STACKS

THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

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MONTREAL CATHEDRAL HAS LARGE NEW ORGAN

FOUR-MANUAL BY CASAVANT

Installation of an Instrument of Ninety-four Stops Is Completed in the Church of St. Andrew and St. Paul.

Installation of a four-manual organ of ninety-four speaking stops and 6,238 pipes has just been completed by Casavant Freres at the Cathedral Church of St. Andrew and St. Paul in Montreal and the instrument is one of the largest and most interesting placed in Canada for some time. There is a main organ of seventy stops, supplemented by a tower organ of twenty-four stops. The tonal resources of the main organ are shown by the following stop list:

GREAT.

1. Double Open Diapason, 16 ft., 68 pipes.
2. Open Diapason, 8 ft., 68 pipes.
3. Violin Diapason, 8 ft., 68 pipes.
4. Hohl Flöte, 8 ft., 68 pipes.
5. Rohr Flöte, 8 ft., 68 pipes.
6. Gemshorn, 8 ft., 68 pipes.
7. Octave, 4 ft., 68 pipes.
8. Dolce Flute, 4 ft., 68 pipes.
9. Gemshorn, 4 ft., 68 pipes.
10. Twelfth, 2⅔ ft., 68 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 3 rks., 204 pipes.
13. Trumpet, 8 ft., 68 pipes.
14. Clarion, 4 ft., 68 pipes.
    Chimes (from Choir).
    Celesta (from Choir).
    Harp (from Choir).

SWELL.

15. Bourdon, 16 ft., 68 pipes.
16. Open Diapason, 8 ft., 68 pipes.
17. Harmonic Flute, 8 ft., 68 pipes.
18. Gedeckt, 8 ft., 68 pipes.
19. Viola da Gamba, 8 ft., 68 pipes.
20. Voix Celeste, 8 ft., 68 pipes.
21. Aeoline, 8 ft., 68 pipes.
22. Octave, 4 ft., 68 pipes.
23. Flauto Traverso, 4 ft., 68 pipes.
24. Gambette, 4 ft., 68 pipes.
25. Piccolo, 2 ft., 61 pipes.
26. Cornet, 5 rks., 340 pipes.
27. Mixture, 3 rks., 204 pipes.
28. Double Trumpet, 16 ft., 68 pipes.
29. Trumpet, 8 ft., 68 pipes.
30. Oboe, 8 ft., 68 pipes.
31. Vox Humana, 8 ft., 68 pipes.
32. Clarion, 4 ft., 68 pipes.
    Chimes (from Choir).
    Celesta (from Choir).
    Tremulant.

CHOIR.

33. Contra Gamba, 16 ft., 68 pipes.
34. Violin Diapason, 8 ft., 68 pipes.
35. Melodia, 8 ft., 68 pipes.
36. Cor de Nuit, 8 ft., 68 pipes.
37. Dulciana, 8 ft., 68 pipes.
38. Unda Maris, 8 ft., 68 pipes.
39. Violina, 4 ft., 68 pipes.
40. Flute d'Amour, 4 ft., 68 pipes.
41. Nazard, 2⅔ ft., 68 pipes.
42. Flageolet, 2 ft., 61 pipes.
43. Tierce, 1 3/5 ft., 61 pipes.
44. Clarinet, 8 ft., 68 pipes.
45. Chimes (A), 25 tubes.
46. Celesta, 61 bars.
    Harp (Celesta Sub).
    Tremulant.

SOLO.

47. Stentorphone, 8 ft., 68 pipes.
48. Gross Flöte, 8 ft., 68 pipes.
49. Viole d'Orchestre, 8 ft., 68 pipes.
50. Viole Celeste, 8 ft., 68 pipes.
51. Fugara, 4 ft., 68 pipes.
52. Tuba Magna, 16 ft., 68 pipes.
53. Tuba Mirabilis, 8 ft., 68 pipes.
54. French Horn, 8 ft., 68 pipes.
55. Orchestral Oboe, 8 ft., 68 pipes.
56. Tuba Clarion, 4 ft., 68 pipes.
    Chimes (from Choir).

PEDAL.

57. Double Open Diapason (resultant), 32 ft., 12 pipes.
58. Open Diapason (wood), 16 ft., 32 pipes.
59. Violone, 16 ft., 32 pipes.
60. Bourdon, 16 ft., 32 pipes.
61. Gamba (from No. 33), 16 ft.
62. Gedeckt (from No. 15), 16 ft.
63. Octave (20 from No. 58), 8 ft., 12 pipes.
64. 'Cello (20 from No. 59), 8 ft., 12 pipes.
65. Stopped Flute (20 from No. 60), 8 ft., 12 pipes.
66. Super Octave (20 from No. 63), 4 ft., 12 pipes.
67. Contra Trombone, 32 ft., 32 pipes.
68. Trombone (20 from No. 67), 16 ft., 12 pipes.
69. Trumpet (20 from No. 68), 8 ft., 12 pipes.
70. Clarion (20 from No. 69), 4 ft., 12 pipes.
    Chimes (from Choir).

Following is the scheme of the tower organ.

GREAT.

71. Open Diapason, 8 ft., 68 pipes.
72. Doppel Flöte, 8 ft., 68 pipes.
73. Salicional, 8 ft., 68 pipes.
74. Principal, 4 ft., 68 pipes.
75. Wald Flöte, 4 ft., 68 pipes.
76. Fifteenth, 2 ft., 61 pipes.
77. Mixture, 3 rks., 204 pipes.
78. Trumpet, 8 ft., 68 pipes.

SWELL.

79. Violin Diapason, 8 ft., 68 pipes.
80. Stopped Flute, 8 ft., 68 pipes.
81. Gamba, 8 ft., 68 pipes.
82. Voix Celeste, 8 ft., 68 pipes.
83. Violina, 4 ft., 68 pipes.
84. Harmonic Flute, 4 ft., 68 pipes.
85. Piccolo, 2 ft., 61 pipes.
86. Cornet, 5 rks., 340 pipes.
87. Cornopean, 8 ft., 68 pipes.
88. Oboe, 8 ft., 68 pipes.
89. Vox Humana, 8 ft., 68 pipes.
    Tremulant.

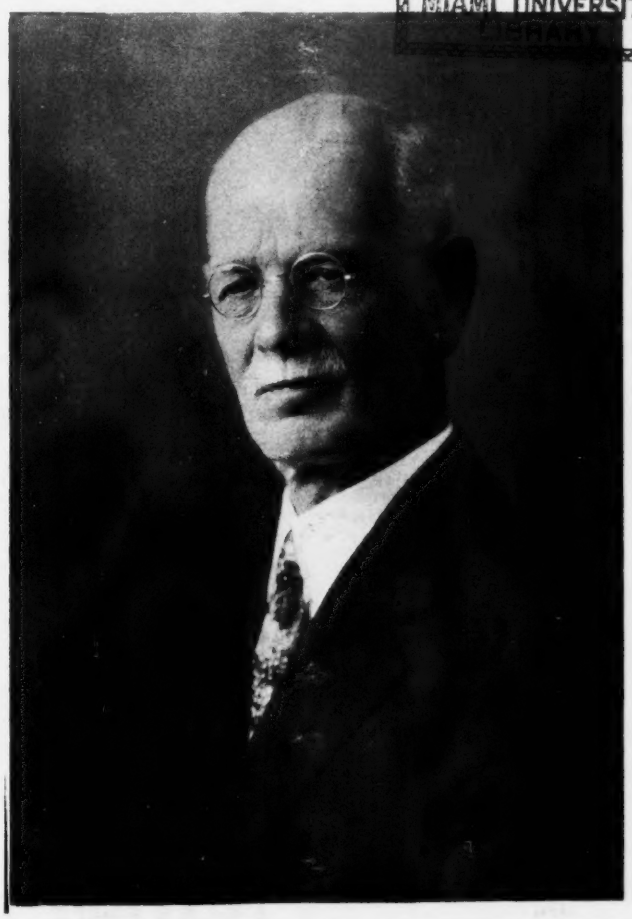
PEDAL.

90. Open Diapason, 16 ft., 32 pipes.
91. Bourdon, 16 ft., 32 pipes.
92. 'Cello, 8 ft., 32 pipes.
93. Stopped Flute (20 from No. 91), 8 ft., 12 pipes.
94. Trombone, 16 ft., 32 pipes.

The main organ is located on each side of the chancel and the tower organ in the gallery. The openings are filled with ornamental lattice woodwork. The exterior of the console is of Gothic oak and the interior fittings around the keyboard are of mahogany.

Wind is supplied by two electric blowers, one for the main organ and the other for the tower organ.

Dr. George W. Andrews, Who Died in Honolulu



Clarence Eddy on Trip East.

Clarence Eddy is on a vacation in New England and has been enjoying visits with a number of old friends and former pupils in the East. He motored from Chicago to New York, and thence to Boston. After two days in the latter city he went to Provincetown, Mass., where he is spending two weeks in a cottage on Cape Cod. Here he saw one of the oldest organs in America, at the Pilgrim Church. It has five pedal notes. This instrument is still in use.

HUGH PORTER TAKES BRIDE

Miss Ethel Flentye Married to Prominent Organist on Aug. 20.

Miss Ethel Katherine Flentye, daughter of Mr. and Mrs. Henry Lincoln Flentye of Wilmette, Ill., was married to Hugh Porter, son of the Rev. and Mrs. John F. Porter of Noblesville, Ind., Aug. 20, at 4 p. m. in the garden of the home of the bride's parents. The wedding was a simple ceremony with no attendants and only the immediate families of the bride and groom present.

The couple were classmates at Northwestern University in the class of 1923. Miss Flentye is an artist pupil of Mme. Olga Samaroff and a member of the staff of the Dalton School in New York, where she will continue to teach music.

Mr. Porter is organist and choirmaster of the Second Presbyterian Church in New York and a member of the faculty of the School of Sacred Music at Union Theological Seminary.

After a month in Maine, Mr. and Mrs. Porter will make their home in New York City.

Hovdesven Resumes Recitals.

E. Arne Hovdesven, organist at the chapel at Mercersburg Academy, Mercersburg, Pa., has resumed his Sunday afternoon organ recitals after a summer's vacation. These recitals continue to attract the interest of music-lovers in the vicinity and of visitors and many tourists.

Eickmeyer Goes to Battle Creek.

Paul H. Eickmeyer has resigned as organist of Trinity Episcopal Church at Marshall, Mich., to accept an appointment as organist and choirmaster at the First Congregational Church of Battle Creek, Mich. Mr. Eickmeyer will assume his new duties Sept. 1.

GEORGE W. ANDREWS OF OBERLIN IS DEAD

ENDS COMES AT HONOLULU

Man Who Molded the Careers of Many Organists in His Forty-nine Years of Activity at Ohio School Retired a Year Ago.

Dr. George Whitfield Andrews, professor emeritus of organ and composition at Oberlin Conservatory, who for forty-nine years was the head of the organ department, where he molded the careers of a large number of men and women who today are among the prominent organists of America, died Aug. 18 at Honolulu at the age of 71 years. Associated Press dispatches published Aug. 20 contained the news of his passing.

A year ago Dr. Andrews had retired from the Oberlin faculty and had gone to Hawaii for a rest. While there he appeared in organ recitals, however, according to news received by The Diapason, and became organist and director at the Central Union Church, whose Skinner organ he had designed.

Upon his retirement the pupils of Dr. Andrews presented to Oberlin the George Whitfield Andrews scholarship in his honor.

Dr. Andrews is survived by his widow and two daughters—Esther (Mrs. Reber Johnson) and Eleanor (Mrs. Kenneth Holt).

In the May, 1927, issue of The Diapason appeared an intimate sketch of the life of Dr. Andrews, written by William Treat Upton. This is herewith republished in large part:

George Whitfield Andrews, M. A., Mus. D., A. G. O., was born at Wayne, Ashtabula County, Ohio, Jan. 19, 1861. His musical training was received under Fenelon B. Rice at Oberlin, Jadassohn and Papperitz in Leipzig, Rheinberger and Abell in Munich, and Guilmant and d'Indy in Paris. He was professor of organ and composition at the Oberlin Conservatory of Music from 1882 until his retirement in 1931 and conductor of the Oberlin Musical Union since 1900. For twenty years or more he was director of the conservatory orchestra.

Dr. Andrews composed a large number of works for organ, published by G. Schirmer, William E. Ashmall and Leduc. J. Fischer & Bro. are now acting as his sole publishers. His Orchestral Suite was played in Oberlin in 1910 by the Chicago Symphony Orchestra.

Such in brief outline is the professional career of Dr. Andrews. To anyone who knows the man and his environment, however, it can but seem singularly inadequate. As a former pupil of his and present colleague on the teaching force of Oberlin Conservatory of Music, it is my pleasure and privilege in the few following paragraphs to attempt to amplify this record.

The bond between Dr. Andrews and the Oberlin Conservatory of Music was a vital one. In a very real sense he and the conservatory were one and the same. Since Fenelon B. Rice no one had so impressed himself upon the life of the students as he, no one touched them upon so many diverse points—as teacher of organ and composition (with large classes in each), as director of both orchestra and chorus, as organist in church and chapel service and never too busy to help at the organ in all student "sings," nor to give unstintedly of his time and counsel whenever needed, whether in preparation for senior recitals or in helping one determine his true philosophy of life. In all these multifarious respects his influence upon the student body has been unique.

That this influence was at all times a most salutary one is readily understood by anyone who knew Dr. Andrews' uncompromising devotion to the highest ideals in art and life. It is doubtful if any teacher in America had a finer group of pupils scattered throughout this broad land—pupils who

are filling responsible positions and filling them with notable success; who are making a very real and substantial contribution to American musical progress through the high standards expressed in their teaching, performing, or creative work. More than anything else these pupils were Dr. Andrews' just pride, and it is to his rare ability as a teacher, together with the absolute sincerity and genuineness of his art, that their wide influence is primarily due.

This same spirit of idealism continually showed itself in his remarkable record as director of the Musical Union, Oberlin's well-known chorus. Not only did he always give of the best to be found in the world's choral literature, but he never hesitated when it seemed advisable to enter upon new and untrodden paths. So it happens that the Oberlin chorus was one of the first in America to produce Cesar Franck's "Beatitudes" and works of like caliber.

Another form of influence probably not always fully appreciated, but taken rather too much for granted, was Dr. Andrews' unusual skill in improvisation —that ancient and honorable art which is yet ever new.

No less has been Dr. Andrews' service to Oberlin outside its walls. It is little short of marvelous that a man with such a heavy teaching schedule should do so much concert work. Scarcely a year passed of all his forty-odd years of teaching that he did not appear in notable recitals at home and abroad. There are few states where he has not played and his services were in demand at all our world's fairs. That with his teaching, his playing and his conducting Dr. Andrews always found time for writing worthy music is another proof of the versatility of his genius. His preference in composition was for the organ or the orchestra, although he has also written for piano and for the voice.

PENNSY N. A. O. HAS OUTING

Mercersburg Is Host to State Council —Recital by Hovdesven.

E. Arne Hovdesven, organist of the chapel at Mercersburg Academy, Mercersburg, Pa., played a recital at the chapel Aug. 16 for the Pennsylvania N. A. O., which held its annual outing at Mercersburg. Bryan Barker, carilloneur of the academy, played a carillon recital and the Reading chapter presented a playlet, "Engaging the New Organist," in the assembly hall. Mr. Hovdesven's program was as follows: "Cortege," Vierne; Chorale, "Ode to Washington," W. A. Wolf; "Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Karg-Elert; "Anna Magdalena's March," Chorale Prelude, "Lobt Gott ihr Christen allzugleich," and Chorale Prelude, "O Lamm Gottes, unschuldig," Bach; "Comes Autumn Time," Sowerby; Toccata from "Oedipe a Thebes," de Mereaux; Ronde from "La Boite a Joujoux," Debussy; Adagio from Fifth Symphony, Widor; "Marche Heroique," Saint-Saens.

Dr. William A. Wolf, president of the council, was unable to attend the outing because of the sudden death of his brother, Henry B. Wolf.

TOURISON TO JOIN KIMBALL

Organist Will Represent Chicago Builder in Philadelphia.

Announcement is made by the W. W. Kimball Company of the appointment of Edward R. Tourison, Jr., as its sales representative in Philadelphia and vicinity. Mr. Tourison is organist of the Second Baptist Church, Germantown, a post he has held since 1914. Here he presides over a large new Kimball organ which has attracted favorable attention. Mr. Tourison is a member of the executive committee of the Pennsylvania chapter of the A. G. O., a director of the American Organ Players' Club, president of the Baptist Union of Philadelphia and treasurer of the class of 1920 at the University of Pennsylvania, of which he is a graduate. In addition to his organ playing, Mr. Tourison has been keenly interested in all problems of organ construction and is thoroughly informed on this phase. Mr. Tourison visited Chicago late in August.

RED BANK, N. J., CHURCH BUYS PILCHER ORGAN

ORDER FOR A THREE-MANUAL

Specification of Instrument to Be Installed in First Baptist Edifice by Oct. 15 — Lawrence LaRos the Organist.

Through the chairman of the organ committee, Charles Hammell, an order has been placed with the New York office of Henry Pilcher's Sons, Inc., for a three-manual organ, including both harp and chimes, to be placed in the First Baptist Church of Red Bank, N. J. The organ is to be finished for dedication Oct. 15. The pastor of the church is the Rev. Edward S. Miller, and the organist Professor Lawrence LaRos.

The stop list of the organ is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
French Horn, 8 ft., 73 pipes.
Cathedral Chimes, 25 bells.
Celestial Harp, 49 bars.
(Great Organ in Choir expression chamber.)

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes, 61 notes.
Orchestral Flute, 4 ft., 12 pipes, 61 notes.
Quint, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes (from Great).

CHOIR ORGAN.
Gamba, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Hohl Flöte, 4 ft., 12 pipes, 61 notes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great).
Harp (from Great).

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute Forte, 8 ft., 12 pipes, 20 notes.
Flute Dolce, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Contra Horn, 16 ft., 12 pipes, 20 notes.

Mrs. Helen W. Ross

MRS. HELEN W. ROSS, formerly of Chicago and later of Memphis, Tenn., has been appointed organist and director of the First Methodist Church of New Haven, Conn., and will shift the scene of her activities to New England on Sept. 1. She will direct a choir of forty and a quartet. Dr. George S. Lackland is pastor of the church. Construction of a new edifice with a new organ, was planned for this summer, but the work has been postponed because of the depression. Mrs Ross has just completed two years of work at the Westminster Choir School thus supplementing her equipment as an organist, which had won for her high standing.

Verne R. Stilwell

STILWELL BACK ON BENCH

After Three Major Operations Grand Rapids Organist Recovers.

After having been absent for nearly a year from the organ, Verne R. Stilwell, organist and choirmaster of Grace Church, Grand Rapids, Mich., resumed his duties in July. During the summer months he organized a male quartet to sing for the church services. Beginning the first Sunday in September, the mixed chorus choir of forty-five voices will be in attendance. The first of October Mr. Stilwell will resume his monthly recitals upon the recently installed Kimball organ, which have been musical events of the season since the organ's completion.

Mr. Stilwell's enforced absence was due to three major operations, the first in Grand Rapids and the other two at St. Luke's Hospital in New York City. His friends will be glad to know that Mr. Stilwell has had a rapid and complete recovery.

IN THIS MONTH'S ISSUE

Dr. George Whitfield Andrews, for nearly half a century head of the organ department at Oberlin Conservatory, died in Honolulu Aug. 18.

Professor Hope Leroy Baumgartner of Yale University completes his outline of a standard organ console.

Specification of large four-manual Casavant organ just installed in cathedral at Montreal is presented.

Herbert L. Yerrington, for more than three-score years an active organist of Norwich, Conn., dies in that city.

Frank L. Sealy, A. G. O., warden of the American Guild of Organists, writes of early-day interest in Bach in America.

Everett E. Truette, noted Boston organist and teacher, analyzes some present trends in recital programs.

First of a new series of articles by Seth Bingham containing a New York musician's impressions of the new and the old in the French organ field is presented.

Charles T. Ferry on Leave.

Charles T. Ferry, who for the last four years has been organist at First Church of Christ, Scientist, Miami, Fla., has been granted a leave of absence from his position there and is leaving Sept. 1 for an extended trip to the Pacific coast. His headquarters will be in Oakland, Cal. Mr. Ferry is past president of the Miami chapter of the National Association of Organists.

Musica Divina

Choral Improvisations for the Organ

Book One—Twenty-Five Compositions

Composed by

Philip G. Kreckel

Opus 40

Price $1.25

Some of the beautiful Gregorian and choral melodies furnish the thematic material for this volume of organ pieces. On account of their refinement, dignity and melodic charm, these melodies are loved universally and are especially adapted for the composition of truly devotional music. The pieces are not intended to serve as mere preludes or postludes to certain hymns, or to be used during ecclesiastical seasons, but may be used as voluntaries on general occasions. No effort has been made for a technical display, but rather to present a number of devotional pieces for the church organist, student and recitalist.

Inscribed to the memory of Max Reger, with whom the composer studied for several years.

PUBLISHED BY

J. Fischer & Bro., New York, N.Y.

119 West 40th Street

NEW ORGAN IN READING FOR H. S. SCHWEITZER

INSTALLED BY M. P. MÖLLER

Specification of Three-Manual Which Replaces Instrument of Same Builder That Had Been in Use for Many Years.

M. P. Möller, Inc., has completed a three-manual organ in St. Thomas' Reformed Church, Reading, Pa., replacing another Möller organ which had been in use many years. H. S. Schweitzer, F. A. G. O., organist and choir director, is planning an elaborate musical program for the coming fall and winter. The organ is "straight," except for five derivations in the pedal. The stop specifications are as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 2 rks., 61 notes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Sub Bass, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
'Cello, 8 ft., 32 pipes.
Trumpet, 8 ft., 32 notes.

LATE RECITAL PROGRAMS

William H. Schutt, Litchfield, Ill.—Mr. Schutt, who was graduated from the Oberlin Conservatory of Music this year, gave a recital at the Methodist Church Aug. 11, playing the following program: Fifth Sonata, Mendelssohn; "Evening Star," from "Tannhäuser," Wagner; Prelude and Fugue in C minor, Bach; Pastorale, from Second Symphony, Widor; "Christmas Evening," from Sicilian Suite, Mauro-Cottone; "Vendanges," Jacob; "Swing Low, Sweet Chariot," arranged by Lemare; "Piece Heroique" (for piano and organ; Guy Snell at the piano), Franck.

Frank Q. T. Utz, Mus. B., Marshall, Mo.—Mr. Utz gave a recital at the Christian Church on the afternoon of Aug. 5 at the request of the Music Club of Slater, Mo. Fifty Slater people drove to Marshall for the occasion and expressed their distinct pleasure over Mr. Utz's performance. The program, which included several compositions by Mr. Utz, consisted of these selections: "Marche Militaire," Schubert; "Finlandia," Sibelius; Minuet in D major, Mozart; Polonaise in A major, Chopin; Andantino in D flat, Lemare; "Le Secret," Gautier; "La Czarine," Ganne; "The Squirrel," Weaver; Prelude in G minor, Jackson; Torch Dance, German; "Dreams," Guilmant; Suite, Sketches of the City, Nevin; "Meditation in a Cathedral," "The Water Mill," "In a Chinese Garden," "Marche Heroique," Cradle Song, "March of the Nobility," Festival March and Toccata in G, Utz.

