

THE DIAPASON

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ST. LOUIS CATHEDRAL WILL OPEN NEW ORGAN

KILGEN WORK IS INSTALLED

Archbishop to Bless Instrument Oct. 30, with Mario Salvador at Console — Four-Manual Main Organ, Plus Processional.

The new organ for the St. Louis Cathedral, St. Louis, Mo., has been completed by the Kilgen Organ Company and it is rated as the largest organ in the city. Msgr. Nicholas Brinkman awarded the contract to the company in September, 1946, and extensive alterations were made in the cathedral to make room for the instrument. Installation has been going on during the last month.

Dr. Mario Salvador, organist and choir director of the cathedral, collaborated with Eugene R. Kilgen in the tonal design of the instrument. The organ includes a four-manual main organ, installed in the sanctuary in four specially built chambers behind the altar, and a two-manual processional organ over the narthex at the opposite end of the church, with an auxiliary two-manual console. The sanctuary four-manual console also can control the processional organ.

An impressive formal dedication will take place on the evening of Oct. 30. Most Rev. Joseph E. Ritter, the archbishop, will bless the organ and Dr. Salvador will play the dedicatory recital. Besides a large local attendance, church dignitaries and organists from other cities have signified their intention of being present.

The St. Louis Cathedral is the largest church edifice in St. Louis and dominates its principal thoroughfare, Lindell Boulevard. Started in 1908, work has gone forward continually until today, after an expenditure of about \$6,000,000, it is one of the great cathedrals of the world, its exquisite mosaics and beautiful high altar being world-famous. Its seating capacity is rated at 4,000.

While still incomplete, the foundational diapason chorus, with proper upper work and mixtures, has been completed, as well as large choruses of reeds, flutes and strings. There are also certain solo features. Among these are the liturgical trompette in the solo division, allowed in cathedrals to herald the arrival of the archbishop or other church dignitaries, and the processional organ, for use in accompanying the large choir which proceeds from the narthex to the sanctuary down the center aisle of the church, preceding the archbishop in the procession.

The sanctuary console is unusual in that the case design is Byzantine, which is the architecture of the cathedral, with miniature scrolls and columns duplicating the mosaic and columns in the building. Miniature coats of arms have been carved into the border around the top of the console, being the symbolical shields representing the saints of the early church, such as St. Ambrose, St. Cecilia and St. Gregory.

The grand organ is placed in four separate chambers behind the high altar, the swell and choir sections being on the lower level and the solo and great divisions on the upper level. The entire front of the chamber is under louvre control. The processional organ is in a concealed chamber over the narthex on the rear balcony. The lower chambers are screened by hand-wrought iron grilles, which will also be the method of screening the upper chambers at a future time. A gold-finished grille screens the processional chamber.

The sanctuary console is on a movable platform. While it remains in the apse behind the altar, from where the choir sings for ordinary services, it is provided with 150 feet of cable and can be rolled to the sanctuary in front of the altar so that the organist is visible when recitals are played.

The stop specifications of the organ are

[Continued on page 6.]

NEW ORGAN IN ST. LOUIS CATHEDRAL



IN THIS VIEW OF THE console of the new organ at the St. Louis Cathedral Eugene R. Kilgen, president of the Kilgen Organ Company, St. Louis, is shown

handing the keys to the organ to the rector, Msgr. Nicholas Brinkman. Paul J. Garvey and Max Hess, other Kilgen officials, look on.

BERNARD R. LA BERGE OPENS HIS TWENTY-EIGHTH SEASON

Bernard R. LaBerge, the American organ impresario, is opening his twenty-eighth season as the manager of recitalists of worldwide fame with a very interesting year ahead. Mr. LaBerge, who returned recently from Europe, reports that his organ bookings show another gain over past seasons, which he attributes directly to the fact that the American and Canadian public is becoming more and more organ-minded, and to the outstanding success with which his organ virtuosi are meeting throughout the country. Mr. LaBerge expresses himself as particularly happy that the American organist is more and more attaining well-deserved recognition.

A number of Mr. LaBerge's American virtuosi are booked for transcontinental tours, while others will fill engagements in the Eastern part of the United States and Canada.

