

THE DIAPASON

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CHICAGO, ILL., U.S.A., SEPTEMBER 1, 1949

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BOSTON SYMPHONY ORGAN IS DESIGNED

WILL BE HEARD IN THE FALL

Aeolian-Skinner Company Building Large Instrument—Dr. Albert Schweitzer Places Name in Console at Factory.

The design of the large organ which the Aeolian-Skinner Organ Company is about to install in Symphony Hall, Boston, is announced this month. This instrument is expected to attract widespread attention and promises to be one of the outstanding organs of the United States. On his recent visit to Boston Dr. Albert Schweitzer placed his name in the console and listened to many of the pipes being voiced for the instrument.

E. Power Biggs will appear as soloist at the opening concerts of the Boston Symphony Orchestra Oct. 7 and 8 under the direction of its new conductor, Charles Munch. Handel's Tenth Concerto will afford the first hearing of the new organ. A recital is announced for Nov. 14 with Mr. Biggs playing solo and concerted music in the first full program on the new instrument.

The resources of the organ are shown by the following stop specification:

GREAT ORGAN.

1. Violone, 16 ft., 61 pipes.
2. Principal, 8 ft., 61 pipes.
3. Geigen, 8 ft., 61 pipes.
4. Gross Flöte, 8 ft., 61 pipes.
5. Spitzflöte, 8 ft., 61 pipes.
6. Quint, 5 1/2 ft., 61 pipes.
7. rincipal, 4 ft., 61 pipes.
8. Gemshorn, 4 ft., 61 pipes.
9. Quint, 2 3/4 ft., 61 pipes.
10. Super Octave, 2 ft., 61 pipes.
11. Fourniture, 4 rks., 244 pipes.
12. Cymbel, 3 rks., 183 pipes.

SWELL ORGAN.

13. Contra Gamba, 16 ft., 68 pipes.
14. Diapason, 8 ft., 68 pipes.
15. Gedeckt, 8 ft., 68 pipes.
16. Virole de Gambe, 8 ft., 68 pipes.
17. Viola Celeste, 8 ft., 68 pipes.
18. Aeoline, 8 ft., 68 pipes.
19. Octave, 4 ft., 68 pipes.
20. Flauto Traverso, 4 ft., 68 pipes.
21. Fifteenth, 2 ft., 61 pipes.
22. Grave Mixture, 3 rks., 183 pipes.
23. Scharff, 3 rks., 183 pipes.
24. Bombarde, 16 ft., 68 pipes.
25. Trompette, 8 ft., 68 pipes.
26. Hautbois, 8 ft., 68 pipes.
27. Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

28. Viola Pomposa, 8 ft., 68 pipes.
29. Viola Celeste, 8 ft., 68 pipes.
30. Concert Flute, 8 ft., 68 pipes.
31. Dulciana, 8 ft., 68 pipes.
32. Prestant, 4 ft., 68 pipes.
33. Koppelflöte, 4 ft., 68 pipes.
34. Plein Jeu, 3 rks., 183 pipes.
35. Serpent, 16 ft., 68 pipes.
36. Trompette, 8 ft., 68 pipes.
37. Cromorne, 4 ft., 68 pipes.

POSITIV ORGAN.

38. Spitzflöte, 8 ft., 61 pipes.
39. Singend Gedeckt, 8 ft., 61 pipes.
40. Nachthorn, 4 ft., 61 pipes.
41. Nasat, 2 3/4 ft., 61 pipes.
42. Blockflöte, 2 ft., 61 pipes.
43. Terz, 1 3/4 ft., 61 pipes.
44. Sifföte, 1 ft., 61 pipes.
45. Zimbel, 3 rks., 183 pipes.

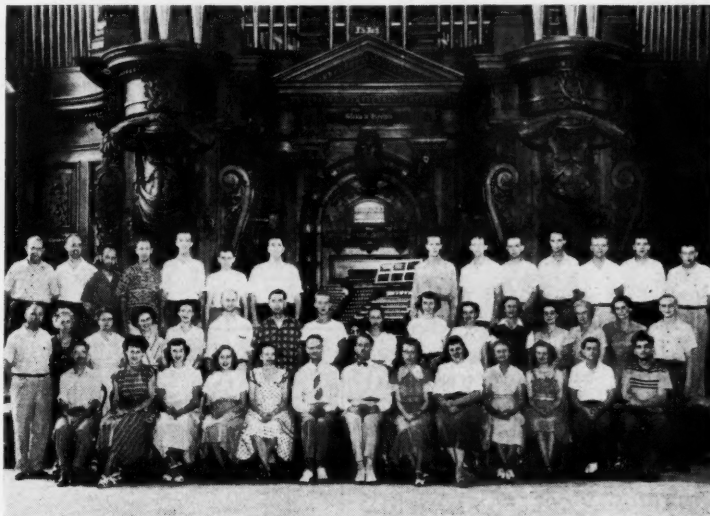
BOMBARDE ORGAN.

46. Plein Jeu, 6 rks., 366 pipes.
47. Bombarde, 16 ft., 61 pipes.
48. Trompette Harmonique, 8 ft., 61 pipes.
49. Clarion Harmonique, 4 ft., 61 pipes.

PEDAL ORGAN.

50. Contre Violone, 32 ft., 12 pipes, 20 notes.
51. Contre Basse, 16 ft., 32 pipes.
52. Montre, 16 ft., 32 pipes.
53. Violone, 16 ft., 32 notes.
54. Bourdon, 16 ft., 32 pipes.
55. Contra Gamba, 16 ft., 32 notes.
56. Principal, 8 ft., 32 pipes.
57. Cello, 8 ft., 32 pipes.
58. Spitzflöte, 8 ft., 32 pipes.
59. Quint, 5 1/4 ft., 32 pipes.
60. Choral Bass, 4 ft., 32 pipes.
61. Nachthorn, 4 ft., 32 pipes.
62. Blockflöte, 2 ft., 32 pipes.
63. Fourniture, 4 rks., 128 pipes.
64. Contre Bombarde, 32 ft., 12 pipes, 20 notes.
65. Bombarde, 16 ft., 32 pipes.
66. Trompette, 8 ft., 32 pipes.
67. Clarion, 4 ft., 32 pipes.

STUDENTS AT METHUEN ORGAN INSTITUTE SESSION



STUDENTS ATTENDING THE 1949 summer session of the Organ Institute are shown here, photographed in the Methuen, Mass., Music Hall. In the back row, left to right, are: Lawrence S. Frank, Douglas F. Elliott, Klaus Speer, Will Russell, Foster Hotchkiss, Wilbur Held, Roland Crisci, Bob Whitley, Rudolf Kremer, Sam Batt Owens, Samuel Tilghman Morris, Robert E. Bates, Thomas P. Frost and Ralph E. Jerles. In the middle row, left to right, are: Walden B. Cox, Mrs. Guy C. Marshall, Mrs. Roland H. Canfield, Margaret Weber, Mrs. C. Allan Shufelt, Paul S. Robinson, D. Robert

Smith, Lyle G. Settle, Joyce Heeney, Marion J. Davies, Colette J. Grandchamp, Mrs. James P. Hendrix, Elizabeth Robinson, Nesta Lloyd Williams, Marion Hutchinson and David Gay. In the front row, left to right, are: A. Eugene Doust, Mrs. Cornelius G. S. Banta, Madonna J. Wine, Constance Anne Haug, Charlotte Havens, Arthur Poister and Arthur Howes of the faculty, Clara D. Schwartz, Jean B. Hersey, Mrs. Minnie McNeill Carr, Roma Page, Arthur R. Croley and Rudolph Puhlman.

In the background is the famous Boston Music Hall organ.

HEINZ ARNOLD IS HEARD IN THREE LONDON RECITALS

Heinz Arnold, F.A.G.O., who is spending a period of rest, travel and recital playing in Europe, has been heard in three recent recitals at St. Mark's Church, London, on the three-manual Rushworth & Dreaper organ of eighty ranks. This is the instrument on which Marcel Dupré recorded the Franck Chorales. Mr. Arnold's program June 22 consisted of the following works: Toccata and Fugue in E major, Bach; "Magnificat," Scheidt; Five Chorale Preludes, Bach; Toccata and Fugue in D minor, Buxtehude; "Hodie Mecum Eris in Paradiso," Tournemire; Chorale Preludes, "Christus, Der uns selig macht," "Lobt Gott getrost" and "Nun freut Euch," Karl Hoyer; "Joie et Clarté des Corps Glorieux," Messiaen; Prelude on "St. Columba," Milford; Chorale Prelude, "Jauchz, Erd und Himmel," Reger.

On July 6 the following program was presented: Prelude and Fugue in G major, Bach; "Mass of the Apostles" ("Fiori Musicali"), Frescobaldi; Chorale Preludes, "Ach Gott, vom Himmel sieh darein" and "Allein Gott in der Höh," Zachau; Toccata, Merulo; Chorale Preludes, "Schmücke Dich," "Ach bleib bei uns," "Wachet auf" and "Wer nur den Lieben Gott," Bach; "Pater, Dimite Illis Nesciunt Enim quid Faciunt," Tournemire; Three Chorale Preludes on "Vom Himmel hoch," Bach, Langstroth and Johann Bernhard Bach; "De Profundis Clamavi ad Te," E. M. Rostra; "Les Anges" and "Les Bergers" ("La Nativité du Seigneur"), Messiaen; "Crucifixion and Fruition" (Apostolic Symphony), Garth Edmundson.

WILLIAM H. BOYLE TAKEN BY DEATH IN SYRACUSE, N.Y.

William H. Boyle, 66 years old, of Syracuse, N. Y., died Aug. 1 at his home after a year's illness.

Mr. Boyle, a native of Springfield, Mass., lived in Syracuse thirty-nine years and owned and operated the W. H. Boyle Organ Company. Previously he operated an organ company in Buffalo. Mr. Boyle sold and serviced organs in many churches and colleges in New York State. He attended South Presbyterian Church and was a member of Occidental Lodge 766,

F. and A. M., of Buffalo, Central City Consistory, Tigris Temple, A.A.O.N.M.S., the Liederkranz Club, the Syracuse Turnverein and the A.G.O.

Surviving are his widow, Mrs. Anna Mercier Boyle; a daughter, Nancy Boyle; a brother, Ernest, of Thompsonville, Conn., and a sister, Mrs. Phillip Stone of Hyde Park, Mass.

BIGGS TO OPEN BACH FETE OF 1950 OVER RADIO NETWORK

In celebration of the coming Bach anniversary in 1950, E. Power Biggs announces the performance of the entire organ literature of Johann Sebastian Bach, to be presented on the national scale and coverage afforded by radio. Programming in sequence of the extensive repertoire will begin on the Biggs program Sunday, Sept. 25, over the Columbia Broadcasting System and will continue throughout 1950. Sept. 25 also marks the beginning of the eighth year of these CBS network broadcasts.

Crowds of several thousand each week attended the three Bach recitals played by Mr. Biggs in the music shed at the Berkshire Music Center during the 1949 Berkshire festival.

Mr. Biggs has received the honor of being elected a fellow of the Royal Academy of Music.

Mr. Biggs is to be soloist at the opening concert of the Evansville Philharmonic Orchestra, Evansville, Ind. George Dasch will conduct the Sowerby Concerto in C major for organ and orchestra.

WILLIAM WATKINS INJURED IN FALL FROM HIGH LEDGE

William Watkins, young organ recitalist, was injured in an accident July 30 in which he fell from a ledge on the bank of the Potomac River to the rocks below. He is confined to George Washington University Hospital in Washington with injuries consisting of several bone fractures. It is expected that after a convalescent period of three months he will have recovered completely with no impairment to his playing.

Mr. Watkins is organist of the New York Avenue Presbyterian Church, Washington, D. C., and achieved national attention last spring when he was winner of the \$1,000 young artists award of the National Federation of Music Clubs.

PASS EXAMINATIONS OF THE A. G. O. IN 1949

RECORD LIST OF CANDIDATES

Names of New Fellows and Associates Are Announced by the Guild—Number of Those Who Took Tests This Year Was 109.

A record number of candidates registered for the American Guild of Organists examinations this year. The largest increase was among those taking the choir-master examinations. Examination "B" for Catholic choirmasters was given for the first time. The total number of registrants was 109, including: Fellowship, 14; associateship, 74; choirmaster "A," 14; choirmaster "B," 7.

The list of those who passed is as follows:

FELLOWSHIP.

- Harold W. Fitter.
- Patricia Garrigus.
- Robert Hawksley.
- Betty Louise Lumby.
- Robert Massingham.
- T. Curtis Mayo.
- Lode Van Dessel.

ASSOCIATESHIP.

- Sterling Anderson.
- Dauida C. Bowman.
- Rita Breuer.
- Clyde English.
- Zoe E. Euverard.
- Mrs. A. J. Fellows.
- Leo A. Fisselbrand.
- Annie M. Hainsworth.
- Elizabeth C. House.
- Farley K. Hutchins.
- Winston A. Johnson.
- Edna Michalson Lund.
- J. Paul McMahon.
- Max Miller.
- Arthur B. Paulmier, Jr.
- Marilyn Penner.
- Robert W. Rosenkrans.
- Hampson A. Sisler.
- Doris Helen Smith.
- Grant M. Smith.
- Marjorie Stensrud.
- Svend Tollefsen.
- Stanley E. Walker.
- George Y. Wilson.

CHOIRMASTER "A."

- Wesley A. Day.
- Robert W. Glover.
- A. Eric Martin.
- Bernard Mieger.
- Frank J. Nurdung.
- Lauren B. Sykes.
- Harry R. Thurber.

CHOIRMASTER "B."

- Rene P. Dosogne.
- Rev. Robert F. Hayburn.
- John G. Hughes, Jr.
- J. Niles Saxton.
- Anna Kirk Stuhltrager.

Reports of the examiners for the 1949 examinations are available at national headquarters. Copies will be sent gratis to all who took the 1949 examinations and will be included with the examination papers at a small extra cost when the examination papers are purchased.

Following is the schedule of A.G.O. examinations for the season 1949-50: Oct. 6 and 7, 1949, preliminary tests (desirable but not required for those planning to take the associateship); May 23, 1950, choirmaster examinations "A" and "B"; May 24, 25 and 26, 1950, associateship and fellowship.

Lists of requirements for all of the foregoing will be sent gratis upon request. Write to national headquarters for price list of former examination papers, examiners' reports, solutions of associateship and fellowship examinations, the examination booklet and other examination material.

THE SECOND ANNUAL session of the National Institute of Church Music was held June 12 to 17 at the Mount Vernon Place Methodist Church in Washington. Opening with evensong at the Washington Cathedral, the institute held classes from 9 to 5 daily, with a faculty headed by Drs. Clarence and Helen A. Dickinson and including R. Deane Shure, Lola Sanders Faust and Katharine Fowler. Special musical features were a concert by the National Lutheran Chorus, R. E. Snesrud directing, and an organ recital by Dr. Dickinson at the cathedral. The institute is sponsored by the National Association of Choir Directors.

**NEW CHICAGO CHURCH
PLACES ORGAN ORDER
THREE-MANUAL FOR ST. RITA**

**Kilgen Company to Build Instrument
for Catholic Edifice Which Will
Be Completed at End of Year
—Specification Presented.**

One of Chicago's large new churches, St. Rita's Catholic, under construction, will have a three-manual organ built by the Kilgen Organ Company of St. Louis. The instrument is planned to be placed in three chambers in the choir loft, with separate expression for swell, great and choir. Chambers have been designed so that practically the entire front of each chamber will be open, as frames with expression louvres have been double-decked to permit the maximum tonal effect when the louvres are open. An antiphonal section, playable from the console in the gallery, will be installed in a chamber above the sanctuary, over the altar. Tone openings will be screened by a grille and display pipes.

The church is expected to be finished by the end of 1949 and the organ installation is to be made at that time. The pastor, the Rev. P. H. Kehoe, O.S.A., conducted the negotiations with the Kilgen factory branch in Chicago. The stop specification is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.

Furniture, 4 rks., 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarin, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Clarin, 8 ft., 73 pipes.

PEDAL ORGAN.

Sub Bourdon (low 7 resultant; ext. 16-ft. Bourdon), 32 ft., 5 pipes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton (from Great), 16 ft., 32 notes.
Rohr Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
Rohr Flöte (from Swell), 8 ft., 32 notes.
Super Octave (ext. 8-ft. Octave), 4 ft., 12 pipes.
Block Flöte (ext. 8-ft. Bass Flute), 4 ft., 12 pipes.
Doublette (ext. 4-ft. Super Octave), 2 ft., 12 pipes.
Mixture (from Great), 3 rks., 32 notes.
Trombone (ext. 8-ft. Trompette), 16 ft., 12 pipes.
Fagotto (from Swell), 16 ft., 32 notes.
Trompette (from Swell), 8 ft., 32 notes.
Clarin (from Swell), 4 ft., 32 notes.

**HAROLD M. FRANTZ TAKES
DAVIDSON COLLEGE POSITION**

Announcement is made of the appointment of Harold M. Frantz to the position at Davidson College, Davidson, N. C., made vacant by the selection of Robert Noehren for the University of Michigan organ chair. Mr. Frantz leaves the Fountain Street Baptist Church in Grand Rapids, Mich., to assume the new position. He is to be succeeded by Donald Nixdorf of Grand Rapids.

THE DIAPASON.

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**NOEHREN APPOINTED
TO POST IN ANN ARBOR
SUCCESSOR TO CHRISTIAN**

Takes Up Duties at University of Michigan on Return from Europe, Where He Studied Dutch Organs and Gave Recitals.

Robert Noehren has been appointed to the position of university organist at the University of Michigan, at Ann Arbor, to succeed the late Palmer Christian. Mr. Noehren begins his new duties Sept. 1, following his return from Europe, where he has spent his second successive summer concertizing and studying continental organs.

During the past summer Mr. Noehren has made a special study of Dutch organs. He heard and played more than ninety instruments, including the three most important Schnitger organs still intact in north Germany, the famous Silbermann in Ebermünster and other organs from the sixteenth, seventeenth and eighteenth centuries by such builders as F. C. Schnitger, Christian Muller, Rudolf Garrels, Francois-Henri Clicquot, Hinsch and Freytag. His concert appearances included a recital on the famous organ built by Christian Muller in 1738 for the great Church of St. Bavo in Haarlem, where Mozart once played. Following was the program for that occasion: Prelude and Fugue in E, Buxtehude; Three Chorale Preludes, Buxtehude; Fugue in C, Buxtehude; Trio-Sonata No. 5, Bach; Fantasie and Fugue in G minor, Bach; Ballade on a Phrygian Mode, Alain; Toccata on "Herr Jesu Christ, Dich zu uns wend," Karg-Elert. July 21 he gave a complete performance of the "Greater Catechism" from the "Clavierübung" by Bach at the famous Oude Kerk in Delft. W. H. Thijssen, noted Dutch critic, writing in the *Rotterdam Press*, said of his playing:

The "Greater Catechism" makes unusual demands not only on the listener, but on the performer. Also, there must be complete subjection to the autonomy of the music and great technical skill from the player. It is hardly necessary

ROBERT NOEHREN



to add, therefore, that this work is seldom performed in its entirety. Robert Noehren, however, completely fulfilled its demands. Already in the introductory prelude it was evident that his playing was subjected to the spiritual character of Bach's work. He avoids harsh registrations and rushing tempos; on the contrary, there is always a fine sense of proportion and clarity in his playing. He evidenced complete mastery of the style and technique of this music. Robert Noehren has not chosen the "broad path" or a way to cheap success. We must be grateful for what he has brought us. This evening will never be forgotten by those who heard him play.

Mr. Noehren recently completed a manuscript based on studies he made in the summer of 1948 in France on "The French Organ of the Seventeenth and Eighteenth Centuries." He plans to write a similar work in conjunction with Dr. M. A. Vente, noted authority on Dutch organs, on his studies in Holland during last summer.

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1. PROCEDURE

All manual pipes to be taken off the chests and whenever practicable all pedal pipes. While the pipes are out, every part of the organ and chamber is to be cleaned thoroughly with a vacuum cleaner, and after cleaning, paint, varnish or shellac is to be applied to the entire chamber and the structural parts of the organ. With special attention paid to the Swell-boxes and Swell-shutters.

2. PIPE WORK

The windways of all flue pipes to be cleaned with a fine camel-hair brush or feather tip. Then all metal pipes to be washed and carefully dried. All wood pipes to be washed, all stoppers greased, and a coat of shellac applied.

All zinc bases to be given a coat of lacquer, or varnish after being washed, and wherever necessary new slide tuners to be furnished for all metal pipes. All reed pipes should be taken apart, the barrels and boots washed and varnished and the tongues and eschallots burnished with crocus cloth.

3. ACTION WORK

The organ should be entirely releathered while the pipe work is going ahead and new contacts if necessary.

