeves and Editha Higgins; piano, Elizabeth Whaley.

Clifton C. Brainerd, Hartford, Conn.—Fifteen-minute recitals preceding the Sunday service at the Church of the Good Shepherd have been made up as follows: Nov. 1—"Weinachtslied" (piano and organ), Haas; Prelude, Op. 23, No. 15 (piano), Chopin; Siciliano (piano and organ), Bach. (Mrs. Florence Skiff, pianist.)

Nov. 8—"Menuet" and "Romance" from Fourth Symphony, Vienne.

Nov. 15—"Benedictus," Op. 59, No. 9, Reger; "Festal Commemoration," West.

Nov. 22—Allegro cantabile and Andantino quasi allegretto from Fifth Symphony, Widor.

Nov. 29—Chorale Preludes, "Intercombe" and "Rockingham," Parry; "Melcezzo from First Symphony, Widor.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, Oct. 25, Mr. Steuterman played: "Grand Choeur," Hollins; "In Summer," Stebbins; "Marche Champetre," Boex; "The Music Box," Liadoff; "Variations de Concert," Bonnet; Prelude, Chorale, Fugue and Variation, Franck; "Canyon Walls," Clokey; "Evening Bells and Cradle Song," Macfarlane.

E. Arne Hovdesven, Mercersburg, Pa.—Mr. Hovdesven's recitals at the Mercersburg Academy have included the following:

Oct. 11—Prelude and Fugue in D minor, Bach; "Autumn," MacDowell; "Elan du Coeur," Yon; Intermezzo in B flat minor, Callaerts; "Legend of the Mountain," from "Seven Pastels," Karg-Elert; "Tu es Petra," from "Byzantine Sketches," Mulet.

Oct. 18—Chorale, "Wachet auf," Bach; "Pantomime," Jepson; "Rosace," Mulet; "La Boheme" Fantasia, Puccini; "Comes Autumn Time," Sowerby.

Luther Theodore Spayde, M. Mus., Fayette, Mo.—Professor Spayde, head of the organ department of the Swinney Conservatory of Music at Central College, played the following program in the College Church on the afternoon of Nov. 1: Sonata No. 6, Mendelssohn; Minuet,

Boecherini; Chorale in A minor, Franck; "Dreams," McAmis; "Marche Funebre et Chant Seraphique," Gullmant; "In Springtime," Kinder; "The Old Castle," Mousorgsky-Bossi; "Hymn of Glory," Yon.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium have been: Prayer from "Lohengrin," Wagner; Album Leaf, Wagner; Nocturne from "Midsummer Night's Dream," Mendelssohn; "By the Sea," Schubert; "Invocation," Maily; "Romance," Op. 44, Rubinstein; Prelude to "La Traviata," Verdi; "Hosanna," Wachs; Independence March, Wyckoff.

Marcus Naylor, Erie, Pa.—For his second recital at the Church of the Covenant, played Nov. 2, Mr. Naylor prepared the following program: Toccata in F major, Bach; Fountain Reverie, Fletcher; Toccata, de Mereaux; Prelude to "Lohengrin," Wagner; "Piece Heroique," Franck; "The Minster Bells," Wheelton; "Paean" and Fantasia on a National Air (dedicated to Marcus Naylor), Coke-Jephcott.

Marion Janet Clayton, New Rochelle, N. Y.—Miss Clayton, organist and director at the First Presbyterian Church, was heard by an audience of more than 900 people in a recital at the New Jersey College for Women Sunday afternoon, Nov. 15. Her program was as follows: "Grand Choeur Dialogue," Gigout; Chorale Preludes, "Christ Lay in Bonds of Death," Bach, and "A Rose Breaks into Bloom," Brahms; Scherzo from Symphony 4, Widor; "Litany for All Souls' Day," Schubert; Minuet in D major, Mozart; Adagio and Adagio and Fugue in C major, Bach; Sarabande, Destouches; "Soeur Monique," Couperin; "Harmonies du Soir," Karg-Elert; Chorale in A minor, Franck.

Francis E. Aulbach, Chicago—Mr. Aulbach played the following program in his recital at the Church of the Epiphany Sunday evening, Nov. 8: Allegro Vivace (Symphony 5), Widor; "Solvelg's Song," Grieg; Andantino (request), Lemare; "The Thrush" and "The Glow-Worm," Lemare; Cradle Song, Brahms; American Indian Fantasia, Skilton; Toccata in E minor, de la Tombelle.

Minor C. Baldwin, Middletown, Conn.—In a recital at the Church of the Holy Trinity, Middletown, the afternoon of

Nov. 8 Dr. Baldwin played: Toccata and Fugue in D minor, Bach; "Orange Blossoms," Baldwin; "Etude Symphonique," Bossi; "Romanza," Gounod; "Spring's Awakening," Haberbiere; Adagio, Bach; Overture, Rossini; "Golden Wedding," Gabriel-Marie; "The Chimes of Dunkirk," seventeenth century; "Pilgrims' Chorus," from "Tannhauser," Wagner.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—In his latest recitals at Sweet Briar College Mr. Martin has played: Prelude and Fugue in A major, Bach; Chorale in A minor, Franck; Concert Overture, Hollins; Serenade, d'Evry; "Tu es Petra," Mulet; Overture, "Legend of St. Michael," Diggle; "Legende," Clokey; "Song of the Basket Weaver," Russell; Finale, Douglas.

Claude L. Murphee, Gainesville, Fla.—Mr. Murphee was presented in a recital by the Orlando branch of the American Guild of Organists Nov. 2 at the First Methodist Church of Orlando, where he played the following program on a two-manual Müller organ: "Thou Art My Rock," Carl F. Mueller; "Carillon," Leo Sowerby; Prelude and Fugue in A minor, Bach; Pastoral in A major, Claude Murphee; "Flight of the Bumble-Bee," Rimsky-Korsakoff; Fantasia in C, Cesar Franck; Minuet, Charles A. Sheldon; "Tristan and Isolde," Introduction to Act 3, Wagner; Scherzo, from Fourth Symphony, Widor; Berceuse and Finale from "Fire Bird," Stravinsky.

In his recital at the University of Florida Nov. 1 Mr. Murphee played excerpts from the music dramas of Richard Wagner.

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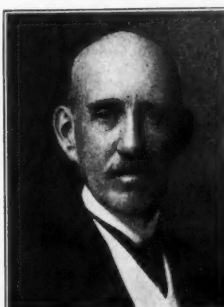
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**Gregorian Quartet
New Musical Unit
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By JOHN McDONALD LYON

Seattle, Wash., Nov. 16.—The feast of All Saints, Sunday, Nov. 1, marked the addition of an important musical unit to St. Clement's Episcopal Church, Seattle, with the debut of the Gregorian Quartet, which will render liturgical music every Sunday for the high mass at 9 o'clock. Gregorian will be used exclusively for the liturgical offices, and only plainsong, Bach, and the music of the old masters will be sung. The quartet, directed by John McDonald Lyon, titular organist of the church, gave the following program on Nov. 1: Organ, Prelude and Fugue in A minor, Bach; Introit for the Feast of All Saints, Gregorian; Kyrie Eleison ("Missa Marialis"), Gregorian; Graduale, Gregorian; Credo from the Mass "Aeterna Christi Munera," Palestrina; Offertorium, "Ave Hierarchia"; Sanctus and Benedictus, "Missa de Angelis," Gregorian; "Agnus Dei," "Missa Marialis," Gregorian; Communion, Forty-eighth Office, "Festum Omnium Sanctorum," "L'Orgue Mystique," Tournemire; "Gloria in Excelsis," "Missa de Angelis," Gregorian; Amen and "Ite Missa Est," Gregorian; organ, "Lauda Sion," from "Suite Latine," Widor.

Another building has been added to the ranks of Seattle's new churches with the dedication Nov. 1 of St. Peter's Catholic Church. Dedication services were conducted by the Rev. Msgr. D. A. Hanly.

The Western Washington chapter, A. G. O., held its monthly meeting at the Shopping Tower Nov. 5. The highlights of the meeting were the announcement of the forthcoming Guild recital and the talk by Dr. F. S. Palmer, organist of St. James' Cathedral, on his recent trip to Europe. On his way home Dr. Palmer attended the N. A. O. convention.

Harold Heeremans, organist of the University Temple, played the following recitals on the four-manual Kimball recently:

Sept. 25—Chorale Prelude, "Adorn Thyself, My Soul," Brahms; Four Chorales, Bach; G Minor Fugue, Bach; Presto (Concerto 1), Bach; Chaconne in E minor, Buxtehude; "Preamble," Vierne; Scherzo (Symphony 1), Maquaire; "Chant Pastorale," Dubois; "Carillon," Vierne; "Ave Maria," Henselt; Introduction and Fugue ("Ninety-fourth Psalm"), Reubke.

Nov. 8—Dedication recital on the new three-manual Möller in the First Lutheran Church, Tacoma, Wash.: Prelude, Fugue and Variation, Franck; Intermezzo (Symphony 1), Widor; Cantabile (Symphony 6), Widor; "Diversissement," Vierne; Arioso in A, Bach; Fugue in B minor, Bach; Air ("Water Music"), Handel; Adagio and Finale ("Ninety-fourth Psalm"), Reubke; "Chant de May," Jongen; "Ave Maria," Henselt; "Carillon," Vierne.

A two-manual Kimball organ has been installed in the new St. John's Catholic Church. No permanent organist has been appointed.

The first Guild recital of the year was held at the University Temple, Monday, Nov. 16. The program was as follows: Fantasia and Fugue, Op. 104, Merkel; Choral Song, Wesley; Largo (Sonata 5), Bach (played by Mrs. Helen L. McNicoll, organist of the First Christian Church); "Marche Funebre et Chant Seraphique," Guil-

Gordon Balch Nevin, Organist and Composer



GORDON BALCH NEVIN will complete his tenth year of service at the First Lutheran Church of Johnstown, Pa., in a few months. Here Mr. Nevin presides over a Skinner four-manual organ and does that part of his service to the musical world which involves organ performance. In addition to this Mr. Nevin, as announced in The Diapason last month, has assumed a position at Westminster Col-

lege, to which he devotes two days a week. All of this does not prevent him from giving a part of his time to composition, through which he has made his name a household word among organists. Mr. Nevin composed four new anthems last summer. One of them has already been published by J. Fischer & Bro. and the other three are to be brought out by the Cathedral Publishing Company of Denver.

Large Class for Hugh Ross. The class in conducting and choral technique under Hugh Ross at the Guilmanter Organ School opened with a membership of forty-six. The enrollment includes several prominent metropolitan organists who wish to acquire Mr. Ross' methods of conducting. The class has been a great success, and after the holidays will resume work the first of February, when the subject of choral technique will be taken up. The master class on Wednesdays has made a remarkable advancement under Willard Irving Nevins. At the present time practical work in service playing is being done. Each student has the advantage of both playing and conducting followed by constructive criticism. Later on special work in registration,

the making of organ specifications, accompanying and directing the oratorios and arranging musical services will be given prominent places. Dr. Carl has a large class this winter, as have Frank Wright, who is in charge of the theory department, and George William Volkel, who does special work in the organ department.

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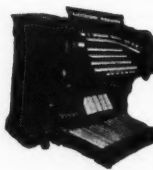
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—Olga Samaroff Stokowski, *Philadelphia Record*.

Technique is second nature with Germani. His mastery of the organ is extraordinary, he has vision and an exquisite sense of propriety. His registering is always seemly; the music is always a tone poem.—*San Francisco Examiner*.