Console of New Casavant in Montreal Cathedral

San Francisco Hears of Hawaii Recitals; Visitors in the West

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

San Francisco, Cal., Aug. 20.—The Aeolian organ formerly in the home of the late "Borax" Smith, with the addition of an open diapason by the Schoensteins, is now installed in the new chapel of St. Andrew's Cathedral at Honolulu, where the tonal effects are gratifying and pleasing in every way. The three-manual Hillgreen & Lane organ in the cathedral has long been presided over by Rutland Bode, an excellent organist and musician, and a most genial person. Erwin Schoenstein, who installed the chapel organ, writes: "It was a treat to hear Mr. Bode play his organ recitals, and more interesting to realize that he would attract an audience of 150 persons or more on a weekday afternoon." The program was: Toccata, Dubois; Intermezzo, Lemare; "Pres de la Mer," Arensky; Andante, Archer; "On the Coast," Dudley Buck; "Evening Bells and Cradle Song," Macfarlane; Evensong, Johnston, and Prelude, Grison. The writer had the pleasure of meeting Mr. Bode in 1924, when he was invited to play the inaugural recital on the three-manual Skinner at Central Union Church. This splendid instrument was designed by Dr. George W. Andrews, and his many friends in Honolulu were greatly disappointed when an infected foot prevented him from playing at the dedication. After his retirement from Oberlin he lived in Honolulu and played the organ he designed.

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The bay region has been honored by visits from a number of distinguished Eastern organists this summer. Arthur Fickenscher, who will be remembered as organist of St. Paul's Episcopal Church and Temple Sinai, Oakland, has been welcomed by his many friends. Since 1920 he has been head of the music department of the University of Virginia and organist and choirmaster of Christ Episcopal Church, Charlottesville. Mr. Fickenscher is a notable composer; a piano quintet which he has written recently is considered by critics to be a very important addition to chamber music. Another Californian who has emigrated to Virginia is Wheeler Beckett, former organist and choirmaster of Grace Cathedral, San Francisco. Mr. Beckett has just been appointed conductor of the Richmond Symphony Orchestra.

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A young Californian of whom we are justly proud is Alexander McCurdy, Jr., who motored across the continent with his bride. Mrs. McCurdy is a very accomplished harpist and this was her first visit to the far West. While here Mr. McCurdy was substitute organist for his former teacher, Wallace Sabin, at Temple Emanu-El and First Church of Christ, Scientist. The happy couple returned to Philadelphia by boat by way of the Panama Canal.

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Daniel R. Philippi, organist of Christ Church Cathedral, St. Louis, is a regular summer visitor to San Francisco. He was heard recently in a pleasing recital at St. Luke's Episcopal Church of San Francisco.

—

Douglas Massey, the young pupil of Wallace Sabin whose brilliant recitals have been noticed in these columns, has just left for a three months' tour of Europe. Mr. Massey intends to hear as many of the great organs and organists as possible during his visit to the old world. He plans to tour Germany on a bicycle.

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For the fourth consecutive summer Dr. Frederick Schlieder is holding classes in creative music education in the East Bay. On Thursday evenings he is giving four lectures on "The Higher Motives in Music" at the Chapel of the Chimes. Piano improvisations by Dr. Schlieder are an important feature of these evenings. Several affairs are to be given in honor of this distinguished visitor. On Aug. 22 a reception will be held for him at the Abbey and on the 29th the Guild is giving a dinner in his honor at the Chapel of the Chimes.

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Let us modernize the old church organ. We do all kinds of work up to a complete new organ. Chimes and harps furnished.
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ORDER GIVEN REUTER AT ATTLEBORO, MASS.

FOR NEW CATHOLIC CHURCH

Contract for Three-Manual with Drawknob Console, to Be Installed in New Edifice of St. John the Evangelist Parish.

The Rev. James M. Quinn, pastor of St. John the Evangelist's Catholic Church, Attleboro, Mass., has placed with the Reuter Organ Company of Lawrence, Kan., an order for a three-manual organ. The organ is to be installed in the new St. John's Church, near completion at Attleboro. The specifications for the instrument were prepared by Ray Cornell, Eastern sales representative of the Reuter firm. The organ will be installed in the gallery and divided, with the great and choir on one side and the swell on the other. Two beautiful organ screens will enclose it, the screens being designed by the architects of the church, Maginnis & Walsh of Boston.

The specification of the instrument shows that it will be entirely "straight." The console will be of the drawknob type. The stop list is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Claribel Flute 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes (prepared for).

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon (extra large scale), 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Dolce Flute (ext. Bourdon), 8 ft., 12 pipes.

THE DIAPASON.

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

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H. L. YERRINGTON ENDS REMARKABLE CAREER

SERVED CHURCH 51 YEARS

Death Takes Well-Known Veteran Organist of the First Congregational of Norwichtown, Conn., at the Age of 78.

Herbert L. Yerrington, A. A. G. O., for fifty-one years organist of the First Congregational Church of Norwichtown, Conn., who had spent his entire life in that city and had devoted a large part of it to the advancement of the cause of church music in his community, died July 30 at the age of 78 years. Although he had not been in good health for some time, he was able to play at the prayer meeting in his church three days before his passing.

Funeral services were held Aug. 2 and were attended by a large number of friends and many people from other cities. The deacons of his church acted as pallbearers. The officiating ministers were the Rev. Wilfrid M. Wilton, pastor of the church, and the Rev. Gurdon F. Bailey, a former pastor, who paid beautiful tributes to the life of Mr. Yerrington.

Herbert L. Yerrington was born in Norwichtown, Conn., July 7, 1854, the son of Stephen Noyes and Lydia Morse Yerrington, and had always resided in Norwich, chiefly in the Norwichtown section. He began his musical career by taking lessons on the melodeon when but a boy. From that instrument he advanced to the reed organ and piano and thence to the pipe organ. When Mr. Yerrington was 18 years of age, the regular organist at his church became ill and he was called upon to substitute. So well did he please the church committee on that occasion that he had held this position ever since, except for a period in another church. Upon reaching fifty years of service, in referring to the festivities in commemoration of the anniversary, a friend said of him: "For several years through summer heat and winter ice and snow, this young man drove old Dobbin the four-mile course every Sunday morning, the family coming early to the meeting-house in order that Herbert might be in his place on time for the opening voluntary on the organ. Later the family moved nearer the church and in due time the organist married Anna, the daughter of Deacon and Mrs. Louis Hyde."

For many years Mr. and Mrs. Yerrington owned and resided in a beautiful home at Pecks Corner where their hospitality was extended far and wide.

All during Mr. Yerrington's services as organist at the First Congregational Church he presided at the piano for the Sunday-school period, also at the midweek services. For about forty years he served this church as clerk, resigning this trust at the last annual meeting of the church in January, 1932.

For more than half a century Mr. Yerrington had entertained music-lovers on New Year's afternoon, by giving a recital for one hour each year, his last recital, on Jan. 1, 1932, being his fifty-first.

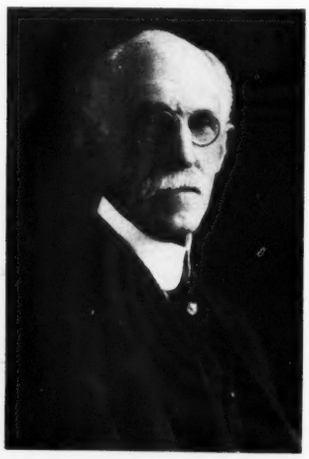
In 1923 the week beginning May 20 was devoted by the church to a recognition of the fiftieth anniversary of the organist's services to it.

Mr. Yerrington not only was a lifelong member of the church he served, but was a member of the National Association of Organists and an associate of the American Guild of Organists. He taught piano and organ for over forty years. Besides his widow he is survived by one brother, Henry L. Yerrington of Brattleboro, Vt.

Organist Gives Additions to Organ.

Albert Walz, a business man of Detroit and organist at St. Mark's Evangelical Church, has at his own expense contracted with the George Kilgen & Son, Inc., Organ Company of St. Louis to make certain additions to the organ recently installed in St. Mark's Evangelical Church, which will include another open diapason in the great and certain extensions which will afford a heavier pedal division. These additions are being prepared at the factory.

Herbert L. Yerrington



FRANCIS W. SNOW IN FRANCE

Boston Man Plays at the Madeleine and at Cavaille-Coll Hall.

Francis W. Snow, organist of Trinity Church, Boston, has been spending the summer abroad and received the distinction of being asked to play several recitals in France. On the invitation of Henri Dallier he played for the "messe bass" at the Church of the Madeleine July 31 and was told by M. Dallier that he was the first American ever to play at the Madeleine. On July 28 Mr. Snow gave a recital at the hall of Cavaille-Coll before a packed house and was enthusiastically received. In this hall is one of the finest organs in France—a three-manual of sixty-eight stops, with remarkable tonal ensemble and an up-to-date electric action. The recital was arranged by M. Henri Nizan and his daughter, Renee, who visited America last year, when Mlle. Nizan gave Americans an exhibition of remarkable virtuosity in organ playing.

Louis Vierne played for Mr. Snow on the recently rebuilt organ at Notre Dame and Mr. Snow writes that Vierne's performance of his own "Carillon de Westminster" was something never to forget. Mr. Snow was received most cordially also by Charles Marie Widor at St. Sulpice, by Joseph Bonnet at St. Eustache, by Marcel Dupre and other noted organists of France. He will be back in Boston by Labor Day.

In his recital at the Cavaille-Coll hall Mr. Snow was assisted by Virginia Stickney Snow, Boston 'cellist, of the New England Conservatory faculty. The organ selections, nearly all works of living French composers, included: "Electa ut Sol," Dallier; "Romance sans Paroles," Bonnet; Chorale and Dance in the Style of Bach, Dupre; Chorale Prelude, Bach; Toccata in F major, Bach; Andante and Scherzo from Fourth Symphony, Widor; "Epiphania Domini," No. 2, Tournemire; Scherzo and Allegro Moderato from Second Symphony, Vierne.

HEAPS TO CHICAGO CHURCH

Goes to New England Congregational —Gives 500 Recitals at U. of C.

Porter Heaps has been appointed organist and director at the New England Congregational Church, Chicago, and has resigned at the First Congregational Church of Evanston, to take up his new work on Sept. 1. At present the New England Church has a quartet, which has been under the capable direction of George Ralf Kurtz. This is to be succeeded by a chorus, which Mr. Heaps will direct.

On Aug. 25 Mr. Heaps finished three years at the University of Chicago as one of the staff of recitalists on the large Skinner organ in the university chapel and during this period he has given 500 vesper recitals. His performances have been equal in quality to their numbers and have attracted very appreciative audiences.

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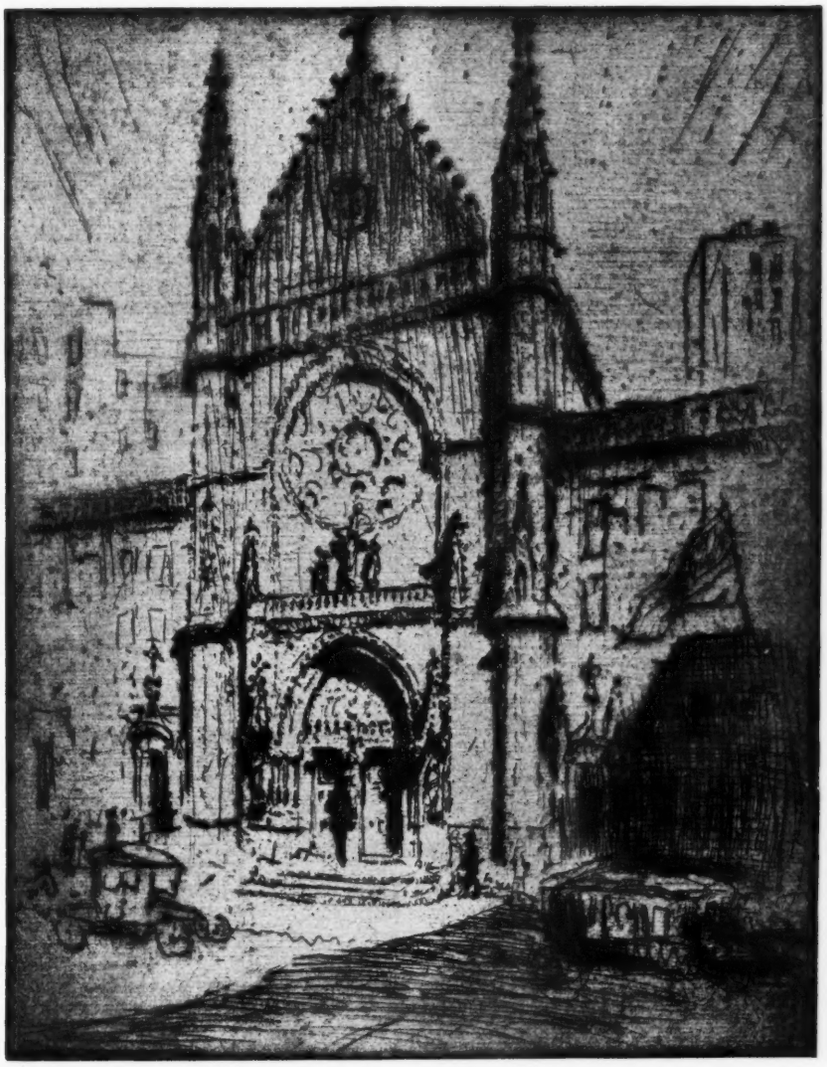

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Program Analysis Shows the Leanings of Organists Today

By EVERETT E. TRUETTE

A detailed analysis of the programs of the organ recitals, as recorded in The Diapason for the months of May and June, together with the full list of programs which were played at the recent convention of the American Guild of Organists in Boston, is interesting.

Without the slightest criticism of any individual program, or the trend of any group of programs, one may observe particular features of the entire list without exciting any argument. Individual tastes of the organists who rendered the programs and the reaction on the audiences who listened to the performances tend to show that the list, taken as a whole, indicates a very decided leaning towards one or two particular schools of particular nationalities. Such a summary is beyond any gainsaying—*de gustibus non est disputandum*. If the list of performers were divided into three distinct groups—first, the most prominent concert organists of the country; second, concert organists of only local fame; third, all other organists who essay organ recitals—a very decided leaning toward certain compositions, certain schools of composition and certain nationalities would be even more noticeable in the different groups.

In the May and June numbers of The Diapason there were recorded about 835 compositions (with repetitions) in the recital programs. Obviously the name of J. S. Bach appeared the largest number of times—130—including the chorale preludes, 44; Toccata and Fugue in D minor, 17; Fantasia and Fugue in G minor (together and separately), 10. Cesar Franck's name is next in the order of popularity—34, including the Chorale in A minor, 14; closely followed by Karg-Elert, whose name appeared thirty-three times. Widor's name appeared twenty-nine times, including the Toccata from the Fifth Symphony four times.

Boëllmann's name appeared eighteen times, including movements from the "Suite Gothique," twelve times. Sibelius' name appeared sixteen times, including "Fanlandia" twelve times. Following down the list we find: Fletcher, fifteen, including "Fountain Reverie," ten times; Nevin, fourteen; Bonnet, thirteen, including "Romance sans Paroles" nine times; Dubois, thirteen, including Toccata in G eight times; Mendelssohn, Rogers, Stoughton and Russell, thirteen times each; Guilmant, twelve, including "Marche Funèbre" three times; Handel, twelve, including the Largo six times; Dupre and Reger, twelve times each; Tschaikowsky, Tombelle and Yon, eleven times each; Clokey, nine; Schumann, eight, including Canon five times; Jacob, Mulet, Faulkes, Stebbins and Kinder, seven times each; Bossi, Foote and Sowerby six times each; Couperin, Clerambault, Jongen, Hollins, Lemare and Borowski five times each; Palmgren, James and Jenkins four times each; Rheinberger, Wolstenholme, d'Evry, Brahms, Gigout, Barnes, DeLamarter and Brewer three times each; eighty-four other names appeared once or twice each.

Many will be surprised to know that there were 136 transcriptions on the list, including the names of Tschaikowsky, Beethoven, Wagner and Sibelius.

The most popular ten individual compositions were: Toccata and Fugue in D minor of Bach, 17; "Finlandia," Sibelius, 16; Chorale in A minor, Franck, 14; "Suite Gothique," Boellmann, 12; Fantasia and Fugue in G minor, Bach, 10; "Fountain Reverie," Fletcher, 10; "Romance sans Paroles," Bonnet, 9; Toccata from Fifth Symphony, Widor, 8; Toccata in G, Dubois, 8; Handel's Largo, 6.

In the entire list there were the names of 257 Germans, 225 French and 150 American composers.

A similar analysis of the programs which were played at the recent convention in Boston results as follows: Bach, 17 compositions (8 chorale preludes, 6 preludes and fugues, 2 toccatas and fugues and 1 sonata); Vierne, 8 (movements of the First, Second, Third and Sixth Symphonies); Karg-Elert, 6 (including 3 chorale improvisations); Widor, 4 (movements of Fourth, Fifth and Sixth Symphonies); Brahms, 4 (chorale preludes); Dupre, 3 (Variations, "Cortége" and "Legends"); Sowerby, 3; Franck, 2 (Chorales in A minor and B minor); Schumann, Rheinberger, Handel, Jongen, Noble and Kinder, 2 each; C. P. E. Bach, Couperin, de Maleingreau, Reubke, Reger, Honegger, Bonnet, Dallier, Lemmens and Chauvet, 1 each; Farnam, Barnes, Stoughton, Bingham, Dickinson, Lang, Diggle and Miller, 1 each; miscellaneous, 3; concert pieces for organ and orchestra by Baumgartner, DeLamarter, Sowerby and Franck; orchestral pieces by Chadwick and McKinley; transcriptions, 6; total, 89. There were thirty-five German composers, twenty-five French and thirteen American.

One is impressed by the fact that, while there were included ten single movements of symphonies, sonatas and concertos, there were only seven of the complete works performed—Concerto in E of DeLamarter, Second Trio-Sonata of Bach, Sixth Symphony of Vierne, Fifth Concerto of Handel, Fantasia of Mozart, Sonata in D flat (No. 12) of Rheinberger and Sonata ("Ninety-fourth Psalm") of Reubke.

Guy C. Filkins

GUY C. FILKINS, prominent as an organist and teacher in Detroit for many years, took a course at the University of Michigan this summer with Palmer Christian. In a graduation recital played by Mr. Filkins at Hill Auditorium, Ann Arbor, on the afternoon of Aug. 4, he presented the following program: Chorale Prelude, "Hilft mir Gottes Güte preisen," Bach; Air in D, Bach; Toccata and Fugue in D minor, Bach; Cantabile (Sonata 7), Guilmant; Scherzo (Symphony 4), Widor; "Piece Heroique," Franck; "Up the Saguenay," Russell; "To the Rising Sun," Torjussen; "Rhapsody Catalane," Bonnet.

Mr. Filkins has been for a long time organist and director at the large Central Methodist Church of Detroit, where his recitals have established a fine reputation.

Rossetter G. Cole at Columbia.

Rossetter G. Cole, the Chicago composer, teacher and organist, again taught during the summer session at Columbia University in New York, where for the last twenty-four summers he has been active. This summer he gave three lecture courses in eighteenth and nineteenth century music, musical masterpieces and modern music, and a course in composition limited to six students. When the summer session is finished he will go to the MacDowell colony in Peterboro, N. H., for a few weeks devoted to composition.

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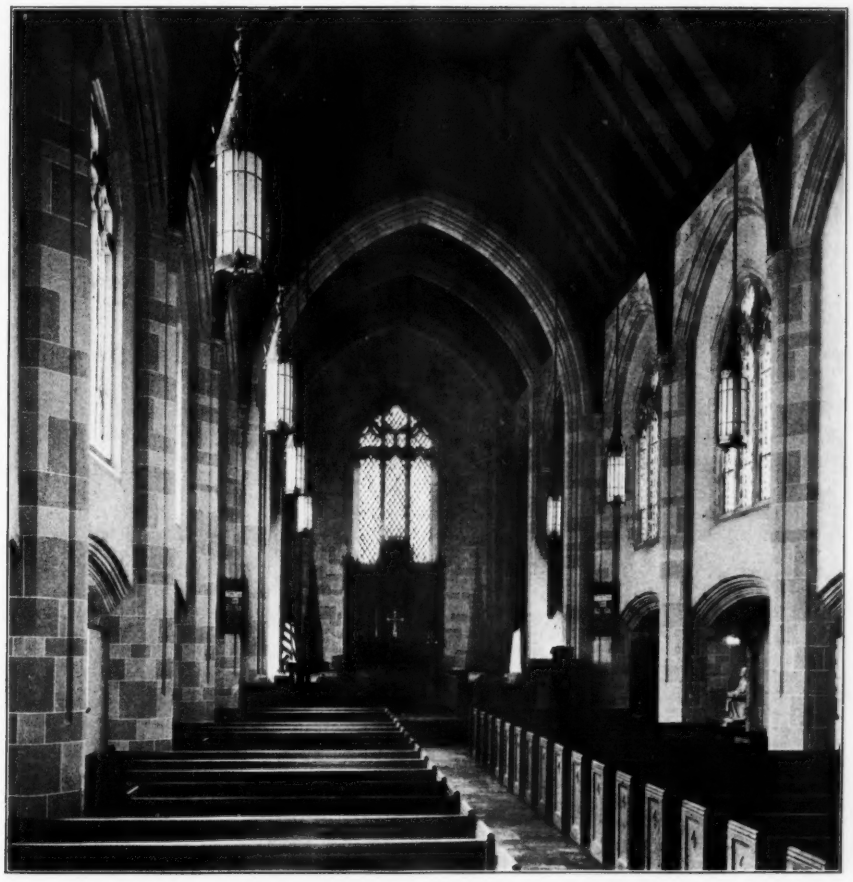

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Lawrence Clarke Apgar

LAWRENCE CLARKE APGAR, who, as announced in The Diapason last month, has been appointed organist of Duke University, to preside over the large new Aeolian-Skinner organ just installed, will take up his new work this month, leaving Philadelphia for Durham, N. C.

Mr. Apgar was born at Westfield, N. J., Feb. 15, 1907, and after graduation from Westfield high school entered Yale University, from which he was graduated with the class of 1928. Then he spent four years at the Curtis Institute of Music in Philadelphia. At Yale he studied organ under Professor Harry B. Jepson and at Curtis Institute was under Lynnwood Farnam and Fernando Germani. He also studied carillon playing with Anton Brees at the Singing Tower, Mountain Lake, Fla. At Duke University Mr. Apgar will act not only as organist, but also as carilloneur. He will preside over an instrument of four manuals and 120 speaking stops and a carillon of forty-eight bells, in the new chapel, recently erected at an expenditure of $2,000,000.