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 *Burlington, Iowa Messiah Evangelical Lutheran Church
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Chambersburg, Pennsylvania Methodist Church
 Chambersburg, Pennsylvania Zion Evangelical and Reformed Church
 *Charles Town, West Virginia Methodist Church
 Charlotte, Michigan First Congregational Church
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 Cincinnati, Ohio Westwood-First Presbyterian Church
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 *Columbia, South Carolina Shandon Methodist Church
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 Coraopolis, Pennsylvania First United Presbyterian Church
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 Monroe, Michigan St. Paul's Methodist Church
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 *Muskegon, Michigan Unity Reformed Church

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 Newport Beach, California First Church of Christ, Scientist
 New York, New York Metropolitan Community Methodist Church
 New York, New York St. Peter's Lutheran Church of Manhattan
 Norristown, Pennsylvania Evangelical Lutheran Church of the Trinity

Orange City, Iowa First Reformed Church

Philadelphia, Pennsylvania Eastern Baptist Theological Seminary
 Plymouth, Wisconsin St. John's Evangelical Lutheran Church
 Portland, Oregon Trinity Episcopal Church
 Portsmouth, Ohio Trinity Methodist Church
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 *Racine, Wisconsin First Evangelical United Brethren Church
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 Sunbury, Pennsylvania St. John's Methodist Church

Tacoma, Washington St. Patrick's Roman Catholic Church
 *Texarkana, Arkansas First Methodist Church
 Thief River Falls, Minnesota Trinity Lutheran Church
 Towanda, Pennsylvania Methodist Church
 Tryon, North Carolina Episcopal Church of the Holy Cross

Valparaiso, Indiana First Methodist Church

Washington, D. C. Mount Vernon Place Methodist Church
 Washington, Pennsylvania First Presbyterian Church
 *Wichita Falls, Texas Floral Heights Methodist Church
 Winchester, Virginia Braddock Street Methodist Church
 *Woodbury, New Jersey Kemble Memorial Methodist Church

Zeeland, Michigan First Reformed Church

*Under construction.



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**Ten Recitals by Fox
Mark Festival Held
in Riverside Church**

WILBUR H. ROWAND

A summer organ festival which consisted of a series of ten recitals between July 18 and 29 marked the completion of the new five-manual Aeolian-Skinner console for the organ at the famous Riverside Church in New York City. Virgil Fox, organist of the church, was assisted in these recitals by Mary Tanner Fairchild, violist; Hazell Gravell, soprano; Stewart McCleary, tenor, and William Mann, baritone. Thousands of visitors to New York were among those who were attracted and they came from every state in the Union and from lands as far away as India and Australia. The recitals began at 5 o'clock and were half an hour in length. So large was the attendance that it has been decided to make the series an annual event.



For the initial recital Mr. Fox selected the following program: "The Heavens Declare the Glory of God," Marcello; Canon, Schumann; Communion, Tournemore; Toccata and Fugue in D minor, Bach; "May Night," Palmgren; Allegro from Sixth Symphony, Widor. July 20 he gave an English program and July 22 a Bach program.

The elements added a dramatic obligato July 26 when the symphonic program was played. The Wagner "Liebestod" from "Tristan" was accompanied by a storm, but as the climax was reached the storm subsided and the sun illuminated the church. As the climax faded the darkness came again.

An American program July 27 included the following numbers: "Comes Autumn Time," Sowerby; Communion, Purvis; Roulade, Bingham; Prelude to "Gloria Domini," Noble; "Elfin Dance," Edmundson; "Dreams," McAmis; Fanfare, Shelley.

MISS GLADYS EVE SINCLAIR, organist and choir director of the Napoleon Avenue Presbyterian Church, New Orleans, La., taught classes in two camps for young people in July at Silliman College, Clinton, La. The camps were spon-

WESLEYAN CONSERVATORY OF MUSIC and School of Fine Arts at Macon, Ga., through its dean, Doris O. Jelks, announces the appointment of Dr. Wilbur H. Rowand, F.A.G.O., as professor of organ.

Dr. Rowand has been director of music at Shorter College, Rome, Ga., and is well known throughout the South. He has been active in the American Guild of Organists, having served as dean of the Georgia Chapter. He will take over the duties of organist and choir director at the First Presbyterian Church in Macon Sept. 1 and is planning a series of recitals at both the college and the church.

sored by the New Orleans Presbytery. Miss Sinclair directed a concert closing the camp on July 10 at which the following anthems were sung: "Gloria in Excelsis," Mozart; "Recessional," deKoven; "There Is a Balm in Gilead," Spiritual; "We Come unto Our Fathers' God," Mueller; "O Saviour of the World," Sinclair; "Surely the Lord Is in This Place," Coke-Jephcott. The choir of forty voices was accompanied by Betty Gray, Elizabeth Cretney and Margaret Gustafson.

MODERN SCALING

For many years the voicers and builders of organs in America strove to produce a scaling that would allow the finishing of all stops on a level from treble to bass. This was liable to impair either quality or quantity. The tonal extremes rarely matched the middle or each other, even though the quantity could be adjusted.

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Strange as it may seem, this modern scaling is very close to the practice of early builders. This does not mean that we aim to produce old-style tone—rather that we make use of such aids from former times as we find useful in creating rich, warm tone for music of today.

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New Publications Include Music for Christmas Season

By HAROLD W. THOMPSON, Mus.D.

Once again the Dickinsons have given us a sheaf of beautiful carols (Gray). "Angels o'er the Fields," for SATB, is an old French folksong with the rippling Glorias that everyone loves. You may use an echo choir, S solo, and SA solos *ad lib*, or sing the whole carol "straight." Then there is a new edition for SATB with S solo of the Reimann carol, "Joseph, Tender Joseph Mine." From the pageant called "The Coming of the Prince of Peace" you can get separately "The Friendly Beasts," with a melody said to be of the twelfth century. This is for youth choir, unison or SA, with mixed voices *ad lib*. Or it could be sung by SATB with a soloist or two. It is very beautiful, whatever its age.

Charles Black, who has edited a number of popular carols, has used a traditional Russian melody for a Christmas anthem called "Jesu, Jesu, Gently Sleeping" (Gray), with S solo or children. The soloist has an effective descant against a melody that is suggestive of the Gypsy strain in Russian music. This will certainly be popular. So will Harold Friedell's "Song of Mary" (Gray), a beautifully supple and dreamy setting of an unusual poem.

Recently I was speaking about the admirable Christmas numbers composed by women. Two examples from the press of Gray are before me. Dorothy L. Westra's "A Babe Is Born in Bethlehem" uses a sixteenth century text. The carol opens with unaccompanied S solo or children (preferable); then the mixed choir sings, also unaccompanied, through the rest of four pages that catch the atmosphere of the text admirably. Mary E. Caldwell's "Carol of the Little King" is simpler musically. At one place there is a descant, at another a short solo for baritone. The text is very naive and on the sentimental side.

Other good numbers from Gray are the following:

Read—"Tryste Noël." Alto solo. Mystical poem by Louise Imogen Guiney. The accompaniment seems to me rather thick; also the six-part harmony.

Spilman-Bingham—"Away in a Manger." Mixed voices, with youth choir *ad lib*. May be sung unaccompanied. Dr. Bingham resists the temptation to change the simple harmony.

Traditional-Sowerby—"Good King Wenceslaus." ST solos. As expected, Dr. Sowerby has a wonderful time with the accompaniment, but he leaves the voices in the well-known melody and harmony.

Wright—"Cradle Carol." Unaccompanied. Seven pages. Modal suggestion. Very nice.

Alec Rowley in England has a pretty short carol called "The Holy Birth" (Novello, '48), with a tender text by Dorothea Butler which refers to the idea that on Christmas Eve flowers awake.

Kenneth Walton is well known for his organ pieces. He has a good Christmas anthem called "At the Cradle," six pages in length, with an effective climax of unaccompanied chorus, though the previous sections are accompanied. Iorwerth W. Prosser's "Torches" (Scholin) is a gay carol with words translated from the Spanish.

The following numbers are for choirs of women:

Parrish—"I Saw Three Candles." SSAA, unaccompanied. Effective setting of poem by Padraig O'Horan. (Witmark.)

Rockefeller, Helen C.—"In Thy Cradle." For SA or unison or youth choir. Simple. (Gray.)

Seitz—"Mary's Lullaby." SSA, unaccompanied. Three pages. Beautiful text by Miss Reese. (Remick.)

York-Scholm—"Sing We All Noel." SSA and S solo. Striking choral effects. (Hunleth.)

There is one organ number to be commended—composed by none other than Alec Templeton and called "Suite Noël" (Gray). The three little pieces have that delicacy and charm that have made the blind pianist so popular. They also have a real sense of form, for all their simplicity.

Anthems

There are just a few anthems that I wish to mention this month:

Edmundson—"God Be in My Head." Not an inevitable setting, but a reverent and singable one. (J. Fischer.)

Elmore—"Lord Jesus, Think on Me."

Text goes back to fifth century. Alto solo. Organ part on three staves. One of the composer's best. (Gray.)

France—"O Lord, Support Us." Effective use of S solo overlapping the choral parts. (Harris, Oakville, Ont.)

Walton—"The Legend of the Dogwood Tree." Eleven pages. Dramatic setting of a legend of the Cross. (Sam Fox Publishing Company, New York.)

New Editions of Anthems

The most interesting items to report in this class are a new series edited by Virgil Thomson and called "Hymns from the Old South" (Gray). For some reason I have not received the first number in the set, but I will list all four:

1. "My Shepherd Will Supply My Need."
2. "The Morning Star."
3. "Green Fields." Text by Newton.
4. "Death, 'Tis a Melancholy Day." Text by Watts.

It is a pity that the fourth of these has such lugubrious and threatening words ("Ye heirs of hell"), for the music is enchanting. The second, however, is about as fine, and its text makes it possible for use at Christmas. Where the makers of early hymns got their wonderful folk-tunes nobody can fully state, but I think that these compositions are among the most important that have come to light in this country. Mr. Thomson has not tampered with them to make them "modern." Some of them are timeless.

Here are other editions deserving commendation:

Ahle-Bach-Dickinson—"Jesus, Joyaunce of My Heart." SATB plus youth choir or S solo. The naive text makes the youth choir preferable; Dr. Dickinson has seen to it that the tessitura is not too high. An excellent addition to the "Sacred Choruses." (Gray.)

Bach-Harris—"If Thou Art Near." Four pages, unaccompanied. Lyrical. (Novello.)

Croce-Watson—"In Monte Oliveti." Latin and English words. The Passion. Unaccompanied and lovely music. (Witmark.)

Handel-Atkins—"How Beautiful Are the Feet." SA solos. Soli as altered by Handel for an early performance. (Novello.)

Tunder-Guenther—"Awake, Awake." S solo. Seventeenth century setting of the great chorale. (Gray.)

Women, Men

An impressive unaccompanied chorus for SSA is Mathilde McKinney's "Alleluia" (J. Fischer). This is six pages in length and requires rather a large chorus, I should think.

Haydn Morgan's "Go Not Far from Me, O Lord" (Remick) is for unaccompanied men's voices, TTBB. It was composed for the Detroit Male Radio Chorists and has popular appeal.

Service Music

Eric DeLamarter has a setting of the "Deus Misereatur" in E flat, with interesting organ part. Desmond Ratcliffe's setting in C minor of the evening canticles for unison voices has a decidedly useful Nunc Dimittis and the Magnificat is pretty good (Novello). Another rather good setting of the same canticles is Sumsion's in G (Novello, reissued from 1933).

Edward Shippen Barnes has a second set of "Responses for the Church Service" (J. Fischer), including responsive service introductions, three Gloria Patris, responses after prayer and at the offertory, a good anthem benediction, and some final amens. He has composed most of these himself, but has also used bits from other composers.

Richard Keys Biggs has a simple setting in F of the Lord's Prayer. It comes for SATB and for SSA (J. Fischer).

Concert Music

Novello & Co. are bringing out a popular edition of selected works by Purcell. You might like his setting of an ode for St. Cecilia's Day called "Welcome to All the Pleasures," arranged for SSAA by Geoffrey Collins. This runs to twenty-one pages and is recommended for college choirs. I believe that string parts are obtainable.

Organ Solos

Dr. David McK. Williams has edited the best collection of modern pieces that I have seen in a long while. In this "Modern Anthology" (Gray) of 209 pages you will find twenty-seven pieces of various grades of difficulty but nearly every one of real quality. Apparently the editor asked leading composers of the United States, Canada, England, France and Belgium to contribute new pieces, never published or even heard before, and his distinguished contributors took the assignment seriously. For example, Dr. Willan wrote a splendid Elegy in memory of Lynnwood Farnam; Dr. Candlyn com-

posed another fine Elegy in memory of his son, killed in the Battle of the Bulge. Other Americans represented are Barnes, Baumgartner, Bingham, Clokey, Dickinson, Diggle, Edmundson, Elmore, Friedell, James, Noble, Palmer, Sowerby, Titcomb, and Yon (the only composer not now living).

Surely no other collection ever brought together so distinguished a company of Americans. The introduction starts with a sentence which summarizes something which I have been trying to say in THE DIAPASON for more than thirty years: "In all the creative periods of the world of artistic output, the life-giving elements have always come from contemporary creators."

The price of this anthology I regret to state, because it will put the volume beyond the purses of most young organists; but maybe they can save up \$12. It is to be hoped that a later edition will cost less and will have a better-looking cover to match the excellent engraving. There are interesting short biographies which will be useful for program notes.

Years ago I used to be asked often to play the "In Paradisum" of Theodore Dubois. This is included in an album of "Six Pieces" by the same composer, edited by T. Tertius Noble (J. Fischer) and listed at \$1.50. Other useful pieces are the "Fiat Lux" and a melodious "Noël."

Among the new pieces are Sowerby's "Classic Concerto" for organ and piano, less difficult than most of his works, Myron J. Roberts' "In Memoriam" and Frederick Marriott's "The Cathedral at Night"—all published by Gray. I was glad to get an organ piece by Marriott; he obviously owes a little to Debussy and Wagner, but he manages to produce an atmospheric composition which is enjoyable even without its "program."

We all started on Bach's "Eight Little Preludes and Fugues," and I wore out my copy of the Novello edition. There is a new edition now by Caspar P. Koch, who knows his Bach and is even willing to add registration for a Hammond instrument, done by Porter Heaps. The introduction will save teachers considerable time and the price of \$1.25 is reasonable (Volkwein, Pittsburgh).

Ernest White has edited five albums

for the important "Masterpieces of Organ Music" (Liturgical Music Press). I was interested especially in album 62, which includes four pieces by Froberger, and album 63, which has three preludes by Franz Tunder, who died in 1667 and has just been born in my own knowledge. Album 61 introduced me to Hanff; album 64 has three numbers by the Strunck family; album 65 has pieces by Josquin des Prés, Hofhaimer and Senfl. Schools, colleges and universities are under obligation to this series for knowledge of an older day.

The house of Bornemann in Paris has brought out several important things, including "Cent Versets de Magnificat," from the sixteenth to the eighteenth centuries, admirably edited by Messrs. Pierpont and Dufourcq. Buxtehude, Cabezón, Frescobaldi, Pachelbel, Titelouze and other masters are represented.

Marcel Dupré edits Schumann's "Six Etudes en Forme de Canon" and "Quatre Esquisses" and "Six Fugues sur B-A-C-H," all in one volume, all for a modern organ. The canons are heard frequently; the other pieces are now available in this Bornemann imprint—probably the definitive edition.

One other composition from the same press deserves special mention—Jean Langlais' "Suite Française," a set of ten idiomatic and interesting pieces by the organist of Ste. Clotilde in Paris.

Book on "The Messiah"

Quite the most valuable book that I have read this summer is Robert Manson Myers' "Handel's Messiah" (Macmillan). Its young author teaches English at the College of William and Mary and has a thorough knowledge of England in the eighteenth century. He also knows all the history of the glorious oratorio. In a later issue I hope to make further comment on this book.

DANIEL PINKHAM, substituting for E. Power Biggs, gave a first performance of his own work, "Morning Song," from his Suite for organ, Sunday morning, Aug. 14, at the Germanic Museum, Harvard University, over CBS. Robert Brink, violinist, and Hannah Sherman, cellist, were heard in Vivaldi's Pastorale for violin, organ and cello, and the Sonata in B flat major by LeClair.

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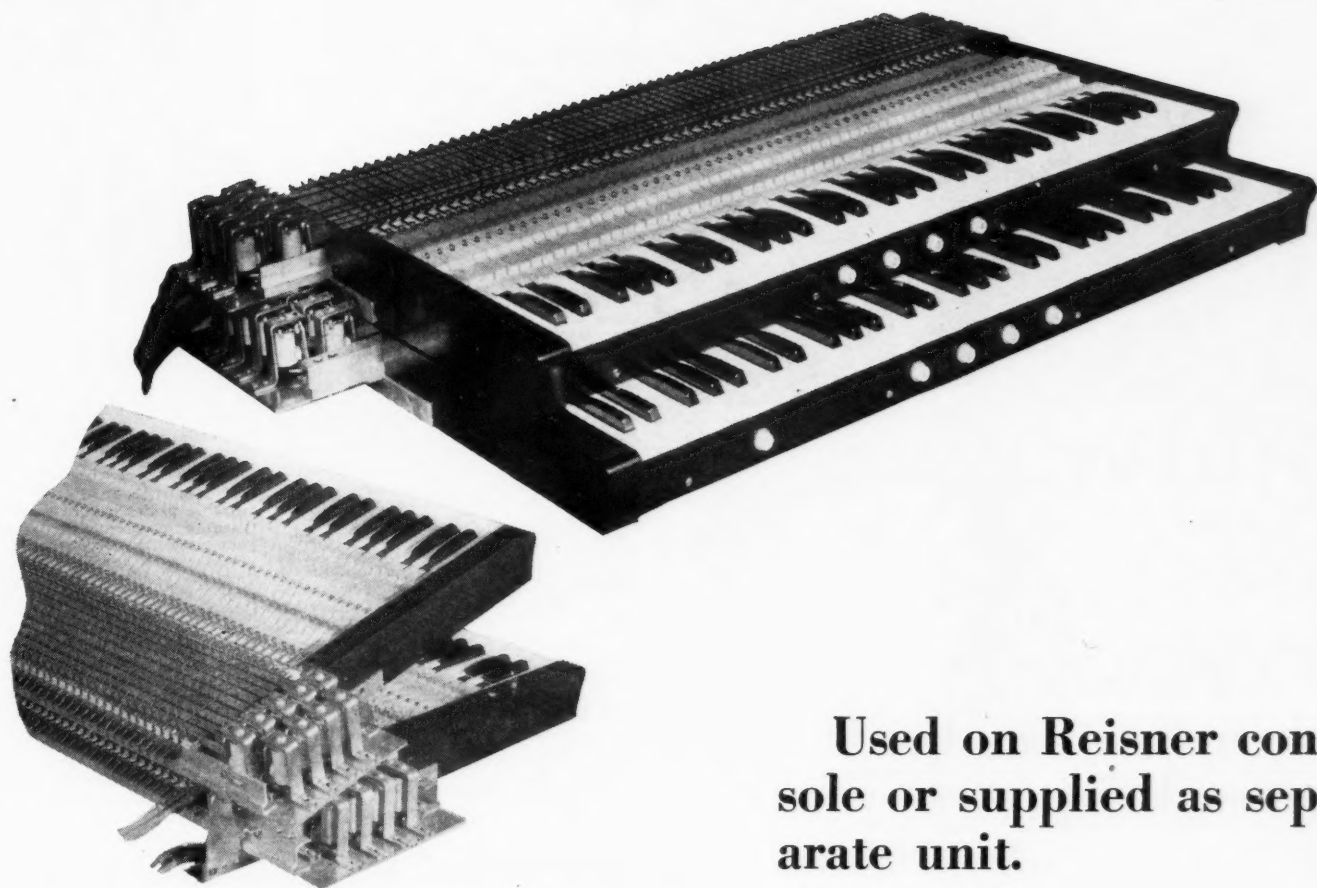
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For State Choir Festival in Vermont.
Plans for a state-wide choir festival to be held in Rutland in November will be outlined at the first fall meeting of the Vermont Chapter Sunday, Sept. 10, at Montpelier. It is hoped that a large number of choirs will be able to assemble for the festival after individual rehearsals during the fall.

Richard W. Harvey of Rutland is chairman of the general festival committee. Other members appointed by the dean of the chapter to serve on this committee are Mrs. Lola Kenney and George Tousignant of Rutland, Professor H. G. Bennett of Burlington, the Rev. John W. Norris and Bertram C. Baldwin, Jr., Brattleboro; Mrs. Blanche Laird, Montpelier; Mrs. Virginia Burnham of Northfield and William Spaulding of Springfield. Sub-dean Errol Slack serves as program committee chairman for the year's schedule of events.

Because members of the Vermont Chapter are spread over a radius of more than 150 miles, district meetings will be held in the winter months in several parts of the state to ease travel hardships. Similar programs will be presented at meetings in several communities. The March meetings will observe the bicentennial of the death of Johann Sebastian Bach with appropriate programs.

EDNA PARKS, Registrar.

Messiaen Plays for Berkshire Chapter.