His playing of the Bach Passacaglia and Fugue in C minor was an education.—*New York World*.



One of the best organists of the present time.—*New York Sun*.

Under his spirited fingers the organ sometimes assumes an approximation of the power and volume of a symphony orchestra.—*New York Herald Tribune*.

His technical mastery is surmounted by colossal musicianship.—*Los Angeles, Calif. Times*.

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Designing an Organ Made a Simple Task by Means of Tables

By LESLIE N. LEET

[Technical director of organ department of the Aeolian Company.]

In the October issue of *The Diapason* we discussed details in connection with the plans for the installation of an organ. In that article we stated that a table had been published which would serve as a guide to indicate what size organs should be considered for buildings of various sizes both in respect to a fair average size of instrument as well as a minimum size that would be effective. This table is shown on this page as table A.

By the use of table A, it is obviously simple to establish the size of organ to consider for a given installation and with the total number of manual stops determined the next question is how they shall be distributed in the specification. As stated in the October issue, the writer for the past year has assembled and analyzed several hundred specifications used by representative builders both here and abroad.

Figure 3 shows the results of a portion of this work. In the American list eighteen four-manual, twenty-two three-manual and three two-manual organs are represented in the results. The English list includes seven four-manual, sixteen three-manual and nine two-manual organs. The German list includes seven three-manual and six two-manual organs. All specifications used were of recent installations and do not include organs built on the unit system. The count of pedal stops was obtained by counting the complete 16-ft. pedal and independent 8-ft registers. Eight-ft., 4-ft. and similar upward extensions from the 16-ft. stops were not counted, but 32-ft. extensions downward were counted as one full stop out of respect for their cost and importance.

On the basis of these results, a suggested table was made for American practice which is shown at the bottom of figure 3. The ratio of stops in the divisions has been balanced in this suggested table and the pedal has received a Germanic flavor by increasing the proportionate number of stops and ignoring the poverty-stricken pedal departments of England.

At the present writing (August, 1931) the cost of an organ may be calculated roughly (yes, oh so roughly!) by figuring each stop at \$400 to \$700 a stop, according to quality, etc. Before determining which of these figures to use we should remember that, as John Ruskin once said, "there is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey."

From the above it can be understood how the figure of \$650 a stop, which under normal conditions would buy a fine organ, was arbitrarily established as a figuring basis in this paper. While special conditions might cause this figure to fluctuate either up or down (perhaps 10 per cent) it is a reasonably safe figure to use for estimating purposes of a preliminary nature, except for very small organs.

In the example mentioned in the October article we estimated what could be done with \$15,000 available and, on the basis of the suggested American practice table shown in figure 3, divided the stops between the divisions of the organ for both a two-manual and a three-manual scheme. We stated that with \$15,000, at \$650 a stop, we could have twenty-three stops.

On the percentage basis given in the table at the bottom of figure 3, we found we could have eight stops on the great, twelve stops on the swell and the remainder, or three stops, on the pedal. (Pedal stop count is for independent 16-ft. complete registers. Extensions will be in addition to the figure given.) We also showed the possible distribution of the same number of stops for a three-manual organ with the choir as an independent division and suggested the other possibility of obtaining the choir organ by "borrowing" stops from the great. It is obvious-

TABLE A
ORGAN (IN MANUAL STOPS)

Number of Seats.*	Min.	Fair.	Number of Manuals.
100 or less.....	4 or 5	8 to 10	2
250	6	12 to 15	2
400	8	15 to 20	2-3
600	10	20 to 30	2-3
800	12	25 to 35	2-3-4
1,000	15	35 to 40	2-3-4
1,500	20	40 to 45	3-4
2,000	30	50 to 75	3-4

*For purposes of this table it is expected that the proportions of the building are normal for the number of seats.

FIGURE 3.
DISTRIBUTION OF STOPS.

	Aver. Size	Great	Swell	Choir	Solo	Pedal
American Organs—						
Four-manual	44.5 stops	22.5%	31.5%	20.2%	18%	7.8%
Three-manual	36.5 "	27.4	38.4	24.6		9.6
Two-manual	27.5 "	36.4	51			12.6
English Organs—						
Four-manual	43.5 stops	25.3%	25.3%	20.7%	23%	5.7%
Three-manual	33.5 "	32.8	32.8	26.9		7.5
Two-manual	24.5 "	45	45			10
German Organs—						
Three-manual	44.9 stops	23.6%	27.8%	28.6%		20%
Two-manual	32.1 "	33	39			28
Recommended American Practice—						
Four-manual		20%	30%	20%	15%	15%
Three-manual		25	35	25		15
Two-manual		35	50			15

FIGURE 4.

GREAT ORGANS.

	3	4	5	6	7	8	9	10	11	13	16	18	21
Diapason, 16 ft.....								x	x	x	x	x	x
Bourdon, 16 ft.....								*x					x
First Diapason, 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x
Second Diapason, 8 ft.....								x	x	x	x	x	x
Third Diapason, 8 ft.....											x	x	x
Fourth Diapason, 8 ft.....												x	x
Dulciana, † 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x
Gamba, 8 ft.....											x	x	x
Gemshorn, 8 ft.....											x	x	x
Flute "A," 8 ft.....			x	x	x	x	x	x	x	x	x	x	x
Flute "B," 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x
First Octave, 4 ft.....				x	x	x	x	x	x	x	x	x	x
Second Octave, 4 ft.....											x	x	x
Flute, 4 ft.....		x	x	x	x	x	x	x	x	x	x	x	x
Tenth, 3 1/5 ft.....													x
Twelfth, 2 2/3 ft.....													x
Fifteenth, 2 ft.....													x
Mixture						II	II	II	III	IV	V	V	V
Chorus Reed, 16 ft.....													x
Chorus Reed, 8 ft.....						x	x	x	x	x	x	x	x
Chorus Reed, 4 ft.....													x

Flute "A"—Clarabella, Gross Flöte, Harmonic or Doppel.

Flute "B"—Concert Flute, Melodia or Dolce Flute.

*Or 16-ft. Diapason.

†If Dulciana included in independent choir organ, substitute Erzähler, Dolce or Viola.

ly a matter of judgment based on conditions regarding the use to which the organ will be put, the space conditions under which it will be installed and perhaps the caliber of the organists who will play it that should determine whether a two-manual, a three-manual with borrowed choir, or a three-manual with independent choir would be the appropriate distribution of the twenty-three stops.

On the basis of practical use rather than more or less far-fetched theories, a series of five tables has been prepared which show, in the writer's opinion, the proper distribution of stops to the divisions of the organ for instruments of small size to those of large proportions. After determining the number of stops in the divisions on the percentage basis established in figure 3, it is necessary only to refer to the table for each division and under the proper column headed by the number of stops to be used select those stops that are starred. The pedal organs shown in figure 8 differ from the manual divisions in that the number of pipes is shown when the stop is to be used. The intended augmenting or extending in the pedal organ as indicated by the number of pipes should be obvious.

These tables in several cases leave a choice as to the names of particular stops in order that individual preferences may be met where their effect upon the balance of the stops would be harmless. The addition of "fancy" stops to any division shown, especially in large instruments, is possible. For example, were the instrument large

as pedal registers. By this means a portion of the pedal organ becomes expressive and variety of great value in piano and mezzo-forte effects is obtained.

Any organist of intelligence, after a specification is drawn in accordance with the tables, will have personal ideas regarding an occasional additional stop, as well as the value of some register made available on more than one manual by compounding or borrowing. Additional divisions, such as echo, string, fanfare and antiphonal organs, will suggest themselves when their use is called for. In no case should such an additional section be specified unless the other main divisions are complete beyond question. Too frequently in the past such luxuries as echo organs, harps and chimes have found their way into specifications, thereby causing the omission of important and necessary registers in the main organ. While such tonal accessories have their value in a complete instrument, they should be regarded as "extras" that can be attached only to an otherwise complete specification.

While we have strayed away from the architectural background of the first part of this discussion, the subject of specifications enters the problem before much else can be done. It is hoped that the introduction of these tables will be found of benefit to those who face the pleasant task of writing a specification. You will note that we have carefully refrained from the mention of how many stops shown could be obtained by the use of unification, as to know when to unify and when not to do so is too much of a subject to include at this time. An organist unwilling to permit the borrowing and extension of suitable registers deprives his successors and his church of valuable musical effects obtained at little expense and, when used with discretion, of no harm to the ensemble.

If your church is going to build or remodel to accommodate a new organ, first ascertain the funds available, draw up the specifications and then see that the architect is properly informed regarding the space needed, the tone openings required and their treatment, as well as where the organ should be placed to obtain fine musical results, and try to keep the acoustical expert at work within reasonable limits for music.

Bach Concert at Reading, Pa.

At a Bach recital played by Edward Rechlin of New York in the Memorial Church of the Holy Cross at Reading, Pa., Oct. 29 the combined choirs of that church and of Trinity Lutheran Church took part. John H. Duddy, Jr., Mus. B., A. A. G. O., of the Church of the Holy Cross conducted the choral performance, with Carroll D. Hartline of Trinity Church at the console of the three-manual Möller organ. There were eighty-five in the chorus and the program was heard by an audience of a thousand people, who were aroused to enthusiasm by the singing and by the performance of Mr. Rechlin. Among the choral numbers were "O Saviour Sweet" and "Sleepers, Wake." Mr. Hartline played the Air for the G string as the offertory. In December Mr. Duddy will present the first part of Bach's "Christmas Oratorio" and "Bethlehem," by John E. West.

FIGURE 8.

PEDAL ORGANS.

	1	2	3	4	5	6	7	8	9	11	13	
Diapason, 32 ft.....												
Bourdon, 32 ft.....												
Violone, 32 ft.....												
First Diapason, 16 ft.....												
Second Diapason, 16 ft.....												
Sub Bass, 16 ft.....												
Second Bourdon, 16 ft.....												
First Bourdon, 16 ft.....	44	44	56	56	56	56	56	56	56	56	56	
Violone, 16 ft.....						32	44	44	44	44	44	
Mixture								5r	5r	5r	5r	
Bombarde, 32 ft.....					12	12	12	12	12	12	12	
Fagotto, 32 ft.....											12	
Trombone, 16 ft.....									44	44	56	56

Plus 16 ft. Manual Borrows.

*If height is limited use Sub Bass.

†Extension choir 16-ft. Fagotto.

‡If height is limited use Bourdon.

FIGURE 5.

SWELL ORGANS.														
	3	4	5	6	7	8	9	10	12	15	18	22	26	29
Diapason,* 16 ft.....														x
Bourdon,* 16 ft.....								x	x	x	x	x	x	x
First Diapason, 8 ft.....				x	x	x	x	x	x	x	x	x	x	x
2nd Diap. (Geigen), 8 ft..													x	x
3rd Diap. (Horn), 8 ft.....														x
Gamba, 8 ft.....														x
Gamba Celeste, 8 ft.....														x
Viole, 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Viole Celeste, 8 ft.....		x	x	x	x	x	x	x	x	x	x	x	x	x
Sallcional, 8 ft.....						x	x	x	x	x	x	x	x	x
Voix Celeste, 8 ft.....										x	x	x	x	x
Aeoline, 8 ft.....										x	x	x	x	x
Claribel Flute, 8 ft.....														x
Stopped Flute, 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Spitz Flöte, 8 ft.....													x	x
Flute Celeste, 8 ft.....													x	x
First Octave, 4 ft.....													x	x
Second Octave, 4 ft.....														x
Violina, 4 ft.....													x	x
Flute, 4 ft.....	‡x	x	x	x	x	x	x	x	x	x	x	x	x	x
Flautino, 2 ft.....													x	x
Cornet (ranks).....									III	III	III	III	III	III
Mixture (ranks).....												IV	IV	V
Posaune, 16 ft.....										x	x	x	x	x
Cornoepen, 8 ft.....		x	x	x	x	x	x	x	x	x	x	x	x	x
French Trumpet, 8 ft.....														x
Oboe, 8 ft.....									x	x	x	x	x	x
Vox Humana, 8 ft.....					x	x	x	x	x	x	x	x	x	x
Clarion, 4 ft.....									x	x	x	x	x	x

*If needs indicate substitute Sallcional, 16 ft.
 †If needs indicate substitute Diapason, 8 ft.
 ‡If needs indicate substitute Cornoepen, 8 ft.