Mr. Apgar's organ positions have included that at the Forty-third Street Methodist Church and the Reformed Congregation Keneseth Israel, Philadelphia. He has appeared as soloist with the Boston Symphony Ensemble three times at the Lake Placid Club, Essex county, New York, and as soloist with the Curtis Symphony Orchestra in Carnegie Hall, New York City. He has also had wide experience as a pianist, accompanist and coach.

Mr. Dorr and American Composers.

Palos Verdes Estates, Cal., Aug. 3, 1932.—Dear Mr. Gruenstein: If the neglected American composer ever had a staunch champion it is our friend Roland Diggle, and this fact makes it all the more astonishing that his eagle eye could overlook American music when American music does appear on a program. For my own part, I believe with all my heart that there is no church music written today on a higher plane than the best work of some of our contemporary Americans, and it has afforded me great pleasure to use frequently a great many of their compositions. Among these may be mentioned at random such men as Dickinson, Christiansen, Mackinnon, Voris, Matthews, Candlyn, James, Gale, FitzSimons, Kennedy, Barnes, Parker, Buck, Noble, Miles Martin, Father Finn, Dett, DeLamarter, Rogers, Shelley, Banks, Lutkin, Sumner, Clemens and Cadman, the foregoing being names I recall offhand, and many of whom are represented not by one composition, but in many cases by as many as six or more on my own programs.

Now as to the Redlands Bowl program, let's have a look at it and see whether, as Dr. Diggle states, the American composer is "conspicuous for his absence." Here it is:

"Father of Mercies," Waddington (English).
"O Bone Jesu," Palestrina (Italian).
"Call to Remembrance," Farrant (English).
"Not unto Us," Rathbone (English).
"Come, O Blessed Lord," Tschaikowsky (Russian).
"To Thee, O Lord," Rachmaninoff (Russian).
Cherubic Hymn, Gretchaninoff (Russian).
"O Morn of Beauty," Sibelius-Matthews (Finnish-American).
"Alleluia," Father Finn (American).
"The Goslings," Bridge (English).
"The Holly and the Ivy," Thiman (English).
"The Three Kings," Romeu (Spanish).
"Swing Low, Sweet Chariot," arranged by Mansfield (American-English).
"Didn't My Lord," arranged by Mansfield (American-English).

Analyzing the above, we have fourteen choral numbers, of which five are English, three are Russian, one is Italian, one Spanish, one an American arrangement of music by a Finnish composer, two are English arrangements of American negro spirituals, and one is an entirely American number. More than one-third of this program was American either in source or in arrangement.

It is only fair to point out another factor in this particular case, which is that this Bowl concert was our second concert in Redlands within seven months, and one of the conditions of our engagement was that we were to give an entirely different program at the Bowl from the university program. On the university program there were twelve numbers, and four of them were American, by Dickinson, Christiansen, Frank LaForge and Humphrey Mitchell. I have before me three other programs given this season by St. Luke's Choristers. At Palos Verdes Jan. 12 we sang thirteen numbers, of which five were by American composers, and at Inglewood Park Cemetery on Memorial Day, and at Sunnyside Mausoleum the same day we gave eight choral numbers, of which five were either American compositions or American arrangements published by American publishers.

Our readers may be the judge of whether I can be fairly condemned for neglecting the American composer.

As to *a cappella* music, are we to assume that because the Russians have no organs in their churches their music is devoid of spirituality?

Also, if I had a magnificent four-manual Skinner organ in St. Luke's, I know a lot of fine accompanied anthems I should use. I wonder what proportion of *a cappella* music Dr. Diggle would use if he had a choir of over fifty voices which was capable of singing eight-part *a cappella* music, and had a two-manual nine-stop organ thirty-five years old, without a reed or a decent string stop? I believe he would be tempted to indulge in *a cappella* music occasionally himself. For, after all, church music began long before the advent of the organ, and all our purest sacred classics lose their chief charm if they are sung with an instrument.

Sincerely yours,
WILLIAM RIPLEY DORR.

To Represent Reuter in East.

The Reuter Organ Company announces the appointment of Ray Cornell as Eastern sales representative. Mr. Cornell, who has had extensive experience in the organ sales field and is well known among the organ fraternity, will represent the Reuter firm in the New York and New England territories.

Reuter for Denver Church.

Holy Rosary Catholic Church of Denver, Colo., has awarded to the Reuter Organ Company of Lawrence, Kan., the order for a two-manual organ of twenty-eight stops. The installation is planned for October.

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Besides being an exceptionally gifted musician and brilliant performer, Mr. Tourison has been keenly interested for many years in organ construction and design and he is thoroughly informed on both subjects. This knowledge, coupled with Mr. Tourison's artistic training and background, makes his appointment as our representative particularly fitting and appropriate.

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Who's Who Among the Organists of America

Paul A. Humiston, A. A. G. O.

In a growing community church, which is developing a nationally-known plant at Grand Rapids, Mich., Paul A. Humiston finds his lines have fallen in places that not only are pleasant, but are giving him the opportunity to do the things for which many an ambitious young organist yearns. And he is well equipped for his task, for as a background he has the thorough training that Oberlin gives organists, supplemented by much practical experience and a course under J. Finley Williamson.

Mr. Humiston was born Nov. 2, 1905, at Sandusky, Ohio. His father and mother both were musical and active in church choir work all through his boyhood, surrounding him with a musical atmosphere. He began the study of piano when 8 years of age. When 10 he became the pupil of Edward Steuk of Sandusky and continued with him until he entered the Oberlin Conservatory in 1924. At Oberlin he spent five years in study under Laurel Yeamans and Dr. George W. Andrews in organ, Frank H. Shaw and Bertha Hart in piano and Victor Lytle and Arthur Heacox in theory. He received the degree of Mus. B. in 1929.

Mr. Humiston won his first regular church position in the fall of 1922, when he became organist of Zion Lutheran Church in Sandusky. He remained there for two years and resigned when he was graduated from high school and entered Oberlin. During his first two years at Oberlin he played for short periods in the Christian Church at Elyria and the Methodist Church of Wellington, Ohio. The next two years he was organist and choirmaster of Grace Episcopal in Sandusky, where he had his first experience with a boy choir. His last year at Oberlin he was organist of Christ Church, where he was associated with the Rev. Louis E. Daniels. In that year he passed the associateship examination of the American Guild of Organists and was elected to membership in the honorary musical fraternity of Pi Kappa Lambda.

In the fall of 1929 Mr. Humiston was appointed to his present position at East Congregational Church in Grand Rapids. East Church is a rapidly growing community church in the southeast section of the city. At present the plant includes two two-manual organs, one in the parish-house auditorium and one in the Klise Memorial Chapel. The church proper is yet to be built, but the plans provide that it shall contain a four-manual organ. There are three choirs at present—an adult chorus of thirty-five voices, a boy choir of twenty-five, and a choir of twenty-five girls. The church this summer is maintaining four services a Sunday, for the church auditorium is not large enough to hold all who wish to attend. The policy of having more than one morning service will be continued next winter.

Last summer Mr. Humiston attended the summer session of the Westminster Choir School at Ithaca, N. Y., and gained many new ideas from Dr. John Finley Williamson.

Mr. Humiston married Miss Nettie May Groff of Washington, D. C., Sept. 29, 1931. He met her in Oberlin, where she was a student at the conservatory for two years. The year before her marriage she spent the winter studying voice with Dr. Albert Harned of Washington and was one of the soloists in the National Capitol Choir. Mrs. Humiston is a great inspiration and help to her husband in his work. They expect to do many worthwhile things at East Church and to build up a strong musical program that will carry on down the ages. Their striving is being rewarded, for the church is expanding even in the face of the difficult times.

Marie Briel, A. A. G. O.

Marie Briel, who has been for several years organist of the Wilmette Methodist Church, which has a beautiful new edifice in a prominent north shore suburb of Chicago, will assume also the post of director of the choir this month, and thus is recorded another step in the progress made by a young woman organist and pianist who has already achieved an enviable musical reputation.

Paul A. Humiston

Miss Briel is a native of Illinois and won the degrees of bachelor and master of music at Northwestern University, where she studied under John Doane, the late Dr. Peter C. Lutkin and Edwin Stanley Seder. She also studied theory and composition under Louis N. Dodge, Dr. Lutkin, Arne Oldberg and Carl Beecher.

After completing her course at Northwestern Miss Briel was appointed head of the piano department at Ozark Wesleyan College, Marionville, Mo. From this school she went to Iowa Wesleyan College, at Mount Pleasant, to be head of the piano department. At present she is on the faculty of the Columbia School of Music in Chicago, teaching piano and organ.

Before going to the Wilmette church Miss Briel played in churches at Mount Pleasant, Iowa; Peru, Ill., and Burlington, Wis., and was organist and director at the Halsted Street Institutional Church, Chicago. In her present position she presides over a large three-manual Kimball organ installed about two years ago.

Miss Briel is a member of the National Association of Organists, is on the executive committee of the Illinois chapter, A. G. O., and is a member of Mu Phi Epsilon, national honorary musical sorority, and of Pi Kappa Lambda. She is the composer of several songs and has appeared in organ recitals in numerous cities of the Middle West.

Edgar L. McFadden.

Edgar L. McFadden, organist and director of music at Centenary M. E. Church, South, St. Louis, is practically a product of that city, having spent the major part of his life in St. Louis and receiving most of his education and musical training from local teachers. His parents, originally from Pennsylvania, settled in Paducah, Ky., where he was born Sept. 18, 1889. In 1896 the family moved to St. Louis, but later moved to a farm near Lebanon, Mo., on account of the ill health of their son, who as a child was very frail. Returning to St. Louis in 1913, Mr. McFadden pursued his piano studies under Dr. Ernest R. Kroeger, head of the Kroeger School of Music, and was graduated from that school. Subsequent to graduation he was appointed Dr. Kroeger's assistant at Forest Park College, being instructor in piano and organ, and for two years he had charge of the music at Carleton College, Farmington, Mo.

Mr. McFadden married Miss Pauline Lafh, a talented entertainer, Dec. 30, 1914. To this union has been born a daughter, Audrey Lee, now 12 years old.

Mr. McFadden studied organ under the late Charles Galloway of St. Louis and for many years has been an active member of the Missouri chapter, A. G. O., serving as secretary in 1921-1922 and dean in 1923-1924. He was at the Hamilton Avenue Christian Church as organist for eleven years and for the last five years has had charge of the music at Centenary Methodist Episcopal Church, one of the landmarks of St. Louis, where he organized a choir of seventy voices, with a large waiting list. When it is taken into consideration that this choir is entirely voluntary and composed of singers many of whom are not members of the church, the leadership of the director becomes evident; and it is no wonder that vocal teachers throughout the city are sending their students to Mr. McFadden for the experience to be gained in choral work.

At this writing Professor McFadden is director of five choral societies—the Chester Community Choral Club of Chester, Ill., organized by Mr. McFadden in 1927, with a membership between fifty and sixty; the Maple Heights Choral Club, a suburban club of St. Louis; the students' chorus of St. Elizabeth's Academy (where he is also in charge of the piano department); the student chorus of St. Mary's Institute at O'Fallon, Mo., and the Centenary Church choir.

In addition to these activities, Mr. McFadden is in charge of the organ work at the Kroeger School of Music, is president of the Kroeger School of Music alumni and is vice-president of the Music Teachers' Round-Table.

Professor McFadden is a man fully alive to the needs of his time, is ready and willing at all times to give of his effort and talent for the benefit of the community and is accomplishing at his church results which are the admiration of his confreres. P. B. E.

Edgar L. McFadden

Miss Marie Briel

New Möller at Hopkins, Minn.

A two-manual Möller organ of eleven sets of pipes and chimes is being installed in the Bohemian Presbyterian Church of Hopkins, Minn. William Rolf will play the dedicatory recital Sunday, Aug. 14.

Mrs. H. J. McMurray, organist of the Presbyterian Church of Van Buren, Ohio, committed suicide July 14 by jumping into a cistern at her home. Mrs. McMurray was 55 years old and is survived by her husband and four children.

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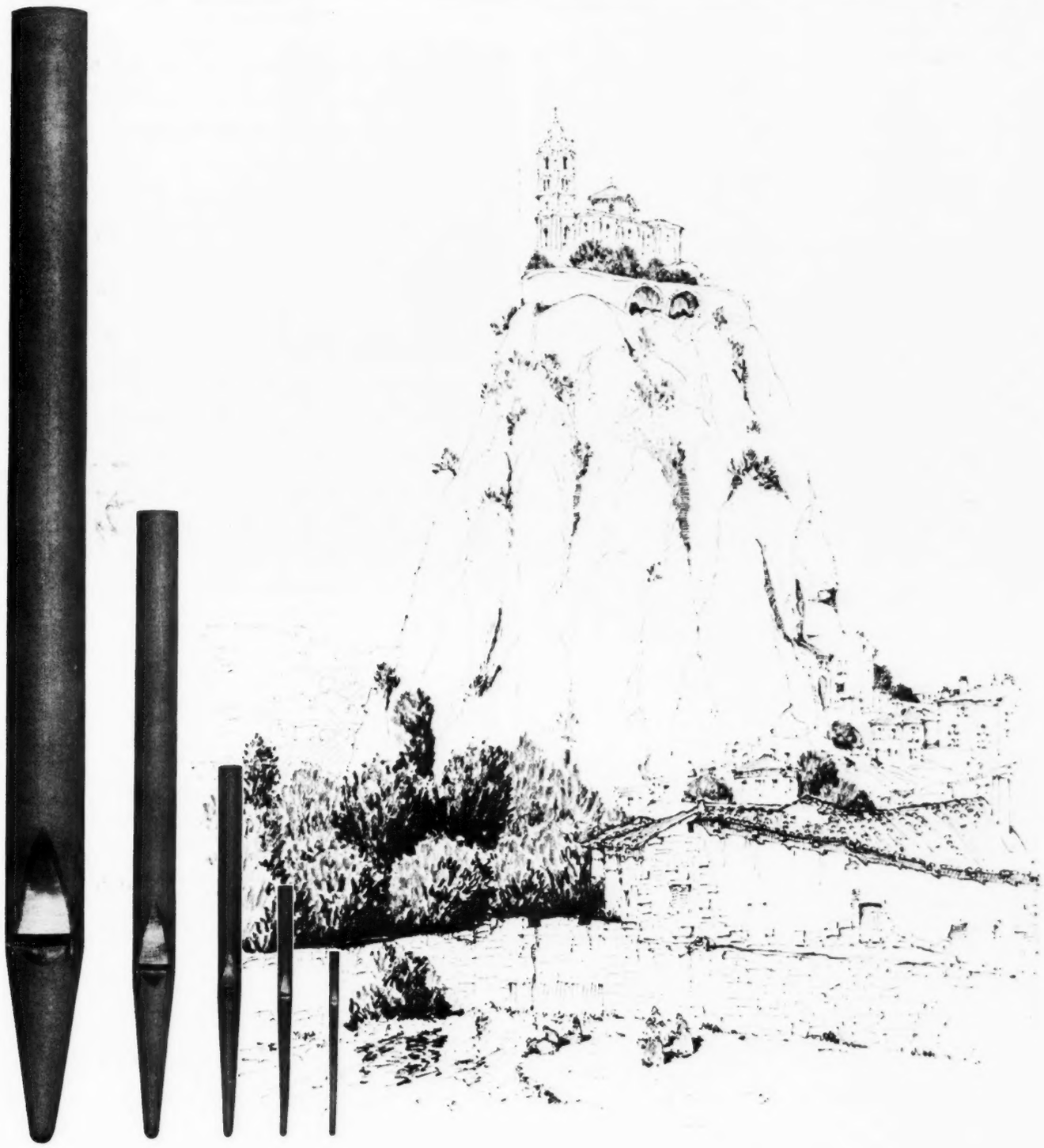

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Bach in Early Days; Frank L. Sealy Tells of Good Work in '70s

New York, Aug. 12, 1932.—My dear Mr. Gruenstein: The article by Dr. Thompson which appeared in the July issue of The Diapason interested me; and, with your kind permission, I should like to make a few comments on it, which I hope you may think worth while to publish. I am quite sure of the correctness of my statements.

Dr. Thompson writes: "When I was a boy in the early years of this century, Bach meant organ fugues to most Americans, and little else. To be sure, Dr. Wolle had organized his Bach Chorus in 1898; but, for most Americans, the Mass in B minor, the Christmas Oratorio and the Passions were not even known by name. Knowledge of Bach's choral works grew slowly. Undoubtedly Dr. Wolle deserves more credit than any other individual for the change that came. In 1918 it was still so difficult to get editions of the larger choruses * * *"

To me these statements seem strange, and, I think, give a very misleading impression of the status of the Bach cult in years previous to 1898. It is possible that I may have misunderstood Dr. Thompson's position in the matter, but I am sure that long before that time Bach had his adorers and worshipers by the thousands and hundreds of thousands. The pioneer work in America was done, and well done, by others than those mentioned by Dr. Thompson, and many years earlier than 1898.

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To begin with, there was the constant praise of Bach, which week by week appeared in the editorials of *Dwight's Journal of Music*, a magazine edited by John S. White, and published by the Ditson Company in Boston. Mr. Dwight assisted in bringing out the first American edition of the Matthew Passion. Mr. Dwight made the translation from the German and was influential in having the accompaniments for the solos as arranged by Robert Franz, Franz having re-orchestrated, or, at least, filled up the somewhat thin score as left by Bach. This Dwight edition was brought out in (about) 1873. The Passion was given by the Boston Handel and Haydn Society at that time and repeated many times; and by 1898 many performances had been given of the Passion.

The work of Theodore Thomas in making a place for Bach in the hearts of Americans is surely worthy of note. In Cincinnati, on May 13, 1875, he gave the Magnificat (first time in America); May 18, 1880, a cantata, "Eine Feste Burg"; May 17, 1882, and May 23, 1890, the Matthew Passion; May 19, 1886, the B minor Mass; May 26, 1892, Christmas Oratorio. In New York, March 13, 1869, the motet "I Wrestle and Pray" (unfortunately not by J. S., but by John C. Bach). Feb. 12, 1881, "Eine Feste Burg" was given in Chicago; May 25, 1875, the Ascension Cantata. In Cincinnati, May 29, 1875, the cantata "My Spirit Was in Heaviness"; in New York, May 2, 1882, "A Stronghold Sure." In Chicago, June 16, 1893, Matthew Passion; June 22 and July 13, cantata, "A Stronghold Sure."

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Now a few words regarding the work of the Boston Handel and Haydn Society and the New York Oratorio Society. The Matthew Passion was performed by the Handel and Haydn Society, May 8, 1874; Dec. 23, 1877; April 11, 1879 (two performances); April 15, 1881; April 7, 1882 (twice); April 11, 1884; March 4, 1888; March 27, 1891; April 15, 1892; March 23, 1894; April 12, 1895; April, 1896; and portions of the Christmas Oratorio April 9, 1876; April 8, 1890; also portions of the B minor Mass in 1887.

Under the conductorship of Leopold Damrosch, the New York Oratorio Society performed the Matthew Passion March 17 and 18, 1880; March 12 and 13, 1884, under the conductorship of Walter Damrosch. It was sung by the Oratorio Society March 7 and 8, 1888; Feb. 23 and 24, 1894; April 12 and 13, 1895. The Oratorio Society also gave the B minor Mass April 5, 1900, and Nov. 24, 1900.

The very important work done by Frank Damrosch and the Musical Art Society should not be forgotten. Organized in 1893 and continuing for twenty-five years or more, it was an inspiration and guide for many, and was the cause for the organization of other societies with similar motives.

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As to the difficulty of procuring Bach's choral works at the time mentioned, I cannot agree with Dr. Thompson. I have a copy of the Matthew Passion, an edition edited by Sterndale Bennett, published in 1862. This belonged to my eldest brother and has been in our home over fifty years. I have also a copy of the cantata "Freue Dich" which I have owned since 1879. Very early in the revival of interest in Bach's composition, which really was brought about by Mendelssohn in his performance of the Matthew Passion at Berlin in 1829, the publishers Breitkopf & Haertel and Peters began publishing all they could lay their hands on. Also, quite early, the English house of Novello & Ewer published a long list of the choral works. The following Bach cantatas, masses, motets, etc., appear in the 1890 catalogue of Novello & Co., and were, therefore, published either during that year or previously:

"A Stronghold Sure."
"Bide with Us."
Christmas Oratorio.
"God Goeth Up with Shouting."
"God So Loved the World."
"God's Time Is Best."
Magnificat in D.
Mass in B minor.
Missa Brevis in A.
"My Spirit Was in Heaviness."
"O Light Everlasting."
St. Matthew Passion.
St. John Passion.
St. Luke Passion.
"Thou Guide of Israel."
"When Will God Recall My Spirit."

Surely enough was printed to satisfy almost anyone. Of course, I am quite familiar with the recent publications by the Oxford University Press. All of their publications are beautiful, but much was done many years earlier.

In my opinion the ones most responsible for encouraging and popularizing the study of Bach in this country were John S. Dwight and his paper, the Boston Handel and Haydn Society, Dr. Leopold, Walter and Frank Damrosch with the New York Oratorio Society and the Musical Art Society, and Theodore Thomas with his concerts in Cincinnati, Chicago and New York. These sowed, the others reaped.

Very truly yours,
FRANK L. SEALY.

A. G. O. Examinations Next June.

Announcement is made by Frank Wright, Mus. B., chairman of the examination committee of the American Guild of Organists, that the next examinations for the fellowship and associate degrees of the Guild will be held June 1 and 2, 1933. The paper work tests will be conducted in New York and various other centers June 2 and the organ tests are set for June 1. For the fellowship the selections to be played are: Trio-Sonata in C, No. 5, Bach, and Prelude and Fugue in C minor, Seth Bingham. For the associateship the compositions to be played are: Chorale Prelude, "Nun komm der Heiden Heiland," Bach, and "Ave Maris Stella" (Finale of "Vepres du Commun"), Dupre. Candidates must be elected to membership as colleagues not later than April, 1933, and will then be admitted to the examination for the associateship, upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination can be taken not less than one year after the attainment of the associateship. No one will be admitted to the examinations whose dues are in arrears. Candidates for either of the certificates must secure 50 per cent of each item and 70 per cent of the total marks in each section of the examination—organ tests and paper work. Full information concerning the examinations and examination papers of past years may be obtained from Mr. Wright, whose address is 46 Grace court, Brooklyn, N. Y.

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Dr. Schweitzer's Rare Success as Organist, Theologian, Doctor

[*From the British Weekly.*]

Anyone who left the Friends' House last Wednesday evening unmoved after listening to Dr. Albert Schweitzer's account of his hospital work at Lambarene must be dead to the appeal of romance. For what has modern civilization to show more wholly romantic than the spectacle of a great theologian, philosopher, musician, supreme (by the judgment of his peers) in these three spheres, turned missionary—building with his own hands a hospital in equatorial Africa, tending with his own hands the sick and suffering, and generally organizing the work of an enterprise which has now grown to absorbing the services of ten doctors and nurses?