The Berkshire Chapter had the pleasure of hearing M. Olivier Messiaen, organist of the Church of La Trinite in Paris, at an informal gathering July 25. M. Messiaen, who is teaching composition this summer at the Berkshire Music Center at Tanglewood, in Lenox, Mass., played on the Aeolian-Skinner organ at Trinity Church in Lenox, and was presented to the audience by W. Douglas Francis, organist of this church. There was no formal program, but M. Messiaen improvised at some length on two themes—"Ein feste Burg" and the "Pange Lingua"—making ample display of the fine tonal resources of the organ. Afterward he answered questions with the assistance of his interpreter, M. Anthony Bonvalot.

ESTHER BARROW.

Oregon Chapter Outing.

Relaxation was the object of the meeting of the Oregon Chapter at the country home of Mr. and Mrs. Gerdan E. Roeder, near Portland, July 16. Forty members enjoyed the pot-luck supper followed by boating, swimming and story telling around the bright bonfire.

At a short business meeting the group adopted the program for the year as presented by the new dean, Mrs. Meta Holm.

ELLEN MAE HOWARD,
Publicity Chairman.

Southern Ohio Chapter Holds Picnic.

The Southern Ohio Chapter held its first picnic for members and guests at Mount Airy Forest, Cincinnati, July 18. More than a hundred were present for an afternoon and evening of fun. A special attraction was the Baldwin electronic organ, sent and installed in the lodge by courtesy of the Baldwin Piano Company. Many organists played interesting numbers. Pat Gillick, organist for Baldwin, played a group and also the numbers for the "Stop the Music" contest. Past Dean Robert S. Alter contributed several selections and took candid flash pictures of the events of the evening.

The buffet supper and the entertainment which followed were in charge of Miss Hilda Lechner, assistant to the dean, and the retiring dean, Walter DeVaux, who acted as master of ceremonies. One of the features, a musical quiz, was conducted by Past Dean A. Sears Pruden. Prizes were given to all contestants. The

winner, Miss Louzetta Poelman, chapter librarian, received an album of organ recordings through the courtesy of the Wurlitzer Company. The new dean, George Higdon, and the sub-dean, Robert MacIntosh, were receiving congratulations and promises of cooperation during their coming regime.

Since everyone had such a wonderful time it was decided to make the picnic an annual affair.

HELEN M. SMITH, A.A.G.O., Registrar.

Program in Long Beach.

The Long Beach, Cal., Chapter held a meeting Aug. 2 at the East Side Christian Church. A business session preceded the organ recital. Robert Douglas and Frederick Shaffer, Guild members, played an organ program. The social committee served refreshments.

Every Wednesday night in August recitals were given by Guild members at the North Long Beach Methodist Church. Appearing in these programs were Dean Cox, Helen Davenport, Ruth Archipley and Raymond Parmalee. Bettie Scott and Frank Matthews assisted with songs.

Dean Cox presided at the meeting of the Long Beach, Cal., Chapter July 5 in Grace Methodist Church. The business meeting was followed by a program for members and guests. Albert Williams, chapter member, was assisted by Katherine Novikov, soprano, with Helen Davenport as accompanist, and presented these organ numbers: Fugue in C major, Buxtehude; Sonata in D major, Haydn; Two Etudes, Jensen; Toccata and Fugue in D minor, Bach; Pastorale, Franck; Toccata in E minor, Williams; Prelude to "The Afternoon of a Faun," Debussy; "Life" (Tone Painting), Albert Williams.

The chapter was proud to learn that Max Miller, the representative who played in the young organists' preliminary contest at San Francisco, won first place and will play in the finals to be held in 1950.

MARIE LYMAN, Reporter.

Reception in Fort Worth.

The Fort Worth Chapter held a reception Aug. 15 at the home of Mrs. George Orum, honoring Mrs. Edward C. House and Robert Massingham, who passed the A.A.G.O. and F.A.G.O. examinations respectively. Gifts were presented them and later in the evening they played the Guild examination pieces on Mrs. Orum's electronic organ.

A short business meeting was held, one new member and two new patrons were received and the chapter voted to have E. Power Biggs, Richard Purvis and William Teague for our concert series. Gordon Young, concert chairman, presided at the meeting.

Refreshments were served to a large number of members and guests and the coming Boston convention was discussed enthusiastically.

JANIE CRAIG, Dean.

Washington Chapter Activities.

The months of April and May, closing the 1948-49 season, were crammed with activities for Washington Chapter members. May 2 Virgil Fox gave a recital at the University Temple, Seattle. This was the third and last of the artist recitals. May 9 a chapter meeting was held at the shop of Balcom & Vaughan. The program, arranged by William Bunch, assisted by Eugene M. Nye, featured the motion-picture "Singing Pipes," followed by a discussion of problems which arise in organ building. Yearly reports were made and the annual election was held, with the following results: Dean, Maria Kjaer; sub-dean, John Boe; secretary, Gwyn Gray; treasurer, Esther Stone; auditors, Bessie Rasmussen and Louise Schenken; executive committee members, Eugene M. Nye, Walter A. Eichinger and Frederick W. Root.

May 22 the twenty-third annual public vesper service was held in Trinity Parish Church, with the Rev. John P. Craine, the rector, delivering the address. The following organists played parts of the service: Talmadge F. Elwell, Eugene M. Nye, Gladys Olson and Gwyn Gray.

With the growth of membership to over 100 colleagues and associates, besides one honorary member and several subscribers,

came the necessity to purchase an addressing machine. In addition however to the purchase of needed equipment the chapter has made donations to the Schweitzer Fund and to other worthy causes.

Regular activities will be resumed in September under the able leadership of the new officers.

LOIS HALL PETERSON, Retiring Dean.

Recital for Texarkana Chapter.

The Texarkana Chapter presented John Eargle, one of Texarkana's own young musicians, in a recital July 25 at the First Presbyterian Church. Mr. Eargle has completed one year's work as an organ major under Dr. Helen Hewitt at the North Texas State College, Denton. The program included the following numbers: Prelude, Fugue and Chaconne, Buxtehude; "My Heart Is Filled with Longing," Bach; "Rejoice, Beloved Christians," Bach; "As Jesus Stood beside the Cross," Scheidt; Fantasia and Fugue in G minor, Bach; "Chant de Mai," Jongen; Chorale in A minor, Franck; "The Woman of Bethany," Weinberger; Toccata in B minor, Gigout.

DOROTHY ELDER, Registrar.

Recital by Frederick L. Swann.

The Augusta County, Va., Chapter presented Frederick L. Swann in a recital July 26 at the Second Presbyterian Church in Staunton. Mr. Swann, formerly a pupil of Dr. Carl W. Broman, has been studying during the past year at Northwestern University in Evanston, majoring in church music.

The program was as follows: "Psalm 18," Marcello; "Basse et Dessus de Trom-

pette," Clerambault; Canzona, Gabrieli; Chorale Preludes, "When in the Hour of Utmost Need" and "Hark! A Voice Saith, All Are Mortal," Bach; Prelude and Fugue in D major, Bach; Berceuse, Scherzetto and "Carillon," Vierne; "Song of Peace," Langlais; Finale from Fourth Symphony, Widor.

Picnic for Suffolk Branch.

The Suffolk Branch held its annual picnic Aug. 16 at the delightful home of Mr. and Mrs. Harry Kirkup on Woh-see-pee Drive, Bright Waters, Long Island. After enjoying a covered-dish supper on the lawn the members gathered in the living-room for a brief business session. After this came a program of amusing musical games.

ERNEST A. ANDREWS, Regent.

H. KLOMAN SCHMIDT, for thirty-two years a professor of piano at Carnegie Institute of Technology, Pittsburgh, has announced his retirement. Professor Schmidt, who has been a member of the Carnegie faculty from 1914 to 1920 and from 1923 to the present, attended Duquesne College and the Royal Conservatory in Leipzig and studied under Professor Martin Krause in Munich. From 1904 to 1907 he served as principal assistant to Professor Krause in Berlin. Professor Schmidt was born in Pittsburgh in 1881, is married and the father of six children. He will continue his church work as organist of Holy Rosary Church and will maintain his private teaching. He is a member of the Musicians' Club of Pittsburgh and the American Guild of Organists.

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Austin W. LaMarche, the young inventor who less than four years ago introduced a revolutionary improvement in the electrical equipment of the organ with his "Orgelectra," has brought out a new and improved "Orgelectra." This is described as an "all-purpose, all-voltage" model. Though first made in 1945 the "Orgelectra" is now used by every major organ builder and has been installed in every state in the Union. Production at the Chicago factory has reached approximately 100 a month.

The new "Orgelectra" is the climax of two years of intensive experimental work and represents the latest word in key action current. Not only is the voltage held constant from one key up to full organ, but one may select any of six different voltages that cover the entire field of organs and any voltage selected will hold constant over the entire playing range of the organ.

Mr. LaMarche, sole owner and manufacturer of the "Orgelectra," is a son of George E. LaMarche, the Chicago organ builder. He was graduated from the University of Arkansas in 1938 with a bachelor of science degree in physics. After graduation he spent two years in experimental work in tone. In 1940 he joined the air corps. He was graduated from Kelly Field in Texas in the summer of 1941 and was made an instructor at Kelly Field. After several years of teaching both flying and aerial gunnery he went overseas in one of the first B-29 units to leave the United States.

Mr. LaMarche left the service in November, 1945, after winning a Presidential citation, four distinguished flying crosses, five air medals and four battle stars.

IN A RECITAL presented by the Pro Musica Club of New Orleans, La., at the St. Charles Avenue Presbyterian Church June 19 the participating organists were Ferdinand Dunkley, F.A.G.O., F.R.C.O., Mrs. Walter Fife, Frank Kuhlman, Mrs. Dorothy Sutton Lawrence, Miss Jacqueline Merot, Davey Ory and Emile J. Robichaux. Baritone solos were sung by Donald Rodriguez.

Premiere of Marriott Work

A recital by Frederick Marriott at Rockefeller Chapel, University of Chicago, July 26 had as the principal program feature a new composition by Mr. Marriott—a Tryptique for organ and strings. This marked Mr. Marriott's debut as a composer of ensemble works. His compositions for the organ and for chorus have heretofore won him recognition and the reception accorded the Tryptique by an audience large in size despite sweltering heat was evidence of real appreciation. Warm applause met the completion of the performance. The Prelude, Passacaglia and Finale which make up the new composition all show originality and taste. The first movement is commended to organists who seek music suitable for church services in which the organ is supplemented by strings. The string quartet which took part in the performance consisted of Rudolph Bakotich, first violin; Shirley Pierson, second violin; Sam Terranova, viola, and Robert Anderson, 'cello.

Preceding the Tryptique Mr. Marriott gave an organ program in which he played Bach's Prelude and Fugue in C minor and "My Soul Exalts the Lord," achieving lovely effects in the latter; the Allegro from Handel's Fourth Concerto, which represents that composer at his gayest moment; the Mozart Fantasia in F minor and two movements of Franck's "Grande Piece Symphonique," in which the Andante was played with exquisite effect.

To close the performance the Symphonic Meditation for Ascension by Messiaen was offered. This is something ultra-modern and no doubt appeals to those who wish to keep up to date. The program note explained that the piece represented an "outburst of joy from a soul before the Glory of God," which prevented anyone from interpreting it as an outburst of agony. But fashion demands Messiaen!

Haydn's "Musical Clocks" Recorded.

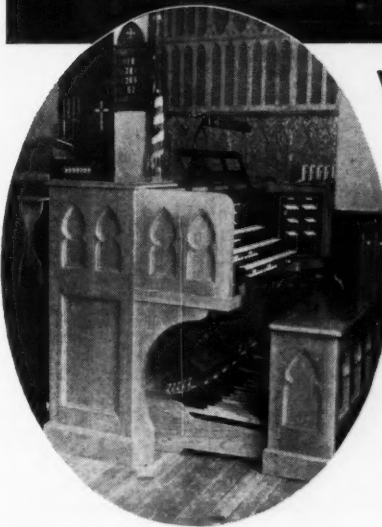
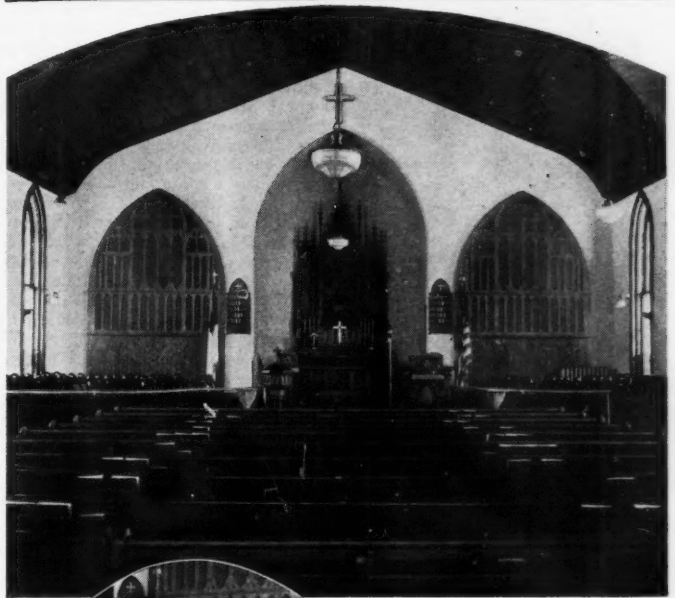
"The Musical Clocks," by Franz Josef Haydn: March-Minuet ("Song of the Quail"), Andantino, Presto Vivace ("Coffee Chatter"), Allegretto, Minuet, Presto. Recorded on the classic organ at the Germanic Museum, Harvard University.

When Haydn was employed at the Castle of Esterhaz, one of his best pupils and closest friend was the librarian, Niemecz. This man, besides being a gifted musician, was a clever mechanic, who specialized in the design and construction of musical clocks. These clocks contained complete miniature organs, with horizontal pipes. The bellows and cylinders were manipulated by the clock mechanism and the little pieces would be played at certain hours.

The pieces that Haydn wrote for these tiny organs have a delightful freshness and charm. There are little dances, short andantes and allegrettos. Some of the works are very reminiscent of famous larger works of the composer.

E. Power Biggs has recorded a collection of eight such pieces. The recording was made on the classic organ in the Germanic Museum at Harvard University.

WICKS ORGAN OF THE MONTH

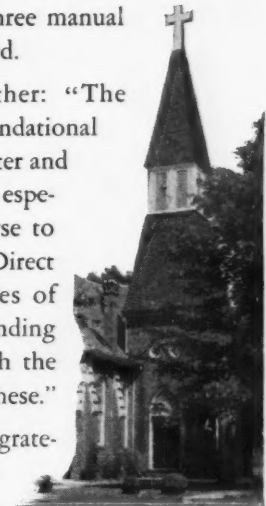


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GEORGE B. MARKEY



THOSE WHO ATTENDED the A.G.O. regional convention in Minneapolis and St. Paul in the summer came away with most favorable impressions of the performance of George B. Markey, a young recitalist whose brilliancy, when he played at the University of Minnesota June 16, aroused the enthusiasm of his audience.

George Boone Markey, Mus.B., is a former Minnesotan, a graduate of the MacPhail College of Music, Minneapolis, and a world war veteran who served two and one-half years in the navy. He is a 1949 graduate of the Curtis Institute of Music, Philadelphia, and a member of the faculty of the Episcopal Academy of that city.

Mr. Markey is at present organist and choirmaster of the Second Baptist Church of Philadelphia. During the past season his oratorio choir presented twenty special musical programs, including many favorite cantatas, masses and oratorios, works of Bach, Mendelssohn, Handel, Haydn, Brahms and Verdi.

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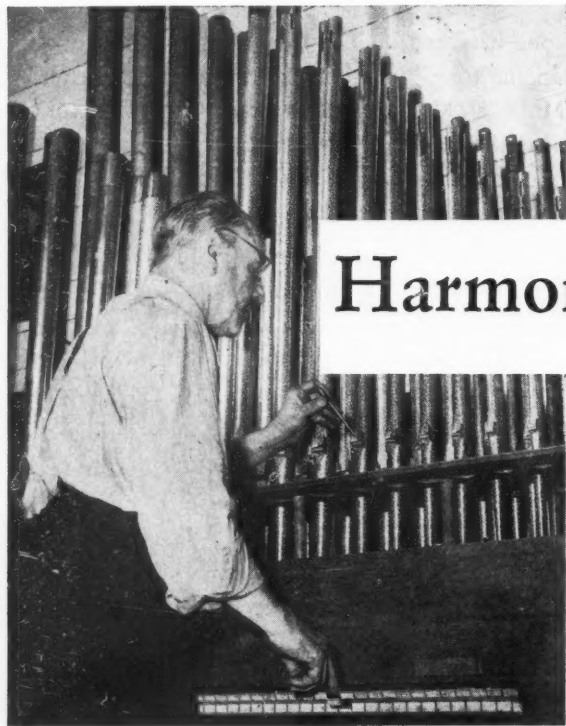
A feature of the annual summer school of church music at Northwestern University was a recital by Dr. Hugh Porter at St. Luke's Episcopal Church in Evanston Aug. 11. Dr. Porter, head of the School of Sacred Music of Union Theological Seminary, was engaged to teach at Northwestern this season.

St. Luke's was well filled to hear Dr. Porter, who for a number of years was a prominent Chicago organist before he went to New York. His performance was enjoyed in spite of extreme heat and a heavy shower. The program was varied and while much of it was devoted to modern composers, Bach, Handel and Franck were represented and one of the outstanding numbers was the Karg-Elert Symphonic Chorale on "Ach bleib' mit Deiner Gnade." This is indeed one of the German composer's finest contributions to organ literature. Artistry was exhibited in all the numbers. The program was as follows: "Te Deum," Langlais; Chorale Preludes, Magnificat (from the Schübler Preludes), Magnificat (Fughetta) and "Herr Jesu Christ, Dich zu uns wend," Bach; Concerto No. 5 in F major, Handel; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert; Pastorale in E major, Franck; "Carillon," Vierne; "Le Jardin Suspendu," Alain; "Primavera," Bingham; Elevation, Dupré; Toccata, Jongen.

**HERBERT E. HYDE APPOINTED
TO CHURCH IN LA GRANGE**

Herbert E. Hyde, Mus.D., has been appointed organist and director of music at the First Presbyterian Church of LaGrange, Ill., prominent Chicago suburb. He will devote all of his time to his church work, developing three choirs—adult, high school and junior.

Dr. Hyde for the last three years has been on the faculty of Olivet College in Michigan and during his incumbency gave a number of recitals, directed the college chorus and taught composition and musical appreciation. Previous to leaving Chicago, where his career included many musical activities, he was for more than twenty years at St. Luke's Episcopal Church in Evanston.



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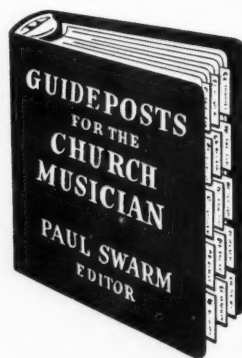
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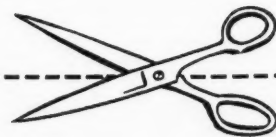
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A COURSE IN CHURCH MUSIC was offered this summer at Michigan State College in addition to many other courses of interest to church musicians and music teachers. The class was taught by Richard Klausli, organist and choirmaster of Plymouth Church, Lansing, and a member of the faculty of the music department of Michigan State College. On July 10 and 24 the class served as the choir for the morning services at Plymouth Church. The purpose of these occasions was to test the practicability of material studied in class.

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Programs of Organ Recitals of the Month

William H. Schutt, Richmond, Va.—As one of the features of the summer school of sacred music at the Presbyterian Training School, Mr. Schutt gave the following program July 24 at Grace Covenant Presbyterian Church: Sonata in A minor (first movement), Rheinberger; "Herzlich thut mich verlangen," Strungk; "Herzliebster Jesu," Brahms; "Ein feste Burg," Bach; "Herzlich thut mich verlangen," Bach; Pastorale, "Poeme Mystique," "Grand Choeur" and Canzona, Richard Purvis; Toccata on "O Filii et Filiae," Farnam; Meditation on "There Is a Green Hill," Sowerby; Prelude on "Missionary Hymn," Bingham; Fantasie on "Dominus Regit Me," McKinley.

Parvin Titus, Cincinnati, Ohio—Mr. Titus presented the following program in his vesper recital at Christ Church July 17: "Psalm 19," Marcelllo; Pastorale, Bach; Prelude on "Jam Sol recedit," Simonds; Prelude on "Joanna," Cochrane Penick; Cantabile, Eighth Symphony, Widor; Andante Grazioso, Dethler; "Piece Heroique," Franck.

John Schantz, Orrville, Ohio—Mr. Schantz gave the dedicatory recital on the evening of July 10 on an organ built by A. J. Schantz, Sons & Co. for the Methodist Church of Orrville. His program consisted of: "Now Thank We All Our God," Karg-Elert; "My Heart Is Filled with Longing," Bach; "Sheep May Safely Graze," Bach; Suite from "Water Music," Handel; Andante, Brahms; Communion, Purvis; "Will-o'-the-Wisp," Nevin; "Hosanna," Wachs.