FIGURE 6.

CHOIR ORGANS.													
	3	4	5	6	7	8	9	10	11	13	17	20	22
Dulciana,* 16 ft.....									x	x	x	x	x
Diapason, 8 ft.....													x
English Diapason, 8 ft.....				x	x	x	x	x	x	x	x	x	x
Geigen, 8 ft.....													x
Concert Flute, † 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x
Dolce Flute, 8 ft.....													x
Quintadena, 8 ft.....								x	x	x	x	x	x
Viola, 8 ft.....													x
Dulciana, 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x
Unda Maris, 8 ft.....						x	x	x	x	x	x	x	x
Principal, 8 ft.....													x
Flute, 4 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x
Violina, 4 ft.....													x
Nazard, 2 2/3 ft.....										x	x	x	x
Piccolo, 2 ft.....						x	x	x	x	x	x	x	x
Tierce, 1 3/5 ft.....											x	x	x
Septieme, 1 1/7 ft.....													x
Fagotto, 16 ft.....													x
Trumpet, 8 ft.....													x
Orchestral Oboe, 8 ft.....													x
English Horn, 8 ft.....													x
Clarinet, 8 ft.....	x	x	x	x	x	x	x	x	x	x	x	x	x

*Or Gamba, 16 ft.
 †Or Melodia, 8 ft.

FIGURE 7.

SOLO ORGANS.												
	3	4	5	6	7	8	10	12	15			
Violone, 16 ft.....									x			
Stentorphone, 8 ft.....							x	x	x			
Flute,* 8 ft.....						x	x	x	x			
Gross Gamba, 8 ft.....				x	x	x	x	x	x			
Gamba Celeste, 8 ft.....				x	x	x	x	x	x			
Octave, 4 ft.....									x			
Flute, 4 ft.....									x			
Mixture (5 ranks).....									x			
Tuba, 16 ft.....									x			
Tuba, 8 ft.....									x			
Tuba Mirabilis, 8 ft.....									x			
French Horn, 8 ft.....					x	x	x	x	x			
English Horn, † 8 ft.....						x	x	x	x			
Orchestral Oboe, † 8 ft.....									x			
Clarion, 4 ft.....									x			

*Orchestra Flute, Gross Flöte or Philomela.
 †Omit if included in Choir Organ.

Christmas Is Coming

Can you think of a more useful gift to any friend who is an organist than a subscription to THE DIAPASON for 1932? Any pupil or fellow organist who may not yet have become a regular Diapason addict can be made such for the small sum of \$1.50. He will then do just as you are doing—drop everything else as soon as the monthly issue arrives and read it from cover to cover. Make a friend happy and grateful to you at a very small expenditure.

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Milwaukee School Organ Is Opened by Marshall Bidwell

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Nov. 17.—Marshall Bidwell of Coe College, Cedar Rapids, Iowa, formally opened the new three-manual Skinner organ in the Milwaukee Vocational School Nov. 12.

In an informal talk the evening preceding the recital before the Wisconsin chapter of the A. G. O., which organization tendered Mr. Bidwell a supper, Mr. Bidwell presented his views of what organ recitals should be. To raise the standards of the public the performer must first reach its level and then gradually raise that level, he asserted. Most recitals, according to Mr. Bidwell, are not of that nature, but are calculated only for organists or other trained music-lovers.

Mr. Bidwell set out the next evening to prove his theory, which he did splendidly. Most of his numbers were not beyond the musical scope of his 2,300 listeners, and the warm applause which Mr. Bidwell received showed a sincere appreciation. Technique and registration were high points in this recital, the latter bringing out the characteristics of this fine organ. The numbers Mr. Bidwell played were these: Introduction and Allegro (Sonata I), Guilman; Nocturne, Mendelssohn; Minuet, Boccherini; Passacaglia, Bach; "Ronde Francaise," Boellmann; Prelude to "The Blessed Damozel," Debussy; "Christmas," Dethier; "Morning" ("Peer Gynt" Suite, No. 1), Grieg; "Dance of the Candy Fairy," Tschai-kowsky; "Lichestod" ("Tristan and Isolde"), Wagner; "Finlandia," Sibelius, and as an encore the Viennese Refrain.

Milwaukee has finally come into a municipally-owned organ and it is to be hoped that the use of this instrument will not be restricted to the school, but that the general public will have the opportunity to appreciate its value. The specification of the organ was published in The Diapason Feb. 1,

In connection with the series of concerts at the Milwaukee Art Institute, on the Frank memorial organ, recitals have been given by Walter Ihrike and Karl Markworth. Mr. Ihrike played Oct. 25, and his numbers were: Largo in F, Bach; Sonata, Mendelssohn; Berceuse, Guilman; Largo, Dvorak; "Peasant Song," Grieg; Scherzoso, Rogers; "Song of Autumn," Candlyn; "Invocation," Owen; "Woodland Idyll," Clokey; March, Guilman. Mr. Markworth played on Nov. 8, and the following are his numbers: Variations, Jackson; "Sinfonia," Bach; Allegro, Krebs; Scherzo - Toccatina, Nevin; "Festival Mood," Markworth; Finale from Sixth Sonata, Mendelssohn; "Clouds," Cejga; Finale, Volckmar; "At Evening," Kinder; "Hallelujah" ("Messiah"), Handel.

Under the leadership of Lewis A. Vantine a group of students at the

E. William Doty



E. WILLIAM DOTY, who spent last summer in Paris as a pupil of Joseph Bonnet, is back at the University of Michigan, where he plays the vesper recitals every Wednesday afternoon and does teaching in the organ department while Palmer Christian is on tour. How good an impression Mr. Doty's playing on the large Skinner organ creates is illustrated by a review of one of his recitals in the Ann Arbor Daily News Nov. 5, from which the following paragraph is quoted:

"Mr. Doty is an uncommonly gifted young organist with a keen musical intelligence and a comprehensive technical command of his instrument. His is the poise and performance of the seasoned concert artist and in the programs which he has given here this year he has commanded the respect and admiration of the host of music-lovers who have enjoyed his recitals."

State Teachers' College who are interested in the organ have formed a club which they have called the Diapason Club. The purpose of this organization is primarily to study different types of organs by going to churches, theaters and homes. Officers of this group are Arthur A. Griebling, president; Betty Beers, secretary, and Charles Borgwardt, treasurer.

Anniversary Services by Ulmer.

To mark the thirteenth anniversary of Bertram P. Ulmer's services as organist and choir director at the Tabernacle Lutheran Church of Philadelphia, a special musical service was held Nov. 1. In the morning the choir was augmented to thirty voices and sang "Thou Crownest the Year," by Maker, and Noble's "O Wisdom." In the evening the musical numbers included the duet "Lord, I Have Loved the Habitation of Thy House," by Matthews; Cruick-

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shank's Communion Service in E flat and Parker's "Bow Down Thine Ear." An organ recital preceded the evening service.

Rob Roy Peery has resigned as organist and director of the choir at St. John's Lutheran Church, Salisbury, N. C., and will leave for Philadelphia, where he will be connected with a large music publishing house.

Chas. F. Chadwick

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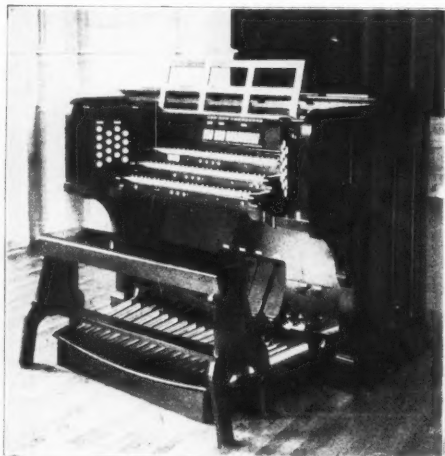
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CHICAGO CHOIR 40 YEARS OLD

Trinity Church Celebrates Anniversary with Special Service.

Forty years ago on Oct. 31 forty men and boys of the near south side, then Chicago's social center, met in the parish-house of old Trinity Church, Twenty-sixth street and Michigan boulevard, and organized a boy choir. On the same day in 1931 a similar group met in the same room under the direction of James F. Millerd in preparation for the fortieth anniversary celebration of the organization, which took place in Trinity Church Nov. 1. One of the original group—Robert Lipsey—is still a member of the choir. The others are scattered over the city and country.

For years the Trinity choir has ranked high among boy choirs of the city. In spite of the marked changes which have taken place in the neighborhood and the fact that most of the prominent families which worshipped at Trinity in the old days have moved away, the choir has been maintained on the high level on which it was established. This has been made possible largely through generous gifts of prominent Chicagoans who continue loyal to Trinity although they live for the most part along Lake Shore drive or farther north, in Lake Forest, Winnetka and Glenview.

The 11 o'clock service Nov. 1 was a special musical service in honor of the choir's anniversary and the "old boys" and former parishioners were invited back to take part in the celebration. The Rev. John Rouse was rector of Trinity at the time the choir was organized. John L. Hughes was choirmaster and George G. Emerson organist. Choirmasters who have served the parish include Cyril Rudge, Harry Cassidy, Irving Hancock and James F. Millerd, the incumbent.

In connection with the choir celebration it is recalled that just ninety years ago steps were taken for the formation of Trinity Church. The parish did not come into being officially until Aug. 1, 1843. The church was first located on Madison street between Clark and La Salle. At the time of the Chicago fire it was on Jackson boulevard between Wabash and Michigan, on the present site of the Illinois Theater. The church was destroyed by fire and then moved to its present site.

Recently Trinity Church was made the chief beneficiary under the terms of the will of Mrs. Frances M. Barrett, for many years a parishioner there. As a consequence it is expected the parish will receive approximately \$250,000 for endowment purposes.

Ensemble Program at College.

The following ensemble numbers were presented in a vesper concert given Nov. 8 by members of the music faculty of the State Teachers' College, Harrisonburg, Va.: Reverie, for organ, violin and piano, Brewer; "Ocean Rhapsody," for organ, violin and piano, Frank Ward; Symphonic Piece, for piano and organ, Clokey. Eunice Kettering, F. A. G. O., presided at the organ.

Peragallo Wins Exposition Award.

At the Litorial Exposition held in Bologna, Italy, recently the gold medal and first prize for organ construction was awarded to the exhibit of the Peragallo Organ Company of Paterson, N. J. The medal and the cross of merit have been received at the factory of the company and are naturally a source of pride. The exhibit which won the honors consisted of a model

James F. Millerd



and construction designs of the three-manual organ built for Our Lady of Mount Carmel Church at Ridgewood, N. J. John Peragallo, the technical director of the firm, had charge of the exhibit. The organ at Ridgewood was built after special designs and original scales prepared by John Festneck.