Dr. Schweitzer's sincerity is the most outstanding of his characteristics; this and the infectious happiness that radiates from him. He is doing a bit of work in which he believes, and his whole energies are bent on its fulfillment. In Mme. Schweitzer he has a splendid helper. As she stood beside him on the platform on Wednesday evening, interpreting each phrase or sentence, as he uttered it in French, one realized how deeply she had entered into his work and his ideals. Her voice is clear and strong, and she is a most sympathetic interpreter. There was a good deal of humor in Dr. Schweitzer's lecture, and it came dancing out very happily in its English dress.

Born at Günsbach, Alsace, in 1875, where his father was a Protestant pastor for forty-nine years, Dr. Schweitzer was educated at the Universities of Strassburg, Paris and Berlin. He became a doctor of philosophy in 1898. His great book, "The Quest of the Historical Jesus," appeared, in its English edition, in 1911. His latest theological work, "The Mysticism of St. Paul the Apostle," was published in this country last October by A. & C. Black. That is one side of his activities. Another is his love of music. He was organist of the J. S. Bach Society of Paris from 1903-1911. Lovers of music had opportunities last week of hearing Dr. Schweitzer's interpretation of Bach at two organ recitals given at St. Margaret's, Westminster, and St. Paul's Cathedral.

With thoughts of the mission field in his mind, Dr. Schweitzer qualified by taking a doctorate in medicine. In 1913 he set out for Lambarene, in French Central Africa. The story of his work at Lambarene, with no European helper except Mme. Schweitzer, may be read in his book, "On the Edge of the Primeval Forest," which is one of the great missionary volumes of our time. The stoppage of active work by the war and the internment of the doctor and his wife as prisoners of war (for, being Alsatians, they were German subjects) gave him an opportunity for other work, and produced the first two books of a series of four which he has planned on the nature of civilization and its ethical code. A second period of work, with more helpers, but without Mme. Schweitzer, whose health forbade her to return, began in the spring of 1924, and in September, 1927, the doctor returned to Europe, nominally to rest and recruit his health after three and a quarter years in the tropics, but really to write more books and to raise money by lectures and organ recitals with which to carry on his African work.

A third visit to Lambarene was made in December, 1929, and for over two years Dr. Schweitzer has worked there, maintaining and extending his hospital.

These facts and other details of his life story Dr. Schweitzer told us, while Mme. Schweitzer interpreted. Pictures of the mission were thrown on the screen. One showed Dr. Schweitzer setting in position the piles on which the hospital huts were built—for this theologian, philosopher, musician and doctor is also, if occasion demands, a builder. The fame of the mission has spread rapidly. Patients do not come alone. In a country where transport is difficult, they have often to be brought long distances by canoe, and those who have brought them wait until they are better and can be taken home again. The food problem, in consequence, is not always simple. Among Dr. Schweitzer's plans for the future is the clearing of the forest land round the mission, so that the ground may be put into cultivation.

The Rev. G. W. Hudson Shaw, rector of St. Botolph's, Bishopsgate, E. C., who presided, mentioned that Dr. Schweitzer was to receive on Tuesday the honorary D. D. degree from Oxford University.

Virgil Fox Wins Honors

VIRGIL FOX, the young Illinois organist who has attracted widespread attention by his playing, has added new honors to his record at the Peabody Conservatory of Music in Baltimore. He entered the conservatory last fall, after winning the first organ scholarship. In May he was awarded the Peabody artists' diploma—the only one granted this year—and the church organists' certificate, besides receiving the Harold Randolph $100 award for being the most all-around student and the one with the highest examination grades. The diploma was only the fourteenth given in organ since the foundation of the conservatory. Mr. Fox is the first student ever to receive the diploma and the certificate simultaneously.

While at Peabody Mr. Fox gave five recitals, all played from memory, besides appearing as soloist with the conservatory symphony orchestra. At the same time he took work at Johns Hopkins University.

In 1929, at the age of 18 years, Mr. Fox won the National Federation of Music Clubs contest in Boston. Before going to Baltimore to study he was a pupil of Hugh C. Price of La Salle, Ill., and of Dr. Wilhelm Middelschulte of Chicago.

Dr. Jessica M. Young a Bride.

Dr. Jessica M. Young, a pupil of the late Charles Galloway, and who officiated at Washington University pending the appointment of Mr. Galloway's successor, was married Aug. 13 to Eugene Stephens, an assistant professor, also at Washington University, St. Louis.

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CHICAGO, SEPTEMBER 1, 1932.

Readers of The Diapason passing through Chicago in the summer are invited to visit the home of The Diapason and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Wabash avenue and Jackson boulevard, is open from 9 to 5 o'clock; Saturdays 9 to 12.

As this issue goes to press the annual convention of the National Association of Organists is opening its sessions at Rochester, N. Y. The program of the meeting, which promised a week of absorbing interest to every organist who could attend the convention, was published in detail in the August issue. Our October issue will contain a complete account of the convention, as usual.

GEORGE WHITFIELD ANDREWS

The word that comes from Honolulu at the close of August, that Dr. George Whitfield Andrews, the grand old man of Oberlin, has passed from this life, will cause widespread sorrow among a large number of readers of this paper, for Dr. Andrews has influenced the lives of many organists in this generation. To nearly all of these Oberlin meant Andrews. Hundreds acquired their knowledge of organ playing from him; but they acquired much more than that, for if they made him their pattern they learned sincerity, and they absorbed a spirit that embodies the best that Christianity can develop in a man. For nearly fifty years Dr. Andrews labored at Oberlin, and his labors have borne fruit that must have filled the closing years of his life with comfort. A year ago he retired, at the age of 70, and went to Honolulu, where he was benefited by the climate, and where, true to form, he soon resumed playing to the extent to which his strength permitted.

The teaching and the example of George W. Andrews are something for which we all should be very thankful if we are interested in the perpetuation of the finest ideals of our profession.

THOUGHTS FOR DULL SEASON

The melancholy dog days, the dullest of the year, have been with us, when the weary organist usually has his annual vacation, and when activity is at its lowest ebb. The results are reflected in the columns of The Diapason, for recital programs drop to the minimum and other news is almost equally scarce. It is a season for taking stock, and now, when the storms of financial difficulties have been sweeping across the path of the artist, as they do of the business man, is a time for special consideration of ways to increase efficiency and to prevent loss of that which has not been wrecked while we were in the cyclone cellar. Happily the worst of the business cataclysm seems to be over, though it will take years to heal some of the wounds left by it.

In the face of such discouragements as reduced income—and none at all for many—there are two things to keep in mind. One is not to let what seems like injustice cause a letdown in energetic pursuit of the one big task before all of us—the maintenance and improvement of the standards of American organ music. Another thing not to forget is that in dull and disheartening times many of us can do our best work—many have done so, as the history of music amply proves. We can be ready for the change in conditions which is sure to come. The fact that many churches have dispensed with their high-class music as a matter of economy should not be interpreted as meaning the doom of the better grades of music. It means in reality that after an experience with the second-rate the large majority of churches will be more than ever eager to return to something of quality and will appreciate it more than they did in the era of easy money. And as for the organ builders, it is almost certain that the lean years will be followed by a period of great activity, with literally hundreds of contracts ready to be signed as soon as there is an end to the depression.

A HEALTHY DISCUSSION

Some reckless person whose thoughts have turned to church music in these days of depression has thrown a match into the powder barrel in England and the result has been a brilliant and hot conflagration that has been raging for nearly a month in the *London Daily Telegraph*. It is an outburst that recalls a similar one not long ago, provoked by a communication to the *New York Times* which condemned a great deal of the music heard in New York churches. But there seems to be a more illuminating blaze to the English outbreak, largely, perhaps, because the Englishman is credited with an inborn desire to write to the papers on any subject near to his heart.

The Diapason is indebted to R. Buchanan Morton of the House of Hope Church at St. Paul, who is spending the summer in England, for clippings of a number of interesting "letters to the editor" which have been stirred up in the course of the discussion.

It all started over the same question that has come up in the United States—Who is to blame for the drop in church attendance? Such a question naturally leads to recriminations by the persons concerned — the clergymen "pass the buck" to the organists and the organists return the compliment. This is distinctly beneficial and interesting—not on the ground that we all love to see a fight, but because it reveals that "divine discontent" which is the motivating force for improvement.

On July 7 "An Afflicted Priest"—and he signs himself appropriately, for the tone of his communication would indicate that Job had nothing on this London clergyman when it came to downright affliction—gets back at his tormentors in the choir loft in this fashion:

> The tyranny of organist and choir has emptied more pews than anything else, and the average man finds the vocal acrobatics to which he is often treated too wearisome for words.
>
> If there is anything worse than the "anthem" it is usually the canticles to a "setting." Personally, the performance to which I have to submit Sunday after Sunday bores me to the nth degree, and I should never dream of attending matins and evensong in my own church if I could escape.

All of which is plain enough. It is only regrettable that a man with such eloquent frankness has not yet the courage of his convictions in a sufficient degree to divest himself of anonymity. But there is hope, for he adds: "One of these days I shall summon up courage to come to issues with this tyrant. Then will Polyhymnia be discomfited but the congregation will rejoice—and increase." And when he does, may we add, it will make good "copy."

A gentleman signing himself "Soloist (paid)"—the signature tells much in itself—answers the "afflicted priest" with this:

> If the priest who realizes his limitations as a preacher would only realize that a good musician with a good choir would more than make good his own deficiencies, and that good music, well rendered, will always bring a good congregation, churches as a whole would be better filled.

E. Banwell writes from Leigh-on-Sea:

> So many organists play as if God were particularly interested in the quantity of sound they can obtain from their instrument. Not 50 per cent of our organists can be trusted to accompany the singing.

John H. Berry contributes this sensible note:

> "Soloist" is not far wrong when he says jealousy is often the cause of differences between the clergy and organists. A minister who does not know a note of music will often interfere with something he knows nothing about, and if the organist is a well-trained man it gets on his nerves, the music suffers, and the choir goes to pieces. More goodwill is wanted. There is no need for tyranny on either side.

Hubert Forster of Hurlingham sides with the suffering priest heretofore mentioned and asserts:

> "Afflicted Priest" will doubtless have raised a nest of hornets about his head (none so touchy as musicians and those who sing), but I for one will stand by with a net to catch such as I may. All this music-making in church is a sorry business, having the minimum relationship with divine worship. How many organists and choristers would attend church except that they are paid for it, and that it affords scope for "self-display"?

What a timeworn slur!

Taking up the cudgels for the organists, who seem to have been dealt some cruel blows in the debate, "Musicus" writes:

> In the letters on music in the churches, the organists seem to be getting the worst of it. May I put forward a reason for the emptying of churches which has not received much attention—long sermons?
>
> In these days only about one clergyman in a hundred can preach effectively. The bishops should limit all their clergy to fifteen-minute sermons, then go round and hear each one in turn—surprise visits—and after that issue licenses extending the time to those few who really have something to say with the force of conviction behind it.
>
> A powerful preacher never suffers from a tyrannical choir and choirmaster. Get back to eloquent preaching and the lost idea of worship, and we shall see churches filling again.

Barring the spleen of the afflicted clergyman, this discussion is a healthy symptom, and it is encouraging to realize that a great London newspaper will receive and publish so many letters on this topic. It proves that there is still a live interest in church music. Where indifference sets in hope may as well be abandoned. It is to be hoped that the present unrest in churches, not only in England, but equally in America, will provoke many such discussions, with resultant improvement in organ playing, singing and preaching alike. Meanwhile the churches will survive despite the "weak vessels" to be found both in the pulpit and in the organ loft.

It was the Morning Choral of Brooklyn, and not the Flushing Oratorio Society, which won first prize in the state contest of the New York Federation of Women's Music Clubs in which twenty-five choral clubs took part. The error in our last issue is brought to our attention by Herbert S. Sammond. Mr. Sammond is conductor of so many excellent singing organizations that it is easy to confuse them; nevertheless The Diapason has no business making such mistakes.

Is Your Address Correct?

Readers of The Diapason are urgently requested at this time of the year to make sure that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as The Diapason a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now!

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Sept. 1, 1912—

Three prominent organists took part in the dedication of the large Austin organ in the city hall at Portland, Maine, late in August. They were Will C. Macfarlane, Ralph Kinder and R. Huntington Woodman. The dedication ceremony took place Aug. 22 with Mr. Macfarlane at the console. The organ was the gift of Cyrus H. K. Curtis.

The annual convention of the National Association of Organists was held at Ocean Grove, N. J., Aug. 5 to 10. Clarence Eddy, president of the association, presided over the sessions. The election of officers resulted in the choice of Dr. J. Christopher Marks for president. Homer N. Bartlett and Clarence Eddy were elected vice-presidents.

It was announced that "T. Tertius Noble, organist of York Minster and one of the best-known organists and composers in England," would come to this country in September under the direction of G. Schirmer, Inc., for a series of recitals.

"The theater situation in all parts of the country is growing more and more favorable to the organ builder and the organist," The Diapason reported. "In Chicago in the last few weeks orchestras have been eliminated in the theaters as a consequence of the demand that not fewer than eleven men be engaged to play." At McVicker's Theater Dr. Louis Falk had been engaged to play the fine old organ which had stood in that noted playhouse for many years.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Sept. 1, 1922—

The Diapason presented a full account of the convention of the N. A. O., held in Chicago the first week in August. There was a large attendance at the meeting, which was the farthest west convention of organists held up to that time. A shopmen's strike on the railroads had crippled train service throughout the country and on the day the convention opened transportation service in Chicago was paralyzed by a strike of all street car and elevated trainmen, but the organists enjoyed themselves going from place to place on foot and in automobiles. T. Tertius Noble was elected president of the association, succeeding Henry S. Fry. Lynnwood Farnam was one of the recitalists and electrified a large audience at this, his first Chicago appearance.

One of the largest theater organs in the world was being built by the Austin Organ Company for the Eastman Theater at Rochester, N. Y., according to specifications by Harold Gleason. The scheme, as published in The Diapason, showed a four-manual with an echo division, a floating string division of eleven ranks and a floating orchestral organ of twenty-seven sets of pipes.

Ernst Schmidt, manager of the organ department of the Aeolian Company in Chicago, died July 28 at his home in Wilmette. He was known to organists throughout the country and previous to his connection with the Aeolian Company was head of the organ department of Lyon & Healy. Mr. Schmidt came of a prominent musical family of Davenport, Iowa, and he was at one time a violinist in the Theodore Thomas Orchestra.

George H. Fairclough was engaged as organist of the University of Minnesota.

Chicago newspapers contained stories of investigations made by the state's attorney's office and the "Blue Sky" commission into the activities of a company promoting the choralcelo, an instrument which, it was claimed, would displace the organ, etc. Statements were made to the effect that $1,500,000 in stock had been sold in Chicago and Wilber E. Farrington, the head of the concern, was summoned to explain.

Newton J. Corey, well-known Detroit organist and teacher, died in that city late in July.

The Free Lance

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

Percy A. Scholes, the celebrated English author and lecturer, well known to thousands of American musicians, has a spirited attack in *Musical Opinion* on the ridiculous misrepresentations of Karg-Elert's tour in America appearing in that monthly. The editor of The Diapason has written vigorously on the subject and will, no doubt, recognize in Mr. Scholes a generous and effective ally.

—

Unconventional, unabashed *Varieties* of Aug. 2 has a good deal to say about the relations between the radio companies and the American Society of Composers, Authors and Publishers. The National Association of Broadcasters has turned down a compromise offer of $1,250,000 on royalties. Phew! Up to now the yield from radio to the music men of Tin-pan Alley has been between $900,000 and $1,000,000 yearly —a neat little sum; still, $1,250,000 would have been 25 per cent better. Tin-pan Alley believes that by removing its music from the ether the full value of popular songs, for broadcasting needs them, will be felt, and the A. S. C. A. P. is canceling broadcast licenses *en masse*. Radio has made damaging inroads on the song publishing business, for in the older days a "hit" would sell from one to three and four million copies, whereas now the figures run from 125,000 to 250,000 copies. It has long been established that the ether kills song hits as fast as it makes them. Curious business!

—

Are the programs for the thirty-eighth season of concerts in Queen's Hall not out earlier than usual? Perhaps not, for the first concert was on Aug. 6. I wish we had in Boston programs as catholic, as comprehensive and as—sh! while I whisper the word —entertaining as those Sir Henry Wood gives for the patrons of the London series.

In the forty-eight concerts three organists appear—G. D. Cunningham (Birmingham and Midland Institute), playing two concertos of Handel and the "Wedge" Prelude and Fugue; Dupre, playing another Handel concerto and Thalben Ball (Temple Church), who offers still another concerto by Handel and the Bach Passacaglia.

I mention the pieces played in Queen's Hall in order to contrast them with those presented by our own organists at the opening concert of the convention of the Guild in Boston. Would it not be a gracious acknowledgment of the favor accorded Mr. Dupre in the United States if he had selected one of the concert pieces for organ and orchestra by DeLamarter, Baumgartner or Sowerby for his appearances in Queen's Hall? Perhaps he has in previous years played all three of the pieces I mention in order to give expression to his heartfelt recognition of American dollars received.

—

Many curious things are happening in music nowadays; for example, the gentleman who uses a piece of board twelve or fourteen inches long to jam down whole gobs of piano keys at climactic points (Har!) in his compositions. This composer must be a near connection of the author of the Ulnar technique in piano playing who was lately honored with a couple of columns in *Punch* under the heading, "The Elbow School of Piano Playing." The next time you are in the club turn to page 80 in *Punch* of July 20. The Ulnar technique would fit one to play "tone-clusters." I can readily see; "tone-clusters" would be very effective in pieces like "The March of the Bashi-Bazouks" or in a passage to accompany Titania in "Midsummer Night's Dream" at the place where she speaks to Bottom with his ass' head, "Thy fair, large ears!" Yes siree!

—

A clever organist whom I know claims to be able to tell before trying it whether an organ has or has not good tone. If the ceiling is close down on the pipes he says the tone is not good; if there is a good height clear above the pipes the tone is always good. What do you think of that?

—

Among the many interesting suggestions I received from fellow organists regarding the program for the A. G. O. Boston convention was one from Russell S. Gilbert, Trinity Congregational Church, East Orange, N. J. Mr. Gilbert suggested a service of organ and choral music devoted to works of American composers suitable for church service. It did not seem possible at the time to have such a service, but the idea is one that we ought to consider very seriously for future conventions. I venture to say that choirmasters who spend their energies in following fashions in service music instead of having a little courage and initiative of their own would be surprised at their findings if they honestly sought out good works written by their fellow countrymen. At the same time I feel that it is not good tactics to have programs of any one national school, American, Russian, Italian sixteenth century, English Elizabethan or Victorian exclusively; let a good piece of music be used no matter whether it be American or Patagonian, and let the particular sort of thing you are trying to promote be heard side by side with the best of other schools.

—

We are constantly reading about the typical musician's lack of money, the inference in this dollar-ridden age being that musicians amount to correspondingly little. But in the *Daily Telegraph* of April 30 I read that Sir T. Beecham, the great English orchestral and operatic conductor (and an undoubted genius), owes the British government about $250,000 back income taxes. Hurrah for music!

—

Do you advertise by using printer's ink? If I had my life to live over again and were able to utilize the experiences of my present life I would advertise my wares via printer's ink or in any respectable way, and I would make the publicity as telling as possible. Last week I had a four-page note from a New York musician of excellent reputation. The message was on page 1; as I turned over to page 2 I found a list of his compositions and on page 3 a modest statement of the musical branches taught, the price of tuition, a list of thirty-six patrons to whom reference was invited, and finally the name of the church of which he was organist and choirmaster. This struck me as altogether an admirable way of advertising.

—

September brings the choirmaster (I like this word better than choir director) face to face with the special musical services that ought to be planned well in advance. How many of us, I wonder, take time by the forelock? The output of new church music during the past year has been small; publishers have been hard hit. Still, there have been some good things printed since September, 1929. Look up all the publishers' stuff since that month; do not confine yourself simply to your favorite publisher and say: "There's not a decent thing being written since 1929."

If I may judge by my own reaction to new publications choirmasters are lazy about looking up new church cantatas and anthems and services; inertia overpowers them. Read Howard D. McKinney's paper in the *New Music Review* for August. The depression seems to be over. A new church year is dawning. May it be a happy new year for you and for all of us!

Orders Chimes as Memorial.

As a memorial to the late Rev. Otto Hanser, former pastor of old Trinity Lutheran Church, St. Louis, who, had he lived, would have attained the age of 100 years Sept. 7 of this year, several of his friends and former parishioners have contributed to the installation of a set of chimes as a memorial. These chimes are to be installed by the builders of the organ now in the church, George Kilgen & Son, Inc., and will be used for the first time at a special service to be conducted by the present pastor, the Rev. Rudolph H. C. Meyer, Sept. 7.

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W. Lawrence Curry

W. LAWRENCE CURRY, Philadelphia organist and lecturer at the University of Pennsylvania, has resigned as organist and choirmaster of Trinity Episcopal Church at Wilmington, Del., to become organist and director of music at the First Methodist Episcopal Church, Germantown, Philadelphia.

The First Church is one of the key churches in the Methodist denomination, having a large congregation and a very vital ministry in Germantown and Philadelphia at large. There is a solo quartet and a chorus choir of thirty-five. The church has long been noted for its splendid musical programs. Mr. Curry is hoping to enhance the value of the music by relating it more intimately to the worship of the church. Dr. J. S. Ladd Thomas is the minister and has long been recognized as an authority on worship.

Dedication at Hempstead, N. Y.

The Austin organ in the new edifice of the Lutheran Church of the Epiphany at Hempstead, L. I., N. Y., was used for the first time at the dedication services in June. On the evening of June 14 the opening recital was played by Walter Wild of New York, who presented the following program: Overture to the Occasional Oratorio, Handel; "Ave Maria," Arkadelt; Andante, Sonata No. 4, and Allegro, Sonata No. 5, Bach; Toccata in F, Bach; Andante and Scherzo from Fourth Symphony, Widor; Largo from Symphony, "The New World," Dvorak; "Piece Heroique," Franck; "The Squirrel," Weaver; Scherzo from Sonata 5, Guilmant. The organ is a three-manual and the stop specification appeared in The Diapason Jan. 1, 1932.

Courboin Dedicates Organ.

Charles M. Courboin played the dedicatory program on the Kilgen organ recently installed in the Sacred Heart Chapel, Mount St. Mary Academy, Burlington, Vt., Aug. 20. Mr. Courboin's program included numbers by Gigout, Schubert, Schumann, Bach, Mailly, Franck and Saint-Saens. The local papers spoke very highly of this concert, which included Variations on "Adeste Fideles" by the organist.

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Old and New in French Organ Field Seen by New York Musician

By SETH BINGHAM

First Installment.