Robert Rodwell, Winston-Salem, N. C.—In a recital on a Baldwin electronic organ at the Mount Tabor Methodist Church July 11 Mr. Rodwell played: "Song of Faith," Mueller; "Jesus, Joy of Man's Desiring," Bach; "Ave Maria," Schubert; "Marche Religieuse," Guilmant; Caprice and Meditation, Sturges; "The Squirrel," Weaver; "The Lost Chord," Sullivan; "Swing Low, Sweet Chariot," arranged by Lemare; Fountain Reverie and Festival Toccata, Fletcher.

Clyde English, Pittsburgh, Pa.—Mr. English, who gave the recital at North Side Carnegie Hall June 26, played these works: Fantasia and Fugue in G minor, Bach; Barcarolle, Offenbach; "Sursum Corda," Elgar; "Psalm 18," Marcelllo; Madrigal, Jawelak; "Carillon," Sowerby; Finale, Second Symphony, Vierne.

Lettie Ann Gearhart, Pittsburgh, Pa.—In a recital given as one of the requirements for the master's degree at Carnegie Institute of Technology Miss Gearhart, who has studied with Dr. Charles A. H. Pearson, presented the following program May 31 at the Carnegie Theater of the College of Fine Arts: Prelude and Fugue in E minor (the Wedge), Bach; "Ich ruf zu Dir," Bach; "Litanies," Alain; Prelude on "Rhosymedre," Vaughan Williams; Flauto Scherzando, Lettie Gearhart; Sonata, "The Ninety-fourth Psalm," Reubke.

Richard W. Harvey, A.A.G.O., Rutland, Vt.—Mr. Harvey was the recitalist at the Portland, Maine, City Hall Auditorium, in the summer series, July 29, playing the following program: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Behold, a Rose Is Blooming" and "O Blessed Jesu," Brahms; Second Sonata, Mendelssohn; Chorale in A minor, Franck; "Idylle Melancolique" and Prelude in D, Vierne; "L'Organo Primitivo," Yon; Miniature Trilogy, Coke-Jephoott.

George Faxon, Boston, Mass.—Mr. Faxon gave the recital at the City Hall Auditorium in Portland, Maine, July 28 and presented this program: Introduction and Chorale, Rudinger; Chorale Preludes, "Now the Day is Ended" and "O Jesu Christ, My Light of Life," Drischner;

"Aria da Chiesa," Early Italian; Concerto in B flat, No. 2, Handel; "The Chapel of the Dead," Mulet; Scherzo, Gigout; Prelude and Fugue in G minor, Dupre; "In Summer," Stebbins; Allegretto, Parker; Suite, "In Fairyland," Stoughton.

Ronald K. Arnatt, L.T.C.L., Washington, D. C.—Mr. Arnatt, organist of the First Congregational Church of the capital city, gave a recital after evensong at the Washington Cathedral Aug. 7. His program consisted of: Agincourt Song and Composition on a Plainsong, Dunstable; Prelude and Fugue in A minor, Bach; Chorale Prelude on "Now Pray We the Holy Spirit," Buxtehude; Prelude in C minor, Vaughan Williams; "Wedding Processional," "Communion" and "Vexilla Regis," Ronald K. Arnatt; "A Fantasy," Darke; Toccata, Sowerby.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz presented the following programs in faculty recitals at the University of Indiana in July:

July 12—Trumpet Tune and Air, Purcell; Four Chorale Preludes, Bach; Chorale, Andriessen; "The Nativity," Langlais; "Rhythmic Trumpet," Bingham; "Divertissement," Vierne; Fast and Sinister (Second Movement), G major Symphony, Sowerby.

July 22—"Grand Jeu," Du Mage; Dialogue for Trumpet Stop, Clerambault; Pastorale and Fugue on "Vom Himmel hoch," Pachelbel; Five Chorale Preludes from "The Little Organ Book," Bach; Chorale in A minor, Franck; Chorale Improvisation, "Adeste Fideles," Karg-Elert; Chorale in D minor, Andriessen; Prelude on "Iam Sol recedit Igneus," Simonds; Toccata in D flat major, Jongen.

Edgar Hilliar, Mount Kisko, N. Y.—Mr. Hilliar gave a recital at the Pius X School of Liturgical Music Aug. 3. His program consisted of the following compositions: Dorian Toccata, Bach; Fifth Concerto, Handel; Adagio, Bridge; Intermezzo, Widor; "Kleine Präludien und Intermezzi," Hermann Schroeder; "A Folk Tune," Whitlock; Finale, First Symphony, Vierne.

William J. Weaver, Jr., Jacksonville Beach, Fla.—Mr. Weaver was heard in a recital on the new three-manual Miller organ in the First Baptist Church of Elizabethton, Tenn., Aug. 9. His program included: "Suite Gothique," Boellmann; "Romanza," Purvis; "Song of the Clock," Urseth; Chorale Prelude on an American Folk Hymn, Murphree; Prelude and Fugue in C minor, Bach; "Ave Maria," Schubert; "The Lost Chord," Sullivan; Toccata, Fifth Symphony, Widor.

Pearl Postreich, Pittsburgh, Pa.—Miss Postreich presented the following program at North Side Carnegie Hall June 12: "Passacaglia et Thema Fugatum," Bach; "Chant de May," Jongen; Fantasia in E flat major, Saint-Saens; "Song of India," Rimsky-Korsakoff; Introduction and Finale from "The Ninety-fourth Psalm," Reubke.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Among the Saturday and Sunday afternoon programs presented by Mr. Brown at the Spreckels Pavilion in Balboa Park, on the outdoor organ, under the sponsorship of the city of San Diego, have been the following:

Aug. 6—"Suite Gothique," Boellmann; Three Waltzes, Op. 70 (posthumous), Chopin; "Credo," from "Missa Secunda," Hassler; Traditional Yiddish Melody, "Eili, Eili," arranged by William Arms Fisher; "Characteristique," "The Coconut Dance," Andrew Hermann; Meditation, "Angelic Choir," Scotson Clark; "Absinthe Frappe" ("It Happened in Nordland"), Herbert; Finale from Symphony No. 4, Widor.

Aug. 7—"Ancient Phoenician Procession," Stoughton; Scherzo, from "New World Symphony," Dvorak; Great D major Prelude and Fugue, Bach; "Twilight Moth" and "An Angry Demon," from "Sketches from Nature," Clokey; Berceuse and "Rondo of the Princesses," from "The Fire Bird," Stravinsky; "Ol' Man River" ("Show Boat"), Kern; Old Italian Song, "O Sole Mio," transcribed by Lemare; "Sweetheart Days," Negro Song, "Louisiana," and Polka, "The Little Bird," Voorhies; Grand Scotch Fantasia, Macfarlane.

Aug. 14—Grand March from "Sonata Pontificale," Lemmens; Adagio from "Sonata Pathetique," Beethoven; Melody in F major, Rubinstein; "O Sanctissima," Lux; "Grand Choeur" in F major (No. 2), Grey; "March of the Magi Kings," Dubois; Trio-Sonata in E flat major, Bach; Andante Cantabile from String Quartet, Tschaiakowsky; Intermezzo, "A Summer Girl," Sousa; "Grand Galop de Concert," Wilhelm Ganz.

T. Curtis Mayo, F. A. G. O., Raleigh, N. C.—Mr. Mayo of St. Augustine's College gave a recital at Shaw University Aug. 10, playing: Trumpet Tune and Air, Purcell; "Le Tambourin," Rameau; Toccata in D minor, Bach; "Ave Maria," Bach-Gounod; First Movement of "Moonlight" Sonata, Beethoven; "Ave Maria," Schubert; "To the Evening Star," Wagner; "The Rosary," Nevin; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Diton; "Now Thank We All Our God," Karg-Elert.

Sister Rosaleen, Seattle, Wash.—Sister Rosaleen, a student of Joseph H. Greener, A.A.G.O., at Seattle University, gave a recital for the master's degree at Mount St. Vincent Chapel Aug. 7. The following

program was played: Chorale, Jongen; Fantasia and Fugue in G minor, Bach; Trio-Sonata in E flat, Bach; "Toccata Perpetuo," Sister Rosaleen; "Benedictus," Reger; Intermezzo, Callaerts; "Romance" and Finale, Fourth Symphony, Vierne.

Harold Ash, Houston, Tex.—In a recital at the First Methodist Church Sunday afternoon, July 31, Mr. Ash presented the following program from memory: Chorale Preludes, "Sleepers, Wake" and "O Man, Bewail Thy Grievous Sin," Bach; Toccata and Fugue in D minor, Bach; Rondo for the Flute Stop, Rinck; Fantasie in F minor, Mozart; Chorale Improvisation on "Jesus, Still Lead on," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Chartres" ("Noel Varie"), Purvis; Toccata from Fifth Symphony, Widor.

John West, St. Louis, Mo.—Mr. West was presented in his senior recital Sunday afternoon, July 24, by the St. Louis Institute of Music at the Second Baptist Church. He played the following numbers: Rigaudon, Campra; Two Noels, d'Aguin; Fantasia and Fugue in G minor, Bach; Allegro, Chorale, Scherzo and Finale, Second Symphony, Vierne.

R. Cochrane Penick, M.S.M., Columbus, Miss.—Mr. Penick played the following program in the recital hall at the University of Texas in Austin, Aug. 14: Prelude in G minor, Brahms; Pavane and Gigg, Byrd-Farnam; Prelude and Fugue in G major, Bach; Three Preludes on Welsh Hymn-tunes ("Joanna," Aberystwyth" and "Blaenhafren"), Penick; "Le Verbe" and "Les Enfants de Dieu," from "La Nativite du Seigneur," Messiaen; Communion, Purvis; "Sonata da Chiesa," Andriessen.

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M. P. MÖLLER III



M. P. MÖLLER III, A MEMBER of the youngest generation of a family of prominent organ builders, has gone to Palestine to be the assistant to the director of Lutheran work in the Near East. His headquarters are in the Arab section of Jerusalem, where his work will be with the native Arabs. He sailed for his new headquarters on July 21 and expects to remain a year and a half.

Mr. Möller is a grandson of the original M. P. Möller of Hagerstown, Md., whose organs are in every part of the world. His father is M. P. Möller, Jr. Both his grandfather and his father have been active in the work and councils of

the Lutheran Church and his father is a member of the Board of Foreign Missions of the United Lutheran Church. M. P. Möller III attended Tabor Academy, Marion, Mass., and was a student at Princeton University and the School of Government of George Washington University.

Missionary and benevolent work are not Mr. Möller's only interest and the organ still has a strong attraction for him. His training in the Möller factory has equipped him to repair and recondition three organs in Lutheran Churches of Jerusalem and Bethlehem.

RICHARD E. VIKSTROM TAKES ROCKEFELLER CHAPEL POST

Richard E. Vikstrom, Chicago organist and conductor, has been appointed director of music at Rockefeller Memorial Chapel, University of Chicago, effective Sept. 15. Mr. Vikstrom succeeds Warren E. Martin, who has resigned to continue graduate work at the Eastman School of Music which he interrupted last year.

Mr. Vikstrom was formerly organist and choirmaster at the First Unitarian Church, director of choral music and instructor in conducting at Roosevelt College, conductor of the Chicago Male Chorus and organist of the Swedish Choral Club.

Until the beginning of the war in which he spent three years in the Pacific area, he was organist and choirmaster of Messiah Lutheran Church and Gethsemane Lutheran Church, and assistant at St. Mark's Episcopal Church in Evanston.

RICHARD VAN SCIVER GOES TO CHARLOTTE, N. C., CHURCH

Richard Van Sciver has been appointed organist and choirmaster of St. Peter's Episcopal Church, Charlotte, N. C., to succeed Frederick Chapman. For several years Mr. Van Sciver was organist and director at St. John's Church, Larchmont, N. Y., and an instructor in music and music education at the Columbia University Teachers' College. He went to North Carolina two years ago to organize and develop the musical program of the newly-formed Memorial Methodist Church in Thomasville and has formed there a broad choral program, besides organizing inter-choir and city-wide musical events and heading a new Civic Music Association. The church has just placed a contract for a three-manual Aeolian-Skinner organ to be installed in its new building next year.

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CHICAGO, SEPTEMBER 1, 1949

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receive your copy regularly, or if your
name and address are not correct or com-
plete on the label of your copy of THE
DIAPASON, be sure to notify us at once.

Small Organ Meets Need

Any project that will enable many more
churches to have organs is bound to be
of benefit to those churches. Such a move
is the present growing one to build small
organs suitable for thousands of parishes
which cannot afford large instruments
and whose houses of worship are not of
a size to require such installations.

The majority of the churches in small
towns and rural districts that have gone
without organs have cherished an unful-
filled ambition to possess instruments with
real pipes. The answer to their needs is
an organ within their grasp, yet ample to
provide fundamental organ tone. Of
course an instrument of four sets of pipes
is not to be compared with one of forty
or a hundred, but it offers diapason,
string, flute and reed tone, and with
modern mechanical resources and judicious
unification it has not only variety
but flexibility.

Before the war many such organs were
installed, but after the war the builders
were too busy to meet any but accumu-
lated demands on their factories and late
deliveries of large and medium-sized in-
struments have been the rule.

Some organists who have been inclined
to assume a patronizing attitude toward
the small organ might well apply their
ingenuity to making use of all of its
resources. Satisfactory recitals have been
played on organs of three and four stops
and it is refreshing to note the apprecia-
tion of congregations proud to possess
these organs and the delight over the
music they provide.

High prices have discouraged many
congregations from purchasing organs. In
those cases in which auditoriums are of
very limited size the instrument which
costs less, occupies a small space and yet
provides real organ music seems to offer
a happy solution.

Not "Warden," but "President"

"What's in a name?" is an old question,
and it applies likewise to a title. Since a
change in either title or name does not
always attract much attention, many of
our readers may not be aware of the fact
that the A.G.O. has changed the titles of
its principal officers by abolishing the
designation of "warden" and adopting
that of "president." The change had been
under consideration for some time, but
when first put to a vote the proposition
was defeated. At the 1949 annual meet-
ing it was approved.

Though not of vital importance, the
change is appropriate and no doubt the
great majority of members of the Guild
will approve it. The original title of the
office was copied from the English. To

many people it always had connotations
with the penitentiary or with the game
wardens in our forests. Since organists
as a rule are not candidates for prison
cells, nor do they constitute wild life, the
new appellations no doubt clarify the situ-
ation and therefore are an improvement.

All this is written just so you will not
forget that henceforth it is "President"
Elmer and "Vice-President" Bingham.

EDITH ELGAR SACKETT DIES;
AUTHORITY ON JUNIOR CHOIRS

Edith Elgar Sackett, A.A.G.O., organ-
ist, choral conductor and authority on
junior choirs, died suddenly in New York
City June 19. She had served various
churches and colleges, but her energies
were devoted largely to the development
of junior choirs within the church. Sev-
eral months before her death were spent
in the preparation of a book on this
subject.

Miss Sackett was born in Englewood,
N. J., and began her career as assistant
organist at St. Paul's Episcopal Church,
Englewood. From there she went to the
West Side Presbyterian Church as organ-
ist and director, remaining nine years.
After a brief period at the Church of
the Comforter, Bronx, New York, she
was appointed head of the organ and
theory departments of the Mount Allison
Ladies' College, Sackville, N. B. She
served later in a similar capacity at
Bessie Tift College, Forsyth, Ga. It
was during her years spent at the Fort
George Presbyterian Church, New York
City, that her work among youth choirs
gained recognition. Dr. John Finley
Williamson invited her to become a
faculty member of the Westminster Choir
College. Here she developed a junior
choir school with an enrollment of 125.
Miss Sackett then was appointed minis-
ter of music at Christ Lutheran Church,
Baltimore, where she organized six
choirs. After three and one-half years
at Christ Church she was compelled to
interrupt her work because of illness.

Miss Sackett studied at the Institute
of Musical Art, New York University
and Westminster Choir College. Her
organ instructors included Carl Wein-
rich, Gaston Dethier and Dr. William C.
Carl. She studied also with Miss Eliza-
beth Van Vliet Vosseler at the Flem-
ington Choir School.

Miss Sackett was in demand as a
lecturer on children's choirs and con-
ducted courses in various parts of the
country. Last January she gave a week's
course between semesters at the School
of Sacred Music of Union Theological
Seminary. Her pamphlet "The Junior
Choir as Christian Education" is obtain-
able from the Board of Christian Educa-
tion of the Presbyterian Church, U.S.A.
A book, which would have covered all
phases of the training and organization
of junior choirs, was nearly completed at
the time of her death.

THREE-MANUAL IN LENOIR, N. C.,
BUILT BY AEOLIAN-SKINNER

Following are the resources of an organ
just installed in the First Presbyterian
Church, Lenoir, N. C., by the Aeolian-
Skinner Company:

GREAT ORGAN.
*Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Furniture, 3 to 5 rks., 285 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 68 pipes.
Rohr Flöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Rohr Flöte, 4 ft., 68 pipes.
Plein Jeu, 4 rks., 244 pipes.
Bombarde, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Dulciana, 8 ft., 68 pipes.
Bourdon, 8 ft., 68 pipes.
*Viola, 8 ft., 68 pipes.
*Koppel Flöte, 4 ft., 68 pipes.
*Prestant, 4 ft., 68 pipes.
*Nazard, 2 1/2 ft., 68 pipes.
Blockflöte, 2 ft., 61 pipes.
*Tierce, 1 3/4 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Rohr Bourdon, 16 ft., 32 pipes.
Bourdon (Swell), 16 ft.
*Quintaten, 16 ft.
Principal, 8 ft., 32 pipes.
Bourdon (Swell), 8 ft.
*Mixture, 4 rks.

Stops marked with asterisks are to be
installed later.

CLAUDE MURPHREE

MURPHREE TO MARK SERVICE
OF 25 YEARS AT HIS CHURCH

Claude L. Murphree, F.A.G.O., will
observe his twenty-fifth anniversary at
the First Baptist Church of Gainesville,
Fla., with a recital on the afternoon of
Sept. 18. His program will include nine
compositions dedicated to him, besides
two new ones by himself. The program
will be as follows: "Song of Triumph,"
Diggle; "In Old Havana," Mana-Zucca;
Festival Toccata, Diggle; Fantasie on
Easter Kyries, Gaul; "In dulci Jubilo,"
Bach-Bedell; Spiritual, Purvis; Toccata
Prelude on "St. Anne," Edmundson;
Easter Spring Song, Edmundson;
Scherzo Fughetta on "Dixie," Diggle,
also a Meditation on "Amazing Grace"
and Toccata on "How Firm a Founda-
tion," by Murphree.

Mr. Murphree left his native state of
Alabama a quarter of a century ago to
be the organist of the Gainesville church.
A year later he was appointed to preside
over the large new Skinner organ in-
stalled at the University of Florida. He
has been doing his best to make organ
music attractive in Florida ever since
that time.

"Hymnal 1940 Companion"

A volume which represents a vast
amount of editorial labor and which pro-
vides a correspondingly rich fund of
information is "The Hymnal 1940 Com-
panion," which came from the presses in
August. Its contents were prepared by
the Joint Commission on the Revision of
the Hymnal of the Protestant Episcopal
Church and it is published by the Church
Pension Fund. In appearance it is identi-
cal with the current Episcopal hymnal
and the clergyman or choirmaster who
wishes to keep informed on the hymns
his congregation sings will keep the book
beside his copy of the hymnal and refer
to it frequently.

The volume contains a wealth of his-
torical material on the hymns and their
writers. Since many of the hymns are
those included in other standard hymnals
the "Companion" should be of value to
those whose churches have not issued
similar compendiums.

There are two parts to the book. The
first contains historical essays on all of
the hymns and their tunes. The second
part offers biographies of the authors,
composers, translators and arrangers. An
especially valuable feature to organists is
a list of organ compositions based on the
hymn-tunes. Among the illustrations is
one showing Bach's manuscript of the
Passion Choral. Another shows the
original copy of the tune "Coronation,"
from Oliver Holden's "Union Harmony,"
published in 1793.

WALTER BLODGETT, curator of
musical arts of the Cleveland Museum of
Art, announces the program of music in
the museum for the first half of 1949-50.
Mr. Blodgett points out that these pro-
grams are possible through the founda-
tion established by the late Mrs. P. J.
McMyler and her daughters, Mrs. Ray-
mond E. Lawrence and Mrs. Charles F.
Briggs, in memory of their husband and
father, and the efforts of the Musart
Society, which sponsors this work. The
series of Sunday afternoon McMyler
organ recitals at 5:15 in the garden court
will begin Oct. 2, Mr. Blodgett playing.

Looking Back Into the Past

Thirty-five years ago the following news
was recorded in the issue of Sept. 1,
1914—

Samuel B. Whitney, eminent Amer-
ican organist, died Aug. 3 at Brattleboro,
Vt. He was born in 1842 and was or-
ganist of the Church of the Advent in
Boston from 1871 until 1908, and there-
after organist emeritus.

The National Association of Organists
held its seventh annual convention at
Ocean Grove, N. J., Aug. 5 to 12. Arthur
Scott Brook was elected president, Dr. J.
Christopher Marks vice-president, Walter
N. Waters secretary and George Henry
Day treasurer.