This fall Mr. LaBerge presents Fernando Germani, whose tour is almost completely sold out. Geraint Jones, the eminent English organist from the B.B.C. in London, will return to America in January and will make a transcontinental tour following the success of his first American tour two years ago.

In the spring of 1950 Mr. LaBerge will introduce to America Rolande Falcinelli, organist of the Basilica of the Sacre Coeur in Montmartre and head of the organ department at the American Conservatory in Fontainebleau, where she succeeded Marcel Dupré. While in Europe Mr. LaBerge was impressed by the masterly improvisations of Miss Falcinelli at the Sacre Coeur.

MONMOUTH COLLEGE offers a prize of \$100 for the best setting in four-voice harmony, for congregational singing, of a prescribed metrical version of the Twenty-third Psalm. The competition is open to all composers and closes Feb. 28, 1950. It is the seventh in a ten-year series. For the words to be used and conditions of entry those interested may write to Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

PORTLAND, MAINE, SUMMER RECITALS COME TO A CLOSE

The latest summer season of organ recitals at the Portland, Maine, City Hall, directed by Alfred Brinkler, F.A.G.O., came to a close Aug. 19 with a record of seven weeks of performances by prominent organists from various cities who were heard not only by Portland people, but by thousands of summer visitors to the Maine coast. The audiences were larger this year except for the few days in which the heat reduced the numbers and the poor organists suffered. The only change in the schedule was on July 20. Nathan Reinhart of Atlantic City was ill and Mr. Brinkler played for him.

Samuel Walter of Boston, Harriette Slack Richardson of Springfield, Vt., Malcolm W. Cass, former dean of the Portland Chapter of the A.G.O.; Richard W. Harvey of Rutland, Vt., and Miss Lillian Clark of East Orange, N. J., were newcomers among the recitalists, and Portland was delighted to welcome again Dr. Alexander McCurdy, Earl Chamberlain and Thomas J. Crawford of Toronto, who had not played for several years.

WALLACE MCPHEE IS DEAD, VICTIM OF HEART ATTACK

Wallace McPhee, M.S.M., a well-known New York organist, died suddenly of a heart attack on Aug. 10.

Mr. McPhee had been organist and choirmaster of the First Baptist Church of Montclair, N. J., where he had a professional chorus, and for a time was at Sinai Temple in the Bronx. During the last season he was organist of the Church of the Healing Christ at Carnegie Hall. He had a bachelor's degree from New York University and a master of sacred music degree from Union Theological Seminary, where he had studied organ with Dr. Clarence Dickinson. During the last eight years he had been on the faculty of the School of Sacred Music, teaching theory and organ. He was a member of the A.G.O. and the St. Wilfred Club. Mr. McPhee grew up in Superior, Wis., where his first teacher in organ was Mrs. Bertha Wingate.

SAMUEL A. BALDWIN DEAD AT AGE OF 87

WAS A FOUNDER OF THE A.G.O.

His 1,362 Recitals at the College of the City of New York in the Course of Twenty-five Years Won Widespread Attention.

Samuel A. Baldwin, one of the nine surviving members of the group of founders of the American Guild of Organists, as well as a former warden of the Guild, died Sept. 15 in New York at the age of 87 years. Professor Baldwin had a long career as an organist of prominent churches and until his retirement he was organist of the College of the City of New York, where his recitals won national attention over a period of twenty-five years. He was an active member of the council of the A.G.O. until his death and was chairman of the committee on ethics. He also prepared the history of the Guild.

The New York organ fraternity honored Professor Baldwin April 27, 1942, at a dinner at which a large group paid tribute to him. At an observance of Guild Sunday May 8 of this year in the Fort George Presbyterian Church a parchment scroll was presented to him.

Samuel Atkinson Baldwin was born in Lake City, Minn., Jan. 25, 1862. In 1874 his family moved to St. Paul, where he became organist of the House of Hope Presbyterian Church at the age of 15. From 1880 to 1884 he was a pupil at the Dresden Conservatory, where he studied piano with Jean Louis Nicodé, organ with the court organist, Gustav Merkel, counterpoint with Wilhelm Rischbieter and composition with Dr. Franz Wüllner. He returned to the United States and in 1885 was appointed organist of Plymouth Church, Chicago. Here he remained until 1889, when he went to St. Paul as organist of the People's Church.