France, with a magnificent tradition of organs, artisans, composers, executants and improvisers extending over more than three centuries, still stands pre-eminent in the organ field today. Crespin Carlier, the justly celebrated Lefebvre and Thierry families, Dom Bedos, Merklin and such geniuses as Clicquot and Cavaillé-Coll are some of the builders who have given France her splendid instruments. The mystic beauty of the "Ave Maris Stella" of Titelouze dates from the end of the sixteenth century, while Du Mage, Clerambault, the Couperins, de Grigny, Raison, Daquin, Boely, Franck, Vierne and Tournemire are names to conjure with among organ composers, most of them being able performers as well. We owe much to Saint-Saëns, Widor and Guilmant for restoring Bach to his rightful place in French organ repertoire, for the culminating period of Romanticism found the organ class of the Conservatoire, only some sixty years ago, in ignorance of Bach and his precursors. (The library did contain a copy of the Bach chorale preludes, but its leaves were uncut!) And we are in lasting debt to Guilmant for making accessible, by editing and concertizing, a vast collection of great organ classics ("Archives des Maitres de l'Orgue"). This task is worthily continued by Joseph Bonnet ("Historical Organ Recitals"), by Marchal, Brunold and others.

—

Because of its age, excellent state of preservation, remarkable timbres and ensemble, I will begin with the organ of St. Nicaise in Rouen. It was built by Crespin Carlier in 1631, being paid for with voluntary offerings by the parishioners and collections taken up in the streets. Various additions and restorations are recorded in 1638, 1671, 1681, 1751 and 1780, principally by the Lefebvres, with further repairs in 1811-12. For a good part of the nineteenth century it was out of commission, unused and apparently forgotten, which proved its salvation.

I first examined the organ in 1929, when M. Louis-Eugene Rochesson was finishing its restoration. The work was done with reverent and meticulous care. The restored instrument was inaugurated by Bonnet in a program largely devoted to predecessors of Bach. In the St. Nicaise organ we have a very perfect type of French and particularly Rouenese organ construction of the seventeenth century, for the majority of the stops, as well as the chests and mechanism, are those of Carlier. In November, 1931, I heard there a wonderful recital by Marchal, who played works by Frescobaldi, Pachelbel, Purcell, Le Bégue, Clerambault, Daquin and Bach. Impossible to convey the charm and naiveté of these ancient voices. The three cornets, tierces and nazards, all of astonishing color and variety, and the jocular cromorne stick in my memory. And you would never think of wanting a swell-box.

Here is the present composition of the instrument:

I. POSITIF.
Bourdon, 8 ft.
Prestant, 4 ft.
Nazard, 2⅔ ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Larigot, 1⅓ ft.
Dessus Flûte, 8 ft.
Fourniture, 2 rks.
Cymbale, 3 rks.
Cromorne, 8 ft.
Régale, 8 ft.

II. GRAND ORGUE.
Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Flûte, 8 ft.
Prestant, 4 ft.
Nazard, 2⅔ ft.
Doublette, 2 ft.
Quarte de Nazard.
Tierce, 1 3/5 ft.
Fourniture, 3 rks.
Cymbale, 4 rks.
Cornet, 5 rks.
Trumpet I, 8 ft.
Trumpet II, 8 ft.
Clairon, 4 ft.

III. RECIT.
Cornet, 5 rks.
Hautbois, 8 ft.

IV. ECHO.
Cornet d'Echo, 5 rks.

PEDALE.
Bourdon, 16 ft.
Grosse Flûte, 8 ft.
Flûte, 4 ft.
Nazard, 2⅔ ft.
Trumpet, 8 ft.
Clairon, 4 ft.

ACCESSORIES.
Rossignol.
Tremblant.

—

The town of Gisors lies in a northwesterly direction about seventy kilometers from Paris. We motored out there one fine morning last spring with André Marchal and his wife. The weather was so warm that we ate our lunch on the sunny side of an enormous haystack near the road. Although it was only the 24th of March (Maundy Thursday in Holy Week) the rich brown of the newly-plowed fields was visible for miles about us in the fertile, gently rolling plain.

Externally the Cathedral at Gisors is a sturdy, weatherbeaten old Gothic pile; the inside is quite good in its lines, and it boasts a big organ by Clicquot that many a Paris church might envy. M. Rousseau, the organist, who is also proprietor of the local music store, kindly put the organ at our disposal, and Marchal, already acquainted with the instrument, revealed its many beauties in an informal concert and extemporization.

The organ, recently restored by Gutschenritter, counts fifty-five stops (including twenty-five mixture ranks), distributed as follows: Great, 19; swell, 13; choir, 15; pedal, 8. There are fourteen combination registers. The great action is pneumatic; the choir tracker. The swell is placed excessively high and its response is slow and feeble, apparently due to the length of the air tubes leading up to the pipes. But one is more than compensated by the splendors of the great and scintillating choir. The latter, besides possessing a most satisfying, grouchy cromorne, has these stops:

Montre, 8 ft.
Flûte, 8 ft.
Bourdon, 8 ft.
Salicional, 8 ft.
Unda Maris, 8 ft.
Prestant, 4 ft.
Nazard, 2⅔ ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Piccolo, 1 ft.
Cornet, 5 rks.
Fourniture, 3 rks.
Trumpet, 8 ft.
Clairon, 4 ft.

And the gorgeous great:

Montres, 16 and 8 ft.
Bourdons, 16 and 8 ft.
Flûte Harmonique, 8 ft.
Gamba, 8 ft.
Gross Nazard, 5⅓ ft.
Prestant, 4 ft.
Dulciana, 4 ft.
Nazard, 2⅔ ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Fourniture, 3 rks.
Grand Cornet, 5 rks.
Cymbale, 2 rks.

—and chorus reeds as good as they come, 16, 8 and 4.

It is said this type of marrowy, explosive reed was of Spanish orgin. However that may be, Clicquot between 1750 and 1791 brought it to a perfection since unsurpassed. Nor is it likely that we could teach him much about mixtures and their relation to foundations and reeds. On the contrary . . .

—

On my way from Geneva to Paris a year ago I stopped at Dijon, where my friend Maurice Maréchal, France's renowned 'cellist, introduced me to the organist of St. Benignes, M. Emile Poillot. At the Paris Conservatory Poillot won first prize in both organ and piano; his teachers were Guilmant, Vierne, Philipp and Risler. Since 1920 he has been professor of piano at the Dijon Conservatory. His splendid recital at the Salle Pleyel, Paris, given last March under the auspices of "Les Amis de L'Orgue," attracted an audience of 2,000 persons and was featured by a masterly presentation of Mendelssohn's Third Sonata. Poillot also improvised cleverly upon a theme by Tournemire and gave a brilliant performance of that composer's "Paraphrase-Carillon" for the Feast of the Assumption (No. 35 from "L'Orgue Mystique").

The organ of the Cathedral of St. Benignes was built in 1743 by Charles-Joseph Riepp, of German origin. Repairs were made in 1812 and 1832 and general remodeling in 1847 and 1859, the latter by Merklin and Schulze Nothing more was done until 1901, when it was put in condition by Kuhn. It is badly out of repair at present and needs a thorough overhauling with modern mechanism. Moreover, the swell should be provided with mixtures and increased to match the weight of the choir and smashing great, while from the American standpoint the pedal lacks variety. It is evident that as at present constituted the Dijon organ is not a fitting vehicle of expression for much in modern organ literature. It happens to possess the same number of stops as the organ at Gisors. While the reader might find the complete stop list of Gisors exceptional, I venture to think he would never dream of the layout at St. Benignes:

GREAT (Twenty-two Stops).
Montre, 16 ft.
Montre, 8 ft.
Prestant, 4 ft.
Gamba, 16 ft.
Gamba, 8 ft.
Gamba, 4 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Flûte Harmonique, 8 ft.
Flûte II, 8 ft. (42 pipes).
Dessus de Flûte, 8 ft. (30 pipes).
Flûte, 4 ft.
Doublette, 2 ft.
Petite Fourniture, 3 rks.
Grosse Fourniture, 3 rks.
Cymbale, 4 rks.
Cornet I, 6 rks.
Cornet II, 5 rks.
Bombarde, 16 ft.
Trumpet I, 8 ft.
Trumpet II, 8 ft.
Clairon, 4 ft.

SWELL (Seven Stops).
Bourdons, 8 ft.
Flûte Harmonique, 4 ft.
Gambe, 8 ft.
Voix Celeste, 8 ft.
Cor Anglais, 16 ft.
Trumpet, 8 ft.
Vox Humana, 8 ft.

CHOIR (Fourteen Stops).
Bourdon, 16 ft.
Bourdon, 8 ft.
Montre, 8 ft.
Flûte Allemande, 8 ft.
Salicional, 8 ft.
Prestant, 4 ft.
Flûte, 4 ft.
Doublette, 2 ft.
Fourniture, 4 rks.
Cymbale, 3 rks.
Cornet, 5 rks.
Trumpet, 8 ft.
Cromorne, 8 ft.
Clairon, 4 ft.

PEDAL (Eight Stops).
Flûte, 32 ft.
Flûte, 16 ft.
Flûte, 8 ft.
Flûte, 4 ft.
Soubasse, 16 ft.
Bourdon, 16 ft. (Ch.).
Bombarde, 16 ft.
Trumpet, 8 ft.
Clairon, 4 ft.

There are ten combination pedals.

The overgrown great monopolizes and rivets our attention. Diapason chorus enthusiasts can rig up a very acceptable one here. Notice also the makings of a gamba chorus, not to mention a flute family, bourdon duet and quintets of reeds and mixtures. And *what* mixtures! They call to mind those in the Walcker organ at Methuen, Mass. The diapason tone is very fine, and the ensemble must be heard in the huge recesses of St. Benignes to be appreciated.

—

Last winter in Paris I had occasion to hear and try several organs which present unusual points of interest for Americans. I have already given an account of the rebuilt St. Eustache organ (in the March Diapason). Of the world-famous Cavaillé-Coll instruments in St. Sulpice and Notre Dame it is unnecessary to speak, since they are familiar to many Diapason readers either through personal visits or through others' writings. Vierne was not playing at Notre Dame last season, for his organ was undergoing repairs, including cleaning, complete tuning—sorely needed—and the addition of four new stops. He should have a modern console and action as well. The organ was supposed to be ready for Easter Sunday, but was not.

His American pupils and friends will regret to learn that Vierne has not been in very good health, though at last accounts he was better. I am sure they would have been touched by the magnificent tribute of unqualified homage and affection he paid to Lynnwood Farnam's memory.

—

St. Gervais should be a shrine for all fervent organ pilgrims. Both church and organ are rich in historical associations. Still doing duty there today are the splendid oak pipes decorated with Renaissance paintings which belonged in the original instrument sold to St. Gervais in 1500. This organ was set up in the present loft and enlarged by Pierre Thierry in 1626. It was remodeled in 1714-15 by François Thierry under the supervision of Couperin the Great. Most of the present stops appear in Couperin's specification. In 1759 it was reconditioned and Clicquot added five reed stops. During the war, when the church was struck by a "Big Bertha" shell, killing and injuring many worshipers, the organ almost miraculously escaped with slight damage. The restoration of 1923 scrupulously respected the old instrument, which still retains its five keyboards and all its stops and pipes without a single replacement, even being tuned on B flat, as in Couperin's time.

One Sunday morning three summers ago the organist, Paul Brunold, who owns an interesting collection of Couperiniana and whose admirably chosen programs invariably suit the "period" of his instrument, played me the charming harpsichord piece "Soeur Monique" and other works by the same master. I shut my eyes and turned the clock back two centuries; the music must have sounded very much the same then. This year I revisited M. Brunold at St. Gervais, meeting there a young American, William King Covell, to whose fine article on the Methuen organ, published in *The Organ* (London) I have previously referred. Here also I came on living traces of Lynnwood Farnam's influence. Shortly before his illness Farnam had played a Bach partita on this organ. Brunold on this occasion played us the same partita, using Farnam's registration, which he had admired and noted down.

The five manuals in order from top to bottom are: Echo, 27 notes (middle C to D); swell, 32 notes (fiddle G to D); bombarde, great and choir, each 51 notes (CC to D). The pedal extends from A below CC to C, but the three lowest notes speak only in the reeds. The great cornet extends from middle C upward, being completed downward by a "decomposed" mixture (sorry!) not available when both stops are drawn.

Following is the list of stops:

V. ECHO.
Flûte, 8 ft.
Trumpet, 8 ft. (1714).

IV. RECIT.
*Hautbois, 8 ft.
Cornet.

III. *BOMBARDE (16 ft.).

II. GRAND ORGUE.
Montre, 16 ft.
Montre, 8 ft.
Prestant, 4 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Flûte, 8 ft.
Nazard, 2⅔ ft.
Quarte de Nazard.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Cornet, 5-7 rks.
Plein Jeu.
Trumpet I, 8 ft.
Trumpet II, 8 ft.
Vox Humana, 8 ft.
Clairon, 4 ft.

I. POSITIF.
Montre, 8 ft.
Prestant, 4 ft.
Flûte, 8 ft.
Nazard, 2⅔ ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Plein Jeu, 5 rks.
*Cromorne, 8 ft.
*Basson-Clarinette, 8 ft.
*Trumpet, 8 ft.
Clairon, 4 ft.
Tremblant.

PEDALE.
Flûte, 16 ft.
Flûte, 8 ft. (oak pipes, 1437).
Flûte, 4 ft.
Bombarde, 16 ft.
Trumpet, 8 ft.
Clairon, 4 ft.

*Added by Clicquot, 1759.

The St. Gervais organ, presided over by seven members of the Couperin dynasty, is now classed by the ministry of beaux-arts as a "monument his-

torique." By the beauty of its diapasons, its rich mixtures, its characteristic reeds, it remains the chosen instrument for the performance of old music, and is an unique specimen of French organ construction in the seventeenth and eighteenth centuries.

—

The organ at Ste. Clotilde (Cavaillé-Coll) stands just as Franck left it forty-two years ago. It is remarkable for the melting, tender warmth of certain reeds like the oboe, cromorne and swell clarion, has an expressive vox humana and, what is rare in French organs, an exceptionally smooth swell trumpet. There is a somewhat prominent twelfth and a manual 16-ft. bourdon of peculiar transparence. Many perplexing features of Franck's registration, such as the combination of clarion and 16-ft. bourdon in the allegretto portion of the slow movement in the "Piece Symphonique," are cleared up when one hears the voicing of these and other registers in the Ste. Clotilde organ. For an instrument of forty-seven stops it is unusually well balanced, but one could wish for more light mixtures in swell and choir, for a thin, clear "string" in the pedal and perhaps a gemshorn and unda maris in the manuals. An extra battery of chorus reeds would help in fortissimo climaxes.

If there is no other organ quite like Ste. Clotilde's, I believe those who have heard them will agree with me that there are no other improvisations like Tournemire's. They differ from those of Dupré, which, though they may dazzle one by the rapid intellectual grasp of the musical material or excite wonder at their technical finish, yet often leave the listener cold. And they differ from those of André Marchal, notably in the matter of form. Tournemire preferably chooses Gregorian themes; he brings a wealth of fantasy to their development, expressed in a certain union of primitive piety with modern art, and characterized by a leaning toward the modes and a freedom from metrical monotony. Also the defects of these qualities, perhaps inherent in the themes themselves, to wit: a too great subtlety of recognizable form, too wandering and capricious treatment of the themes, too many climaxes at the same level of intensity. Yet one cannot remain indifferent while Tournemire extemporizes. Here is the stuff of "L'Orgue Mystique," conveyed through the same pipes and keys used by that great organist-mystic, Cesar Franck. They are after all true improvisations, strongly stamped with their author's personality. Incidentally, you may have to wait until mass is over and the people gone, for Tournemire dislikes the noise of shuffling feet.

The mechanism is "venerable," as Lynnwood Farnam once said. It was a charitable judgment. The functioning of the wind supply is disturbingly audible in the church; it keeps you rubbing the back of your neck as if sitting in a draft. I heard a "three-man" recital given at Ste. Clotilde by Dom Charles Letesu, a pupil of Bonnet and organist of the monastery at Solesmes, who played a most unusual program—Pachelbel, Cabanilles, William Walond, and five numbers from "L'Orgue Mystique" of Tournemire—with fine style and taste. To have a person on each side to pull stops seems a clumsy and expensive procedure, but, given the registrational drawbacks of most French organs, it is the only practical way and proves very satisfactory in performance.

—

A die-hard advocate of this method, if method it can be dubbed, is Alexandre Cellier, the very capable organist of the Protestant Church of the Etoile, and of the Bach Society. I wasted some of my choicest French on Cellier telling him that a liking for combination pistons and a knowledge of their use is not necessarily a sure sign of artistic treachery—all to no purpose! The Trocadero organ, for instance, has suffered no really important mechanical improvements since Guilmant used to struggle with it at the beginning of the century. This is the delighted Cellier's meat. With a man on each side, he says, in two hours he can prepare everything needed for an evening's recital. I listened (with one ear) while M. Cellier heatedly asserted that *fifteen* master pistons would not suffice for the changes required in accompanying the St. John "Passion"; and then listened (with the other) while he proved—at least fifteen times during the performance—how much better off he would have been with even two or three of these same pistons.

Gustave Bret, director of the Bach Society and himself an excellent organist, with some fine recordings to his credit, is another who suspects no musical good can come out of mechanized America. Travel is what these men need. I will say for Cellier that he is worthy of a better organ than the one at Etoile, a "factory"-voiced, prewar Mutin of three manuals, thirty-three stops, seven couplers, five iron combination pedals, two expression boxes and an electric blower (if you let it cool off at frequent intervals).

I found the large two-manual Cavaillé-Coll (Mutin?) of the Oratoire du Louvre considerably better, with some good stuff in it, but M. Lesur, the kindly, long-suffering organist there would think Paradise regained if the organ could be broken into three manuals and fitted out with a few modern conveniences by some experienced American console builder. He told me nothing had been done to the organ for a generation. It was easy to believe. And yet the Oratoire congregation looks wealthy and prosperous.

(*To be continued*)

Veteran Organist and Kin

FIFTY-ONE YEARS of service as organist of St. John's Episcopal Church at Portage, Wis., have been completed by Mrs. Josephine Shackell and she is still presiding at the console every Sunday, with the expectation of adding at least another decade to her record. Mrs. Shackell plays an old Hook & Hastings organ which shares with her the honors that long service so richly deserve. Everyone in the city of Portage knows Mrs. Shackell and is proud of her record. She is now 78 years of age. The picture shows her in the center of a group which represents four generations, the others in the picture being her son, the latter's daughter and Mrs. Shackell's great-granddaughter.

Whitmer Byrne Plays at U. of C.

Whitmer Byrne played the recital at the University of Chicago on the evening of Aug. 21 as guest organist. This was the last of the Sunday evening programs until the opening of the autumn quarter. Mr. Byrne's offerings consisted of the following: Introduction and Allegro Moderato, Ropartz; Adagio from the Latin Suite, Widor; Intermezzo from Symphony 2, Barnes; Arabesque, Vierne; Finale from Sonata 1, Guilmant.

Honor Departing Organist.

Verner W. Nelson, who has resigned as organist and musical director at the Greendale Lutheran Church, Worcester, Mass., to accept a similar position at Epworth Methodist Church, was guest of honor at a farewell reception at the church Aug. 13. The reception was attended by 200 members of the church and others. The choir and the Luther Male chorus sang. Oscar Gustafson, the new organist, also participated in the program. In behalf of those present, Mr. Nelson was presented with a purse and a desk set by the Rev. Martin L. Cornell. Mr. Nelson also played a selection on the program.

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Dudley Warner Fitch

SOUTHERN CALIFORNIA NEWS

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Aug. 12.—During the last month the Olympic games have monopolized the front page and music has taken a back seat. Dudley Warner Fitch gave two "Olympic" recitals at the cathedral, the Olympic part of the programs being an improvisation on the national anthems of the forty-eight nations taking part in the games.

I enjoyed hearing a performance of Hamilton Harty's "The Mystic Trumpeter," or, as the local paper insisted on calling it, "The Mystic Comforter." Sir Hamilton conducted the work at one of the Bowl concerts and the Civic Chorus sang the notes, or at least most of them. This work was well worth reviving. I had not heard it for twenty years, but it struck me as being as fresh as when I first heard it more years ago than I care to remember.

I have received a number of letters from my organist friends in England telling me of the tremendous success of Fernando Germani during his short tour there this summer. He is to return there next year and from the accounts that I have of his playing in Liverpool and London he will have an enthusiastic reception.

A royal welcome awaits James H. Rogers, who has come to make his home in Pasadena, and the local organists are to be congratulated on having this genial gentleman in their midst. If he could write the delightful music he has written in Cleveland, heaven only knows to what heights he will go now that he is in California.

For Beautiful Missouri Church.

St. Andrew's Lutheran Church, under construction at University City, suburb of St. Louis, is to have a two-manual Möller organ, the order for which was obtained by W. F. Barrett, local representative of M. P. Möller, Inc. The church was designed by the prominent firm of Hoener, Baum & Froese and is described as one of the most beautiful edifices in the St. Louis vicinity. The organ case is to be a copy of one which Mr. Froese saw in England a year ago. There will be eleven sets of pipes and a set of Deagan chimes.

Mrs. Edward Barker, for nine years organist of the Christian Church at Danville, Ind., died at an Indianapolis hospital July 9 following an operation. Mrs. Barker was one of the ablest musicians of her community. She was born near Danville and in 1912 was married to Mr. Barker. At the funeral service in her church warm tributes to her ability and faithfulness were paid by the pastor and by a former pastor, and a large congregation was present.

Mrs. James E. Wilbur of Preston, N. Y., has tendered her resignation as organist at the Methodist Church after serving continuously for fifty-two years.

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Alexander D. Richardson

ALEXANDER D. RICHARDSON'S RECITALS, given daily on the large Kilgen organ at Carnegie Hall, New York, as announced in The Diapason last month, have proved an attraction to sizable audiences which stop in to hear the varied programs prepared by Mr. Richardson. The recitals also are broadcast by station WOR. Each program is only half an hour in length, beginning at 12:30, when the noon crowds have an opportunity to attend.

Programs played late in August included the following:

Aug. 29—Sonata in Style of Handel (Largo, Allego, Minuet), Wolstenholme; "The Old Refrain," Kreisler; "Valse Triste," Sibelius; Toccata in F, Faulkes.

Aug. 30—Chorale in A minor, Franck; "The Young Prince and Princess from Scheherazade," Rimsky-Korsakoff; "Warum?" Schumann; "War March of the Priests," Mendelssohn.

Aug. 31—Toccata in D minor (Dorian), Bach; "Songs My Mother Taught Me," Dvorak; "Danse Orientale," Lubomirsky; Overture, "Zampa," Herold.

On the first two days of September the programs will be:

Sept. 1—"Souvenir," Drdla; "Passepied," Delibes; "Song of India," Rimsky-Korsakoff; "Scherzo Symphonique," Frysinger.

Sept. 2—Fugue in C major, Buxtehude; "In the Twilight," Harker; "The Bee" (Summer Sketches), Lemare; "The Brook," Dethier.