Gordon B. Nevin's "Will-o'-the-Wisp"
had just been published by the Clayton
F. Summy Company and was reviewed
in THE DIAPASON.

The list of new fellows and associates
of the A.G.O. was announced by Chair-
man Warren R. Hedden of the examina-
tion committee. Among the fellows were
Charles Henry Doersam of Scranton,
Pa., and among the associates Pauline
Voorhees, Elmer A. Tidmarsh, E. Stanley
Seder, Homer P. Whitford and W. W.
Carruth.

Twenty-five years ago the following news
was recorded in the issue of Sept. 1,
1924—

The seventeenth annual convention of
the National Association of Organists
was held in Atlantic City, N. J. T.
Tertius Noble was elected president of
the organization.

Emory L. Gallup left St. Chrysostom's
Church in Chicago to become organist
and director of the Fountain Street
Baptist Church in Grand Rapids, Mich.

In Honolulu, Hawaii, a new three-
manual organ built by the Skinner Organ
Company was opened in the Central
Union Church with two recitals by Wil-
liam W. Carruth of Oakland, Cal.

Dr. Alfred E. Whitehead of Christ
Church Cathedral in Montreal passed the
F.R.C.O. examination in London with
the highest markings. Of sixty candi-
dates only four passed.

Ten years ago the following news was
recorded in the issue of Sept. 1, 1939—

William Benbow, prominent Buffalo
organist, died Aug. 13 at Chautauqua,
N. Y., closing a career of sixty years on
the organ bench.

Waldo S. Pratt, noted writer on mus-
ical subjects and former organist, died
at his home in Hartford, Conn., July 29
at the age of 81 years.

ERMA MEYERS SCHLICKER,
BUFFALO ORGANIST, DEAD

Mrs. Erma Meyers Schlicker, A.A.
G.O., died unexpectedly July 31 in Buf-
falo, N. Y. She was born in Tonawanda,
N. Y., in 1901.

Mrs. Schlicker studied organ under De-
Witt C. Garretson, continuing at North-
western University under Dr. Horace
Whitehouse. She passed her A.A.G.O.
examination in 1938. For eighteen years
she was organist and choir director at St.
Peter's Evangelical and Reformed
Church, Buffalo, and recently was at
Amherst Community Church, Snyder,
N. Y.

Mrs. Schlicker resigned as organist at
St. Peter's to take the position of vice-
president and secretary of the Schlicker
Organ Company, Inc., in which capacity
she was also a demonstrator. She was
actively engaged in her work with the
company at the time of her death.

COME FROM MANY STATES
TO POCONO MUSIC SCHOOL

The third annual session of the Pocono
Church Music School, held Aug. 1 to 12,
drew students from seventeen states, the
District of Columbia and Canada to
Shawnee-on-Delaware, Pa. The faculty
included: Dr. Paul Ensrud, dean of the
school, who lectured on choral techniques
and repertoire; Frederick M. Otto of
Fremont, Ohio, who conducted two
courses in liturgy; the Rev. Carl Bergen
of Union Theological Seminary, New
York City, who taught Gregorian chant;
Dr. Ulrich Leopold of Waterloo College,
Waterloo, Ont., who lectured on "The
Life and Church Music of J. S. Bach";
the Rev. William E. Berkemeyer of
Bethlehem, Pa., who dealt with hymnody
and worship, and Robert R. Heckman of
Pilgrim Congregational Church, St. Louis,
the accompanist.

Service Broadcast
Arranged by Varley
Is Heard by 300,000

ELLIS C. VARLEY



A Sunday morning church service broadcast which has drawn an estimated congregation of 300,000 listeners over the air is the one presented every week from St. Paul's Episcopal Cathedral in Detroit, Mich., the program for which is arranged by Ellis C. Varley, organist and choirmaster of the cathedral. This is the oldest service of its kind, having been on the air since April 20, 1922.

The nature of the Detroit broadcast is unusual. The past year it has left the commentary stage and might be said to have entered the dramatic narrative. Through constant experimentation most of the "bugs" have been eliminated and the timing and staging are just about right. A recent judging board in New York City placed this program as second to none in the field of religious broadcasting.

Mr. Varley builds the program every week around the Episcopal Church liturgical index and tries to give as much variety and contrast within that frame as possible. The clergy often take their sermon text from the musical program. Mr. Varley sends all the information regarding the music to the radio station so that it may incorporate it in the radio script, which means extra work but pays dividends.

Mr. Varley went to St. Paul's Cathedral May 1, 1946, as organist and choirmaster. He has charge of three choirs. Forty-five men and boys constitute the morning choir—the one heard over station WWJ; an adult choir of forty-five men and women sings ordinarily at evensong, and a girl's choir of thirty voices is heard at 9:30 a.m., the family worship hour, and is rehearsed by Mrs. June Jackson. Three times a year these three choirs are brought together in festival services—Thanksgiving morning, the annual Christmas carol service (Sunday after Christmas) and Easter evening. In the past season the adult choir alone presented in special musicales Faure's

"Requiem," a Bach program of Advent music, including the cantata "Come, Saviour of the Gentiles," a program of Epiphany music, the cantata "The Redeemer," by Martin Shaw, and "The Seven Last Words," by Dubois.

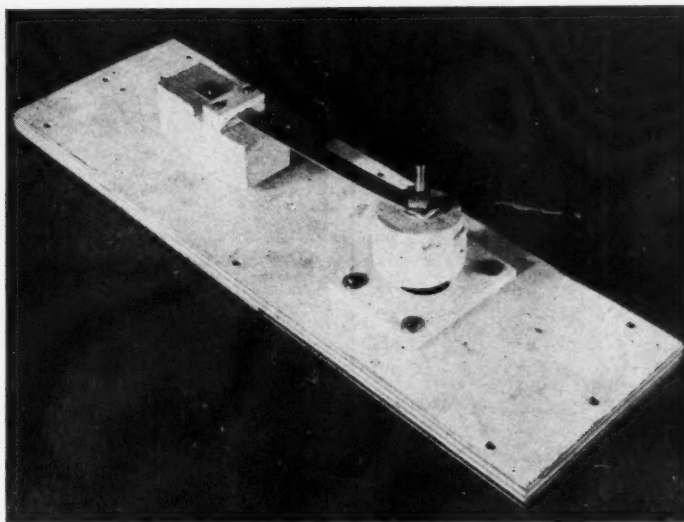
Before going to Detroit Mr. Varley was in charge of the music at the Washington Cathedral. This was during the war years. While there he gave numerous recitals and inaugurated the weekly summer recital series which grew in attendance to 600. Previous to this he held posts at Grace Church (Episcopal), Sandusky, Ohio, and St. Paul's Church, Akron, Ohio. While in Ohio he did considerable work in the public schools as well as private schools. He has organized civic concert choruses and music clubs and has lectured before different organizations.

ANGUS R. DAVIDSON has resigned as organist and choirmaster of All Saints' Episcopal Church in Chicago, effective Sept. 1. He is making his home in Evanston and has made no plans for the immediate future.

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ELLA SCOBLE OPPERMAN



ELLA SCOBLE OPPERMAN is the author of an interesting historical brochure published by Florida State University, entitled "Annals of the School of Music" of Florida State College for Women, Tallahassee. Miss Opperman was on the faculty of the school from 1911 to 1944, and dean from 1920, retiring after a distinguished service of thirty-three years.

Miss Opperman, who has had a noteworthy career as an organist, was born in Harrison, Ohio. Her father, Frederic Opperman, was born in France and her mother, Mary Scoble, was born in Cincinnati of English parents. Ella started school at the age of 5, entering the third grade, and about the same time she began to study piano under her aunt, Miss Laura H. Scoble. Her piano lessons continued under the same teacher until she entered college. An apt pupil, Miss Opperman made her first public appearance as a pianist at the age of 8, when she played at the Seymour, Ind., Opera House.

Entering Wesleyan College in Cincinnati, Miss Opperman received her diploma in piano and A.B. degree at the age of 16. Later she received an artist diploma in piano and the master of music degree from the Cincinnati Conservatory of Music. Miss Opperman studied in Berlin in 1900-1901 as a private piano pupil of Ernest Jedliczka. From 1907 to 1909 she studied piano in Paris with Moritz Moszkowski and organ with Alexandre Guilmant. She also taught pupils sent her by Moszkowski.

Upon her return from Berlin and Paris Miss Opperman gave a number of piano and organ recitals, and the Cincinnati Conservatory of Music in 1943 awarded her the honorary degree of doctor of pedagogy. In this country Miss Opperman studied in master classes with Leopold Godowsky, Rudolph Ganz, Isidor Philipp and Guy Maier. She studied organ under Harold Gleason at the Eastman School of Music.

Miss Opperman had wide teaching experience prior to her appointment to Florida State College for Women. She taught two years at the Birmingham Seminary and one year at Knickerbocker Hall, Indianapolis, and was on the faculty at Wesleyan College, Macon, Ga., for five years.

OLIVIER MESSIAEN, VISITING U. S., IMPROVISES IN CHURCH

Olivier Messiaen, noted French composer, organist of the Church of La Trinite in Paris and professor at the Paris Conservatoire, presented two extended improvisations at Trinity Episcopal Church, Lenox, Mass., at the morning service July 17. As a prelude he improvised on the Gregorian melody "Veni Creator" and as a postlude on the Gregorian Kyrie from the mass "Orbis Factor." The large congregation present heard with interest his striking and original treatment of the themes and his colorful and unusual registration.

Mr. Messiaen came to the United States to teach composition and rhythm at the Berkshire Music Center, Tanglewood, Lenox, Mass. During his stay in Lenox he has been the guest of W. Douglas Francis, organist and choirmaster of Trinity Church. Mr. Francis has spent the summer studying Messiaen's organ compositions with the composer.

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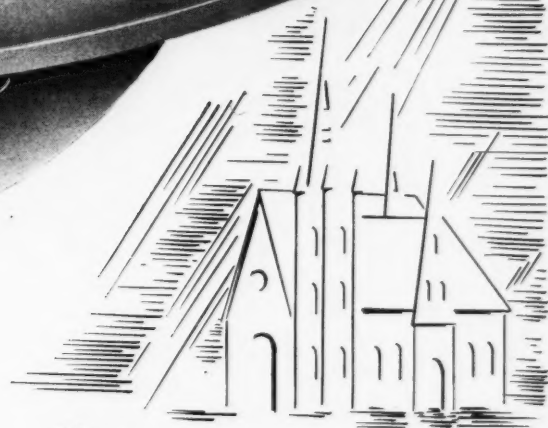
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Variety of Troubles Faces Organists; Any Way in New Orleans

[The following non-serious picture of the life of the organist was published in the Sunday magazine of the New Orleans Times-Picayune-States July 3. The names mentioned are those of prominent New Orleans organists.]

There's a great day coming when all sopranos will sing on key, little boys won't chew bubble gum in choirs, and about-to-be-newly-weds won't ask to have "Temptation" played at their weddings. This is the organist's dream, according to four well-known New Orleans organists. This group, made up of Gladys Sinclair, Ferdinand Dunkley, Elise Cambon and Donald George, points out that most folks don't think of organists as having any worldly troubles at all.

"People," they conclude, "suppose organists lead dull, heads-in-the-clouds lives—that they play a service every Sunday and then crawl back into the choir loft and crawl out again when the church bells start ringing. And the kids think we come with the organ—\$1.98 extra."

But no matter how much they soft-pedal their troubles, organists don't lead sweet, cloistered, harmonious lives. On Sunday, when you look up to where the music is coming from, it's hard to think that the player is a human being with a profession or trade, that he has as many occupational hazards as a sandhog, or a longshoreman, or a baby sitter. But this group of organists decided it was time the public found out the off-key notes of their jobs.

For instance, on Sunday the average organist, like Gladys Sinclair, doesn't emerge suddenly from Cloud No. 9 to start playing.

"The first thing I do," she says, as she shakes her closely-cropped red hair, "is to line up the kids in the choir and de-bubble gum them. Then I see that they walk down the aisle in even lines—sixteen on one side and sixteen on the other. Only I have yet to see it turn out that way."

Yes, you say, but this happens mostly on Sunday. What does an organist do the rest of the week that makes him a candidate for a psychiatrist's couch?

According to Professor Ferdinand Dunkley, 79-year-old New Orleans organist, there's always the old "three-ring circus—the congregation, the vocalists and the organ."

Sometimes the church music committee is the most trying part of the congregation. The chairman might want a squeaky Aunt Hattie to lead the choir or might insist, as one member did, that the hymns be "played peppy."

Vocalists are usually pretty good scouts. However, the most annoying ones come in two inconvenient sizes: (1) Boys whose voices are changing; (2) sopranos whose voices unfortunately never change. Boys in the voice-changing stage unfortunately never want to leave the choir at this crucial stage. During rehearsals many's the time a choir director is startled by a noise like a mouse caught in a vacuum cleaner.

Girls' choirs and glee clubs are no cinch, either. One young bachelor choir director mourns that with his all-girl group he's a sort of poor man's Phil Spitalny. The girls have a collective crush on him.

"I don't get Evelyn and her magic violin—just giggles," he sighs.

Elise Cambon, who directs the glee club at Ursuline, remembers when her group of babbling bobby-soxers almost scared the socks off of her. After a hectic day at school, she returned to find her sister all upset because Western Union had called with a telegram so personal that only Elise could hear it. Miss Cambon called up the station, only to hear:

We are sorry, we are sad
That in class we made you mad.

The message was signed "The Sopho-

DR. SCHWEITZER AT ORGAN IN HARVARD GERMANIC MUSEUM



DR. AND MRS. ALBERT SCHWEITZER spent July 19 and 20 in Boston and Cambridge just before they sailed for Europe on the Nieuw Amsterdam. They visited the Acolian-Skinner factory and Dr. Schweitzer examined the organ under construction for Symphony Hall. Dr. Schweitzer played various instruments in Boston and Cambridge and asked if he would be able to hear and play an instrument voiced in the "old, clear way"

and on low wind pressure. When he seated himself at the console of the classic organ in Harvard's Germanic Museum he expressed delight with its tonal character.

Left to right in the picture are E. Power Biggs, Dr. Schweitzer and G. Donald Harrison. Mr. Biggs and Mr. Harrison watch as Dr. Schweitzer tries each stop of the organ in the Museum.

more Music Class."

The older girls that cause the organist trouble are the squeaky sopranos. They are usually found at weddings.

"They are friends of the bride, but sing as if they aren't," says Miss Sinclair. "The first wedding I played for in Mississippi was hectic. I had to change keys every time the singer began another verse. She didn't start that marriage off on a very happy note."

Speaking of weddings, the prospective bride and bridesroom often don't make for complete harmony either. Sometimes they want the darndest things played at their weddings. They'll say with dewy-eyed innocence: "But why can't you play 'Stardust'? You just don't understand. That's our song."

Donald George was responsible for breaking up one of these "our song" marriages. The bride, it seems, asked him to play "Always." He refused and her almost-wedded hubby agreed with Mr. George. The bride then boo-hooped: "If you don't take up for me now, how is it going to be after we're married?"

"Never" instead of "Always" turned out to be the theme of that romance. The couple decided to part paths instead of walking up the aisle.

Recently Mr. George found that on the eve of an important service the organ was playing too loud. The crescendo pedal was functioning continuously. In distress and piping mad, he dragged down one small reed organ alongside of the big one. When the service called for loud music he'd play on the large organ and when it called for soft he'd leap to the little fellow. At the end of the service he collapsed on top of both of them. * * *

Last year a local Christmas service was going splendidly—until the organist jumped up and started beating on the organ.

"Why won't it work! Why won't it work!" he screamed, and then he broke down and cried.

"We all knew just how he felt," the organists agree.

Maybe there's a great day coming when they'll have nonbreakable organs. But when that day comes organists probably will come with the organ—\$1.98 extra.

a summer spent at Greensboro, Vt. In a poll recently conducted by the *Louisville Courier Journal*, the most popular visiting recitalists of the past season were Rudolph Serkin, Eleanor Steber, Fritz Kreisler, Eugene Ormandy and Carl Weinrich. This is the second season in succession in which Mr. Weinrich has been judged the most favored organist.

Mr. Weinrich will open his fall recital season with the dedication of the Aeolian-Skinner organ at Limestone College, Gaffney, S. C. The season promises to be one of his busiest and will include at least three trips to the Middle West as well as one to the west coast.

In addition to his activities as a concert organist Mr. Weinrich has planned an interesting schedule for his Princeton University Chapel Choir. Last year he conducted a first performance of Ray Harris' Mass for Male Voices and gave the first church performance of the new Stravinsky Mass. This fall his choir will sing Stravinsky's "Persephone" and "Oedipus" at Carnegie Hall, New York, and later in the season will sing a new Schoenberg piece with the New York Philharmonic Orchestra.

New Edition of Dubois

"Six Pieces" by Theodore Dubois, edited by T. Tertius Noble; published by J. Fischer & Bro.

Theodore Dubois has not had the vogue recently which he enjoyed in the last generation, when as a composer of melodious and effective organ music he ranked with the leaders among French writers of the day. His "Fiat Lux" no longer appears on as many recital programs nor does his "In Paradisum," though they deserve something much better than oblivion. There is reason to welcome, therefore, a new issue of "Six Pieces for Organ" by Dubois, edited by Dr. T. Tertius Noble and just published by J. Fischer & Bro. The collection includes besides the two popular numbers already mentioned his "Chant Pastoral," "Cortege Funebre," Canon and "Noel," all now made available in an American edition, whereas formerly obtainable only in an expensive foreign issue.

CARL WEINRICH IS VOTED MOST FAVORED ORGANIST

Carl Weinrich will return to Princeton University early in September after

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- Carol of the Little King.....MARY E. CALDWELL
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- In Thy Cradle (Unison or S.A.)...H. C. ROCKEFELLER

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- Lord Jesus, Think on Me.....ROBERT ELMORE
- Jesu, Joyaunce of My Heart
-AHLE-BACH, arr. C. DICKINSON
- O Israel, How Great.....CLARENCE DICKINSON
- Two Kyries.....GABRIELI, arr. C. DICKINSON

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HOUSTON CHRONICLE

Offerings of a Year at Church in St. Paul by Nordgren's Choirs

An example of the musical offerings in the course of a year at a large church with multiple choirs is presented at the House of Hope Church (Presbyterian) in St. Paul, Minn., where Eugene L. Nordgren, M.Mus., minister of music, made his annual report to the music committee in August. Mr. Nordgren directs seven choirs, with a total membership of 123, ranging from a semi-professional motet choir of fourteen to the St. Nicholas and carol choirs of boys and girls respectively between the ages of 8 and 12 years.

The anthems and large choral compositions sung in the twelve months make up the following list:

Ahle—"Jesu, Joyance of My Heart."
Arkhangelsky—"Upon the Day of Judgment."

Baker (arranged by)—"This Joyful Eastertide."

Baird—"I Sat Down under His Shadow," "The King of Love" and "Blessed City."

Bach—"Like a Shepherd God Doth Guide Us," "With Joy We March Onward," "O Saviour Sweet," "So Keep We Now This Holy Feast," "With Grateful Hearts We All Are Met," "Now Thank We All Our God," "Jesu, Joy of Man's Desiring" and "All Breathing Life."

Bitgood, R. (arranged by)—"Grant Us Thy Peace" and "Joy Dawned Again on Easter Day."

Beethoven—"Hallelujah" ("Mount of Olives").

Bennett—"God Is a Spirit."

Beach, Mrs. H. H. A.—"Let This Mind Be in You."

Brahms—"Worthy Art Thou" ("Requiem"), "O Heart, Subdued with Grieving," "How Lovely Is Thy Dwelling-Place" and "Create in Me a Clean Heart."

Butcher (arranged by)—"Let All Mortal Flesh Keep Silence."

Byrd—"O Holy and Heavenly Feast."

Chapman, E. T.—"Let All the World in Every Corner Sing."

Davis, Katherine K. (arranged by)—"Our God, Our Help in Ages Past."

DeLamarter—"The Bread of Life."

Dickinson (arranged by)—"O Nightingale, Awake" and "List to the Lark."

Dubois—"Christ, We Do All Adore Thee."

Davis, H. Walford—"God Be in My Head."

Faure—"Requiem."

Franck—"Psalm 150" and "O Lord, Most Holy."

Gretchaninoff—Cherubim Song.

Godfrey, G. (arranged by)—"Ee Thou My Vision" (Old Irish Melody).

Goss—"O Saviour of the World."

Gounod—"I Am Alpha and Omega."

Gregor-Bitgood—"Hosanna."

Handel—"The Messiah" (Christmas Portion) (augmented choir), "Lift Up Your Heads, O Ye Gates," "He Shall Feed His Flock" and "Hallelujah Chorus."

Harris, W. H.—"Eternal Ruler of the Ceaseless Round."

Haydn, Joseph—Passion Music, "On Thee Each Living Soul Awaits" (Trio), "Achieved Is the Glorious Work," "Lo! My Shepherd Is Divine," "Lamb of God," "Lord, Have Mercy on Me" and "Daughters of Jerusalem."

Haydn, Michael—"Sad Is My Soul."

Holst (arranged by)—"Come, All Ye Shepherds."