In 1895 Professor Baldwin settled in New York, where he became organist of the Church of the Intercession. In 1902 he was appointed organist of Holy Trinity Church in Brooklyn, a position which he held until 1911.

Professor Baldwin was professor of music and organist of the College of the City of New York from 1907 until his automatic retirement at the age of 70, on Feb. 1, 1932. During that period he gave 1,362 public recitals in the Great Hall of the college.

Professor Baldwin is survived by Mrs. Baldwin, who was his constant companion for over fifty years, and a son, Walter.

DEATH OF MILES I'A. MARTIN OCCURS IN WATERBURY, CONN.

Word comes from Waterbury, Conn., of the death in September of Miles I'A. Martin, F.A.G.O., organist and choir-master of St. John's Episcopal Church and an organist and composer of national reputation. He had been at St. John's for twenty-three years.

Mr. Martin was born at Newark, N. J., July 10, 1888, and began playing the organ for Lenten services and Sunday-school at the age of 14. After studying with William E. Ashmall for a time he was appointed organist of St. John's Church, Newark. In 1910 he was appointed organist and choirmaster at the Church of St. Edward the Martyr, New York City. Studying under Clement R. Gale, he prepared for the Guild examinations. Later he was elected a member of the council of the American Guild of Organists, its secretary and then treasurer. He also became a vice-president of the Plainsong Society. Mr. Martin studied composition with Dr. T. Tertius Noble and dedicated his Chaconne to Dr. Noble. In 1932 he entered the Fontainebleau School, where he studied with Widor and Dupré. While there he composed a Postlude on the hymn-tune "Sleepers, Wake," dedicating it to M. Dupré. His many other compositions, published by the H. W. Gray Company, include three Introits in anthem form.

**HARRY T. BURLEIGH,
NEGRO SINGER, DEAD**

HIS COMPOSITIONS WIN FAME

Baritone Soloist in St. George's Church, New York City, for Fifty-two Years—"Deep River" One of His Successes.

Harry T. Burleigh, who was baritone soloist at St. George's Episcopal Church in New York for fifty-two years and whose voice and compositions made him one of the men of eminent achievement among the Negroes of America, died in a hospital in Stamford, Conn., Sept. 11 at the age of 82 years.

Harry Thacker Burleigh was born Dec. 2, 1866, in Erie, Pa. He ran errands as a boy, sold papers and at one time was a street lamp lighter. During the summer vacations from school he worked as a deck steward on Great Lakes passenger boats. He began his choir singing in Erie, and before he retired in 1946 from the choir of St. George's Protestant Episcopal Church he had sung "The Palms" on fifty-two consecutive Palm Sundays.

Mr. Burleigh attended the National Conservatory of Music in New York, receiving aid in getting a successful audition from the mother of Edward MacDowell, who was registrar at the conservatory. Here he met Antonin Dvorak, the Czech composer, who was president of the conservatory. In leisure time he sang Negro folk melodies he had committed to memory early in life as he heard them from his blind grandfather. Dvorak later incorporated the spiritual "Swing Low, Sweet Chariot" as a leading theme in the first movement of the "New World" Symphony.

As a composer and arranger, Mr. Burleigh was widely known. His "Deep River" was regarded as one of his first really great successes. John McCormack, the Irish tenor, sang his "Little Mother of Mine" many times. Some music critics

looked upon his musical settings for Laurence Hope's poems as the finest of his work.

Among the spirituals Mr. Burleigh arranged were "Nobody Knows the Trouble I've Seen," "Couldn't Hear Nobody Pray," "Let Us Cheer the Weary Traveler," "Were You There" and "Everytime I Feel de Spirit."

Mr. Burleigh moved to New York from Erie in 1892 and while singing in the choir of St. Philip's Episcopal Church heard of a vacancy for a baritone soloist in the choir of St. George's Church, Stuyvesant Square. He competed with fifty-nine other applicants and was accepted in 1894. He remained with the choir until the fall of 1946, when he retired and began to sit in the congregation.