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Latham True, Mus. D.



THE CASTILLEJA SCHOOL, at Palo Alto, Cal., had an organ recital extraordinary in its chapel Nov. 15 when the program consisted of compositions by Dr. Latham True, dean of the music department of the school, whose recitals are a regular feature of the academic year. Dr. True's organ numbers included a sonata on Castilleja themes and he was assisted by Mrs. Kathleen La Raut Wrenn in a song group and by Miss Elizabeth Bates of the music faculty in compositions for piano and organ. The complete program was as follows: Organ Sonata, "Castilleja"; Songs from Robert Browning ("My Star," "The Moth's Kiss and the Bee's Kiss" and "I Send My Heart up to Thee"); Choral Improvisations for Organ (Ballad on Castilleja Alumnae Song and "Na Lei, O Hawaii"); Song Miniatures ("In Memory," "Compensation," "Springtime," "I Heard the Singing Waters Call" and "Quietude"); organ and piano (Solemn Prelude, "In Modo Harmonico" and "Clair de Lune").

DR. EGNER TO LONDON, ONT.

Leaves St. Catharines for Post at Cronyn Memorial Church.

Dr. Frederic Tristram Egner, organist and choirmaster of the Welland Avenue United Church and bandmaster of the Lincoln Regimental band at St. Catharines, Ont., has been appointed organist and choirmaster at Cronyn Memorial Church, London, Ont. He assumed his new duties Nov. 8.

It is ten years since Dr. Egner became associated with the Welland Avenue Church. His work as organist and with the choir of the church won him much admiration. Recently he opened a series of bi-weekly Saturday afternoon recitals in aid of relief funds. The church to which Dr. Egner goes is one of the most prominent Anglican churches in London and is equipped with a new Casavant organ of fifty stops. Dr. Egner's son, Donald Egner, a member of the St. Catharines Flying Club, is attending Western University in London.

Miss Pratt's Chorus in Minstrel Show.

The versatility of Miss Mary Porter Pratt's choir at the Epworth Methodist Church in Chicago was well in evidence when the chorus gave a minstrel show on two successive nights—Nov. 13 and 14—at the church gymnasium in Edgewater. The performance was reported by those present as having been side-splitting and the audience was large and decidedly appreciative on both nights.

Kilgen for Brooklyn Church.

The Immaculate Heart of Mary Church of Brooklyn, through its pastor, the Rev. Joseph W. Regan, has ordered a three-manual Kilgen organ of twenty-five speaking stops to be installed in the new church which is to be completed early in 1932. The swell and choir organs are to be built in the expression chambers, with grille opening furnished by the church, admitting of tone both to organist and congregation. The great organ is entirely open.

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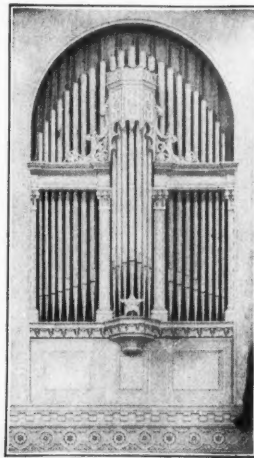
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Who's Who Among the Organists of America

Carl McKinley, Mus. D.

Carl McKinley, American organist, composer and teacher, was born Oct. 9, 1895, at Yarmouth, Maine, the son of a Congregational clergyman who removed soon afterward to Rockville, Conn., where most of Carl's boyhood was passed. In 1911 the family moved to Galesburg, Ill., where he entered Knox Conservatory of Music and also Knox College, from which he received the degree of bachelor of music in 1915. Entering Harvard the next year, he received the bachelor of arts degree in 1917, with special honors in music. A fellowship from Harvard enabled him to spend the next winter in New York, studying composition with Rubin Goldmark and organ with Gaston M. Dethier. The following spring he was appointed organist and choirmaster of the Center Congregational Church, Hartford, Conn., where in addition to a large, modern organ he had a chorus choir of twenty-five voices which attracted wide notice for the excellence of its work. In addition to his church duties Mr. McKinley had a large class of private pupils and acted for a time as organist in one of the principal moving-picture theaters of Hartford.

In 1923 Mr. McKinley accepted an offer to become organist of the Capitol Theater, New York City, at that time the largest picture theater in the world, and later acted for some time as assistant conductor of the Capitol orchestra of eighty men, which ranked with the best symphonic organizations in New York.

In 1927, having already attracted much favorable attention as a composer, he was awarded a Guggenheim fellowship for European study, and spent the following year in Paris working in composition with Mlle. Nadia Boulanger. A renewal of the fellowship having been granted, a second year was spent in Munich, devoted partly to a detailed study of the Munich opera, where Mr. McKinley was engaged as solo coach and stage assistant. Returning to America in the fall of 1929 he was engaged by the late George W. Chadwick, upon the sudden death of Stuart Mason, to take the latter's place at the New England Conservatory of Music as lecturer in musical history and instructor in composition and theory. At present Mr. McKinley is also a member of the faculty of the organ school of the conservatory.

In June, 1930, Mr. McKinley received the honorary degree of doctor of music from Knox College.

As a composer Carl McKinley first attracted attention while at Harvard with a motet for mixed voices, "The Man of Galilee," which won the Francis Boott prize; a sonata for violin and piano, and an orchestral sketch entitled "Indian Summer Idyll," which was first performed by the orchestra of the New England Conservatory under Mr. Chadwick in May, 1917. A symphonic poem, "The Blue Flower," was awarded the Flagler prize in 1921, and subsequently was performed by both the New York Philharmonic and the Chicago Symphony Orchestras.

With his third symphonic venture, "Masquerade," Mr. McKinley scored a real "hit." First performed under the composer's direction at a New York Stadium concert in the summer of 1926, it has since had over thirty performances by leading symphonic organizations in America, including those of New York, Chicago, Philadelphia, Detroit, Syracuse and Boston (the symphony concerts of Jan. 16 and 17, 1931) and last summer received its first European performance at a festival of American music in Bad Homburg, Germany. The orchestral score is published by I. Fischer & Bro. of New York, who have also issued a number of Dr. McKinley's compositions for the organ. Other numbers for voice and piano are to be found in the catalogue of G. Schirmer.

In October Mr. McKinley went to the Old South Church, Boston, as organist and choirmaster. Here he hopes, with the cooperation of the church membership, to establish the music upon a new high level. The chorus choir which he is now recruiting, and

Carl McKinley, Mus. D.



which for the time being must remain small owing to the limited accommodations of the present choir gallery, he hopes to develop into an organization capable of interpreting in every detail the masterpieces of choral music, from Palestrina to the modern Russians, as well as the larger oratorio forms. He also feels that the splendid organ, one of the best in Boston, should be given more extensive hearing than is possible in the ordinary course of church services, and proposes to offer a series of recitals.

Garth Edmundson.

Garth Edmundson is a name that has sprung into prominence in the organ world in the last year with remarkable speed and its possessor is fast establishing himself as a very valuable addition to the list of first-class American composers for the organ of the present day. When Julian R. Williams of Pittsburgh played Mr. Edmundson's Concert Variations, published in January of this year, at the convention of the American Guild of Organists at Indianapolis in June attention was immediately directed to the composer and the reviews of the work in *The Diapason* and other publications led many to purchase copies. Then followed inquiries addressed to the office of *The Diapason* as to "who is this Edmundson?" So, in the performance of our duty, we looked up this modest organist and are ready to report.

As a matter of fact Mr. Edmundson is no novice, for he has composed extensively for piano, voice and organ. He is an organist at New Castle, Pa., where for a number of years he has presided at the organ in the First Baptist Church. New Castle is not by any means a small town, but a city of considerable importance industrially and artistically even, but if anyone should ask what good thing can come from Nazareth, the answer is ready in a review written by Harvey Gaul, noted critic, composer and organist, in the *Pittsburgh Post* in which he recently wrote: "We are accustomed to thinking that only large cities have good music, which is, of course, the veriest hosh. We know of several so-called cities of the second class where they do music in a first-class manner. For instance, there is New Castle, where Garth Edmundson presents Bach, to say nothing of Greensburg, Johnstown and a number of other cities."

Garth Edmundson was born in western Pennsylvania thirty-six years ago of German and English parentage. His great-grandfather, Dr. Cowden, was one of the first physicians in Pennsylvania. Among Mr. Edmundson's distinguished sources of knowledge are the Cincinnati Conservatory of Music, Harvey B. Gaul and the late Lynwood Farnam. He has been organist of several churches in western Pennsylvania and is now, in addition to his work at the First Baptist Church of

New Castle, also active in the musical direction of St. Mary's Catholic Church, which has a new \$1,000,000 edifice. In the latter church a male choir of forty sings the masses of Perosi, Von Rheinberger, Dubois, etc.

The H. W. Gray Company recently purchased the copyright to a new suite for organ by Mr. Edmundson in three movements for Christmas, dedicated to Harvey Gaul. Gray is also the publisher of the Concert Variations. C. Harold Eisecke of Grand Rapids, Mich., has furnished Mr. Edmundson with texts for a set of sixteen calls to worship to which he has set music. These will soon be off the press. He has also finished a new "ultra-modern" suite, "Impressione Gothique," dedicated to Mr. Eisecke.

Mrs. Edmundson co-operates heartily with her husband in his teaching, church and recital work. Mr. Edmundson is a thirty-second degree Mason and a member of the Consistory.

J. Frank Frysinger.

J. Frank Frysinger has lived a life of marked activity not only as a composer, in which role his name is probably most familiar to organists, but as a member of college faculties and as recitalist.

Mr. Frysinger was born April 7, 1878, at Hanover, Pa., and from the age of 8 to 12 studied piano in his native town. Then he took up a long career of hard labor, working first in piano, organ and harmony under F. W. Wolf in Baltimore. In 1898 he went to New York and studied piano with S. Camillo Engel and harmony with Dr. Edgar Stillman Kelley at the New York College of Music. From 1900 to 1903 he was a piano and harmony pupil of Richard Burmeister and then came four years in organ, harmony, counterpoint and composition under Ralph Kinder at Philadelphia.

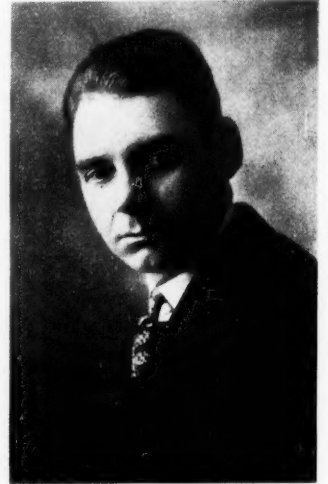
Returning to Hanover, Mr. Frysinger was appointed organist of Emmanuel Church and held this position from 1903 to 1907. In 1909 he was appointed director of music at Hood College, Frederick, Md., and at the same time was organist and choirmaster of the First Presbyterian Church of York, Pa. Then he went West and for two years was head of the organ department of the University School of Music at Lincoln, Neb., and organist and choirmaster of the First Presbyterian Church of Lincoln. From Lincoln he went to Rock Island, Ill., to become head of the organ and theory departments at Augustana College, at the same time playing in St. John's Methodist Church at Davenport, Iowa. While at Augustana Mr. Frysinger became ill and for a time had to give up his work, and he then returned to Hood College as director of music. Since 1923 he has been organist and choirmaster of the First Presbyterian Church of York, Pa.

In 1913 the degree of fellow of the

Sterling C. Marshall



Garth Edmundson



Incorporated Guild of Church Musicians (honorary) was conferred on him.