Mr. Richardson is exceptionally well qualified to play these recitals, for he has had broad training and experience as a church and theater organist. He is also a composer who has written for both the piano and the organ. Mr. Richardson was born in New York and studied piano first with his mother. At the age of 14 years he was appointed organist of a large Brooklyn Jewish temple. Since that time he has played in churches of various denominations. He was a scholarship pupil of Gaston Dethier at the Institute of Musical Art and afterward toured the East as a recitalist. Mr. Richardson was chief organist of the Rialto Theater, Times Square, New York City, under Hugo Riesenfeld. Until recently he was at the Roxy Theater, New York City. At present he is organist of the Free Synagogue under Rabbi Stephen Wise and head of the organ department at the Y. M. H. A. music school, where he gives a series of free recitals to the public during the winter season.

Oklahomans Are Early Risers.

Oklahoma chapter of the American Guild of Organists held its first midsummer meeting July 27 at Mohawk Park, Tulsa. Thursday about 5.30 a. m. half a dozen cars might have been seen by early-rising Tulsans, driving rapidly out to the beautiful park five miles away. The first of the arrivals spent the time while awaiting breakfast by walking through the zoo, under the guidance of Organist Harry Kiskaddon, who, since he has assumed the office of chief of police, went armed with a revolver, thus affording ample protection from any possible escaping wild animals, four or two-footed. At 7 o'clock the organists were summoned to breakfast, which had been procured by the commissaries, the Misses Esther Handley and Martha Blunk, who, aided by the culinary skill of Mrs. Marie M. Hine and Mrs. Sara Ruby Kauffman, provided a morning meal the success of which was unmistakably attested in the response of all who sat at the board. The affair was planned and given in honor of Miss Hellen Morton and William H. Sumner, two former members of the chapter, who for some time have been studying in Chicago and are spending the summer in Tulsa.

Visitors at Diapason Office.

Among readers from outside Chicago who visited the city in August and called at the office of The Diapason were the following:

Francis W. Proctor, Neenah, Wis.
Edward R. Tourison, Jr., Philadelphia.
J. MacConnell Weddell, Galesburg, Ill.
Nelson O. Kennedy, Chapel Hill, N. C.
W. D. Armstrong, Alton, Ill.
James A. Baley, St. Petersburg, Fla.
Miss Rachel Johnson, Topeka, Kan.
Donald Coats, Topeka, Kan.
Professor William C. Webb, New Orleans, La.
Miss Frances Biery, Dayton, Ind.
Miss Grace Halverson, Detroit, Mich.
Mrs. Hattie Z. Wookey, Peoria, Ill.
Mrs. Josephine Shackell, Portage, Wis.

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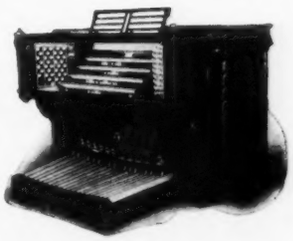

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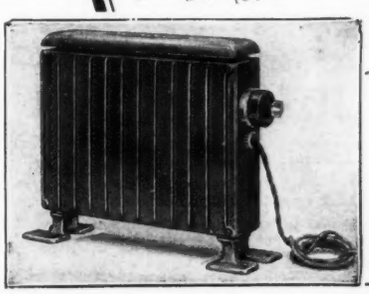

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For Standardization of Console; an Open Letter on Question

By HOPE LEROY BAUMGARTNER

[Organist and composer and member of musical faculty of Yale University.]

[Second Installment]

Before stating my final conclusions, it seems necessary to say a little more about certain double-touch and optional switch arrangements. Double-touch, I have heard, has been used in some cases merely to pick up the pedal combinations belonging to a toe-stud group. I can see little advantage in this, as the fundamental defect of any pick-up system—that no one pedal combination can be equally suitable for all the manual combinations of that number—remains the same whether the pedal combination is brought on by means of an on-or-off switch or an extra pressure on the manual piston. If the double-touch piston—or, for that matter, the on-or-off switch—is to accomplish all that it should in the standardized console of the future, it must be made to control a pedal combination belonging especially to that manual piston, and not to annex what is supposedly an independent pedal combination controlled by a toe-stud.

The objection to the double-touch piston that one can never be sure, in the excitement of playing, that he will not overpush "the blamed thing," has been met in at least one case (by Kimball) by providing a double-touch lockout for the benefit of those who do not want to use the second touch. If such lockouts were to be provided for each manual individually, the player of a typical Skinner organ, for example, would feel quite at home, as he could use the lockouts as he would use the on-or-off switches with which he is already familiar. The player who wanted to take advantage of the double-touch arrangement throughout would simply disregard the lockouts, and push accordingly.

—

The objection of expense often raised against optional suitable basses, whether controlled by special switches or by means of double-touch pistons, can be met in part without weakening the system by supplying suitable bass combinations for a part of the manual pistons only. Consider a four-manual organ with eight pistons for each manual division. If each of these pistons is to have a suitable bass combination, however it may be controlled, thirty-two traces or operating pneumatics will be required for these pedal combinations alone. This number could easily be cut to eighteen (or even fifteen). To begin, one might well dispense with suitable basses for the solo division, because in the use of solo stops, as such, the pedal combination would be set to balance the accompanying manual. Next, one might dispense with suitable basses for the last two (or possibly three) pistons of the great, swell and choir divisions, leaving six (or at least five) pistons of each of these important manual divisions through which suitable basses might be obtained when wanted. Where economy is an important factor, and the purchaser is willing to forego the advantage of the optional switch making it possible to operate the inter-divisional couplers through the divisional pistons, one could still obtain the pedal stop and pedal coupler options in a draw-knob console if the pedal stops and pedal couplers only were controlled through a remote-control setter, while the manual stops (and the remaining couplers on the general combinations) were controlled through the usual console mechanism. This should cost less than relaying the entire combination mechanism, and it would solve the problem of bulk in the mechanism for the suitable basses, which would otherwise be insurmountable.

Irrespective of economy, however, I should urge the limiting of suitable basses to the approximate extent suggested in the preceding paragraph, for one would thus have the convenience of always having some pistons that never disturb the pedal, even when the others are operating with suitable basses. The utility of this arrangement cannot be stressed too strongly. I have been playing an organ for four years in which the manual pistons are thus divided into two groups, and find that experience proves the soundness of the theory on which this division is based.

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Where optional operations are controlled by a switch system I prefer rocking tablets on the left key frames for the pedal controls and a single rocking tablet on the right great key frame for the inter-divisional coupler switch. My reasons are that rocking tablets, never having been used as mere pick-up couplers, would not be easily confused with pedal pick-ups (universally supplied in the form of on-or-off pistons); that they are more easily reached as rocking tablets on the left side and that the number of pistons affected by them can be engraved on the tablets (see figure A). If suitable bass combinations are made to operate exclusively by double-touch, each manual piston on which a suitable bass may be set should have a letter "P" (or the abbreviation "Ped.") engraved in small type below the number on the piston. This would be merely to serve as a guide in making the original set-up, and would not have to be read while playing.

Needless to say, most of the options mentioned here would be superfluous on a two-manual organ, and some of them might not be necessary on a small three-manual. On all large three and four-manual organs, however—especially on those which are at all likely to be played by visiting recitalists—they would amply justify their cost. I happen to know of one case in which seven optional switches were supplied at a cost to the purchaser of $25 a switch over and above the cost of the remote-control mechanism which this builder supplies as standard equipment. Even if the optional switches were to cost twice as much, they would be worth the price.

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I am not so foolish as to suppose that very many builders will hasten to carry out such suggestions as these unless they can be convinced that organists really want something better than the usual combination systems now provided. If enough influential organists see merit in the options here recommended, and will so express themselves to the chairman of the Guild's committee, it is more than likely that something approximating the freedom of choice here outlined can be obtained—at least in the larger and finer organs yet to be built. While we are talking of standardization, why not make the attempt to standardize by bringing together the best ideas of all the builders, rather than by seeking the lowest possible denominator of present agreement?

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With this in mind, I propose the following standards:

COMBINATION SYSTEM NO. 1.

Ideal combination system, for large stop-knob and stop-tongue consoles employing a remote-control setter, and containing a full complement of optional controls.

1. General (or full organ) pistons, operating on all stops and couplers: Six to nine on a three-manual organ, eight to twelve on a four-manual organ. To be divided into two or more short groups and placed at the left under two or more manuals. At least half of these (preferably more) to be duplicated in the form of to-studs.

2. Manual pistons to be of two kinds—(a) operating with or without pedal stops and with or without pedal couplers by means of optional suitable bass switches, or by means of double-touch on the pistons, or by both, and (b) operating without pedal stops or couplers at any time. The proportions to be as follows: Of the great, swell, and choir pistons, approximately three-fourths (but not less than five-eighths) of the total number to be of class a, the remainder being of class b; of the solo pistons none (or, if desired, about one-fourth of the total number) to be of class a, the remainder being of class b; all the echo pistons (if any) to be of class a. Where suitable basses are controlled by switches alone (single-touch), these switches to be in the form of rocking tablets, as described in the article and shown in figure A; where suitable basses are controlled by double-touch, with switches serving as lockouts for the second touch, the switches to be in the same form as shown in figure A, but with the words "on second touch" added; where suitable basses are controlled by double-touch, but without individual lockout switches for each manual, every double-touch manual piston should be marked as suggested in the article, and a general switch making the pedal couplers operative or neutral on second touch should be provided. The switch here referred to would be marked "pedal couplers to suitable basses, second touch."

3. Separate pedal toe-stud combinations affecting pedal stops (and couplers also when item No. 6, below, is in use), not attachable to manual pistons at any time. Three or more on a three-manual organ, four or more on a four-manual organ. [Note: The number of these studs need not be as large as in present organs having no suitable basses.]

4. Reversible toe-stud for the great to pedal coupler, to which may be added, by special order, any additional toe-stud or thumb piston reversibles for other manual to pedal couplers. [Note: Manual to pedal reversibles, if supplied in the form of thumb pistons, would be placed at the left of the several groups of manual pistons.]

5. One-division couplers to be placed invariably with the stops of the same division, and always subject to the pistons of that division (no option).

6. Special optional coupler switch, marked "inter-divisional couplers to divisional pistons," operating through all the manual pistons, whether suitable bass combinations are on or off, and operating through the pedal toe-studs, but having nothing to do with the operation of the pedal couplers through the suitable bass combinations.

7. Special pistons operating on the inter-divisional couplers alone to be regarded as added luxuries, seldom necessary if item No. 6 is supplied, and to be supplied only on special order.

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COMBINATION SYSTEM NO. 2.

For stop-knob consoles employing a remote-control setter for the pedal stops and pedal couplers, and employing the usual console mechanism for all other combinations.

Same as in system No. 1, except that the general pistons might be reduced to a minimum of four on a three-manual organ and a minimum of six on a four-manual organ.

2, 3, 4 and 5 to be the same as in system No. 1.

6. No optional coupler switch possible, for mechanical reasons.

7. Special pistons operating on all the inter-divisional couplers together (including all the manual to pedal couplers, but excluding all one-division couplers) to be supplied. Not less than three on a three-manual organ, not less than four on a four-manual organ.

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COMBINATION SYSTEM NO. 3.

For three-manual stop-knob consoles employing the usual console combination mechanism, plus a switchboard for a selective pick-up system.

1. Same as in system No. 2.

2. All manual pistons to operate normally on the manual stops with the one-division couplers, and selectively (at the option of the organist) on the following additional items (to be added or subtracted by means of plug-end wires inserted into holes in a miniature switchboard located in a small drawer): (a) Any pedal stop combination, which may be wired to operate with any manual piston or any number of manual pistons up to six, (b) any pedal coupler combination, which may be wired to operate with any number of manual pistons up to the full number on any one manual, (c) any combination of inter-divisional couplers to the great manual, which may be wired to any of the great pistons, and (d) any combination of inter-divisional couplers to the choir manual, which may be wired to any of the choir pistons. See figure C, showing the arrangement of such selective switchboard, and note: (1) That the individual combinations themselves are set through the general setter piston, as is customary in stop-knob consoles, (2) that all combinations visibly affect the stops or couplers in the usual way, (3) that the organist can attach any of the selective items to the pistons of one manual and omit them from the other two, or attach any of the selective items to some of the pistons of each manual and omit them from the others—in other words, that any selective item may be made neutral on any manual piston by removing the plug-end wires, and (4) that the usual on-or-off pedal to manual pick-up for each manual can be supplied, if desired, to lock out the selective pedal combinations for any manual, even when set in the switchboard. Such a selective pick-up arrangement, though far less desirable than the optional suitable bass system described under system No. 1, would offer infinitely greater flexibility than any permanently wired and inflexible pick-up system now in use. This is especially recommended for Skinner and Casavant organs in cases where a remote-control setter seems to be impracticable.

3. Pedal toe-stud combinations, operating independently from the toe-studs, but serving also as pedal stop combinations to be picked up by the manual pistons. Six required for a three-manual organ.

4 and 5 to be the same as in system No. 1.

6. No optional coupler switch possible (but note that coupler combinations can be picked up selectively by manual pistons).

7. The following coupler pistons will be required: (a) Four pistons operating on all the pedal couplers, (b) at least three pistons operating on the great inter-divisional couplers and (c) at least two pistons operating on the choir inter-divisional couplers. These can be placed at the right of the swell, great and choir pistons, respectively, thus being available

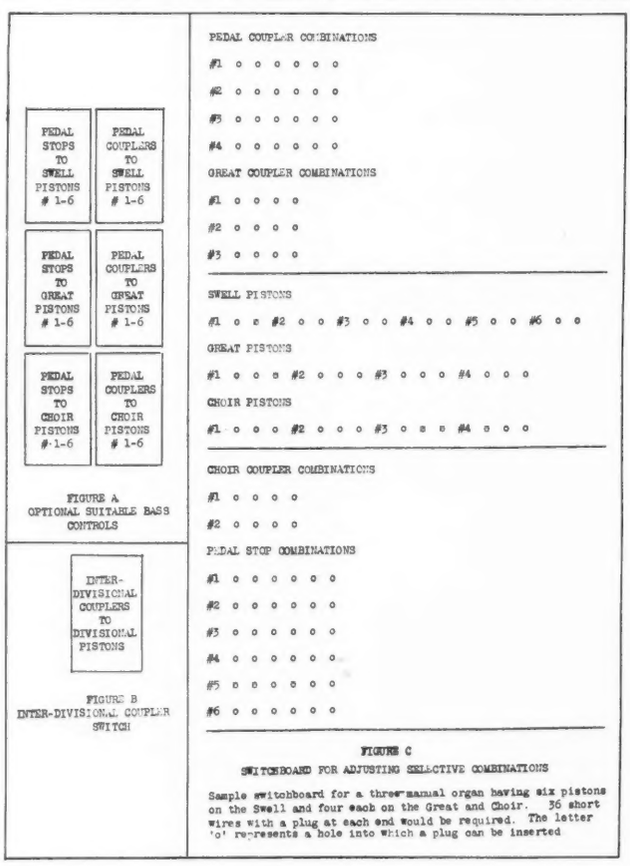

FIGURE A
OPTIONAL SUITABLE BASS CONTROLS

FIGURE B
INTER-DIVISIONAL COUPLER SWITCH

FIGURE C
SWITCHBOARD FOR ADJUSTING SELECTIVE COMBINATIONS

Sample switchboard for a three-manual organ having six pistons on the Swell and four each on the Great and Choir. 36 short wires with a plug at each end would be required. The letter 'o' represents a hole into which a plug can be inserted

for control by hand, as well as through the selective pick-up system.

8. To call attention to the selective feature here described, a celluloid strip bearing the legend "selective combinations adjustable in drawer' should be affixed to the console, probably on the block at the base of the left stop jamb.

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COMBINATION SYSTEM NO. 4.

For two and three-manual stop-knob consoles of about twenty-five stops or less, employing the usual console combination mechanism.

1. Not less than four general combinations on a two-manual organ; not less than five general combinations on a three-manual organ. All to be duplicated in toe-studs.

2. Manual pistons (preferably not less than six for the swell, four for the great and four for the choir) to operate on the stops and one-division couplers (no optional operations).

3. Pedal toe-stud combinations up to three in number may be supplied, if desired, or omitted altogether if one or two extra general pistons are provided.

4. Reversible toe-stud for great to pedal.

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COMBINATION SYSTEM NO. 5.

For stop-tongue consoles of any size, employing a trace mechanism in the top of the console.

1. Not less than four general combinations on a two-manual organ; not less than six on a three-manual organ; not less than eight on a four-manual organ. At least four general combinations (preferably more in large organs) duplicated in toe-studs.

2. Manual pistons to be of two kinds: (a) Operating at all times with suitable pedal stops and suitable pedal couplers (no options), and at all times with all couplers attachable to that manual (no coupler options), and (b) operating at all times with all couplers attachable to that manual, but without pedal stops and couplers. [Note: By special order, all couplers may be permanently omitted from these pistons, though I personally consider it a great disadvantage to do so.] The proportions of class a and class b pistons to be as follows: Of the great, swell and choir pistons, not less than five-eighths of the total number to be of class a, the remainder being of class b; of the solo pistons, approximately one-fourth of the total number to be of class a, the remainder being of class b; all the echo pistons (if any) to be of class a. Class a pistons to be distinguished from class b pistons by distinctive engraving (either in a different color, or by underscoring the number, or in any other obvious way).

3. Separate pedal toe-stud combinations affecting pedal stops and pedal couplers, not attachable to manual pistons. One or two on a two-manual organ, three or more on a three-manual organ, four or more on a four-manual organ.

4. Same as in system No. 1.

5. One-division couplers to be placed invariably with the stops of the same division and always subject to the pistons of that division, whether the inter-divisional couplers are permanently attached or detached.

6. No optional coupler switch possible, for mechanical reasons.

7. Where the inter-divisional couplers are permanently attached to the manual pistons, no special pistons for these couplers will be required; where they are permanently detached from the manual pistons, at least three or four special pistons for these couplers should be supplied.

Several famous cathedral organs in England are to be reconstructed. The cathedral authorities of Winchester are appealing to the diocese for funds with which to pay for the reconstruction of the organ as a memorial to Dr. Woods, late bishop of Winchester. The dean of Exeter, in addressing the third annual festival of the Friends of Exeter Cathedral, held June 29, referred to the necessity for overhauling and reconstructing the cathedral organ. Nothing had been spent on the instrument in forty years, he said, and it was hoped that the work of reconstruction would soon begin. The expenditure would involve a sum of £2,300, of which £2,000 had been subscribed and to which the Friends of the Cathedral had subscribed £500.

Dr. William C. Carl in the Harz Mountains

DR. WILLIAM C. CARL spent several weeks in the Harz Mountains of northern Germany, previous to attending the Frankfurt, Munich and Salzburg festivals. He will return to New York in September. During his holiday Dr. Carl has been gaining new strength and vim for the winter's work as director of the Guilmant Organ School in New York. The picture shows him in the park of the "Kurhaus" at Harzburg.

The regular course at the Guilmant school will be materially strengthened for the coming season. The lectures of Hugh Ross, which last year had a waiting list, will be given on a larger scale. A model choir will illustrate and demonstrate how a choir should be trained. Students will be taught not only the art of conducting, but how to organize and direct junior, intermediate and adult choirs, and what music to select and how to interpret it. The course starts in October, and the class will meet on Friday mornings. Students may register without taking other subjects.

Dr. Julius V. Moldenhawer, minister of the First Presbyterian Church, New York, will conduct a class in "The Element of Worship and Its Expression in Song, as Found in the Holy Scriptures." The illustrations will be played by Dr. Carl. Other subjects will be: "The Bible and the Hymns," "The Words of Our Anthems and Their Sources" and "The Biblical Text in the Oratorios." The class begins Oct. 19 at 4 p. m. and will meet four consecutive weeks. It will also be available for those not taking the regular course.

Dr. Carl, as heretofore, will have charge of the organ department and will be assisted by Mr. Nevins and Mr. Volkel. Frank Wright will have charge of the theory department, assisted by Mr. Nevins and Mr. Gale.

In order that students may more easily arrange to study the coming season a reduction in the tuition rates will be made. The application list for the Berolzheimer scholarships is large, assuring a keen competition when the tests will be held Sept. 30.

VASSAR BUYS RANGERTONE

New Pedal Unit to Provide 32-ft. Tone in Large Kimball Organ.

A 32-ft. Rangertone pedal unit is to be installed in the large Kimball organ in Belle Skinner Hall of Music at Vassar College. Space limitations prevented inclusion of 32-ft. pipes of the conventional type, and the Rangertone electric development provided the answer in this direction.

Connections for this pedal unit will be taken from the normal distributing frame in the organ, as the Rangertone relays work with the same voltage as the regular organ supply. Likewise, multiple contacts will be made to the great expression control, so that the pedal unit will match the great at all times. The Rangertone equipment will start and stop under the same switch control as the main organ, so that the organist will feel that the 32-ft. tones are an integral part of the entire instrument, with no need for special attention.

A fundamental part of the installation consists of a high quality amplifier. In addition to its use for amplifying the low notes, this amplifier will be doubly serviceable to the Vassar installation as it will be used also for phonograph and radio, which are a part of the instructional equipment of the college. Professor G. S. Dickinson has a complete library of records which he uses in the music appreciation courses and the amplifier will give the opportunity for getting the maximum out of such records and even the higher quality records which are being developed in the phonograph laboratories. A special control cabinet holding the phonograph turntable, which will be placed on the lecture platform, will be able to control the amplifier for this purpose. The amplifier itself will be placed in a small room off the stage, and the Rangertone equipment for the low pedal notes will be placed in the basement. The loud speakers will be in a seven-foot square section in the center of the organ screen.

Eigenschenk in Chicago Program.

Edward Eigenschenk played a program for the American Conservatory of Music at Kimball Hall, Chicago, on the afternoon of July 27 to a large and highly appreciative audience, which included the critics of the press, a number of visiting musicians and a large company of students of the conservatory. The other artist on the program was Marie Sidenius Zendt, soprano, who had just returned from a European tour. Mr. Eigenschenk gave a brilliant performance of Hollins' Concert Overture in C minor, of the Fifth Symphony of Widor, which was played with spirit and beautiful interpretation, and a group consisting of the following: Scherzetto, Vierne; "Fisherman's Song" and "Pantomime," de Falla, and Fugue a la Gigue, Bach.

Pittsburgh Notes; Macleod Will Open Hook-Hastings Work

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Aug. 17.—A new two-manual Hook & Hastings organ is being installed in the Seventh United Presbyterian Church, on Ohio River boulevard near Island avenue, north side. The organ will be opened with a recital by George J. Macleod, Pittsburgh representative of the builders, Monday evening, Sept. 12. Mr. Macleod has announced the following program: Prelude in A major, Bach; "Evening Star," Wagner; "Legend," Cadman; Chorale, Stainer; "Shepherds' Pipes," Harris; "The Question and the Answer," Wolstenholme; "Gesu Bambino," Yon; Pastorale, Traditional Seventeenth Century; "Finlandia," Sibelius; Allegro Vivace from "Reformation" Symphony, Mendelssohn; Largo from "New World" Symphony, Dvorak; "Dedicace," Bonnet; Toccata, Dubois.

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John Groth, organist and director at the New Church in New York, is spending the summer at his home in Beaver Falls.

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Ralph Crawford is substituting for Herbert Peabody at the Church of the Ascension this summer.