Ippolitoff-Ivanoff—"Bless the Lord, O My Soul."

Ireland—"Greater Love."

Jacob, Gordon (arranged by)—"Brother James' Air."

James, Will—"Almighty God of Our Fathers."

Jennings—"The Beatitudes" and "Springs in the Desert."

Jones, David Hugh—"God Is a Spirit."

Jungst (arranged by)—"While Shepherds Watched."

Kalinnikof—"O Lamb of God."

Lotti—"He Was Crucified."

Lutkin—"What Christ Said."

Marryott—"Alleluia! Christ Is Risen."

Mendelssohn—"He That Shall Endure to the End," "I Waited for the Lord," "Be Not Afraid," "Hear My Prayer," "O for the Wings of a Dove," "Then Did Elijah the Prophet" and "But the Lord Is Mindful."

Mozart—"O God, When Thou Appearest" and "O Sing unto the Lord a New Song."

Mueller, Carl F.—"Christ of the Upward Way."

Niles-Horton (arranged by)—"I Wonder as I Wander."

Noble—"Go to Dark Gethsemane," "O Wisdom," "Grieve Not the Holy Spirit," "When I Survey the Wondrous Cross" and "Come, Thou Traveler Unknown."

Oldroyd—"Hymn to Jesus."

Parry—"Te Deum Laudamus."

MRS. EMIL H. BORTH



Forty-five years of devoted service to her church in Duluth, Minn., have been rounded out by Mrs. Emil Borth. Her record received special recognition from St. Clement's Catholic parish and from the newspapers of Duluth, which made feature stories of Mrs. Borth's career.

Mrs. Borth, who was born in Winona, Minn., and spent her girlhood there, began study of the organ with the sisters at St. John's Convent in that city when she was 9 years old. In 1902 she was married to Mr. Borth and the young couple moved to Duluth. Here Mrs. Borth was appointed to the position of organist at St. Mary's Church and played there until the church was destroyed by fire a year and a half later. Then she went to St. Clement's. She has also played in several theaters.

Soon after the Arrowhead Chapter of the A.G.O. was organized Mrs. Borth gave an interesting program for the chapter, with fourteen children from her children's choir singing a Requiem mass.

Mrs. Borth is a member of the Matinee Musicale, the Twentieth Century Club, the Daughters of Isabella and the Duluth Council of Catholic Women, of which she has been music chairman for the last twenty years.

Pergolesi—"Glory to God."

Purcell—"Let My Prayer Come Up" and "Rejoice in the Lord Always."

Rachmaninoff—"Glorious Forever."

Schuetz—"The Pharisee and the Publican."

Snow, Francis W.—"Blessed Is the Man That Feareth the Lord."

Schedoff—"We Praise Thee."

Stainer—"God So Loved the World."

Shaw, Martin—"With a Voice of Singing."

Scull—"Rise Up, O Men of God."

Taylor, Colin—"The Three Ships."

Tschalkowsky—Cherubim Song and "O Praise Ye God."

Thiman—"Fight the Good Fight," "O Christ, the Heaven's Eternal King" and "Christ Hath a Garden."

Thomas, H.—"Great Is the Lord."

Voris—"A Sabbath Peace Is on the Earth," "The Lame Shepherd" and "Fair-est Lord Jesus."

Willan—"O Lamb of God" ("Missa Brevis"), "Kyrie Eleison" ("Missa Brevis"), "The Magi" and "Today Christ Is Born."

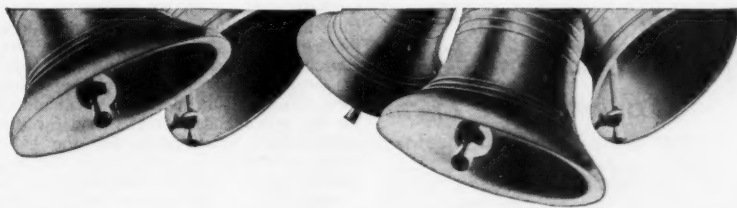
Wadely—"Bread of Heaven."

Williams, David McK.—"In the Year That King Uzziah Died."

Wood—"Expectans, Expectavi."

Whitehead (arranged by)—"Praise to the Lord."

Williams, R. Vaughan—"Let Us Now Praise Famous Men."



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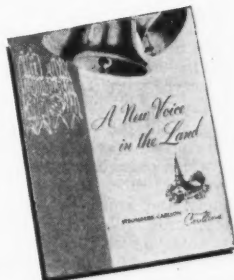
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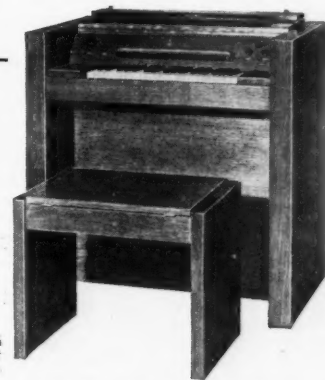
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Sermon to Organists Cites Cesar Franck as Example for Them

[Sermon delivered at St. Mary's Cathedral, San Francisco, on July 8, at the solemn mass for the convention of the American Guild of Organists, by the Rev. Robert Hayburn, A.A.G.O., Ch.M.]

History tells us that the name of the first organist was Jubal. In the Book of Genesis he is called the father or patron of all who play the organ and harp. Not only did he play the organ, but he was also the originator of it. We are told that he took willow tubes, cut a hole in the middle and blew on them. Later he arranged them in a series of different lengths and he was able to play tunes on them. Around the year B.C. 200 we hear of another organist who invented a more complex organ. Ctesibius, who was a barber, first developed the hydraulus. He used a cylinder of water to force air into the pipes. His organ had three rows of pipes and a single keyboard and he was able to play melodies in the old Greek modes.

The early history of the organ culminated in the large organ erected in 980 in the monastery at Winchester in England. It had twenty-six bellows and 400 bronze pipes. There were two manuals of twenty keys; and each of these keys was lettered with its note name. Monks played the organ in those days. And they were chosen for their physical rather than their artistic ability. They darted madly to and fro at the keyboard, smiting the right key at the right moment with their thickly-gloved hands. These organists used their fists rather than their fingers.

Many of the world's greatest composers were organists. During the Renaissance Palestrina, Vittoria, Sweelinck, Frescobaldi, Zarlino, Praetorius were famous as great players as well as composers. The two great Venetian composers Andrea and Giovanni Gabrieli had two organs to play in the great Cathedral of St. Mark. Later Bach, Handel, Mozart, Beethoven and a host of others graced the organ bench and were renowned as proficient players.

The Catholic church recognizes the organ as her official musical instrument for worship. No other instruments may be introduced without special permission from the bishop. The liturgical books of the church lay down special rules for the use of the organ. They tell the organist when he may play and when he may not play. They define the type of music and often even the mood in which it should be played. Moreover, the church has awarded special spiritual benefits in the way of indulgences to those engaged in the music of the church.

God has given men a diversity of talents and gifts. To some it is the ability to paint, or draw, or write, or move audiences by oratory, or to build great edifices, or to make beautiful music. And we know what men do with their talents. Some place them on the altar of fame, others use them to gain money and still others use them for egotism. But true church organists have taken their gifts and used them for the glory of God. They have given their music back to God. They employ their art for His purposes. Through their playing they draw the hearts and minds of men closer to their Creator. With their talents they glorify God rather than themselves.

What an opportunity there is in church music! People often come to church heavily laden with sorrow and care. There are moods as black as Job's. There are people who feel that they cannot bear the strain of life. They are in your audience, and you can help them. Oftentimes with your music you can dispel those moods, release them from their gloom and draw them heavenwards. John Milton spoke of the effect church music had on him when he said:

Then let the pealing organ blow,
To the full voiced choir below,
In service high and anthems clear,
As may with sweetness through mine ear,
Dissolve me into ecstasies, and bring all
heaven before mine eyes.

To fulfill his mission adequately the organist should develop a discriminating and fine taste in church music. Good taste does not mean merely that we like a fine

musical work when we chance to hear it. It means, rather, that when confronted by a great mass of compositions for the church—good, bad, indifferent, appropriate and inappropriate—we choose from them the excellent. There is great music for the opera house, great music for the concert hall, great music for the ballroom, and there is great music for the church. Great church music must be worship music, not concert music. The more a composition resembles in form and style the music of the concert hall the less suitable it is for church use. And it is not great church music, however much it may please the ear.

Robert Bridges, once poet-laureate of England, has summed up these thoughts in his essay on church music. He said this: "If we ask ourselves on entering the church what sort of music we would wish to hear, we would surely say first of all that it must be something different from what is heard elsewhere. * * * We would say that it should be worship music, devoted to its purpose, a music whose dignity should strengthen our faith." St. Bernard of Clairvaux, in the twelfth century, had this to say to the choristers under his charge:

Let your singing be full of gravity.
Let it be neither too wordly nor yet too
rude and poor.

Let it be sweet, yet without levity.
And while it pleases the ear, let it move
the heart to greater devotion.

In Catholic churches the question of taste has been settled to a great extent by authority. Various decrees have specified what is to be excluded and what may be admitted to divine worship. Pope Pius X in 1903 issued his famous decree "Motu Proprio." In it he laid down the norms by which music for the church is to be judged.

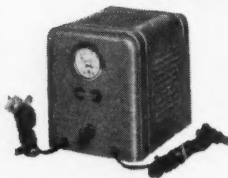
"Sacred music," he said, "should possess in particular sanctity, goodness of form and universality."

And he mentioned three types as appropriate: Gregorian chant, classical polyphony and modern music of liturgical character. Pope Pius XI in 1928 reiterated the thoughts of his predecessor when he issued the decree "Divini Cultus Sanctitatem." And more recently Pope Pius XII reaffirmed these norms in his encyclical letter on the sacred liturgy "Mediator Dei."

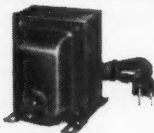
The attitude of organists and choir-masters toward these decrees and norms should be one of gratitude, of assent, of obedience. Moreover, this obedience should be an obedience motivated by love—love for the church and love for the house of God. Holy Mother church is 2,000 years old, and she has more than mere earthly wisdom. Her decrees are made for the good of the church, for the preservation of the beauty of liturgical worship. And being good children we will listen when the church speaks. We will put aside our individual preference and obey. We will not cut corners, nor will we try now and again to get away with this or that favorite number even though it has been excluded. We will think with the church; *sentire cum ecclesia*. We will obey with our heart—not merely with our lips.

A last thought about the place of the organist has to do with reverence. We want properly trained organists and choir-masters. But we want more than merely that. We want men and women who have a deep religious faith. We don't want religious fanatics or "holier than thous." But we do want men and women whose lives are motivated by faith. We want persons who believe in a Supreme God and want to glorify Him in the services

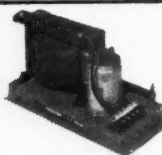
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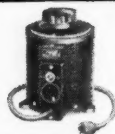
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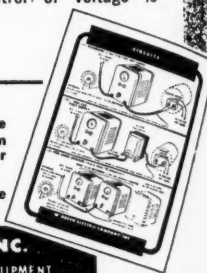
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of His church. There are organists who say they don't believe in God and yet they are holding positions as church organists. Such persons lack an essential fitness for church work; they may have the technique and ability as far as music goes, but that other element is lacking. For them being an organist is merely a matter of dollars and cents. They lack sincerity; without sincerity no art can have a profound and lasting effect; and particularly is this true in church music.

The Lord will not bless our efforts, no matter how artistically done, if our hearts are not right with Him. Artistry is terribly important in church music and nothing less than the best is worthy of the Lord. But the heart must be right first. If not, our efforts are as sounding brass and tinkling cymbal. We may give people pleasure, move them emotionally, even give them pious religious feelings. But if we don't touch their spirits for

God our work has no value in the light of eternity.

We might take as our model the great organist of St. Clotilde, Cesar Franck. As he hurried from pupil to pupil in the drudgery of his countless piano lessons he would pause a moment in the various churches he would pass. He would kneel in silent prayer before the Blessed Sacrament; he would beg God's help and blessing on his work. And before he would start to play the organ at St. Sulpice he would spend a few minutes on his knees. He would ask God to bless his music and through it to draw men's souls closer to Him.

You might very well imitate this practice of Cesar Franck. Before your church services you might kneel in prayer and ask God to guide and bless your efforts in music. And may God hear your prayer and may His grace and blessing descend on each one of you.

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Letters to the Editor

Some Suggestions on English Music.

Finsbury Park, London, England, June 24, 1949.—Dear Mr. Gruenstein:

I have been a reader of THE DIAPASON for over two years and feel I must write this letter of appreciation, as upon its delivery each month I literally wallow in it, reading it from cover to cover! For the church musician nothing comparable either in interest or size is published in this country.

It pleases me greatly to see the frequent performances of contemporary British organ music mentioned in your columns, although it seems to be just a few works that are oft repeated, such as the five pieces of Percy Whitlock and the Vaughan Williams Preludes on Welsh hymn-tunes.

I hope you will forgive this long epistle, but I would like to mention a few outstanding British works which, as far as I can ascertain, have not appeared in your recital columns (recently at any rate).

First and foremost I think the Elgar Sonata is well worth the attention of any organist. It was Elgar's main contribution to organ music, and a really fine work. The Second Sonata was an arrangement of a work originally written for brass band.

Percy Whitlock's contribution to organ music was not unduly large, but it can be said that everything is worth performance from the early "Five Short Pieces" to the large-scale Sonata which is very rarely played in its entirety. The two middle movements are delightful—a charming Canzona and a gay rhythmic Scherzetto. It surprises me that the "Plymouth Suite" does not receive more performances than it does, if for nothing else than the very brilliant Toccata with which it ends.

Alec Rowley's name is not unfamiliar in the U.S.A., although I fear that some of his larger works are. A Fantasie and Fugal Toccata is in my opinion one of his best works to date, although performances in this country have been few. A more recent work is the Fantasia on "Veni Emmanuel," a work well worth remembering for Advent.

A month or two back there died one of our best church musicians—Basil Harwood. In his earlier years he composed some of the finest organ music we have in this country. His best-known work is the Sonata in C sharp minor, a magnificent work, to say the least of it. Two other pieces are worth mentioning—the triumphant "Paeon" and the brilliant "Dithyramb," both difficult works that amply repay study.

Sir Edward Bainton, whose death a short while back was recorded in your columns, wrote only a small quantity of organ music, but of very high quality. The biggest work is the Sonata of 1937, cast in rather unusual form. It opens with a slow movement working up to a climax, then down to a soft close. This is followed by a brilliant toccata-like movement, and the work ends with a fugue, again opening softly, working to a big climax and down to a ppp close. Perhaps his most popular work is the Toccata-Prelude on the Plainsong Melody "Pange Lingua."

I notice in your columns the quite frequent performances of the Psalm Preludes of Herbert Howells. May I also commend the three Rhapsodies?

I have mentioned only a very few of our composers and just one or two of their works, but I can assure you that there are plenty more, and anybody wanting more information regarding British works has only to write to me and I will do my best to answer his queries.

Regarding performances of American works in Britain, I can only say that they are few and far between, although I must mention that one of our most brilliant players often includes the "Apostolic Symphony" of Garth Edmundson in his recitals, and I have myself included American works in my programs. I have also lent what I have to organist friends, and they have shown great interest. The reason for the non-performance of American works is the impossibility of obtaining them. Let us hope that when the position is easier this fault may be rectified.

Yours very sincerely,
BASIL A. R. RAMSEY.

Mr. Skinner in Rebuttal.

Alton Bay, N. H., Aug. 10, 1949.—Editor of THE DIAPASON:

Please tell Mr. Maclean of Toronto that I did not refer to engraving the name English horn or cor anglais on a stop-knob. I have seen many such, but the authentic English horn tone was not heard when the stop was drawn. I have been in England, France, Belgium, Holland and Germany several times, but never once heard the tone of an orchestral English horn, regardless of the name. Also in my sixty-five years as an organ builder I have seen organs of all makes in every state in the Union, but never once heard an authentic English horn, except my own.

When I heard the English horn monologue at the beginning of the third act of

"Tristan" I was moved to do something about it and after many attempts developed my English horn.

When Vierre heard one of my organs in Los Angeles, played by Roland Diggle, he said to me: "If I had had an organ like that when I was a young man it would have changed the whole character of my compositions." The English horn tone did not appear in English organs a half century before I was born. I have seen and examined the finest representative English organs, but no English horn tone. A stop having that name means nothing to me sans the tone.

I invited Willis to America and gave him my French horn, personally, likewise men from Cavaille-Coll of Paris. I also gave many builders my pitman windchest and whiffletree swell engine; so now I suppose the logical thing to do is to try to do me out of their invention. I invented a contre bombarde and other stops. That doesn't prevent others from designing other forms of the same name, does it? The tone of the erzähler is not remotely possible on such a bell gamba as Maclean describes, although when I cut off the bell of a bell gamba a tone was present which resulted in the development of both erzähler and kleiner erzähler.

I regret to say that Hope-Jones was with my organization for fifteen months. He developed an English horn which both I and the voicer said would not be accepted by the church. Hope-Jones was at the church when I went there and the church would not accept this stop and, further, H.-J. said I was its inventor. I corrected this statement and suggested to H.-J. that he go elsewhere. * * *

The "English horn" that I read on a clarinet knob was not a "krummhorn." I stated it as it was.

Cancel "inventions" to please Mr. Maclean, substitute "developments." Moral: To avoid criticism, do nothing.

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Cleveland, Ohio, Aug. 8, 1949.—Dear Mr. Gruenstein:

Mr. Quentin Maclean's able letter in reply to Mr. E. M. Skinner may be in error in one particular. If we admit that the cor anglais, or English horn, was used by English builders, might it not be a bit of a broad statement to say "a stop commonly found in English organs half a century before he [Mr. Skinner] was born"? Considering Mr. Skinner's advanced age, this would mean a period about 1815. Support is gained for Mr. Maclean's statement, however, by reference to the stop-list of the "Father Willis" of 1876 in Salisbury Cathedral. The original choir organ had a cor anglais, 8 ft., and a corno di bassetto, 8 ft. The latter stop, or one of similar name, has long been a favorite of Mr. Skinner. According to information furnished me by the late Sir Walter Alcock, organist of Salisbury, and by Canon W. H. Ferguson, Henry Willis III modernized this instrument and altered the stop-list somewhat in 1934 (?). None of the original pipework was removed from the cathedral and the cor anglais found its way into the solo organ at 16-ft. pitch. During the last war I was stationed in Salisbury and was privileged to attend daily vespers at the cathedral. Aside from some slight difficulty in keeping in tune, it seemed to the writer that this specimen was on a par with anything that an American builder has produced. Be that as it may (and opinions do differ), the date of the appearance of an English horn in a pipe organ may definitely be said to be at least as early as 1876.

In the March, 1944, issue of Musical Opinion, Mr. Henry Willis wrote in reply to Mr. Skinner as follows relative to the French horn: "Mr. Skinner also refers to his visit to England in 1898 (?), when the St. George's Hall, Liverpool, organ, then recently rebuilt, was placed at his disposal by my father. Mr. Skinner was enabled to make notes, particularly of the Willis chorus and orchestral reeds, to the advantage of American organ building in general and Ernest M. Skinner in particular. With regard to the French horn: The first Willis use was that in the Royal Albert Hall organ in 1870. It consisted of a full-scaled chorus reed with its tubes capped and slotted below the cap. In 1924, when I first visited America, I was most interested by Skinner's development of this stop on the lines of a larger scale, also capped and slotted, but with an harmonic brass reed; that is, a 16-ft. eschallot fitted for the 8-ft. C, the type being of the Willis filled in variety. The effect was a good representation of the muted French horn. I understand that it was developed by an ex-Willis assistant reed voicer named Brockbank who was then in Skinner's employ. I have used a version of this type on several occasions and gladly acknowledge the source."

While I do not have definite information at hand, might it be possible that the English horn was in this 1870 stop-list?

Facts are sometimes difficult to find, and it is usually true that the legends concerning various builders and artists of note survive. In this respect Mr. Skinner bids fair to become in the United States

what Father Willis became in England. Father Willis was and Mr. Skinner is a man of great talent and understanding. The world has been the better for them.

Sincerely yours,
EDWIN D. NORTHRUP.

To Benefit Small-Town Organists.

Blauvelt, N. Y., Aug. 6, 1949.—Dear Mr. Gruenstein:

The letter from Mr. Odendahl concerning amateur organists is very much to the point, and while I don't know just what approach should be made to the subject, I think something ought to be done. Possibly a survey should be made first to find out how many organists there are of this class and of that number how many would be interested in membership in the Guild if it were made possible for them to get something out of it.

Being one of this number who play for the love of the organ and its music and having lived in small towns or cities all my life, I can talk on this subject with experience. First, there are literally thousands of organists who live in the rural areas and play in small country churches (and the larger cities too) who have no knowledge of the A.G.O. and would have no way to find out about it unless someone makes the effort to tell them. Secondly, they live so far from the larger cities where there are chapters of the A.G.O. that they could hardly get to the regular meetings anyway. So what should be done for them?