Mr. Frysinger has been a prolific composer for the organ and about 200 of his compositions for organ, piano and voice have been published. He has played nearly 400 recitals and was heard at the Jamestown Exposition and at the Sesquicentennial in Philadelphia.

Mr. Frysinger married Miss Ella Virginia Billet of York in 1903 and Mr. and Mrs. Frysinger have one daughter, Mary Harriet.

Sterling Marshall.

Up in the farthest north of the central states, where the beautiful hills of the copper country look out over the clear waters of Lake Superior, Sterling Marshall provides music of the best kind and organ recitals featuring eclectic offerings which include liberal selections from the organ classics, in Trinity Episcopal Church at Houghton, Mich. Those who know Houghton and the surrounding country only from maps have something of rare sightseeing before them if they will drive from Chicago through the Wisconsin and Michigan forests to the Keweenaw peninsula. After traversing the woods and seeing the small lakes they will emerge into a section richly endowed by nature, with valuable metal under the ground and entrancing landscape above. If they approach by way of the great lakes they will have a trip of either restful serenity or one amid dashing waves such as seldom are encountered even on the ocean, all according to the disposition the greatest of inland waters happens to display. And when one visits Houghton, more up-to-date and boasting more beautiful homes than one would expect of a city of fewer than 5,000 people, he may enter Trinity Church and find a service of as much beauty as in any metropolitan church. For Trinity is a historic parish in the upper peninsula, it has a large list of communicants, it has always had able clergymen, it possesses a fine choir and there is an Austin organ of three manuals and beautiful tone qualities.

Here Sterling Marshall, well trained for his office and with a realization of the exalted purpose of church music, is in charge. He was born Oct. 22, 1907, at Weeping Water, Neb., and began playing the organ at the First Congregational Church at the age of 14 years. In 1929 he received the bachelor of music degree from the University School of Music of Nebraska University, where he studied piano with Herbert Schmidt, organ with Edith Burlingim Ross and harmony and counterpoint with Don Berry and John Rosborough. Before completing his work at the conservatory he was appointed organist at the Church of the Holy Trinity in Lincoln.

In the absence of the head of the organ department Mr. Marshall had

charge of that work during the summer school of 1929. He was a pupil of Albert Riemenschneider of Cleveland in 1929 and 1930.

Mr. Marshall was appointed organist and choirmaster of Trinity Church at Houghton in 1930. He gives a recital on the first of each month and one every Sunday afternoon during Lent. A booklet of his recital programs was published last spring by the church.

Mr. Marshall is a member of Phi Mu Alpha, Sinfonia Fraternity, and the A. G. O.

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Among recent organ installations by M. P. Möller, Inc., in and around New York are the following: St. Barbara's, Brooklyn; Our Saviour's Lutheran, Brooklyn; Norwegian Seamen's Mission, Brooklyn, and Central M. E., Yonkers. The stop layout of the Yonkers organ is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Doppel Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute Harmonic, 4 ft., 61 notes.
- Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aoline, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Flute Harmonic, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Viole d'Gamba, 8 ft., 73 notes.
- Genshorn, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.

VASSAR ORGAN DEDICATED

E. Harold Geer Plays Opening Recital on Kimball Four-Manual.

The large four-manual Kimball organ in the new Belle Skinner Hall of Music at Vassar College, Poughkeepsie, N. Y., was opened Nov. 22 by Professor E. Harold Geer, assisted by the choir and the glee club of the college, directed by Professor George C. Gow. The recital was one of a series of noteworthy musical events in connection with the dedication of the beautiful structure devoted to music. Professor Geer played a program consisting of these compositions: Passacaglia and Fugue, C minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," *Brahms*; "Saluto Angelico," *Karg-Elert*; Allegretto, from Sonata, E flat minor, Horatio Parker; Toccata on "O Filii et Filiae," *Lynwood Farnam*; Chorale, E minor, Franck; Prelude on "Rhosymedre," *Vaughan Williams*; Intermezzo, F major, Vierne; Finale, Allegro Vivace, from Symphony No. 7, A minor, Widor. The stop specification of this organ was published in *The Diapason* May 1.

Young Organist at Asbury Park.

Charles A. Patrick, organist at the Grand Avenue Reformed Church, Asbury Park, N. J., was selected to play at the large convention hall in the same city during the vacation period of the regular organist. The organ is a three-manual Kilgen. Mr. Patrick gave two recitals daily and had one broadcast period each day. He is a senior at the Asbury Park high school and is the youngest member of the National Association of Organists, so far as can be ascertained.

J. Frank Fryinger, Organist and Composer



Pietro Yon in Recital.

Pietro Yon, the New York concert performer and organist of St. Patrick's Cathedral, was heard in recital Oct. 25 at Carnegie Hall. Worthy of record is the fact that the audience was a large one. On this occasion he gave a fine account of himself in a Bach group, the E minor Prelude and Fugue, the G minor Fantasie and Fugue and the E flat Concerto, to which he added the Toccata and Fugue in D minor. A varied group contained works by two

of his teachers in Italy, Remondi and Renzi, his own charming "Minuetto Antico," and pieces by Lemare and Dello Joio. To these he gave as encores his own "Echo" and "Gesù Bambino." Believing in presenting the organ in combination with other instruments, Mr. Yon offered works of Rheinberger and Passagni for oboe, a superb "Meditazione" by Ravanello with French horn, and his own new stirring "Concertstück" for organ, four horns, trumpet and trombone.

PROGRAM FOR WOMEN DEC. 7

Chicago Club Will Devote Evening to French Composers.

The Chicago Club of Women Organists announces a French program for the next meeting, Dec. 7, in the Kimball salon. A brief resume of French composers will be given by Lydia Leininger. Marie Cowan will play: "Lied des Chrysanthemes," Bonnet, and Finale from Fourth Symphony, Widor. George Leininger will play: "Hymne a Sainte Cecile," Gounod; "Serenade Espagnole," Chaminade-Kreisler, and Arabesque, Debussy. Wesley Summerfield will play: "Cantique de Noel," Adam, and "An Old French Carol," Liddle. "The Swan," by Saint-Saens, will be played by this ensemble: Organ, Sallie Hadfield; violin, George Leininger; piano, Lydia Leininger. Lydia Leininger will play the "Romance sans Paroles" and "Caprice Heroique," Bonnet.

One of the finest programs in the history of the organization was given by Mr. and Mrs. William H. Barnes, piano and organ ensemble, Nov. 2. Mr. Barnes also gave a lecture on his book "The Contemporary American Organ."

John Connell Visits Chicago.

John Connell, municipal organist of Johannesburg, South Africa, who is on a tour on which he has visited England and the United States, was in Chicago Nov. 27 and gave a recital in Kimball Hall, an account of which cannot be given as it was too late in the month.



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By WILLIAM LESTER.

"Sonata Cromatica" for organ, by Russell Hancock Miles; published by the H. W. Gray Company, New York.

This new work of extensive scope possesses many virtues, and a few, not vices (that term might seem too strong!) but, rather, weaknesses. These days of depression and prevalent pessimism are not a likely period for the publication of a cyclic composition of this type, and due credit should at once be awarded to an ambitious composer and an idealistic publisher.

The opus is in three movements, styled, in order, Allegro Maestoso, Andante Espressivo, and, finally, Fugue. Qualitatively the movements rank in the above order—finest first, weakest last. Mr. Miles does not stand alone in this regard. Consider three-fourths of the output of the best composers, past and present! So we should not particularly hold this weakness against this particular work, but rather consider the strong points. These are, first of all, virility and individuality of idea, rhythmic variety, harmonic pungency and unusual command of stop coloring.

The main theme of the first movement is an especially striking one as to contour and content—its chromatic movement and its uneven pulse fit it well for its structural purpose. The second melody is an effective contrast both in mood and fashion. It is an attractive tune in the relative major. The development section is well handled and leads back in powerful fashion to the reprise movement, which in turn builds up to a resounding climax. The second movement, the expressive slow movement, is built in simple song form, exhibiting a delightful sequence of melody.

The concluding movement, the fugue, is, as I have already suggested, the weakest one. Mr. Miles is too well grounded a scholar, too well versed in the contrapuntal varieties, to be accused of ignorance. Therefore one must take for granted that some of the unduly discordant part-writing set forth in the exposition of the formal fugue was done from choice. I may be dubbed a Victorian, a back number, when I insist that counterpoint cannot become a haphazard series of successive sevenths or open fifths if it is to be considered good part-writing. I am willing to admit that such progressions have a place in free harmonization, but not in the exposition section of a fugue, wherein absolute independence and clarity of separate parts is essential. Probably Mr. Miles trusted to the chromatic harshness of his theme to cover up the clashing progressions. We may justifiably doubt the certainty of his surmise. But once past this ticklish point, we may well admire the

build of the finale into a sonorous climax as a close.

It is to be hoped that well-equipped players will search out this ambitious work and give it many hearings. Only by actual test and trial can the true merits of such a large-form work be ascertained. And organ sonatas by native Americans are not so plentiful as to bore us by their demands on our time and energy.

A Carol Rhapsody for organ, by Stanley E. Saxton; published by S. E. Saxton, Saratoga Springs, N. Y.

Organists in need of a welcome novelty for the Christmas season will do well to examine this delightful fantasy on the negro spiritual "Dere's a Star in de East." Formally the work is simple in construction—an alternation of the characteristic negro tune with a dotted triple-pulse figure somewhat reminiscent of "Holy Night" by Grube. The piece is easy to play, set down with the expert nicety only to be expected from the pen of an experienced organist, and melodically attractive. All in all, the rhapsody will fill a definite need which has been too much neglected by worth-while composers.

"In Joyful Adoration," a Christmas Fantasia for organ, by Carl F. Mueller; "The Woodland Path," Reverie for organ, by Louise Crawford; published by the White-Smith Music Publishing Company, Boston.

Attention is especially directed to the Mueller title because of its seasonal desirability. It is a series of sections built in turn upon "Adeste Fideles" and the "Sicilian Mariner's Hymn." The organist in search of an effective solo piece fitting to the festival season will welcome this fantasia—it is simple enough for easy playing, and it will have wide appeal because of its basic material and its conventional idiom.

The reverie is a tuneful tidbit, melodically attractive and well-set in conservative fashion for the instrument. It is well-written and interesting for its chromatic idiom. Will serve beautifully for service use, or as a quiet relief-number in the more formal recital.

WANTS in the Organ World

The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements of those seeking situations, etc., etc., may be found

ON PAGE 45 OF THIS
ISSUE

Arthur E. Bergmann



M. P. MÖLLER, INC., announces the appointment of Arthur E. Bergmann of Milwaukee as Chicago sales representative of the company. Mr. Bergmann will be in charge of this territory, with headquarters in suite 1742 of the McCormick building, on Michigan boulevard, where the Möller Company has established a new office.

Mr. Bergmann not only enjoys a high reputation as an organist, but possesses thorough knowledge of organ mechanisms. He received his first lessons in piano and organ from his father and continued his organ studies during his college and postgraduate work at Washington University at St. Louis and at the University of Wisconsin. Among his teachers were Wild, Hammerstein and Galloway.

Mr. Bergmann taught physics and mathematics for fifteen years. At present he is organist and director of music at the Sherman Park Lutheran Church, one of Milwaukee's most prominent congregations. Here he has organized two volunteer choirs numbering 170 members. The monthly vesper concerts directed by him attract audiences whose average number is more than 1,000.