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Though not strictly in the line of late news, it is interesting to note that Mathilda Flinn last May presented her artist pupils in a song recital at Carnegie lecture hall, styling the event as "An Evening with Pittsburgh Composers." It so happens that all the Pittsburgh composers represented on the program are well-known Pittsburgh organists. Harvey Gaul (Calvary Episcopal Church) had ten songs on the program; William Wentzell (East Liberty Presbyterian) had six; Marianne Genet of St. Stephen's Church, Wilkinsburg, furnished five songs; William Oetting of the South Avenue M. E., Wilkinsburg, and Aneurin Bodycombe of the First Presbyterian, Wilkinsburg, each had four; T. Carl Whitmer of the Sixth Presbyterian Church and Alan Floyd of the Asbury M. E. Church each had three songs. Each composer accompanied his own numbers.

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George Macleod, formerly organist and director at the Bellevue Presbyterian Church, took a similar position at the Sewickley United Presbyterian Church, Sewickley, Pa., effective July 1, succeeding Mrs. Walter Rye. The church has a three-manual Austin organ.

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Programs of Organ Recitals of the Month

Charles Henry Doersam, F. A. G. O., New York City—Mr. Doersam, who has been playing at the Riverside Church during the vacation of Harold Vincent Milligan, gave a Cesar Franck program in his recital there on the afternoon of July 27 in which he played: Chorale in A minor; "Priere"; Pastorale; Fantasie in A major; "Grande Pièce Symphonique."

Aug. 3 he played an all-American program, made up as follows: Passacaglia and Fugue, Daniel Gregory Mason; "In Tadaussac Church," G. W. Chadwick; Allegretto (Sonata in E flat minor), Horatio W. Parker; Cantilena in G major, Arthur Foote; Toccata (Suite, Op. 25), Seth Bingham; "La Zingara" (Second Sonata), H. B. Jepson; Toccatino, Eric DeLamarter; Rhapsody, Rossetter G. Cole; "Carillon," Leo Sowerby; Finale in C major," Homer C. Humphrey.

In a recital at Columbia University July 20 Mr. Doersam presented this program: Prelude and Fugue, Frescobaldi; Passacaglia, Buxtehude; Bell Symphony, Purcell; "Grand Jeu," Du Mage; Variations on "Sei gegrüsset, Jesu gütig," Bach; Four Chorale Preludes, Bach; Fantasie in F minor, Mozart; Three Preludes on Christmas Carols of the Sixteenth Century, Boëly; Fantasie and Fugue in B flat, Boëly.

Hazel Atherton Quinney, Chicago—Mrs. Quinney played the half-hour of organ music at the University of Chicago chapel Sunday evening, July 24, presenting the following program: Toccata in F major, Bach; "Chant sans Paroles," Faure; Three Mountain Sketches, Clokey; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft, who is giving Sunday afternoon recitals at Trinity Cathedral during the summer, played the following programs among others in August:

Aug. 7—Symphony, "Regina Pacis" ("Queen of Peace"), Guy Weitz; Chorale Prelude, "Hear the Voice of My Complaint," Bach; Prelude and Fugue in G major, Bach; Communion, Torres; "Comes Autumn Time," Sowerby; Reverie on the Hymn-tune "University," Grace; "Under the Walnut Tree" ("Les Heures Bourguignonnes"), Jacob; "Sunshine Toccata," Swinnen.

Aug. 14—Prelude and Fugue in E major, Dupre; Chorale Prelude, "Wer weiss wie nahe mir mein Ende," Reger; Scherzo, M. E. Bossi; Pastorale, Parker Bailey; "Carillon de Westminster," Vierne; Elegy, Sibelius; Overture to "Tannhäuser," Wagner.

Aug. 21—Sonata in G (Allegro Maestoso), Elgar; Chorale Prelude, "Erbarm' Dich mein, O Herre Gott," Bach; Scherzo, Dethier; Interlude, Ernest Chausson; Toccata, Homer N. Bartlett; Sonata, "The Ninety-fourth Psalm," Reubke.

Porter Heaps, Chicago—Mr. Heaps has played the following programs among others at the chapel of the University of Chicago at 7 p. m.:

Aug. 1—Solemn Prelude, Noble; "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; Allegretto, Wolstenholme; Concert Piece in B major, Parker.

Aug. 2—Prelude to "Lohengrin," Wagner; "Benedictus," Rowley; Intermezzo, Hollins; "Dreams," Guilmant; Prelude and Fugue in B major, Bach.

Aug. 3—"Sunshine and Shadow," Gale; "All Men Must Die," Bach; Rhapsodie on a Breton Melody, Saint-Saens; "Cortege," Debussy; Minuetto, Gigout; "In dulci jubilo," Karg-Elert.

Aug. 4—First Sonata, Borowski; Fugue and Chorale, Honegger; "Thistledown," Loud; Second Pedal Study, Yon.

Russell Hancock Miles, M. Mus., Urbana, Ill.—Professor Miles played the following program on the evening of July 27 at the University of Illinois: Toccata and Fugue in D minor, Bach; Adagio Molto, Merkel; Sonata in D minor, Mendelssohn; "Menuet Francais," Tremblay; "To an American Soldier," Thompson; "Will-o'-the-Wisp," Nevin; "Within a Chinese Garden," Stoughton; "Finlandia," Sibelius.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—In a recital for the Boston University summer session at the Copley Methodist Church on the afternoon of Aug. 4 Mr. Robinson played: Allegro from Concerto in G minor, Handel; Aria, "God's Time Is Best," Bach; "March of the Night Watchman," Bach; "Clair de Lune," Karg-Elert; "Carillon," Vierne; "Jagged Peaks in Starlight," Clokey; "Piece Heroique," Franck.

Matthew M. Sloan, Mus. M., F. A. G. O., Minot, N. D.—In assembly programs played during the summer session at the North Dakota State Teachers' College on the new Kimball organ Mr. Sloan has presented these offerings: "Messe de Mariage," Dubois; "Soeur Monique;" Couperin; "Ave Maria," Schubert-Nevin; "L'Arlequin," Gordon B. Nevin; Andante Cantabile, Fourth Symphony, Widor; Caprice, H. A. Matthews; "Marche de Fete," Busser; March in E flat, Rogers; Nocturne, Ferrata; Allegretto Rococo, John Gordon Seely; Caprice in B flat, Guilmant; Bourree and Musette in D minor, Karg-Elert; Intermezzo, Callaerts; Preludio and Adagio Molto, Third Sonata, Guilmant; Allegro Vivace, Fourth Symphony, Widor; "In Summer," Stebbins; "The Squirrel," Powell Weaver; "The Bells of St. Anne de Beaupre," Russell; "The Primitive Organ," Yon.

William E. Bretz, Bryn Mawr, Pa.—Mr. Bretz, organist of the Bryn Mawr Presbyterian Church, played the following program on the four-manual Welte-Tripp organ in his church for the summer school of Bryn Mawr College July 16: Toccata (Symphony 5), Widor; "The Magic Harp," Meale; "Liebestraum," Liszt - Nevin; "Will-o'-the-Wisp," Nevin; "Ave Maria," Schubert-Lemare.

Gerald M. Stokes, A. A. G. O., Scranton, Pa.—In a recital played for the Northeastern Pennsylvania A. G. O. chapter at the Church of the Nativity, of which he is the organist, on the evening of May 12 Mr. Stokes presented the following program: Concert Overture in C minor, Hollins; Cantabile (Sixth Symphony), Widor; Prelude and Fugue in D major, Bach; "Vermeland" (Scandinavian Suite), Howard Hanson; Canon in B minor, Schumann; "Harmonies du Soir," Karg-Elert; "Rhapsodie Catalane," Bonnet.

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

Aug. 7—Chorale Prelude, "Gott ist mein Lied," Bruno Weigl; Scherzo, Albert Allain; Adagio, from "Paulus" Sonata, Max Gulbins.

Aug. 14—Kanzone and Toccata, Karg-Elert; Melodia (Second Suite), Joseph Renner.

Aug. 21—Offertoire on "A Light to Lighten the Gentiles," Guilmant; "Adoremus," Felix Nowowiejski; "Evening," Keller.

Aug. 28—Sonata No. 2 in F minor, Max Gulbins.

Hugh Porter, New York City—In a faculty recital of the summer school of the Juilliard School of Music Mr. Porter played these selections: Concerto No. 4, in F, Handel; Chorale Prelude, "Schmücke Dich," Brahms; Andante from Fourth Trio-Sonata, Bach; Toccata, Adagio and Fugue in C, Bach; "Chant de May," Jongen; Scherzetto, Vierne; "Piece Heroique," Franck.

John Harms, Concord, N. H.—Mr. Harms, of the faculty of St. Paul's School, gave a recital at St. Andrew's Church, Hanover, Mass., July 22 and played this program: Toccata and Fugue in D minor, Bach; "Be Glad Now, All Ye Christian Men," Bach; "Behold, a Rose Is Blooming," Brahms; Introduction to Third Act of "Lohengrin," Wagner; "Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata on "Ave Maris Stella," Dupre; Prelude to "L'Enfant Prodigue," Debussy; "Carillon-Sortie," Mulet.

In a recital at Emmanuel Church, Newport, R. I., July 19, Mr. Harms played: Toccata and Fugue in D minor, Bach; "Sicilienne," Bach; "Be Glad Now, All Ye Christian Men," Bach; "Behold, a Rose Is Blooming," Brahms; Canon in B minor, Schumann; Introduction to Third Act of "Lohengrin," Wagner; "Tu es Petra," Mulet; Prelude to "L'Enfant Prodigue," Debussy; "Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata on "Ave Maris Stella," Dupre; "Clair de Lune," Karg-Elert; Finale from First Symphony, Vierne.

Arthur M. Berthelsen, Chicago—Mr. Berthelsen played the following program, including several very interesting new compositions of his own, for the "half-hour of organ music" Sunday evening, Aug. 7, at the University of Chicago chapel: Symphonic Poem in A minor, Berthelsen; Fugue in F minor, Handel; "Kukulcan," Berthelsen; "Chant Seraphique," Guilmant; "Ahura Mazda," Berthelsen; Andante from "Symphonie Pathetique," Tschaikowsky; Symphony in E major (First movement), Berthelsen.

Nelson O. Kennedy, Chapel Hill, N. C.—Mr. Kennedy, professor of organ at the University of North Carolina, played the recital at the chapel of the University of Chicago Aug. 19. His program was made up as follows: Overture in B minor, Rogers; "Clair de Lune," Karg-Elert; Sketch, Schumann; Meditation, Borowski; Sonata No. 2, Mendelssohn.

Walter Buszin, Mankato, Minn.—Mr. Buszin gave a recital at Immanuel Lutheran Church Aug. 14 for the convention of the synodical conference of the Lutheran Church of North America and played the following compositions: Prelude in G major, Bach; Adagio (from Toccata, Adagio and Fugue), Bach; Chorale Preludes: "Vater unser im Himmelreich" and "Ich Ruf' zu Dir, Herr Jesu Christ," Bach; Prelude and Fugue in A minor, Bach; Introduction and Finale (from First Sonata), Guilmant; Preludio, Corelli; Cantilene Pastorale, Guilmant; Toccata (from Fifth Symphony), Widor.

Elinor Wortley, Ann Arbor, Mich.—Miss Wortley played her graduation recital at the University of Michigan Aug. 1, having completed her studies under Palmer Christian. She presented a program made up as follows on the large Skinner organ in the Hill Auditorium: "Menuet et Gigue en Rondeau," Rameau; Passacaglia and Fugue in C minor, Bach; Adagio (Symphony 6), Widor; Allegro (Symphony 4), Vierne; Chorale in B minor, Franck; Prelude, Schmitt; Concert Variations, Bonnet.

Ben Stanley, Omaha, Neb.—Mr. Stanley played the following selections in a recital at the Joslyn Memorial on the afternoon of July 24: Overture, Handel; Minuet from "Samson," Handel; "Preghiera," from Suite Op. 50, Ravanello; "Legend," Cadman; "Kol Nidrei," Hebrew Melody; Andante, Franck; "Adoration," Gaul; Grand March from "Aida," Verdi.

Ruth Frances Hope, New York City—Miss Hope, who plays a recital every Friday evening at Temple B'Nai Israel, on Staten Island, presented this program July 29: Prelude and Fugue in C minor, Bach; Fantasie and Fugue in C minor, Bach; "Benedictus," Reger; Sonata in C minor, Salome; "Romance," Bonnet; Adagio and Finale, Symphony 5, Widor.

Miss Belle Andriessen, Beaver, Pa.—At Miss Ruth Buchanan's wedding to James Johnson of Houston, Tex., in the First Presbyterian Church, Beaver, Pa., July 27, Miss Belle Andriessen gave the following program while guests were assembling: "Wedding Chimes," Faulkes; Intermezzo, Rogers; "By the Brook," Boisdeffre; Love Song, Ferrata; duet, "Faust," Gounod; "Chant du Soir," Bossi; March, from "Lohengrin," Wagner; Serenade, Schubert; Wedding March, Mendelssohn.

Claude L. Murphree, A. A. G. O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, played the following program Aug. 12 in a recital on the Estey three-manual at the Presbyterian Church of Winter Haven, Fla.: Chorale in A minor, Franck; "Sylvan Idyll," Gordon Balch Nevin; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Intermezzo from Symphonic Piece, Clokey; Prelude and Fugue in A minor, Bach; "The Chapel of San Miguel," Edwin Stanley Seder; "The Squirrel," Powell Weaver; "Kamennoi Ostrow," Rubinstein; "Swing Low, Sweet Chariot," arranged by Lemare; Toccata from Fifth Symphony, Widor.

George W. Volkel, New York City—In his Sunday afternoon program at Chautauqua, where he was organist this summer, Mr. Volkel played these selections July 24: Third Chorale, Franck; Evening Song, Bairstow; "Romance sans Paroles," Bonnet; "Variations de Concert," Bonnet; "May Night," Palmgren; Caprice ("The Brook"), Dethier; Berceuse, Dickinson; "Marche Pittoresque," Kroeger.

Fred Faassen, Zion, Ill.—The following programs were broadcast by Fred Faassen over radio station WCBD:

Wednesday afternoon, Aug. 3—Finale alla Menuet, Harris; "Clouds," Ceiga; "Midsummer Caprice," Johnston; "Dreams," Wagner; "Romance sans Paroles," Bonnet; Melody, West; Arioso in the Ancient Style, Rogers.

Wednesday, Aug. 10.—Minster March from "Lohengrin," Wagner; "Chant du Soir," Bossi; First Movement of Unfinished Symphony, Schubert; Grand March from "Aida," Verdi; Three Miniatures, Harris; Bridal Song from Wedding Symphony, Goldmark; Andante No. 2, Wely.

Sunday morning, Aug. 14—Pastorale from First Sonata, Guilmant; "Romance," Friml; Intermezzo, Faulkes; "In Paradisum," Dubois; "Hymn a Sainte Cecile," Gounod.

Mrs. Leo Eisenstein, Moberly, Mo.—Mrs. Eisenstein, organist of the First Baptist Church, gave a recital Sunday evening, Aug. 14, at the Fourth Street Methodist Church. Her program, in which she was assisted by Mrs. Hartley Estill, contralto; Mrs. E. J. Yowell, pianist, and Esther and Thelma Riediger, vibraharpists, was as follows: Organ and piano, Adagio, Kalliwada, Mrs. Eisenstein and Mrs. Yowell; "Twilight Memories," from Rural Sketches, Nevin; Cradle Song, Eisenstein; "Deep River," arranged by Gillette; "My Old Kentucky Home," arranged by Lemare; vibraharp, violin and piano, "Reverie," Florence N. Barbour; organ and piano, "Marche Triomphale," Goria.

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New Music

By WILLIAM LESTER.

"A Twilight Picture," by W. R. Voris; published by the Arthur P. Schmidt Company, Boston.

This delightful number is a nocturne marked by graceful contours, loveliness of melody, richness of harmonic coloring, and is representative of a thoroughly developed and predigested compositional technique. Structurally it is simple. A two-measure undulating figure laid out for swell strings introduces the main idea, a folksong-like tune set for choir flutes. After this section comes a contrasting part, brighter, with more motion. The primary material then returns for final statement, and this gem closes in a dreamy coda. Simple this music is, and easy to play; but it is permeated with that haunting sense of beauty often sought, but seldom attained.

—

"Dreams," duo for organ and piano by R. S. Stoughton; published by the White-Smith Music Publishing Company, Boston.

The comparatively sparse repertoire of the organ and piano ensemble is enriched by a first-class offering by Mr. Stoughton. Like all of this composer's writing, we have luscious harmonic progressions, individual lines of melody and vivid emotional content. Accuracy in reading the chromatic and rhythmic idioms will be in order, and careful attention will be needed to the dialogues between the two instruments if a unified ensemble is to be achieved. The colorful tunefulness and the ingratiating curves of the main melody should appeal keenly to the layman. The deft competence of the workmanship will equally well impress the professional. In all a fine and valued addition to our native music.

—

"Vespers," a collection of organ pieces for church use; published by the Arthur P. Schmidt Company.

The album of ten varied numbers for service use should meet with a prompt welcome from the fraternity. It is moderate in price, well bound for permanency, with quality contents chosen with a competent sense of intrinsic value and ease of playing. Here we have a book of organ music equally worth while for teaching or service purposes. Detailed review of the contents is unnecessary. It should be sufficient to list the composers as an earnest of value: Bach, Bidwell, Calver, Flagler, Harris, Scall, Timmings, Torjussen and Warner. The music is simple, but well-chosen for its fine quality. Worthy of special mention is the chorale prelude on "St. Bees," by F. Leslie Calver; "Curfew Melody," by William T. Timmings, and the Meditation on "Softly Now the Light of Day," by Frank Howard Warner.

SUMMER NEWS IN SEATTLE

BY JOHN McDONALD LYON.

Seattle, Wash., Aug. 16.—William Ripley Dorr, organist and choirmaster of St. Luke's Church, Long Beach, Cal., was a recent visitor in Seattle. He came up to St. Clement's one morning and we had an enjoyable chat on choirs, choir boys, Gregorian chant, etc., after which we went down to St. James' Cathedral and looked over the big double organ. Mr. Dorr fell in love with it—even as you and I. The Sunday following his arrival Mr. Dorr attended high mass at the cathedral to hear the choir of men and boys under Dr. Palmer.

—

Gordon Dixon, former organist and choirmaster of Christ Church, who recently took his M. A. from the University of Washington, has left Seattle to take charge of music in a high school in Alaska.

—

Of interest to organists as well as to musicians in general is the news that the Seattle Symphony Orchestra has engaged Basil Cameron, English conductor, for the fall and winter season of symphony concerts. Mr. Cameron conducted the Easter concert last year, and did it in such a manner as to lead us to expect a series of concerts of a very high grade this season.

—

Dr. F. S. Palmer, organist and choirmaster of St. James' Cathedral, played the following program on the cathedral organ Aug. 15: "Clair de Lune," Karg-Elert; "Ave Maria," Bossi; "In Paradisum," Dubois; "Fiat Lux," Dubois; Allegro Vivace (Fifth Symphony), Widor. The choir of men and the junior boys sang compline.

—

In addition to the St. Cecelia Choir of men at Christ Church, Walter Whittlesey, organist and choirmaster, has another choir now—a chorus of women's voices.

—

It is encouraging to note the number of churches that are keeping up choirs, at least in part, through the summer. Several which have never done it before are trying it. Perhaps it is a move to combat the depression.

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THE VOICE OF INSPIRATION

NOTES FROM THE CAPITAL

BY MABEL R. FROST.

Washington, D. C., Aug. 20.—The bright spots in the world of organ music during the otherwise dull season continue to be the Warren Johnson and Robert Ruckman Sunday evening recitals. Two outdoor operas presented with distinguished New York casts, although under unfavorable weather conditions, frequent concerts by the service bands and interesting and varied programs at the Sylvan Theater have added to the musical attractions in Washington this summer.

—

A school of sacred music and second annual sacred music festival were conducted at Massanetta Springs, Va., Aug. 2 to 8 under the leadership of Dr. John Finley Williamson, with the assistance of several members of the faculty of the Westminster Choir School.

—

A new monthly musical publication devoted entirely to the interest of the musical profession of Washington has been announced by C. E. Christiani, Mus. D., editor. Almost every phase of Washington musical activity is to have its corner except the organ, according to an announcement received. The name of the new publication is to be *Musical Washington.*

—

Louis Potter, F. A. G. O., who went under the knife in July for acute appendicitis, has been reported as improving satisfactorily, and very grateful the attack did not occur at Christmas.

—

Miss Florence Reynolds has been organist at the Georgetown Presbyterian Church during the absence of Mrs. Frost and Charles Edward Gauss has been playing at the Sixth Presbyterian.

—

Kathryn Hill Rawls has returned to Washington after a two-years' sojourn in Honolulu.

True to her annual custom, Mary Minge Wilkins, A. A. G. O., has invaded the sacred precincts at Chautauqua, N. Y., again this summer.

Mrs. G. E. Warfield is back at her old post as guest organist at the First M. E. Church, South, Alexandria, Va.

Strong Defense of A Cappella Music by Carl F. Mueller

The Gordon Camps, Keeseville, N. Y., Aug. 3, 1932.—Dear Mr. Gruenstein: Your Los Angeles correspondent and my esteemed friend, Dr. Roland Diggle, quotes Alfred Holman of Sydney, Australia, as having stated that "he had come to the conclusion that eight-part *a cappella* music was driving religion out of the churches." Dr. Diggle adds: "Personally I believe there is a great deal of truth in this."

Dr. Diggle's visit "to a number of churches in Los Angeles" may have caused him to look askance at eight-part *a cappella* music, but I am inclined to believe that it is a case of "murder will out" with my good friend and his fine sense of humor is getting the better of him. It is inconceivable that a man of his breadth and experience should really and truly believe that *a cappella* singing, which is always considered to be the highest form of choral art, should have anything to do with the decline of religion in our churches. Just one question: Is the highest in choral art, or the noblest and worthiest of any of the arts, for that matter, ever out of place in a service of worship dedicated to the Supreme Being?

As to the gentleman from Australia: If it hasn't already been done, he should be informed at once that we Americans are great "faddists" and there is no denying the fact that at the present time *a cappella* singing is enjoying an unprecedented patronage in this land of the free. Witness the mushroom growth of *a cappella* choirs all over the country! Practically every village choir and almost every small-town high school chorus now boasts of "singing exclusively unaccompanied" and in many instances "entirely from memory." Those of us who have long been interested in this type of chorus singing and have endeavored to interest our choirs in the art hardly know whether to view the present situation with satisfaction or with alarm. Of one thing we may be reasonably certain: There is bound to come a reaction from the almost feverish interest of the moment in *a cappella* singing. One is moved to ask: After *a cappella* singing, what?