Mr. Burleigh sang twice for King Edward VII and often in the home of the elder J. P. Morgan, at whose funeral he sang. From 1900 to 1925 he sang in the choir of Temple Emanu-El in New York. He was honor guest at a reception Feb. 4, 1944, marking the fiftieth anniversary of his membership in St. George's choir. Bishop William T. Manning was a speaker.

Since 1923 an annual service of Negro spirituals has been held at St. George's, with arrangements and harmonizations by Mr. Burleigh, who could sing in English, Hebrew, Latin, French, German and Italian.

Surviving is a son, Alston Burleigh, composer and choral arranger, and a grandson, Harry T. Burleigh II.

ROBERT M. WEBBER has been appointed organist-director of St. John's Methodist Church, St. Louis, Mo. Mr. Webber has studied organ with Louis Flint and Harold Mueller of San Francisco and is now a senior organ student of Howard Kelsey at the St. Louis Institute of Music. The musical equipment of the church includes a new three-manual Möller in the sanctuary and a smaller Wicks in the chapel.

THE DIAPASON.

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**AUSTIN TO INSTALL ORGAN
IN WEST HARTFORD CHURCH**

Installation of an Austin organ will be begun soon in the First Church of Christ, Congregational, West Hartford, Conn., where the Rev. Elden H. Mills is pastor and Gordon W. Stearns is organist. The organ is to be divided at the sides of a chancel seating a choir of 100. The echo antiphonal organ, which is to be placed eventually above the rear balcony in the church, will be omitted at present, although the four-manual console will be completely prepared for this section of the organ.

The new church edifice, constructed in the face of severe difficulties during the course of a war to replace a church which was destroyed by fire some years ago, was designed by Hobart Upjohn. It was completed about a year ago.

Installation of the new organ is expected to begin in October and it will probably be heard for the first time at Christmas. The church is well known in the Hartford area for the high standard of its musical program.

Following are the resources of the instrument:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fourniture, 5 ranks, 305 pipes.
- Diapason Conique, 8 ft., 61 pipes.
- Flute Ouvre, 4 ft., 61 pipes.
- Doublette, 2 ranks, 122 pipes.
- Cornet, 3 ranks, 183 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.

SWELL ORGAN.

- Contra Salicional, 16 ft., 73 pipes.
- Geisen Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Salicional (Contra ext.), 8 ft., 12 pipes, 61 notes.
- Salicional Celeste, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.

- Concert Flute, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, T.C., 8 ft., 61 pipes.
- Gemshorn Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- English Horn, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Tremolo.
- ECHO ANTIPHONAL (Prepared For).**
- Diapason, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Muted Viöle, 8 ft., 73 pipes.
- Muted Celeste, 8 ft., 61 pipes.
- Flute (8 ft. ext.), 4 ft., 61 notes.
- Vox Humana (separate chest, swell-box and tremolo), 8 ft., 61 pipes.
- Trompette, 8 ft., 73 pipes.
- Chimes.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Violone (Great), 16 ft., 32 notes.
- Gedeckt, 16 ft., 32 pipes.
- Salicional (Swell), 16 ft., 32 notes.
- Octave (Diapason ext.), 8 ft., 12 pipes, 20 notes.
- Violone (Great), 8 ft., 32 notes.
- Gedeckt (ext.), 8 ft., 12 pipes, 20 notes.
- Super Octave (ext.), 4 ft., 12 pipes, 20 notes.
- Bombarde, 16 ft., 32 pipes.
- Trumpet (Bombarde ext.), 8 ft., 12 pipes, 20 notes.
- Clarion (Bombarde ext.), 4 ft., 12 pipes, 20 notes.
- Fagotto (Swell), 16 ft., 32 notes.
- Fagotto (Swell), 8 ft., 32 notes.
- Posaune (Antiphonal), 16 ft., 12 pipes, 20 notes.
- Lieblich (Antiphonal), 16 ft., 12 pipes, 20 notes.

**GERMANI TO PLAY IN CHICAGO
OCT. 4 FOR ILLINOIS A.G.O.**

The first musical event of the Illinois Chapter, A.G.O., will be a recital by Fernando Germani, the Italian virtuoso, who is on an American tour. Mr. Germani will play at Thorne Hall, on the Northwestern University Chicago campus, Sunday, Oct. 30, at 4 p.m.