I will give one typical case from my own experience. For some ten years before the war I played in Newburgh, N. Y. It is a place of about 40,000 today, with some beautiful and large churches. There are many rural churches in the vicinity also. But in that whole area, to my knowledge, there was only one church which hired a full-time organist, and that was the Episcopal Church, which was wealthy and could afford to do it. The rest of us played for the minimum salary which churches usually pay and for the pleasure and satisfaction of the work. The great majority of these organists did not belong to the Guild and in many cases in the country I doubt if they even knew about it. What benefit would the Guild be for them when the nearest chapter is in New York City, sixty miles away, or more? These are the people for whom something could be done if the proper approach were made. Possibly sub-chapters could be arranged under the guidance of the larger city chapters. I believe a great many of these amateur organists would be interested in getting together if something could be done to educate them in the benefits of the Guild and its affairs.

As Mr. Odendahl suggests, these organists would no doubt be glad to have some instruction in choir directing and better organ playing. But where they get it if not from the A.G.O.? I can say quite fairly that in my time I think I have interested at least six young people in organ playing, one of whom went on to professional work later. In most cases they were kids who came up after church and hung around the console and asked for some favorite piece to be played. The organ is a mystery to many people who love it but know nothing about it. There is a rich field here for development.

This would be good from a business standpoint, too. There are many more organists in this classification than there are in the professional and most of them have never seen anything bigger than a two-manual. To get these people into the Guild would be a good thing financially. Also, the professionals need not worry about this rank-and-file membership getting in their way, because the two fields are entirely separate. Most of these churches can't afford to pay any more for their music and right now there is a real shortage of candidates for these positions. I believe this is a task the Guild should undertake and I for one would be very

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Communion: Agnus Dei (JF); "Blest be the tie" (G); Beside Still Waters (CF); "We would see Jesus" (G).

Missions: Hail to the brightness (G); Missionary Hymn (G).

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much interested in starting something along these lines locally. I have met any number of amateur organists who taught themselves what little they knew who were anxious to learn more but did not know where to turn for help. Maybe this will start something to that end.

Very truly yours,
FRED M. LEIPER.

On Behalf of Small Units.

Ferguson, Mo., June 18, 1949.—Dear Mr. Gruenstein:

I think it is about time something was said in behalf of the small unit organ of today. Years ago, perhaps, they weren't too desirable, but today the electronics are forcing the organ builders to improve their small units in order to compete with the electronic instruments. The "big" organists are very distasteful toward the smaller brother of the large three and four-manual instruments which they command. The unit organ does not try to measure up to them, but it does put real organ music in a building even though it may come from only three or four ranks of pipes.

I learned to play the organ on a three-rank unit and I'm glad that I did. It gives me a much broader view as to the sizes of organs than I would have if I had started on a thirty-rank one. In other words, I think just as much can be done with a three-rank organ as a thirty-rank one in proportion. I've tried and know it to be true as I now play a thirty-rank organ. The only difference is the addition of mechanical contrivances to make it easier for the organist. In my opinion the unit organ certainly has its place and the organ world should be proud of it, instead of ashamed.

Very truly yours,
GRAHAM W. SMITH.

Brahms Collections.

Los Angeles, Cal., Aug. 12, 1949.—To the Editor:

In the Feb. 1 DIAPASON, page 16, Mr. Lester states: "The publisher justly says that this edition is the first to present all the organ works by Brahms in one collection." Actually this collection is in two volumes. I wish to notify you that I have the complete Brahms organ works in one volume (also one collection) and have owned it for around ten years. The Los Angeles Public Library also has this single collection. I do not have access to it at this moment, so cannot tell you the name of the publisher, but it is one of the standard ones, and not some antique copy from long ago.

Sincerely,
H. ENDICOTT HANSON, A.A.G.O.

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Proper Use of Organ in the Church Service as an Aid to Worship

[The address by Mr. Harvey was delivered at the regional convention of the A.G.O. held in Portland, Maine, June 28 to 30.]

By RICHARD W. HARVEY

In the consideration of our subject, "The Use of the Organ in the Church Service," I am starting with the logical assumption that the use of the organ in the service, whether to a greater or lesser degree, is deemed essential by most churchmen. Organists, of course, can do much good or harm in strengthening or weakening this belief by their use of their instruments. At the outset we might define the ideal use, the goal for which we must strive, the standards which we must set.

Let us change slightly the wording of our topic to "The Use of the Organ in the Service of the Church." If we think of the word "service" in terms of "the devotion of heart and life to God," is this not the basic principle which should govern and guide the thoughts and actions of all church musicians? This naturally entails the subordination of self to the role of the organist as an integral part of the service. Music should glorify the love and majesty of God, not merely satisfy a personal sense of pleasure. The finest and highest use of music is as a personal sacrifice. Music should say: "How good and how great is the Lord God," instead of "How good this music makes me feel." We may say idealistically that the most suitable music for church use is that which in its every suggestion is apart from the everyday world.

One of the first concerns of church organists is to perceive the difference between religious music and musical blasphemy. Any music not conforming with the above idealistic aim could be termed blasphemy. Music not measuring up to this standard should be discarded. You may say that such an arbitrary viewpoint is all right in theory but is not practical. My answer will be: If our sights are not trained high we will not strive to improve and perfect the use of the organ for that for which it is intended. If the aim of worship is to proclaim and laud the "worth-ship" of God, surely our means of expression must support this aim.

As in the choice of choral music, organists are prone to select their numbers with the idea of playing down to a level, so that every listener will understand what is being done. Has it not been proved time and again that no level or standard of thought and taste has been improved by such methods? If a high type of organ music is not understood the first time, it will become more comprehensible with repetition. This does not mean that congregations should be inundated with a style of composition which is totally unfamiliar to many. The principle of infiltration works here as in other fields of endeavor.

Much organ music in use today is a product of the Romantic or Victorian period. Why not the music which is a product of the finest minds of all ages? Why should anything but the highest and best be used where there is supposed to exist a genuine spirit of worship and a suitable offering to the Creator? It should not entertain or recall secular music. Organ music should not be used to attract large congregations. Hence, only the best that we know is fit for use—that is, music written especially for worship by composers with the highest ideals and skills. Styles and tastes in church music differ with time and location and with new developments in thinking and practice. Therefore it is important that church organists have or acquire a knowledge of the foundations and developments of church music. This would do away with the mixing together of all types of music and the resultant hash in a church service, the entwinement of modal and cheaply sentimental secular music. A successful business man knows his products, their manufacture, good and bad points, and charts his course of action accordingly. It is the duty of all church musicians to acquaint

themselves with the finest in suitable religious music in order to present to the Creator a worthy offering.

It is inevitable that, in the process of developing new musical criteria or attempting changes in musical standards, the results which are first attained may not fire one with enthusiasm to continue toward the desired goal. There is so much of "give us the good old tunes" and "we know what we like." Is it not rather that they like what they know? The crusader must proceed with caution. No one likes to be told that he is being "improved." As in choral music, the process of weeding out organ music which does not conform to the ideal as set forth above is a slow one. Care should be taken that the wheat is not thrown away with the chaff. Much is gained in the long run through the technique of "give and take." A retreat here can be counterbalanced by a gain at another point.

Now that we have set forth what our ideal should be, let us list some functions of the organ's use in the church service.

1. *As a guide to devotion.* The organ must be used in such a manner that listeners are aided in centering their thoughts in worship and praise to the Most High. The carry-over of the secular into the religious mood acts as a mental barrier which keeps people from obtaining the most beneficial results out of the service.

2. *As an integral part of the service.* The organist should not be set forth as a performer by his choice of preludes, postludes, etc. The mood of his music must fit the mood of the service, whether humble adoration or exalting praise.

3. *As the instrument of the congregation, particularly in the matter of hymn playing.* The hymns are usually the congregation's most active part in the service. As such they must be treated with the importance they deserve. The organ must sustain and encourage congregational singing, not confuse and obliterate.

4. *As the vehicle for choral praise.* At all times the organ should serve as a servant to the choral offering, supporting the vocal line or bringing out necessary parts of the accompaniment.

Organ music must be a devotional factor. We must ask ourselves: "Does it actually possess an uplifting power?" Pure emotion is not sufficient. Few souls have been converted by this agent. Remember that music can mean all things to all people. There is no guaranty that a specific composition will achieve the desired results with every listener. Music is perhaps the most facile of all arts. The impressions it creates are varying and often unpredictable. Music chosen with the function it should serve kept in mind stands the best chance of serving its purpose and meeting with the most widespread approval.

In planning your music keep the season in mind. If your church has a formal plan of lessons, use as a guide the gospel or lesson for the day. Music appropriate to a certain service should be selected, bearing in mind the type of mood to be created by such service.

The question of the use of preludes and postludes has long been a debatable one. There are many "pros" and "cons." In any event, be brief. Bear in mind that the function of a prelude is "to prepare for worship, the offertory to sustain worship, the postlude to preserve the memory of worship."

Assuming that preludes and improvisations on hymn-tunes should have a definite part in the service, it is up to the organist to decide whether compositions he is examining are worthy to be included. There are many fine chorale preludes by Bach and Buxtehude which are suitable for both liturgical and non-liturgical services, as well as arrangements of chorales by contemporary composers which are more modern in harmony. The organist should decide the suitability of these. Most contrapuntal music is appropriate for service use, especially that of Bach. There is some question as to the caliber of some pre-Bach music. Much of it is not of sufficient quality to inspire listeners. Today there is an increased use of modes in the service. Certainly the music of the modes if used as intended is devoid of the characteristics of the outside world.

You will ask: Where is such music to be found and how will I know that it is worth while? To answer the latter question first, much can be done in educating one's self to discern good from bad. Constant examination of music will help to develop critical judgment. This is undoubtedly a harder road to travel than settling for a composition with a pleasing melody or fulsome harmonies.

Keep away from recital numbers. The organ as a means of worship should not be cast in the role of a performer, but an integral part of the service. One's personality *per se* must be submerged and remain subordinate to the one

thought and aim of divine sacrifice. Omit such things as Chopin Nocturnes or Mendelssohn's "Songs without Words." A case might be made for some of these as occasional recital numbers, but certainly not for use in church service. Pre-service music is not designed to lull the listener. Music appropriate to a certain service should be selected bearing in mind the type of mood to be created by such service.

Many organists use their instrument as a "cover-up" agent; that is, they are possessed with the idea that there must be continuous music during prayer or the spoken word. When a minister walks from the gospel to the epistle side he should be accompanied by sweet chords and soft music, like the fine lady on a white horse who "has music wherever she goes." What about the value of a pause, or a quiet moment? In a composition a rest is sometimes as significant as the music itself.

Above all, in playing the service the organist should not be fussing around with continual registration changes or incessant modulations between musical parts of the service. This again calls attention to the organist as an individual performer, with the emphasis on "Here I am; listen to me."

Many organists feel that hymn playing is the easiest part of their activities. It is this belief that causes most of the poor hymn accompaniment. Much of it is done in a half-hearted, flippant fashion not helpful to any united, vigorous hymn singing. The hymn is the people's principal active part in the services of non-liturgical churches. Organists must not deprive the congregation of its rightful part in the service. It must be remembered that to some church members the hymns mean more than any other part of the music of the service. Organs were introduced in churches originally to assist the singers. This is still their principal role. It is just as important for organists to feel responsible about the state of their congregational singing as about their choir singing.

Organists should make as careful a study of the many aspects of hymn playing as they need to do with choral accompaniment or solo work. Pauses occurring in hymns should be identical for organ and singers. Allow time between stanzas for both congregation and choir to take a breath. As in many other things, people do not consciously like to be hurried. Moreover, they cannot control breathing the way trained singers would. Do not use the tremulant for hymn playing. Imitations of a radio studio organ are not desirable for church worship.

Correct tempo for hymns is most important. Playing them faster or slower to rectify singers' mistakes is not the solution. Absolute rhythm is the answer. The organist will often vary the tempo of his hymn introduction and the tempo at which the hymn is sung. The two should be the same. Consistency will help to instill in the congregation the rhythm sense of a particular hymn. Once begun, the tempo should remain uniform throughout, with no ritard except at the end of the last stanza.

In playing hymns take into consideration the acoustics of the building. Slower tempo or separation of the notes may be necessary. Organ registration should neither swamp the singers nor fail to sustain them. The above is, of course, true also in the use of the organ in its other functions. Hymns cannot be played in a key which is either too high or too low for comfortable singing.

To keep intact the dignity of a hymn, avoid the playing of an interlude between stanzas, which will catch the congregation off balance and make it wonder what will happen next. Again, the organist as a performer.

Organists must learn to discern the different types of hymns, for which the playing technique varies. A German chorale will not sound well if played as a nineteenth century English hymn; nor will a plainsong hymn-tune respond to the treatment accorded to measured music.

Considerable care must be exercised in setting up organ registration as an accompaniment for singers. It must have clarity, give support and at the same time not be dominant. If it lacks clarity it will obliterate the vocal line. If it is weak as a foundation for the choral work the result will be a wishy-washy, colorless presentation. At the same time it must remain in the background. The function of the organ as an agent for vocal accompaniment is to be the handmaiden of the choir and it must always remain such.

To achieve proper balance between organ and choral group it is wise at the outset in working under any new conditions to hear how such a combination sounds from the church pew. In many instances the location of the console is not conducive to the formation of a sound opinion. In the last analysis, it is the congregation that must listen to results. If you cannot obtain a substitute to sit on the bench, select someone of com-

petent musical judgment to listen critically from different vantage-spots in the auditorium or church nave. As in the matter of the organ used for solo purposes, conditions will vary in different localities.

In addition to the question of acoustics will be the matter of organ stops themselves. The use of some for accompaniment will have to be avoided as being too thick or heavy, too thin, too soft, etc. Thick stops will destroy the necessary clarity and create the sense of overwhelming the vocal tone. Stops which are too thin or soft will lack the necessary support to be desired. Above all, the goal of organ accompaniment must be simplicity. Again, avoid the use of the tremulant for choir work.

In preparing a proper accompaniment for an anthem several points should be borne in mind. Many choral accompaniments as published read "for piano or organ." It is obvious that many accompaniments suitable for piano will not be so for the organ. If played as written for the piano and using the piano idiom, it is likely that the resultant thin accompaniment will not provide the necessary choral support. At the same time care must be exercised, for example, in transforming arpeggios into chords, that the result is not a blanketing heaviness where the musical sense of the composition demands a light accompaniment. The organist must also be careful not to destroy any melodic figure which is identified with the choral sections and to preserve any characteristics of the original accompaniment which are essential to the rhythm of the selection. Any inner voice in the accompaniment, whether as a support to some vocal line, or as counterpoint, should be brought out in good taste.

A judicious use of the swell pedal is important. Unnecessary opening and closing destroys the balance between organ and choir and any sense of repose or mood which the choir is trying to create. It sounds to the listener as if the organist had a bad case of D.T.'s. In other words, the organist must sense the mood of the composition—what the composer is trying to say—and choose the accompaniment accordingly, always keeping before him the primary functions of the organ as choral accompaniment.

One of the barriers to real progress in the use of the organ in the church service is that of indifference, which is always encountered in any crusade. This indifference blunts the ability to distinguish between good and bad music. Hence no critical judgment is developed, nor any conception of what the contribution of church music is or should be to the service. But the rewards of such efforts far outweigh any other consideration. If necessary some help may be obtained in learning the process of acquiring the ability to set up proper musical criteria.

More accredited schools of music should establish or enlarge the courses in church music and liturgics. If church musicians are unable to leave their work and home for a period of time to study and learn, there is an increasing number of summer music conferences and forums which may be worked in with vacation periods. Perhaps your local library has a good collection of books and literature. Visit other churches; talk with their organists. The interchange of ideas will prove beneficial and stimulating to both.

Remember that all of the foregoing presupposes some initial effort on the individual's part. Everything does not come to him who waits.

To sum up, church organ music should be offered solely in terms of an offering to the Almighty, devoid of earthly considerations and characteristics. It is only in this way that music will be truly religious in every aspect.

Organists must never play down to their listeners. Cultivation of a better musical taste and understanding of the real functions of the organ in the service will never advance through such methods.

Organ music which is the product of the finest minds of all ages and beliefs is the most suitable for use in worship. Compositions used as "musical stunts" to attract people are entirely out of place in this connection.

Church organists should be familiar with the background and development of church music. This will enable them to present music of a uniform quality for any given service, at the same time avoiding a heterogeneous hodge-podge.

In eliminating undesirable organ music care is necessary that the good be not discarded with the bad. Proceed slowly and discriminately.

Organ music must actually possess an uplifting power. It must serve as the agent to direct people's thoughts upward in praise and meditation. Most contrapuntal music is suitable for church use, especially that of Bach.

Be choice in the actual use of the organ during the service. Do not indulge in musical meanderings. Fussing around keeps people aware of the organ as a distinct entity instead of an integral part of the service. An occasional pause is most valuable in enabling listeners to

reflect upon what they have heard and to help keep their attention focused upon worship.

Hymns rightly belong to the congregation. Some people feel that congregational singing is more important than any other form of church music. Organists should not brush this belief aside as inconsequential. Put as much time and thought into the hymns as into your other church music.

The organ must at all times be subordinate to the choral offering, acting as a foundation, a support, a blending agent. Organists must help to create a sense of repose, not one of jitters. Do not "fight" your instrument. Travel in the same direction.

Above all, organists must use self-help to enable them to discharge their duties efficiently and effectively. Do not expect that outside aid will come to you.

In all of our thinking regarding the use of the organ in the church we have tried to show that the incessant striving for perfection in all matters pertaining to such use is essential if church organists are to remain constant to the ideal of the highest in church music, for which they must give of the very best of their efforts and capabilities. To this end are we dedicated.

MRS. HESTER SMITHEY HEADS PROMINENT CLUB IN CAPITAL

At the annual election of the Friday Morning Music Club of Washington, D. C., an organist again was chosen to head this flourishing concert group. Hester Smithey, organist of the Chevy Chase Methodist Church, was elected president.

Mrs. Smithey studied at the University of Kansas and with Edgar Priest and Paul Callaway, among others. She has played numerous recitals at the capital, including several at the Washington Cathedral and at the National City Christian Church, of which she was organist for eight years. Besides her private teaching she was for several years a member of the piano faculty of the Georgetown Visitation Convent. Her husband, J. Horace Smithey, well-known baritone and director of the Chevy Chase Chanters male chorus, is music director of the Chevy Chase Methodist Church.

The Friday Morning Music Club Foundation, a recent development of the club, has joined hands with the Hayes Concert Bureau in a plan to raise funds for an annual \$1,000 scholarship to be awarded to an American music student under 25 years of age.

The highlight of the annual luncheon and frolic was the announcement of winners of the composition contest. Miss Maud Sewall won the composers' award for 1949 with her setting of Psalm 23. This was written after her accident of last year, which has kept her housebound. It was sung June 26 by Helen Hoyer, mezzo-soprano soloist of the Church of the Holy City, of which Miss Sewall was organist for fifty years, as part of a musical service at Calvary Methodist Church.

First honorable mention in the composers' contest went to Kathryn Hill Rawls, retiring president, for a junior choir anthem, "Eternally Rejoice." Mrs. Rawls has added another winner to an already successful list of published works.

EMPEROR OF JAPAN SHOWS INTEREST IN ORGAN MUSIC

The Japanese Emperor's interest in Occidental music and in the organ is shown in a copy of the *Nippon Times*, for which THE DIAPASON is indebted to Willard M. Luedtke, DAC., of the procurement section of the Eighth Army, stationed in Yokohama. The following is a quotation from the article:

Emperor Hirohito established another democratic precedent when he attended a performance of Japanese and Western music at the Tokyo Academy of Music at Ueno Monday afternoon, accompanied by Her Majesty the Empress.

The concert, given in commemoration of the seventieth anniversary of the academy's founding, was the first public performance of Western music ever attended by an emperor of Japan. * * *

Attentively following all selections on the lengthy program, which started at 1:30 p.m. and lasted nearly three hours, Their Majesties apparently took a deep interest in the Western music works offered, most of which were by German composers of the classic and romantic periods—Weber, Brahms and Beethoven. * * *

Their majesties told Mr. Komiya that they had found the performances both interesting and enjoyable. The Emperor also stated that he hopes on a future occasion to hear a performance of the academy's pipe organ, an instrument which His Majesty said he has never heard playing.

SUMMER ORGAN CLASS AT EASTMAN SCHOOL OF MUSIC



THE ORGAN DEPARTMENT of the Eastman School of Music completed an intensive six-weeks' course this summer. The course included private instruction, class instruction in church music, a full student recital in Kilbourn Hall and a "grand tour" which gave the students an opportunity to see and hear the organs in the Eastman Theater, Strong Auditorium on the river campus of the University of Rochester, the Brick Presbyterian

Church, Emmanuel Lutheran and St. Paul's Episcopal Churches and the Second Church of Christ, Scientist. The enrollment of over fifty exceeded capacity and included teachers from schools in all parts of the United States, as well as undergraduates working toward the bachelor of music degree. The members of the faculty are Catharine Crozier Gleason, Harold Gleason and Norman Peterson. Mr. and Mrs. Gleason are shown seated on the organ bench.