Armistice Day Service by Pressley.
At the Washington Street Methodist Church of Columbia, S. C., where David A. Pressley is the organist and director, a special musical service to mark Armistice Day was held on the evening of Nov. 11. The anthems were "The Lord Is My Light," Parker, and "How Beautiful upon the Mountain," Wolcott. The American Legion quartet sang O'Hara's "There Is No Death." Robert C. Lee, violinist, played a "Romance" by d'Ambrosio. Mr. Pressley's organ selections included: "Song of Triumph," Zimmerman; "Memory's Hour," Silver; Festal Prelude on "America," Boslet; "March of the Priests," Mendelssohn. A similar service has been arranged by Mr. Pressley on nearly every Armistice Day.

Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER, A. A. G. O.

Three publications from the house of McLaughlin & Reilly deserve serious consideration on the part of the alert choirmaster. The first is a "Salvum fac Populum" ("Save Thy People"), for four mixed voices, with both the Latin and English texts. It has been arranged for practical church use by L. Bonvin, S. J., from Anton Bruckner's "Te Deum." The number is short and contains enough polyphony to make it interesting. Like all of Bruckner's music, it has that seriousness of purpose which gives it lasting appeal.

The second is the well-known and time-honored "Veni, Jesu, Amor Mi," by Cherubini. It is interesting to note how occasionally a composer of secular propensities will strike the exalted idiom so necessary for great church music and will create a lasting work like this. Father Bonvin has made two settings of this motet—one for four mixed voices and the other for male chorus. Both settings are unusual in that new life is given the number by the exquisite harmonies which surround the melody. For practical reasons the arranger has seen fit to change the latter part of the motet, but in doing so he has improved it considerably.

Father Bonvin has done some more notable work in taking three medieval hymns and arranging them for four mixed voices. They are: "Jesu Dulcis," "Jesu, dulcedo Cordium" and "O Gloriosa Virginum." These are lovely settings of ancient melodies, very singable and quite simple. The second especially is notable for its rhythmic pulse and inflections.

Mendelssohn's "Elijah" was sung in the James Chapel of Union Theological Seminary, New York, Tuesday evening, Nov. 17, under the direction of Dr. Clarence Dickinson.

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**Pittsburgh A. G. O.
Hears Jennings Play
a Brilliant Recital**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Nov. 20.—The Western Pennsylvania chapter of the Guild met at McCann's East Liberty dining-room Tuesday evening, Nov. 3. After enjoying a turkey dinner the members transacted much business. Then, after a short walk to the chapel of the Sixth U. P. Church, a second feast was served in the form of a recital by Arthur B. Jennings, in which he played: Intermezzo from First Symphony, Widor; Prelude, Fugue and Variation, Franck; Allegro from First Trio-Sonata, Bach; "Liebster Jesu, wir sind hier" (canon in the fifth), Bach; "Nun Freut euch" (alto melody in pedal), Bach; Pastoral Symphony, from "The Messiah," Handel; Variations on a Noel, Dupre; Bolero, Casella; Finale from First Symphony, Vienne. At the conclusion of this program the audience gave Mr. Jennings hearty and well-deserved applause, and he responded by playing as an encore Boellmann's French Rondo.

Grace Blenko Martin was appointed organist at Trinity Methodist Protestant Church on the north side several months ago, taking the place of Mrs. Nellie Risher Roberts, who is now at Trinity Reformed Church, Wilkinsburg.

Edward Johe has been appointed assistant to Dr. Charles Heinroth at the Third Presbyterian Church, Pittsburgh, and associate organist at the Second U. P. Church, Wilkinsburg, where Charles A. H. Pearson is organist and director. Mr. Johe is a student at Carnegie Institute of Technology, where he is taking organ under Dr. Koch.

THIRTY RECITALS PLANNED

Long List of Programs Under Direction of David H. Jones.

Thirty recitals are on the schedule for the present school year under the direction of David H. Jones, head of the organ department at the Westminster Choir School, Ithaca, N. Y. The programs presented thus far have been heard by good-sized audiences and have served the purpose for which they are intended—giving pleasure to music-lovers and instruction to the school's entire student body. The recitals are given at the First Methodist Church.

Oct. 28 Mr. Jones played the following program: Concerto in D minor, Handel; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Canon in B minor, Schumann; "Intercession," Seth Bingham; "Sunshine and Shadow," Clement R. Gale; "Marche Religieuse" on a Theme from Handel's "Messiah," Guilment.

Miss Margaretta Shanaman played the following program Oct. 21: Prelude in C minor, Seth Bingham; "Night," Cyril Jenkins; Scherzo, Gigout; Chorale Prelude on "Gelobet seist Du, Jesu Christ," Bach; Meditation from "Thais," Massenet; Toccata, Widor.

On Nov. 11 Miss Dorothy Cox played: Toccata in C major, Bach; Cradle Song, Gretchaninoff; Chorale Preludes, "Vom Himmel hoch, da komm ich her" and "Das alte Jahr vergangen ist," Bach; "The Legend of the Mountain," Karg-Elert; Chorale, Jongen; Berceuse, Barmotine; "Piece Heroique," Franck.

A Bach program was presented by Stephen Morrisett Nov. 4, with Marguerite Saylor, soprano, assisting. The organ selections included: Fantasia and Fugue in G minor and Three Chorale Preludes—"Wir glauben all an einen Gott," "Allein Gott in der Höh' sei Ehr" and "Schmücke dich, O liebe Seele."

Burton Lawrence has been appointed organist at the River Forest Presbyterian Church. Mr. Lawrence is a graduate of the University of Chicago and holds the degree of bachelor and master of music from the Northwestern University School of Music.

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CARL PAIGE WOOD, M. A., F. A. G. O., professor of music at the University of Washington, is the author of a manual on elementary harmony entitled "The Texture of Music," issued within the month by the Gosham Press in Boston. In his preface Mr. Wood emphasizes that "music makes its appeal through the ear alone" and states that "the ancient system of figured bass has no place in this book." The small, compact and informative volume of 161 pages no doubt will rank as a distinct addition to the literature of musical theory and is a noteworthy contribution to music from a nationally prominent organist who has made an enviable record as a performer and educator.

Death of Edward Young Mason.

Edward Young Mason, formerly dean of music at Illinois Wesleyan University, and for eighteen years head of the organ department of Ohio Wesleyan University, Delaware, Ohio, died Oct. 13 at Norristown, Pa. Mr. Mason was born at Newport, R. I., in 1872. He was at one time state president of the National Association of Organists for Ohio.

Pilcher Organ in Historic Church.

Extensive improvements have been completed at the First Presbyterian Church, Babylon, Long Island, N. Y., and opening services dedicating the new Pilcher organ will be held Dec. 6. The Rev. A. E. Abben is pastor of the church and Mrs. Dora Y. Smith is the organist. The First Presbyterian Church of Babylon was organized in 1720 and the present edifice stands on property purchased in 1783.

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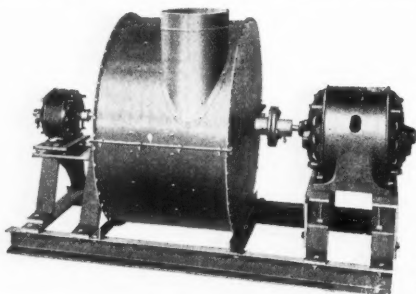
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Plainsong and Its Modes Are Explained in Simplest Terms

By ERNEST DOUGLAS

[Paper presented at November meeting of the Southern California chapter, American Guild of Organists.]

Some years ago a versatile member of our profession (he could play just as badly in a Catholic church as in a Christian Science gathering) rushed into my room at old St. Paul's, demanding that I tell him all I knew about plainsong in fifteen minutes. He had a priest waiting in his studio for a lesson in plain chant (a subject this organist had never before heard of) and figured fifteen minutes ample time for the good father to see all the pictures in a literary explosion devoted to police news. I have the same helpless feeling standing before you now as I experienced at the time of this incident.

Of the fourteen Greek scales, twelve are used in plainsong and of these eight have been adopted in the group we call church modes. As you all know (I say this out of courtesy), the ancient scale was composed of two sections of four notes each, the lower called the authentic tetrachord, and the upper section the plagal. The term "tetrachord" means in this connection a succession of four notes sung conjunctly, the extremes of which form the interval of a fourth. By transposing the upper section an octave lower, a plagal mode is derived from the first, or authentic form. The various modes may be found on the white keys of the piano as follows: The first, or Dorian, begins on D and ends on the octave above; second, or Hypodorian, on A, a fourth below D and up to the octave; third, or Phrygian, on E to its octave; the fourth, or Hypophrygian, a fourth below; fifth, or Lydian, on F; the sixth, or Hypolydian, a fourth below; seventh, or Mixolydian, on G, and the Hypomixolydian a fourth below this, the ninth and tenth being our A minor and the thirteenth and fourteenth our C major scales. The eleventh and twelfth, being founded on B, the forbidden note, are not used in plainsong. (The B, the root of the diminished triad, called "diabolo in musica," is avoided in all polyphonic music.)

The most important note of the mode is its final, as the melody must always end on this note. In the authentic it is the first of the scale and is also the final for its derivative plagal mode. The dominant, next of import, is a fifth above the final in the authentic and a sixth above the lowest note in the plagal mode, with this exception: Should it fall on B, as in the authentic Phrygian mode, it will be the next note above; should the lowest note of the plagal mode fall on B, it would take the sixth above the next highest note, as in the Hypophrygian mode. I might state here that the B is the only "changeable" note, the flat being used only to avoid the tritone.

The character of the mode is established by the position in the scale of the half-step, in the Dorian coming between the second and third and the sixth and seventh of the mode. The dominant, being the reciting note, carries most of the burden, particularly in the Psalter. Here the verse is divided into four parts, called intonation, recitation, mediation and cadence. That the importance of the half-step in stamping the individuality of the mode may be clear I will call your attention to the Phrygian. Its final, E, approached ascending by a whole step and descending by a half-step, is most foreign to our ears, as none of our major or minor scales have this order of degrees. As this mode is farthest removed, so are the Aeolian and Ionian modes most closely related to modern modality, the latter being our A minor and C major scales.

A melody must begin on one or another of a set of notes called the "absolute initials" of the mode. This stringent rule has been modified so as to permit other notes known as "conceded modulations." These starting notes (final, dominant, mediant and participant) are the regular, and the others the irregular modulations. Though the

Ernest Douglas



melody may begin on these various notes, it must end on the final. But when the accompaniment ends on a phrase of the final, the melody may take any one of the notes of this phrase.

My first instruction in plainsong consisted of playing a set of consecutive, related diatonic chords, barring second inversions and making frequent use of the chords of the final and dominant, and I was admonished to use only notes of the mode. The mode is not always indicated in the church melodies and is the source of great anxiety with novices. A safe method is to observe the final, the last note of the melody. The dominant is found a fifth above in the authentic and a third above in the plagal mode (with the exceptions already mentioned). If the compass of the melody lies between that final and its octave it will be authentic; if it is found between the fourth below and the fifth above, it will be plagal. If it is between the fourth below and the octave above the final, it will be a mixed mode. Should there be a B flat at the signature, it would indicate that the mode has been transposed and the true final will be a fourth below the written one.

Transposition in plainsong is our most difficult task—entirely different from raising or lowering a hymn-tune a tone. Here one must select a major key that lies the same distance from C as the proposed transposition lies from the final of the original key. For example, a Dorian melody is to be raised a whole tone: Since this mode is written in a major key, a tone lower than its final, the signature of a key a tone lower than the new pitch E must be chosen, which in this case is D major. In other words, the interval from C must correspond to the interval of transposition.