The opening social affair of the chapter will be an open house at the Cordon Club Oct. 4.

**ENSEMBLE TONE AND
INDIVIDUAL VOICES**

In general we are aware of the differences between one scheme of organ design and another. We do not expect an English organ to have the same tonal characteristics as one designed on French lines, yet we do not always take into account the fact that individual voices that go to make up each scheme have in themselves little essential difference.

A stopped flute has fine or poor tone because of its voicing and not because it is part of an English or French ensemble. Good voicing of single stops is a matter of producing characteristic tone for that class of voice.

Thus the characteristics of the instrument as a whole are the result of the stop list, while the quality of tone is a result of the production of the correct harmonic content for each set of pipes. It is possible to have splendid tone and voicing in an ill-advised specification, and similarly some splendidly planned organs fail because of lack of tonal distinction in the stops.

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- *Everywhere, Christmas Tonight!..... T. Tertius Noble .20
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- The Daybreak Carol..... Harvey Gaul .20
- Angels and Shepherds..... Margrethe Hokanson .15
- The Christmas Child..... Seth Bingham .20
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- *Again the Star Shines..... Orvis Ross .20

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- *As it Fell Upon a Night..... Katherine K. Davis .20
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J. J. Weatherseed Elected President
—Nearly \$20,000 Raised for British
Organ Restoration Fund—Re-
citals Are Reviewed.

By MURIEL GIDLEY

The success of the 1949 convention of the Canadian College of Organists, held in London, Ont., Aug. 30 and 31, was a foregone conclusion when the weather man turned on a cool breeze for the opening session. Somewhat unhappy housing perplexities of the night before had dissolved by morning and minds could focus on organ playing, church music and choir training.

The annual business meeting, held at the Metropolitan Church under the chairmanship of Eric Dowling, the president, showed the College to be in a healthy condition from the point of view of membership and finances. The British Organ Restoration Fund approaches the \$20,000 mark and a special action committee, headed by Eric Rollinson, is working to complete this effort. Members were exhorted by the president to give the fund full and immediate support. Expansion of the College membership was discussed at length and the chairman of a special committee, Gordon Jeffery, outlined plans to be supported by financial assistance from the treasury. It was noted with pleasure that His Excellency, the Governor General of Canada, had consented to become honorary patron of the College. A sincere and hearty vote of thanks was accorded the retiring president for his untiring efforts on behalf of the College.

New Officers Elected

The following were elected to office: President, J. J. Weatherseed; honorary vice-presidents, Sir Ernest MacMillan, Dr. Healey Willan and T. M. Sargant; vice-presidents, Maitland Farmer, Dr. Alfred E. Whitehead, Kenneth Meek, G. H. Smale, F. Hubble, E. A. Moore, L. H. Cludery and Frederick Chubb; general secretary, H. G. Williams; treasurer, H. Rosevear; honorary registrar, C. E. Wheeler; registrar, Gordon Jeffery. Chairmen of local centers are: W. Findlay, Brantford; C. R. Kilgour, Galt; L. Sommerville, Hamilton; E. Fehrbach, Kitchener; M. Boundy, London; Dr. A. Egerton, Montreal; F. Timms, Niagara Falls; L. Nash, Oshawa; Mrs. K. Cust, St. Catharines; H. G. Williams, Toronto. Members of the council are: G. Veary, M. Timms, R. Kidd, H. Robb, R. Geen, B. Munn, H. G. Langlois, Miss M. Gidley, T. J. Crawford, Dr. L. E. Hill, E. Rollinson, D. McLaughlin, C. McAree, W. France, R. Harries, M. Perry, H. Jerome, E. Dowling and F. C. Silvester.

The newly-elected president, J. J. Weatherseed, presided at the opening luncheon in the Metropolitan Church. A note of informality and good cheer pervaded this function as holidays and prospects were discussed. Old friends from Cleveland and Detroit were welcomed and Eric Dowling, the retiring president, spoke briefly.