K. MULDER SCHUIL



K. MULDER SCHUIL, M.S.M., has been appointed minister of music of the First Presbyterian Church of Tacoma, Wash., and will begin his work there Sept. 1. He leaves Immanuel Presbyterian Church in Detroit, Mich., for the Pacific coast, going West with his pastor, the Rev. Albert J. Lindsay, D.D., who has gone from the Detroit church to the one in Tacoma, a beautiful edifice overlooking Commencement Bay of Puget Sound. In the auditorium, seating 1,400 people, there is a four-manual Reuter organ, with a large antiphonal division. Mr. Schuil will organize multiple choirs and will play the tower chimes daily.

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**Fifty-Fourth Year
of Pittsburgh Organ
Recitals Reviewed**

How the far-seeing interest of the late Andrew Carnegie in organ music has provided the people of Pittsburgh with recitals fifty-four years after he gave the city Carnegie Music Hall and installed in it a great organ is evidenced by the latest annual report of Marshall Bidwell, Mus.D., organist and director of music. In a volume of some 150 pages, issued late in July, Dr. Bidwell includes the programs of all of the recitals of the season, with his valuable program notes. He presents also the specification of the large Aeolian-Skinner organ and an index by composers of all the compositions played.

That the recitals continue to fill an important place in the cultural life of the community is evident from the numbers who take advantage of this opportunity by frequent attendance or by active participation, Dr. Bidwell points out.

The programs are designed to appeal to music-lovers of varied taste. "The aim is to meet each listener on the plane of his own choice," writes Dr. Bidwell. "Then, by a judicious blending of the educational and the entertaining, to lead him onward to some of the most profoundly ecstatic moments in human experience as expressed by the great masters of music."

A total of 972 compositions were performed during the season. Of these 829 were played as organ solos. These represent the works of 252 composers, of whom eighty-seven are American. Thirty-nine organ works were presented for the first time at these recitals. A summary of the offerings during the year shows that Bach's works lead with 139 performances, while Handel comes second with thirty-three. Wagner follows with twenty, Widor with seventeen and Mendelssohn with thirteen.

The twelfth Christmas carol festival again drew capacity audiences. Choirs representing twenty-two nationality heritages sang their folk carols and this memorable civic event proved that people of diverse backgrounds can unite in a community of interests.

D. STERLING WHEELWRIGHT, formerly organist of St. Francis' Church, San Francisco, spent the summer as chapel director and program coordinator at a large camp for boys in the Puget Sound country. He is returning to his duties as associate professor at San Francisco State College.

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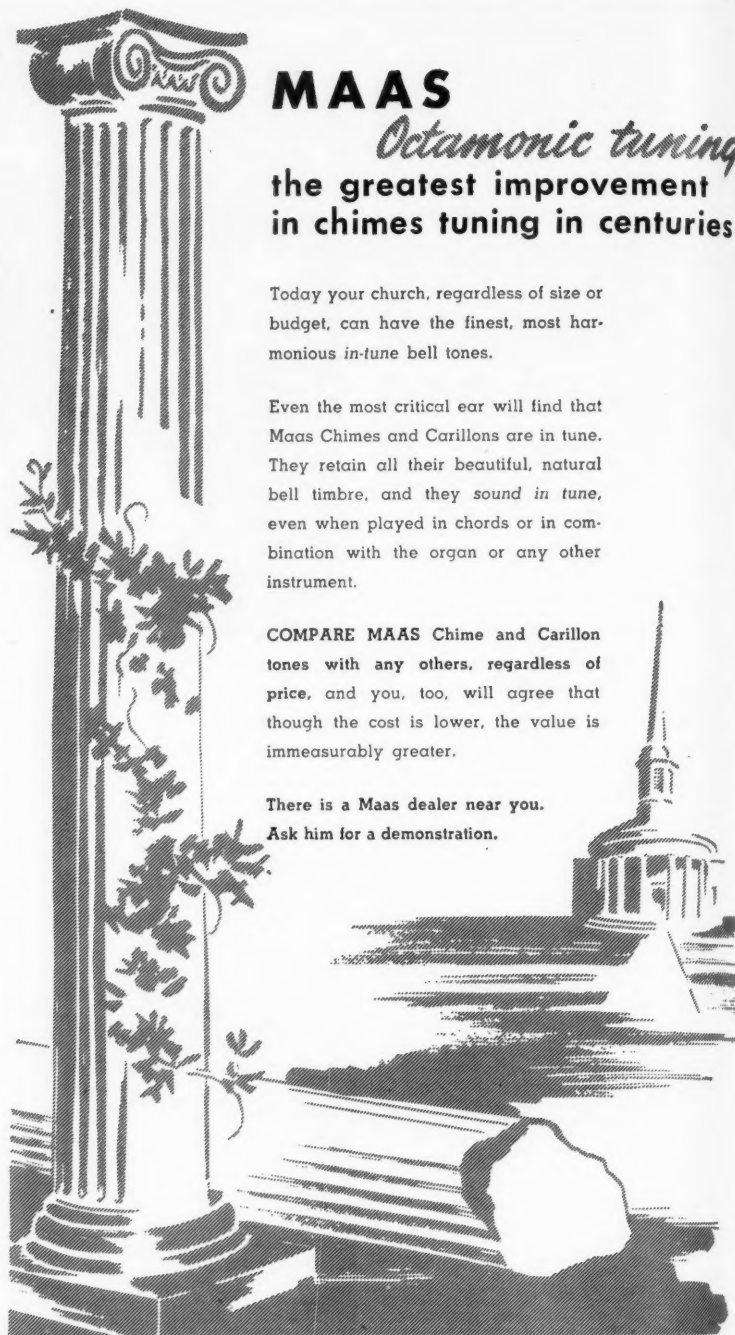
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Sterling C. Marshall has been appointed organist and master of the choir at St. Mark's Episcopal Church, Philadelphia, one of the city's most prominent churches.

Mr. Marshall is a native of Nebraska and was graduated from the University of Nebraska School of Music at Lincoln. His teachers have included Albert Riemenschneider, Harold W. Gilbert and H. William Hawke. Among previous church positions held by Mr. Marshall are Trinity Church, Houghton, Mich., St. Luke's Cathedral, Canal Zone, and St. John's Episcopal, Norristown, Pa. He assumed his duties at St. Mark's Aug. 1 and will also in the coming season be musical director of the St. Dunstan Men's Choir, an organization founded fifty-seven years ago by members of St. Mark's choir, devoting itself to the study and rendition of liturgical music.

St. Mark's Church, which last year celebrated its 100th anniversary, has a tradition of the best liturgical music, maintaining an excellent choir of men and boys. Among its organist-choirmasters were James Pearce, Kendrick Pyne and his brother Minton Pyne, Stewart Duncombe, Fritz Averay Jones, Lewis A. Wadlow, H. William Hawke and Ernest Willoughby. The organ is a four-manual Aeolian-Skinner of over ninety stops, designed by G. Donald Harrison and H. William Hawke.

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Good Summer Reading

On the shelves where the libraries of this society and Union Theological Seminary are housed together we discovered a historical survey of British anthems and their composers from the Reformation to the end of the nineteenth century by Myles B. Foster. It was issued by Novello & Co. in 1901. The volume is now out of print.

The four divisions of this book, roughly corresponding to the centuries covered, comprise the following: First the motet period (sixteenth century); then the verse period (seventeenth), when the anthems normally commenced with solos and often with string accompaniment (the organ, which was slowly gaining in musical usefulness, would be reserved for the full choruses); third, the mixed period, mainly in the eighteenth century (anthems often were scored for full orchestra and many were written for state occasions, civil and military; very occasionally "metrical anthems" appeared, based on Psalm-tunes and later on hymn-tunes, with interludes; while one or two also employed hymn texts); fourth, the modern period, nineteenth century (a time not only of modern musical settings, but of magnificent organs and of much cheaper music). The enterprise of Vincent Novello and his successors of that name in bringing the price of anthems within the reach of all is rightly stressed.

In addition to biographies of the most eminent composers the book contains comprehensive lists of their anthems, arranged according to each period, the total number of composers represented being about 625.

But the interest of this column centers on the hymns and tunes created and popularized during the latter two centuries. We wish that we could hear how people sang hymns in those days and could learn more about their attitude to new hymn music. For concurrently with the anthems a steady stream of hymns and tunes began to appear. The Presbyterian Hymnal of 1933 contains over 135 tunes composed by English composers before 1900, of which fifty appeared before the year 1800. Almost half of their composers' names are found in Foster's work.

Until 1900 very few anthems were based on hymnic materials. During the last century, however, came the great rise in hymns and popular hymn singing. If this study of anthems were continued to cover the first half of the present century we would discover a tremendous increase in the use of hymn texts as anthem lyrics, and latterly of anthems based on hymn music. It might almost be called the hymnic period of anthems. No greater testimony to the supremacy of hymns for the congregation could be found than in this invasion of the anthem field by hymnic elements.

In other words, hymns have come into their own, and the task now is to improve the content of our hymnals, to vitalize their use in divine worship, and to stimulate the creation of new hymns of permanent spiritual value.

Inquiries come to us for various publications to be obtained from or through the society. The secretary will gladly send you a listing of current literature.

REGINALD L. McALL.

**G. DONALD HARRISON GUEST
 SPEAKER ON RADIO PROGRAM**

G. Donald Harrison, president of the Aeolian-Skinner Organ Company, Boston, and builder of the baroque organ in Harvard University's Germanic Museum, was the guest of Dr. Willis Wager, professor of English and humanities at the Boston University General College, on "The Music's the Thing," over station WMEX, Aug. 10 at 9 o'clock. Dr. Wager and Mr. Harrison played recordings by Dr. Albert Schweitzer of organ works by Bach and demonstrated the differences in sound between the baroque style and the modern organ. "The Music's the Thing" is a weekly hour-long production of the Lowell Institute Co-operative Broadcasting Council.

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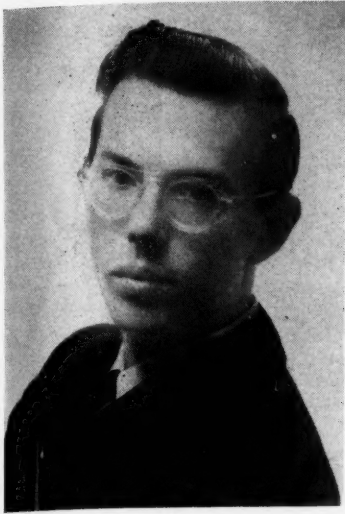
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CORLISS RICHARD ARNOLD is organist and director of music of the First Methodist Church, El Dorado, Ark. Mr. Arnold received his bachelor of music degree with high honors from Hendrix College, Conway, Ark. He was an instructor of organ, piano and theory at Hendrix in 1946 and 1947 and organist of the First Presbyterian and First Methodist Churches in Conway. In 1948 he received his master of music degree from the University of Michigan, where he studied with Drs. Robert S. Baker, Marshall Bidwell and Charles E. Peaker. Mr. Arnold has given many recitals, including one at the Tri-State A.G.O. convention held in Little Rock, Ark., in 1946. He presides at the thirty-six-rank, four-manual Skinner organ and has four choirs under his direction. Mr. Arnold is a member of Phi Mu Alpha Sinfonia, national music fraternity.

ROBERT LEECH BEDELL, Ph.D., of New York, who has been visiting Europe during the summer, gave recitals at the invitation of Dr. G. Thalben-Ball of the British Broadcasting Corporation and played at the Birmingham Town Hall June 22 and at the Leeds Town Hall June 23. He is to give a recital at the Manchester Town Hall on the evening of Sept. 21.

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**Bach Society Gives
Its Annual Program
at Marietta, Ohio**

The twenty-seventh annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, the home of Thomas H. Cisler in Marietta, Ohio.

The annual Bach program was announced in traditional manner with chorales played by a brass choir. The choir was composed of high school students, assembled and directed by Mrs. S. W. Stout. The program was opened with the Prelude in C from "The Well-tempered Clavichord," played by Glenda Mae Vore, junior member of the society.

From the "Catechism" chorale preludes ("Clavierübung III"), "Gloria to God on High" and "Christ, Our Lord, to Jordan Came" were played by Miss Camille Cochran; "Out of the Depths Have I Cried unto Thee, O Lord" was played by Professor John E. Sandt and "Jesus Christ, Our Saviour" ("Greater Catechism" version) was played by Mrs. Elizabeth Miller.

The Allemande, Sarabande and Minuet I and Trio from the French Suite III in B minor were played by C. Wayne Stringer. A four-part chorale was sung as an impromptu number by a Bach choir assembled and conducted by Professor Gerald Lee Hamilton, director of the department of music at Marietta College, accompanied by Mrs. Miller at the organ. Selections from the "Clavierübung IV" ("Goldberg" Variations) were played by Mr. Stringer.

William E. Waxler at the organ played the Toccata and Fugue in D minor. The "Agnus Dei" from the B minor Mass was sung by Mrs. E. Mark Wisdom, accompanied by Professor E. Mark Wisdom of Detroit. From the "St. Matthew Passion" the recitative "At Evening, Hour of Calm and Rest" and the aria "Make Thee Clean, My Heart, from Sin" were sung by the Rev. Paul A. Bankston, accompanied by Mrs. Miller. The melody "Come, Sweet Death" was sung as a baritone solo by David Alan Peavy, accompanied by Mrs. Miller at the organ.

As the concluding number of the program Miss Lillian E. Cisler played Bach's last composition, the chorale prelude "Before Thy Throne I Now Appear."

After the program Mr. Cisler presented a special message with cordial greetings to the Marietta Bach Society, received from Dr. Albert Schweitzer.

**BENJAMIN HARRISON GOES TO
ASCENSION CHURCH, ST. LOUIS**

Benjamin Harrison has been appointed organist and choirmaster of the Church of the Ascension (Episcopal), St. Louis. He succeeds Ray V. Douglas, who died June 18 after serving Ascension parish for forty-two years. For the last year Mr. Harrison has been organist and director at the Webster Groves Baptist Church.

Mr. Harrison studied at Drake University, Des Moines, Iowa, majoring in organ. While there his Pastorale won second prize in the original composition contest at the conservatory. He also served as carillonneur of the university. Going to Chicago in 1938, he became associated with Herbert E. Hyde at St. Luke's Church, Evanston, and later became assistant organist of that church. During the war he served forty months in the navy, mostly at bases in the South Pacific. While stationed in Honolulu he acted as assistant organist at St. Andrew's Cathedral and was in charge of music at a large depot in Pearl Harbor.

Mr. Harrison is special agent for the Hartford Fire Insurance Company in St. Louis and prior to being transferred to St. Louis was organist and choirmaster for three years at St. Paul's Church, Riverside, Ill. The new appointment at the Church of the Ascension is effective Sept. 1.

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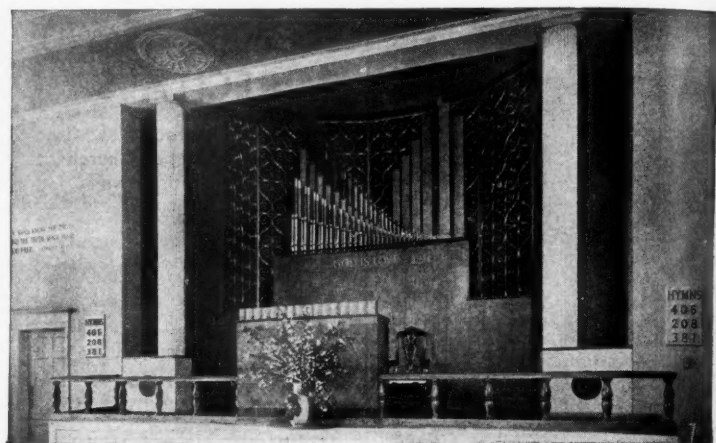
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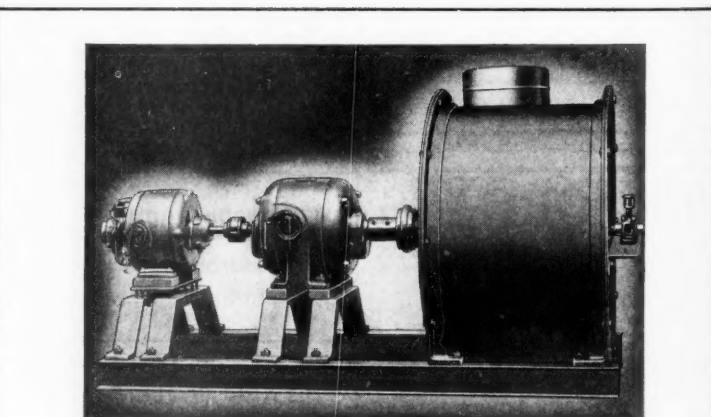


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ARNOLD BLACKBURN has been appointed head of the organ department of the University of Kentucky in Lexington. He also has been appointed organist and choirmaster of Christ Church Cathedral, where a three-manual Holtkamp organ has been completed.

Mr. Blackburn was formerly on the faculty of the Oberlin Conservatory, where he taught organ and introduced a new course in liturgical music. He will open the university concert series with an organ recital at Memorial Hall early in October and will present a series of historical recitals at Christ Church.

JAMES C. ANDREWS of Oak Ridge, Tenn., who has established a thriving business in old books on the organ, has been obliged to abandon this part of his activities because of the demands on his time of a librarian's position and other work. He will continue, however, to add to his own growing collection of books, magazines and pamphlets on organ design. Items now in stock and for sale will be offered to his customers at a reduced price.

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FREDERICK CHAPMAN



FREDERICK CHAPMAN, M. S. M., has begun his new work at Hollis, Long Island, N. Y., as organist and choirmaster of St. Gabriel's Church and director of music at the Woodhull Day School. St. Gabriel's is one of the largest parishes in the Diocese of Long Island and the Woodhull School is among the most flourishing in the Episcopal Church.

Mr. Chapman has been organist and choirmaster of St. Peter's Church, Charlotte, N. C., since the retirement of William Wall Whiddit. Before going to North Carolina he spent eight years as organist and choirmaster of Christ Church Cathedral, Hartford, Conn.

Mr. Chapman, a graduate of the College of Fine Arts of Carnegie Institute of Technology and the School of Sacred Music of Union Theological Seminary, received his organ training from Dr. Caspar P. Koch, Dr. Clarence Dickinson, Dr. T. Tertius Noble and Clarence Waters. He has been dean of three A.G.O. chapters—Eastern New York, Hartford and Charlotte—and regional chairman for Massachusetts, Rhode Island and Connecticut.

Mrs. Chapman (Marion Conklin Chapman) is an organist and composer whose anthems are widely used. Their sons, Alan and Eric, will attend the Woodhull School. Alan is a talented cellist.

THE ARRIVAL OF JULIE ELIZABETH in the home of Mr. and Mrs. Zac H. Reisner in Spokane, Wash., July 15 is announced. The young lady's mother is the former Adrienne Moran, who was one of the Chicago organ fraternity before her marriage. Julie Elizabeth is the second child in the Reisner family.

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[Other Classified "Ads" on next page.]

WALTER BAKER



WALTER BAKER, the Philadelphia concert organist, has resigned his position at the First Baptist Church in Philadelphia to take over the work at Holy Trinity Lutheran Church, New York City, Sept. 1. At the First Baptist Church he presented an oratorio every Sunday night from October to Easter with a choir of fifty. In New York he plans to introduce a similar program.

Mr. Baker will continue his work on the faculty of the Peabody Conservatory in Baltimore.

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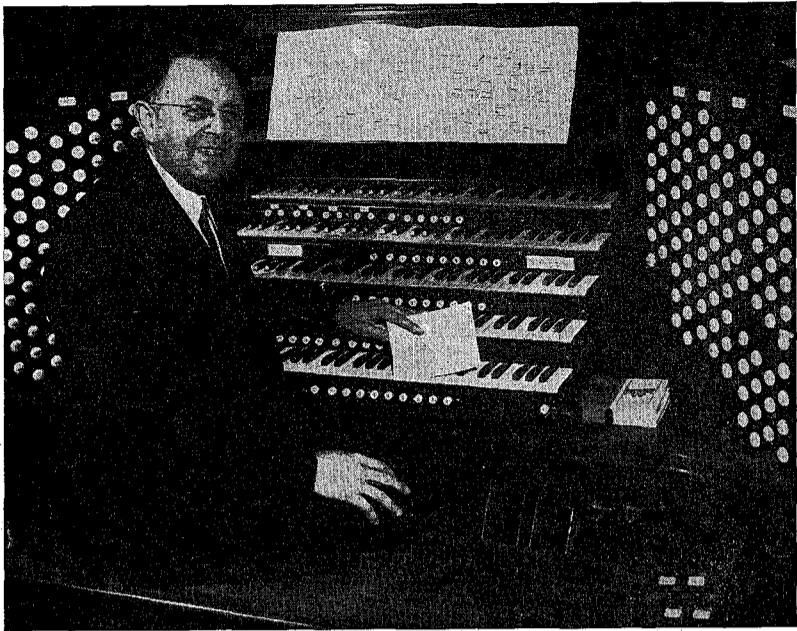
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