Each mode has its own peculiar charm, from which characteristics descriptive names have been given them—Dorian, the first mode, is called "Gravis"; Hypodorian, "Tristis"; Phrygian, "Mysticus"; Hypophrygian, "Harmonicus"; Lydian, "Laetus"; Hypolydian, "Devotus"; Mixolydian, "Angelicus," and Hypomixolydian, "Perfectus." The nature of the authentic mode, being more forceful than the other, has led to its being used for festal, and the plagal, being more subdued, to penitential occasions. What pure blindness, to say the least, on our part to refuse the use of all but two of the great number of scales at our disposal, though I must admit that composers of today are writing more in the old modes than ever before since the classic age!

The wonderful store of folksongs is founded mainly on plainsong. You recall the striking melodies of the Irish, French, Scandinavian and Russian people. To mention something you all try to play, the Toccata from Widor's Fifth Symphony is founded on an ancient "Magnificat."

It is the custom in many Episcopal parishes to use plainsong only during Advent and Lent. As in too many

cases the organist is unfamiliar with the old modes the results are often disastrous. Talking lately with a clergyman who was strongly opposed to plainsong, I asked him why, since he disliked it so, he permitted it to be sung during Lent. He replied that he allowed it as a punishment for the people's sins. I was rude enough to say that from the manner I had heard it sung there I felt that the punishment was greater than the crime.

Before closing I wish to show the great potentialities for variety offered in the old modes. Take, for example, the "Blue Bells of Scotland," in which the melody lies entirely between its tonic and its octave, and is therefore in the authentic (ionic) mode. Or, again, the Irish folksong "Aleen Aroon," where the melody is within the compass of its dominant and octave and hence in the plagal mode. Then there are melodies that cover both the authentic and plagal compass and are called mixed modes. Now, since we have three varieties of expression alone in the Ionian mode, think of the number of modes which, in addition to this distinction, are obtainable by mere change of position. Possessing a distinct tonality also, we cannot but be struck with the immense fund of variety with which the Gregorian system is endowed. Until recent times plainsong was not permitted to be accompanied, but I firmly believe the future development of this most dignified art lies in the addition of accompanying voice, either vocal or instrumental, so long as these remain in the mode of the *cantus firmus*. For this I have the authority of such men as D'Ortigue and Niedermeyer.

In closing I will sum up the simple rules for guidance in plainsong accompaniment: Exclusive use of notes of the mode; frequent use of chords of the final and dominant; use only the harmonic formulae proper to the cadences of each mode; bar all chords other than the consonant and first inversions, and, since the melody is the essential of plainsong, it should always appear in the highest voice. These rules, so easy of application, offer the only means of preserving the character of plainsong and of bringing out the peculiar physiognomy and essential form of the various modes. Upon their observance depends that unity of color and uniformity of character which the ecclesiastical melodies should always present without prejudice to the variety which individual taste may introduce in the accompaniment.

Musical Services at Bryn Mawr.

The second of a series of Bryn Mawr College musical services was held in the music room of Goodhart Hall Sunday evening, Nov. 15, and was devoted to composers of the sixteenth and seventeenth centuries. The program was under the direction of Ernest Willoughby, director of the choir and college organist. The choir sang: "Come Let Us All This Day" and "My Heart Ever Faithful," Bach; "Tenebrae factae sunt" and "O bone Jesu," Palestrina; "O Vos Omnes" and "Jesu dulcis Memoria," Vittoria; "Looke Downe, O Lorde" and "Benedictus," Byrd, and "Fivfold Amen," Arne. The organ solos were: Trio in C minor and Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Fantasia in C major, Byrd; Chaconne in D minor, Pachelbel; Prelude, Clerambault; Sarabande, Corbelli; Trumpet Voluntary, Purcell, and Variations on Old English Melody, "Heartsease." The congregation sang several Bach chorales.

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SEND FOR CATALOGUE

Dr. H. J. Stewart



DR. HUMPHREY J. STEWART, known throughout the nation for his work as a recitalist and as a composer, is slowly recovering from the operation he underwent at San Diego, as recorded in *The Diapason* last month, and a letter from Dr. Stewart said he would leave the hospital the last week in November. How the people of San Diego feel about Dr. Stewart is reflected by the following comment in the *San Diego Union*:

"The host of friends of Dr. Humphrey J. Stewart, beloved official organist of San Diego, will be glad to learn of his happy recovery from the effects of a serious operation at Mercy Hospital some two or three weeks ago. His genial presence has been sadly missed from the accustomed places where it was his wont to greet his friends with a kindly word or a clever pun, in his studio at the organ pavilion, at his home or at the club. Dr. Stewart is an institution which San Diego simply cannot do without."

C. C. O. Activities in Winnipeg.

The Winnipeg center of the Canadian College of Organists has entered upon an active season. At the first Sunday evening meeting, held Nov. 8 at the Greenwood United Church, the subject was "Hymns" and Ronald W. Gibson led the discussion. Dec. 6 H. Hugh Bancroft will consider "Voluntaries and Service Playing" at St. Matthew's Church. Jan. 17 "The Anthem" will be the topic, Feb. 14 "The Church Solo" and March 6 "Junior Choirs." Nov 15 the first of the Sunday afternoon recitals was played at All Saints' Church by H.

Hugh Bancroft, F. R. C. O., whose program consisted of the following selections: Overture to "Athalia," Handel; "Lied," Vierne; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Andante Cantabile and Finale, Fourth Symphony, Widor. Miss Edris Seale will give the recital Dec. 13.

Organ and Violin Program by Grasse.

Edwin Grasse, the blind organist, violinist and composer, recently gave an organ and violin recital on the four-manual Austin in Rajah Theater at Reading, Pa. His organ selections included: Overture to "Oberon," Weber; Intermezzo and Serenade, Grasse; "The Primitive Organ," Yon; Toccata, Widor. The violin numbers were: "Romance," Sinding; Norwegian Dance, Grieg-Grasse; Song without Words, Grasse; "Waves at Play," Grasse; Variations on a Corelli Theme, Tartini-Kreisler.

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San Francisco News; Mueller in Recital; Visit by Christian

By WILLIAM W. CARRUTH, F.A.G.O.

San Francisco, Cal., Nov. 17.—The opening Guild recital of the fall was given by Harold Mueller, F. A. G. O., organist and choirmaster of St. Luke's Episcopal Church, Sunday afternoon, Oct. 25, on the four-manual Skinner at the Temple Methodist Church. It is to be regretted that only a small audience heard Mr. Mueller's interesting and admirably played program, which follows: Concert Overture in C minor, Hollins; Andante from "Orfeo," Gluck; Prelude in D minor, Clerambault; Aria, "Blessed Morn when Jesus Was Born," Bach (sung by Claire Upshur, soprano, accompanied by Claire McClure); "In Memoriam," Gordon Balch Nevins; Chorale Preludes, "In dulci jubilo," "O Bleeding Head and Wounded" and "In Thee Is Gladness," Bach; "May Night," Palmgren; "Carillon," Vierne; "With Verdure Clad," from "The Creation," Haydn (sung by Claire Upshur); "Canyon Walls," Clokey; Evensong, Martin, and "Rhapsodie Catalane," Bonnet.

Palmer Christian, the distinguished organist of the University of Michigan, was heard here in two recitals—at Stanford University Nov. 11 and at Calvary Presbyterian on the 12th. At the former recital Mr. Christian played: Fantasia, Bubeck; Andante Cantabile, Philip James; Bach's Passacaglia and Fugue in C minor; "Prelude Elegiacque," by Jongen; Allegretto from the Sonata, Op. 28, Elgar; Finale from Widor's Sixth Symphony, and "Benedictus," Karg-Elert. The writer welcomed the opportunity of hearing some of the seldom played compositions which Mr. Christian included on his Stanford program, but felt that the large audience, which was composed for the most part of students, would have appreciated some of the brighter numbers which were on the San Francisco program. However, I suppose we should remember that it was an Armistice Day program. After the recital at Calvary Church a supper was given in Mr. Christian's honor at the Whitcomb Hotel, at which Guild members had an opportunity of meeting the distinguished visitor.

A recital of original compositions of Dr. Latham True, dean of the Castilleja music department, was given at the Castilleja chapel Sunday evening, Nov. 15. The excellent program appears in another part of this issue.

Miss Claire McClure has been appointed organist and choir director of St. Clement's Episcopal Church, Berkeley, succeeding Mme. Chambers, who has gone to Sioux Falls. Although born in Newfoundland, Mme. Chambers was a world traveler. She spent many years in Russia; in fact, she was there at the time of the revolution, and had many interesting and exciting experiences in her work with the woman's battalion. The title of "madame"

was bestowed upon her by the Russian government in recognition of her ability as a concert pianist and composer.

The dedicatory recital on the two-manual Möller organ at St. Margaret's Catholic Church in Oakland was played by William W. Carruth Nov. 12. He made use of the following numbers: Allegro Vivace from Symphony 5, Widor; Allegretto in B minor and Fugue in D, Guillemant; "Elfen," Bonnet; "The Question and The Answer" and "Romanza," Wolstenholme; Pavane and Aubade, Bernard Johnson; "To Spring," H. A. Matthews; Cradle Song and Allegretto from Sonata, Horatio Parker; March on a Theme of Handel, Guillemant.

A very interesting series of seven recitals by Warren D. Allen, organist of Stanford University, has just been announced. Forty-five chorale preludes from Bach's "Orgelbüchlein" for the different seasons of the church year will be played. Each chorale will first be sung by members of the university chorus. Mr. Allen will also play the six trio-sonatas in the same series. The dates are as follows: Dec. 3, 8 and 10 and Jan. 5, 7, 12 and 14, and the programs begin at 5:10 p. m.

It is a pleasure to announce the birth of a daughter to Mrs. Doris Olson Howard, A. A. G. O., organist of the First Congregational Church of Alameda and a brilliant pianist and organist.

Dinner to Brooklyn Choir Singer.

There was no sign of depression around the Lafayette Avenue Presbyterian Church in Brooklyn Nov. 5, when nearly 250 people gathered to do honor to Miss Elizabeth Tudor at a dinner given to her by the church club. Presiding as toastmaster was Henry MacKay, Jr., president of the club. Greetings were brought by Charles Coleman Miller, Dr. John Hyatt Brewer, Mr. Steen, Dr. Albertson and Dr. A. F. Magary. Speaking for the music committee, Mr. Miller referred to the harmony that prevails in the choir family and described Miss Tudor as a most capable and dependable singer. Dr. Brewer, as "father" of the choir, rejoiced in this token of affection for his beloved choir daughter. Mr. Steen spoke of Miss Tudor's musical ability and of her contribution to worship. Dr. Albertson emphasized Miss Tudor's share in the ministry of music. "She has never lowered," said he, "the high standard of church music which she set for herself and her companions. Peace reigns in the choir loft." Then he presented her with a bracelet of platinum studded with forty-eight diamonds, the number representing, he said, the years of her service if the wish of her friends should be realized.

Kilgen for Salem Church, St. Louis.

Salem Evangelical Church in St. Louis, at which Christian Stocke, organist, is doing such effective work with his choir, will replace its present two-manual organ with a three-manual Kilgen organ of thirty-two stops, utilizing the present organ case and front. The contract calls for installation by Dec. 25.

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Oratorios with Porter at Organ.