Whatever the reaction will bring of good or of ill, the fact remains that unaccompanied singing is the ultimate in choral art. But the road to perfection in any art form is a long and arduous one and in this respect choral art is no exception. A choir that has always devoted itself to accompanied anthems must not expect immediate success on committing itself to unaccompanied singing. There are subtleties demanded in the latter type of singing that pass by unnoticed when the organ booms forth. Again, not every type of anthem will sound well without an accompaniment. There are composers turning out anthems at the present time that were intended to be sung unaccompanied, but which will never "come off" well simply because the composer does not know how to write effectively in that manner. In other words, he hasn't caught the idiom. It is quite possible for a composer to write wonderfully fine unaccompanied anthems and yet be a complete failure at writing *a cappella*. By the same token, a choir may sound gloriously when properly supported by the organ and the same choir may induce Dr. Diggle to blame an art form for the decline in religion when it attempts to sing without the support of the organ. Wherein lies the secret?

Two remarks made to the writer in recent months may throw some light on the subject. Said a well-known New York organist: "The thing that I can't understand is that one doesn't miss the organ accompaniment; the choir seems to be complete without it." My answer is that this well-meaning fellow would probably get into a terrible mess were he to attempt *a cappella* style with his choir. He apparently doesn't know what to look for, what the prerequisites are in an *a cappella* anthem. Quite to the contrary comes this statement to me from one of Boston's most prominent organ recitalists: "Isn't it curious how obtrusive the organ seems, even in an accompanied anthem, after having done a lot of unaccompanied singing?" By this remark he has proved conclusively that he understands tonal balance and that he could be relied upon to build his choral structure from the bass upwards and not from the soprano downwards, as is so frequently done. To me the most interesting sidelight on these two illustrations is the fact that both gentlemen referred to are deeply concerned in organ building!

Just one more "fling" in defense, if you please, of eight-part *a cappella* music: A never-to-be-forgotten experience in our European travels last summer was our attendance at "eine musikalische Messe" at Cologne Cathedral one Sunday morning in August. Here for a solid hour, with but few interruptions by the intoning priest and the plain chant responses by the choir, accompanied by simple harmonies on the organ, we had a memorable feast of unaccompanied singing. Among the thousands who were present, all who were sufficiently discriminating must have been impressed not only with the sublimity and beauty of the music itself, but with the deep note of spirituality that pervaded every selection that was sung.

Right at this point, it seems to me, unaccompanied choral music can lay its strongest claims. Good *a cappella* singing presupposes a subordination of self to a much greater degree than accompanied singing. Consequently the performance element is reduced to a minimum and a deeper unity of spirit is possible. To me accompanied singing can more easily descend to a theatrical atmosphere and suggest concert music than *a cappella* music. Of course in the final analysis it will be the director whose influence, both musical and spiritual, will cause the singing of the choir to transcend a mere performance of beautiful music beautifully sung. If he be the "prima donna" type of director, who focuses attention on himself by his wild and meaningless gesticulations and, worst of all, if he uses a baton during a church service, it will be difficult for the congregation to believe that they are participating in a service of worship and not in attendance at a concert. If, on the other hand, the director learns to control his choir with the minimum of apparent effort and in addition infuses sincerity and genuineness into all of his work, both choristers and congregation will soon recognize these qualities in him and will feel in him a spiritual leadership closely akin to that of the pastor of the church.

Now, after having thus aired my feelings, it occurs to me that probably both Dr. Diggle and his Australian friend object not so much to the fact of eight-part *a cappella* music as they do to the manner and spirit of its presentation.

Yours for more and better *a cappella* music,

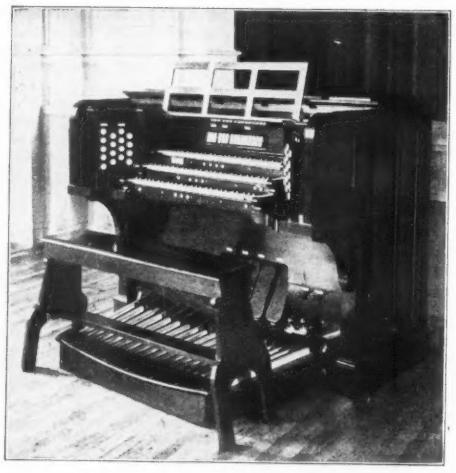
CARL F. MUELLER.

Anniversary of College of St. Nicolas.

The third anniversary of the opening of the English College of St. Nicolas took place July 2 amid much festivity. It is only five years since Sydney Nicholson resigned as organist of Westminster Abbey to found this college for organizing and improving church music, and the success which has attended the venture is a tribute to Dr. Nicholson's genius and the enthusiasm which he brought into the work. There are now over 800 church choirs affiliated with the College of St. Nicolas, and in addition there are numerous friends ready to promote the interests of the college. Sir Arthur Somervell is chairman of the council. At the festival attending the birthday celebrations there was a huge cake. Lady Somervell cut this and handed a generous slice to the warden, Dr. Nicholson, who accepted it hoping to share it with his choristers. Then followed a masque, written by the warden and performed entirely by the students and choristers of the college, entitled "The Masque of Apollo Boroktonos." During the afternoon numerous messages of good-will and congratulation were read from English and American bishops. Over 300 guests were present, including the Earl of Shaftesbury, Lord and Lady Hayter, Sir Edward and Lady Knapp Fisher, the Hon. Nora Dawnay, the Lord Bishop of Truro, Sir Walford and Lady Davies, Dr. Adrian Boult, H. J. Dolan, and representatives from Canadian and American choirs affiliated with the college.

Grand Rapids Church Orders Organ.

The beautiful new Bethlehem Lutheran Church, under construction at Grand Rapids, Mich., will have a two-manual organ. The contract for the organ has been placed with the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee. The instrument will be placed in two chambers, each division to be under individual expression.



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'St. Matthew Passion' as Recorded by Choir of St. Bartholomew's

By GEORGE WILLIAM VOLKEL

The highly favorable reception accorded two really beautiful records* made by the choir of St. Bartholomew's Church in New York City has led the Victor Company to a decision to record Bach's "Passion according to St. Matthew" in complete form, as sung by this choir every season in Holy Week for many years.

Long before opening time a patient crowd waits expectantly before the central doors of the imposing Byzantine edifice which is St. Bartholomew's. And then, until the introduction to the first chorus, a steady stream of the lovers of Bach's immortal music throng the edifice, filling it to capacity. Many come as to a concert hall, armed with the score.

Throughout the work David McK. Williams is complete master, assuming the dual role of organist and director of the double chorus. The magnificent recording now released by the Victor Company attests the remarkable success with which he accomplishes this prodigious feat, and manifests once again, as in the recordings of the hymns, the excellence of the choir.

The regular soloists of the church contributed immeasurably by their artistry and gave ample evidence of their sense of the solemnity of Bach's masterpiece. The soloists are Pearl Benedict Jones, soprano; Ruth Shaffner, contralto; Donald Pirnie, who took the parts of Pilate, the high priest and Judas; Frank Cuthbert, who sang the part of Jesus, and Allen Jones, who had the role of narrator. Mr. Jones, be it said, is the possessor of a gloriously virile tenor voice which he uses with telling effect. His voice records flawlessly.

To those who contend that the double orchestra as demanded in Bach's score should have been used rather than the organ need only listen to Dr. Williams' beautiful accompaniments. The thrilling grandeur of the climaxes he reaches none but a huge orchestra could hope to equal, and many organists will find the stunning use of the organ in these records both a revelation and an inspiration.

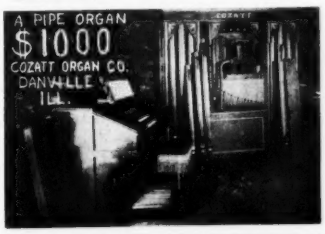
The Victor Company has utilized its new development, by which it is possible to record during the actual performance and yet not have extraneous sounds appear on the discs. As in all extended works, the Bach Passion was recorded simultaneously on the long-playing records.

*Victor No. 22692, "Hark, Hark, My Soul" and "Sun of My Soul" and No. 22709, "Souls of the Righteous" (T. T. Noble) and "How Blest Are They" (Tschaikowsky).

Dr. Harold W. Thompson

HAROLD W. THOMPSON, Ph. D., Litt. D., who for a series of years has contributed monthly articles on choral music to The Diapason, and has established himself in the eyes of readers of this paper as an authority and guide in all matters affecting church music, has been at Cornell University for the summer session, teaching American literature. He has had a large attendance at his courses in early American literature and in modern American poetry. After a summer spent at Ithaca Dr. Thompson returns to Albany, where he occupies a chair at the State College for Teachers. Meanwhile he is taking a two months' vacation from his task as a staff writer. His contributions to The Diapason will be resumed with the October issue.

The invitation to Dr. Thompson to teach at Cornell shows his versatility as well as his high standing as a scholar, for he has achieved success as an organist and reviewer of music. Several years ago he spent some time at Edinburgh University in a special study of Scottish literature under a Guggenheim fellowship and the degree of doctor of literature was conferred on him at Edinburgh.



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Visit to Solesmes and Its Organist Left Vivid Impression

By LESLIE P. SPELMAN

It was during my last week in France that I made a most enjoyable and delightful pilgrimage to the Abbey of Solesmes near Sablé. I had attended services in the famous churches in Germany, visited the beautiful cathedrals of France and enjoyed the art treasures of Italy, but my visit to Solesmes remains as the most vivid memory of all.

To students of Gregorian no word is needed in explanation of this Benedictine abbey. In 1010 a priory was founded at Solesmes which was suppressed at the time of the revolution. In 1830 it was reopened as a Benedictine monastery. The monks have devoted themselves to the study of Gregorian chant and sing with such perfection and understanding that now Solesmes attracts students of Gregorian from all parts of the world. The model is not Rome, but Solesmes!

I was fortunate enough to have an invitation to drive from Paris with a pupil of mine, her mother, and Mme. Blanche Marchesi. We left early one morning and made a leisurely drive south of Paris, stopping at Chartres to enjoy again the beauties of the cathedral and incidentally to have our luncheon. We arrived at Solesmes the same afternoon in time for vespers.

The modern buildings are not of special interest, but upon entering the simple church we were aware that we had left the world behind and were in a holy place. The singing of these devout men immediately impressed me not so much for its perfection, which it certainly has, but for its sacredness and its reverence. Each tone was a prayer. The hundred men sang as one man, the music flowing on and on, ascending unto heaven. The voices, as such, are not extraordinary, but it is probably the most nearly perfect interpretation of Gregorian chant that the world knows today.

After vespers I installed the other members of the party in the Grande Hotel de Solesmes, a small and modest hostelry opposite the abbey, and quickly returned to present my letter of introduction to the Rev. Dom Charles Letestu, organist of the abbey. After I had waited a few minutes in an anteroom he appeared. I was surprised by his youth, as I had heard him give a recital in St. Clotilde in Paris and from the maturity and serenity of his playing I judged him to be at least 35 or 40, but found him to be several years under 30. He is a small, dark, unassuming young man, who soon made me feel that he was my friend. He has received his entire organ training from Joseph Bonnet in Paris. He does not confine his playing to Solesmes, but has been heard in recitals all over France, in Switzerland and in Italy.

As we strolled through the gardens of the abbey he asked me many questions about music in America, especially church and organ music. He already knew some of our older composers, such as Parker and Chadwick, but was eager to know what was being done by contemporary men in America. He showed me his plain little studio in the garden. It consists of a small one-story building containing one simple room with whitewashed walls. Here he has a pedal piano, a work-table, two chairs, several handmade wooden boxes divided into compartments for his music and a small fireplace for heat. A crucifix on the wall completes the furnishings of this room, in which he passes so many happy hours of his life devoted to his art and his church. I carefully examined his library and found besides all the classical organ literature that he has a most comprehensive collection of pre-Bach organ music and many contemporary works.

The dinner hour made it necessary for us to terminate our delightful seance. As we parted he asked me to send programs and news about our work in America, and I also promised him some recent American organ compositions.

My friends were at dinner when I returned to the hotel. They were a little vexed to find that I had permission to attend the evening prayers at 9:30 and the early morning matins, to which no women are admitted.

To any lover of church music it seems a great pity that there is no place for this type of music in the Protestant church service, except in the high Episcopal service. Happily these monks at Solesmes have made two series of recordings which are easily obtainable, so noone need be entirely ignorant of their beautiful work. Taken from its rightful setting in the church, Gregorian loses much, but there still remains a wealth of chaste beauty to inspire and enrich the life of any musician.

Halverson Ford of Stoughton, Wis., are to have a two-manual organ, the contract for which they have placed with the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee.

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Hubert Corina

A SPECIAL SERVICE was held at St. Stephen's Episcopal Church, Cleveland, Ohio, Sunday, July 31. The occasion celebrated the tenth anniversary of the appointment of Hubert Corina as organist of that church.

Mr. Corina went to Cleveland from Yorkshire, England, in the summer of 1922 and was immediately appointed organist of St. Stephen's. Dr. Willard D. Stires, rector of the church, congratulated the organist on behalf of the congregation and expressed his appreciation of Mr. Corina's faithful and efficient service throughout the past decade. The program of the recital-service was as follows: "Ave Maria," Arkadelt-Liszt; "Galilee," J. Sebastian Matthews; Prelude and Fughetta, W. A. Jefferson; "The Lost Chord," Sullivan (sung by Joseph Clucas); "Homage to St. Stephen," H. Corina; Gloria (Twelfth Mass), Mozart.

Mr. Corina is a church musician by birth and early training. He was born at Halifax, Yorkshire, England, July 29, 1904. In 1910 the family moved to Huddersfield, where the father, a teacher of singing, was appointed choirmaster and organist for the National Spiritualist Society of that city. At the age of 10 years Hubert was enrolled as a chorister in the choir of St. Barnabas', the parish church of Crosland Moor, Huddersfield, under the direction of James D. Priestley. At the age of 13 he was called in an emergency, on two minutes' notice, to substitute at the organ at this church. At 15 he was appointed organist to Thornton Lodge Wesleyan Methodist Chapel, Huddersfield, and shortly thereafter was recalled to St. Barnabas' to assume the post of assistant organist and school organist.

In the summer of 1922 the family emigrated to the United States and settled in Cleveland, and Mr. Corina was appointed organist at St. Stephen's Episcopal Church.

In 1926 he married Mamie F. Stine of Hickory, N. C., and they have two boys.

Karg-Elert in America.

[A communication to *Musical Opinion*, London.]

Montreux, Switzerland, July 9, 1932.

—Sir: It seems to be a duty to protest against the misleading statements of the writer of your series of articles on Karg-Elert in America.

I was wandering about the United States at the same time as Karg-Elert, and had the pleasure of meeting him. With great respect to his gifts in other directions, as a performer he proved a complete failure. To take an example. Your contributor says:

"At Michigan, Karg-Elert played at the Ann Arbor University and met Palmer Christian, who has been an enthusiastic teacher of Karg-Elert's works since 1909. Karg-Elert says his works are very well known here. Five thousand people assembled to hear him at Michigan."

There were *not* 5,000 people present, and I doubt whether there were 500. I know that my wife and I sat in the huge balcony with the professor of music of the university, Palmer Christian, and perhaps three others. The fact is that the tour was half over, and the player's reputation had preceded him.

Karg-Elert's playing was quite impossible. Of registration he had not the most elementary idea. He turned the organ into a big harmonium at the outset, and kept it so. (Grove says he used to give harmonium recitals.) Such of his own music as was played was a mere ramble; and the explanation I received was that it was recent and unpublished stuff, probably composed specially for the tour, and not the considered and sifted work of the composer.

Karg-Elert's simple personality is very charming, and I do not doubt the high value of his best organ music, but an organist he certainly is not. He was quite at sea on those big and complex organs in America; and I should say that a second recital visit to that part of the world would be out of the question. After all, the Americans do know something about organ technique.

We British have hundreds of better organists than Karg-Elert, and it seems absurd that we should take this musician so seriously on his weaker side. The proper way to honor Karg-Elert is that adopted at the ten days' London festival of his works recorded fully in your issues of June and July, 1930. At that festival, various eminent organists did the playing while Karg-Elert sat in the audience.

PERCY A. SCHOLES.

Milwaukee Guild Goes to Sheboygan to See Organs, Etc.

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Aug. 19.—Members of the Wisconsin chapter, A. G. O., toured to Sheboygan Aug. 6 for an outing and to visit prominent organs in the city. No definite recitals were arranged, but many members availed themselves of the opportunity to try some of the organs. The churches with their respective organs which the Guild visited are: St. Paul's Lutheran, three-manual Reuter; Trinity Lutheran, three-manual Möller; Trinity M. E., three-manual Austin; and the high school, three-manual Austin. Later the group proceeded to Vollrath Park, where a "bratwurst" picnic was soon in progress.

—

The State Teachers' College presented on Aug. 4 as a regular assembly period a recital by Grace Krick Sanford, pianist and soprano, and Luis Harold Sanford, organist. As is usually the case with such concerts given by the college the auditorium (this time the Kenwood M. E. Church) was filled to overflowing. The program was as follows: "Romance" and Scherzo, Sanford (organ and piano); songs by Mrs. Sanford: "October Moon," Grace Krick Sanford; "Swans," Kramer; "Hey-Diddle-Diddle," Hughes, and "Midsummer," Worth; organ, "Benedictus," Reger; "St. Francis Preaching to the Birds," Liszt; two movements of symphonic poem, "My Country," Smetana; Allegro (Concerto in G minor), Handel; Air and Gavotte, Samuel Wesley; songs by Mrs. Sanford: Four German Folksongs by Brahms; Variations on a Chorale Theme, Haydn-Brahms (organ and piano). After the program the Diapason Club of the college held a luncheon in honor of Mr. and Mrs. Sanford.

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YOUNG ORGANISTS' CONTEST

Society of American Musicians Has Announced Its Plans.

A contest for young organists below the age of 35 years, as one of the series of contests conducted by the Society of American Musicians, the winners being granted recital appearances under the direction of Bertha Ott, are announced by the society, of which Harold B. Maryott is president and Frank Van Dusen vice-president. The recital is to be played in Kimball Hall, Chicago. The contests, to be held about Jan. 15, are open to all young artists in piano, organ, violin or violoncello, singing (men and women), who are native-born, naturalized Americans, or who are or will be such by reason of their parents' naturalization. Contestants must at the time of entry and up to the time the contests take place be students of a teacher who is a member of the Society of American Musicians, and must have had at least ten lessons with the same teacher in the season of 1932-33. Membership in the society is open to all persons actively engaged in the musical profession whose standards of achievement are compatible with the aims of the organization.

The complete organ program of forty-five minutes must contain the Bach Fugue in E flat ("St. Ann's"). The candidate may select four other compositions of the following standards and types: One "solid" composition of the type of the Chorale in A minor, Franck; one scherzo or allegretto, such as the scherzo from the Second Symphony, Vierne; one composition for expression and registration, such as "Carillon," DeLamarter; one brilliant composition of the type of the Toccata from the Fifth Symphony, Widor; one composition by an American composer must be included in this list. Application-questionnaires will be sent upon request by E. J. Gemmer, secretary. They must be filled out and mailed with the registration fee and program before Dec. 17. Mr. Gemmer's address is 1625 Kimball Hall.

Three-Manual Kilgen for Indiana.

A contract has been signed by the Rev. W. S. Stegen, pastor of the University Lutheran Church, Bloomington, Ind., authorizing George Kilgen & Son to install a three-manual organ in the new church edifice. The organ will be placed in one chamber, with no case, the tone openings being faced with ornamental grilles conforming to the architecture of the church. The organ is to be completed for dedication Sept. 25.

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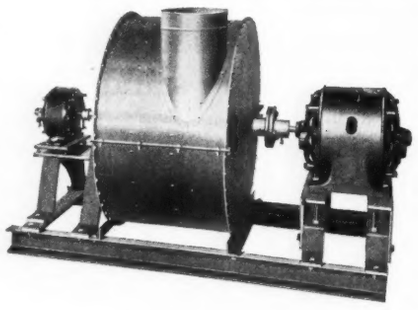

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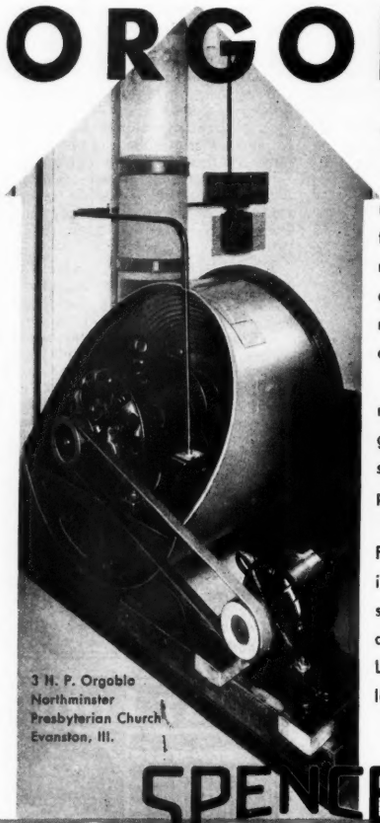

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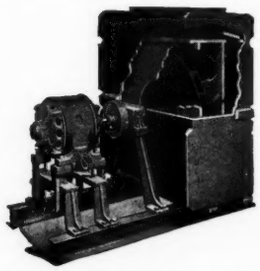

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And when it comes to important news, this paper is of service in a way which has been without competition. For example, the recent convention of the American Guild of Organists was reported fully, accurately—and promptly—in its columns.

Here are a few comments taken at random from a number of letters from subscribers who appreciated the account of the Boston convention:

"Let me thank you for your excellent writeup of the convention in Boston, almost flawless as to accuracy," writes Warden Frank L. Sealy.

"Everybody has spoken of your review of the convention; we certainly are pleased", writes a nationally prominent woman organist.

"Want to tell you how much I liked your review of the last A. G. O. convention, held in Boston. As much as I hated to miss the convention, your story of the doings was so complete that your readers know as much about the proceedings as those present". This from a prominent organist and past dean of a large Guild chapter, written as he was on the ocean en route to Europe.

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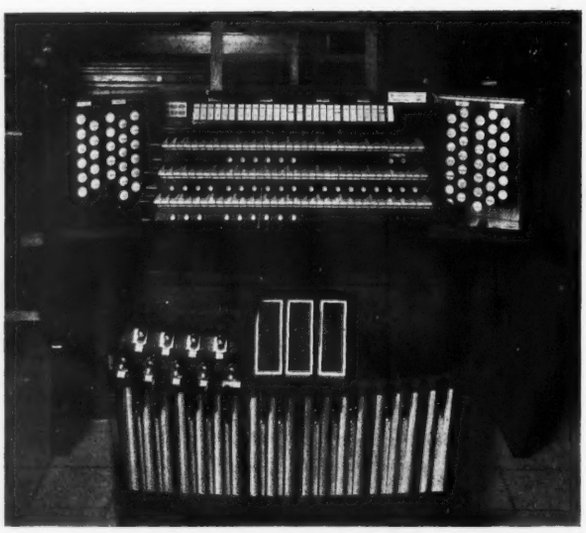

We believe our new consoles are unsurpassed anywhere for responsiveness and dependability.

These features, together with voicing that is truly artistic in individual stops and ensemble, lead many discriminating organists and committees to prefer our organs.

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