Plans for the first two concerts to be given this season by the Oratorio Society of New York at Carnegie Hall under the leadership of Albert Stoessel, conductor, have been completed. Prominent singers have been engaged to appear with the members of the society in their performance of the "Messiah" Dec. 29. Irene Williams, soprano; Marie Powers, alto; Dan Beddoe, tenor, and Robert M. Crawford, bass, are to be the soloists. Hugh Porter will continue as organist for this eminent choral organization. On March 14 the society will make its bow for the second time, presenting Bruckner's "Te Deum" and Elgar's "Dream of Gerontius." The season will close with the annual presentation of Bach's B minor Mass on May 2.

Piano-Organ Ensemble Formed.

The piano-organ ensemble recently introduced to the public in Boston presents a program distinctly novel and different—music for piano and organ and for two pianos, both on the same program. The players are Harold Schwab, secretary of the New England chapter of the American Guild of Organists, organist, and Joseph F. Wagner, pupil of Felix Fox, Alfredo Casella, and the recipient of special honors in musical history and the Endicott prize for composition, as pianist. A program recently given included: "Concerto Miniature," Joseph F. Wagner; Symphonic Piece, Clokey; "Romance," Scherzo, Intermezzo and Pastorale, Guillemant; "Kamennoi Ostrow," Rubinstein; "Rapsodia Espanola," Albeniz, and "Piece Heroique," Franck.

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Bidwell to Play in Buffalo.

Marshall Bidwell, of the faculty of Coe College and city organist of Cedar Rapids, Iowa, will play a recital for the Buffalo chapter of the A. G. O. on Feb. 8.

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Charles T. Ferry



Van Dyke Portrait

CHARLES T. FERRY, president of the Miami chapter of the National Association of Organists, whose term will expire in January, was born at Eureka, Ill., Dec. 5, 1892. At the age of 6 years he began studying piano with Harriet Crosier of Geneseo, Ill. Later he was a pupil of A. M. Allen in Boston. At the age of 15 years he took up the study of organ and harmony with Glen Grant Grabill, at that time director of music of the Geneseo Collegiate Institute. Afterward he studied organ with W. L. Bodford, an organist from Stockholm, Sweden, at Augustana College, Rock Island, Ill. Still later he studied under Wilhelm Middelschulte in Chicago. In 1921 Mr. Ferry spent a season in Paris studying organ under Charles Marie Widor and composition with Paul Le Flem.

Mr. Ferry has written extensively for organ, piano, violin and voice. Among his more pretentious compositions are three sonatas for violin and piano, a piano sonata and an oratorio, "Judgment," the premier performance of which was given with great success in Miami last season.

Organ positions held by Mr. Ferry have been at Calvary Presbyterian Church in Cleveland, First Church of Christ, Scientist, Los Angeles, and the First Congregational Church (attended by ex-President and Mrs. Coolidge), Washington, D. C. At present he is organist of First Church of Christ, Scientist, in Miami, Fla.

Mr. Ferry's term of office has been distinguished by marked activity.

ORGAN IN IDAHO RESIDENCE

J. Riley Chase Installs Geneva Instrument in Model Home.

What is said to be the first residence organ in Idaho has been installed by J. Riley Chase of Spokane in the residence of Dr. Frank B. Robinson at Moscow, Idaho. It is a theater-type Geneva organ with five ranks—flute, tibia, vox humana, violin and celeste. It also has xylophone and orchestra bells and is fully unified. There are 365 pipes in all. Dr. Robinson has completed a soundproof room in the basement where the pipes have been installed. The tone is directed into the living-room through a grille.

"An interesting feature is that the organ has been installed in a modest six-room home," writes Mr. Chase. "Dr. Robinson purchased the property after it had been displayed as a model house, having been built and furnished under the direction of the home economics department of the University of Idaho. It won honorable mention in the national better homes contest in 1930."

Mr. Chase has played the organ for twenty-five years and has made a hobby for nearly the same length of time of building and installing organs. Insurance is his vocation and organs are his avocation.

Death of Mrs. Arthur P. Schmidt.

Mrs. Helene P. Schmidt, widow of Arthur P. Schmidt, the prominent music publisher of Boston, who formed the Arthur P. Schmidt Company, died Nov. 10 at the family home in Jamaica Plain. Mrs. Schmidt was a native of Germany. Her family name was Suck, and several of her relatives contributed to the musical life of Boston.

Edward Eigenschenk

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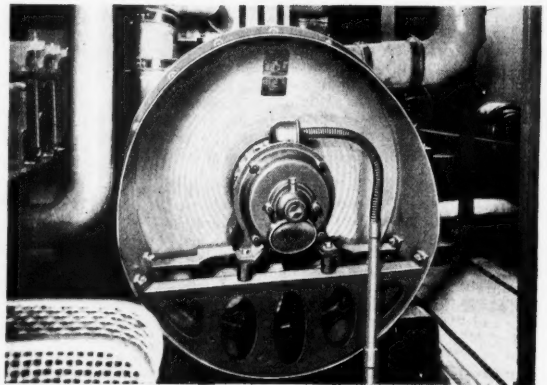


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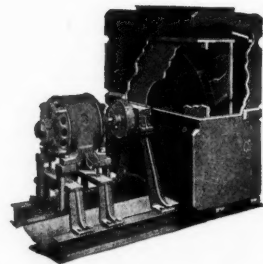
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Edwin Lyles Taylor



EDWIN LYLES TAYLOR, F. A. G. O., back in Birmingham, Ala., from the west coast, began playing at the Alabama Theater late in October. Here he has a large Wurlitzer organ and an orchestra. The new guest director is Adolph Kornspan. Mr. Taylor will play the score as played by the Vitaphone along with the machine. This appears like a sign of the return of the organists to the leading theaters.

CHRISTIAN PLAYS IN ST. LOUIS

BY DR. PERCY B. EVERS DEN.
St. Louis, Mo., Nov. 18.—One of the most satisfactory recitals given in St. Louis in a long time was that by Palmer Christian at Centenary Methodist Church Oct. 26. It was satisfactory in the choice of numbers and arrangement

of program as well as in the manner of rendition. The recital, given under the auspices of the Missouri chapter, A. G. O., brought out a large attendance of local organists from the city and surrounding towns, all of whom spoke most highly of the exceptional skill of Mr. Christian and hope that he may soon pay another visit to St. Louis.

George L. Scott gave an afternoon recital at the University Methodist Church Sunday, Nov. 15, playing the following program on the three-manual Kilgen organ now in that church, but originally built for the Miracle Play: Chorale in B minor, Cesar Franck; Cantabile from Symphony 5, Widor; Nocturnette, d'Evry; First Movement from Sonata in C major, Bach; Allegro Maestoso from Symphony 3, Vienne; "Reverie du Soir," Saint-Saens; Finale from Sonata 1, Guilman.

On the evening of Sunday, Nov. 1, the choirs of the Evangelical churches united in a mixed service at the Scottish Rite Cathedral at which the combined choirs under the direction of Julius Oetting, dean of the Missouri chapter, A. G. O., and organist of Bethany Church, rendered several numbers. Roland Buchmueller, organist of Bethel Evangelical Church, and Hugo Hagen, with others, acted as accompanists.

The choir of Centenary Methodist Church presented the following program Sunday evening, Oct. 25, at its sixty-first concert: Organ, "Prayer and Exaltation," Kroeger; "Song of Sor-row," Nevin; "Song of Happiness," Diggle; chorus, "A Voice in the Wilderness," Scott; duet, "Guide Me, O Thou Great Jehovah," Lansing; chorus, "A Prayer for Love," Schubert, and "I Waited for the Lord," Mendelssohn; baritone solo, "The Good Shepherd," Van de Water, and chorus, "Incline Thine Ear," Day. Edgar L. McFadden is organist and director and there is a choir of sixty voices under his leadership.

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Your manufacturer can furnish you with these pipes. Write us for further information.

DENNISON ORGAN PIPE COMPANY

ESTABLISHED 1847 INCORPORATED 1897

READING, MASSACHUSETTS

For fine tone quality, specify Dennison Pipes

ORGAN MECHANISM

SIMPLICITY and directness have been actuating principles in the devising of the mechanical construction of our Organs.

The result is an Individual Valve Chest from which all membraneous material has been eliminated. There are instances in which years of service have not developed any occasion for touching a single unit of these valves, though they can readily be reached without disturbing the work of the organist.

An appeal is especially made to organists and to those versed in organ mechanism that they acquaint themselves with the construction of our Consoles. Here mechanical treatment is invariably adopted where this is possible in preference to either electrical or pneumatic devices, thus securing a dependableness and durability otherwise unobtainable. The accessibility of all the mechanism of the Combination Pistons, the Couplers, the Stop Action, the Crescendo appliance, etc., is a matter of surprise and congratulation on the part of all who examine our work.

While these two divisions of the instrument have been singled out for comment, the perfect response of the Action and the refined Voicing of our Organs instantly elicit the enthusiasm of the artist. It is our firm conviction that no other Console produced by the industry embodies so many excellent features.

HILLGREEN, LANE & COMPANY, Alliance, Ohio

ODELL ORGANS

Unsurpassed Tone
Modern Construction
Intelligent Design

make the Odell Organ a valuable complement to the Ministry of Music in many churches. We invite you to take advantage of our long experience and training when selecting an organ.

New album of photos of recent installations will be sent to prospective purchasers on request.

J. H. & C. S. Odell & Co.

894-898 SOUTH COLUMBUS AVENUE

MOUNT VERNON, NEW YORK

(Adjacent to New York City Line)

New York City Telephone, Fairbanks 4-4849

Established 1859



PRACTICE ORGANS

The Wicks Sonata Style A, Sonata Style B, Sonata, Concerto, Symphony, Rhapsody and Rhapsody Major Models, are meeting with nation-wide success.

As will be noticed, new models have been added, so that we are now prepared to give the organist either the unit construction or an organ with couplers, with or without pistons.

We have made it possible for almost every organist to own a pipe organ. A small down payment, with the balance taken care of monthly as receipts from teaching and practicing are received, will install one of these models.

A demonstration will convince the most skeptical that these Wicks creations are far superior to the many other makes that have been placed on the market since we pioneered the field.

WICKS PIPE ORGAN COMPANY
HIGHLAND, ILLINOIS

"The Answer" will be mailed upon request

Electro-Pneumatic Chests vs. All-Electric

We have carefully tested in our Engineering Department the system having a magnet to serve in place of a pneumatic. We are convinced, for reasons given below, that we would not be satisfied with the results from the all-electric system. We have found that the too positive and violent wind delivery fed directly to the pipe above the magnet disk does not assist in obtaining the purity of tone we demand in our instruments.

The vertical style pneumatic valve with horizontal channel, such as we use, ensures an elasticity of air delivery that is of great importance. Where we use chest pneumatics the magnet required for the primary impulse has but a tiny floating armature and the minimum of current is used; therefore if the armature on the generator becomes dirty and the current is temporarily reduced a few volts, this type of magnet will still function properly. The test of time has proven this. An electrical engineer would know that a system having a magnet with an armature large enough to directly open the pipe valve would not be expected to operate with rapidity if the generator failed to deliver the maximum current, especially where in such a system the magnet has to be strong enough to work against a spring that helps return the pipe valve to its normal position.

Our system has passed the test of nearly forty years, and where the chest pneumatic leather is of the best quality, properly tanned, and is enclosed within the air chamber, the life of it should be even greater than the span of time given.

Exact tests of our system, with its platinum contacts, have demonstrated that the speed of the action is even greater than any demands a player can make upon it.

HOOK & HASTINGS COMPANY

MAIN OFFICE AND WORKS

KENDAL GREEN, MASS.