Choir Direction the Subject

T. C. Chattoe, organist of the Metropolitan Church, London, introduced by Ivor Brake, London, presented the subject of choir direction in relation to the education of the young organ student. Teachers individually and the College as a whole, he felt, should do more to stimulate interest and knowledge in this important part of church work. Dr. Charles Peaker of Toronto took up the challenge by giving a picture of his method of using student sub-conductors for various sectional rehearsals and some minor services of the church. Mr. Weatherseed took exception to too much student experimentation during the time when the paid incumbent at the church was expected to hold sway. He suggested the use of textbooks to combat the ignorance of the inexperienced student.

Harvey Robb of London stated his creed of essentials for the production of good choral work—good singers first of all, and a conductor equipped with the attributes of showmanship, general musicianship, musical taste, judgment, system and sincerity. Eric Dowling of St. Catharines endorsed these requirements with the added thought that choir training could not be taught. John Cozens of

Toronto deplored the situations found in the smaller communities, where inefficient students attempted to gain experience but had small opportunity to achieve progressive education. He suggested missionary enterprise, involving periodic visits of well-trained musicians to these communities to help raise the standard of church music. Muriel Gidley of Toronto rejected the textbook idea as not practical when faced with the immediate, variable problem of the choir in rehearsal. She suggested concentrated study of specimen anthems, including methods of playing and conducting them from the console before approaching the choir at all. To those seeking the wisdom of their experienced elders in the matter of the technical science of conducting, the expansive consideration of generalities left nothing much of inspirational value.

The meal, termed a buffet supper and served by the women of First St. Andrew's Church, was a satisfying extravaganza for the appetite. At its conclusion the president called on John Cozens to introduce the speaker, Dr. Charles Peaker. So excellent was Dr. Peaker's address, "On Time," and so enthusiastically received that it was recommended that it be published in THE DIAPASON.

Choral High Mass at Cathedral

On Wednesday morning the assembly of organists met at St. Peter's Cathedral to attend choral high mass. It was a rare privilege to enter the lofty precincts of this lovely church to participate in the proper of the mass, sung to the traditional plainsong, and to feel the beauty of the liturgy in the Palestrina "Missa Brevis." From the prelude, played by Ernest White, through the reverberating contrapuntal excursions of the mass to the postlude, played by Edward Linzel, the ceremonial cast a spell of beauty and worship on all in the cathedral. The choir, under the direction of R. Wicher, sang with fluency and true intonation, an accomplishment of high order in the summer.

After luncheon at the Dundas Center Church, the speaker, the Rev. Stanley Osborne, Mus.D., principal of Whitley Ladies' College, was introduced by T. J. Crawford. Dr. Osborne continued in words the theme of the service in the morning by voicing his credo on "Music and Worship." Every organist, he said, should consider well his rich opportunity to make his art an offering to God. He should train his choir not only to sing good music with technical finish, but to be reverent as well. Dr. Osborne summed up his thought by saying that "artistry is artless, sincerity is prayerful, music is worship."

Banquet at First St. Andrew's

Two recitals in the afternoon led to the concluding dinner of the convention, which is always a happy affair. Drought affected the customary toasts to the King and the ladies this year, although nothing of verbal versatility was lost by those who proposed the toasts—Mr. Weatherseed and Dr. Egerton. Our old friend T. J. Crawford pulled from his pocket once more and read his latest poetic opus for the convention.

After diplomas were presented to the successful candidates in the June examinations the guest speaker, Dr. G. E. Hall, president of Western University, was introduced by Harvey Robb. Dr. Hall outlined in a most interesting way the policy and ideals of the university, with emphasis on the study of the humanities. Music, literature and art, he felt, should be linked together for parallel study in each vital period of history. Commenting on the requirements of a teaching faculty he said: "The man who does not do research must not be a good teacher."

Dr. Peaker thanked the speaker, after which the gathering moved into the church for the recital by Claire Coci. The recitals are reviewed below with keen perception by Dr. Peaker.

The London Center is to be congratulated on the fine program of events arranged for the convention and the efficient manner in which the whole was organized and carried out.

Convention Recitals Reviewed

By DR. CHARLES PEAKER

Four players performed at the convention—Edward Linzel and Ernest White on the very modern instrument in Aeolian Hall and Claire Coci and Raymond Daveluy on the four-manual Casavant in St. Andrew's. Mr. Linzel came first, on Tuesday, Aug. 30.

Aeolian Hall itself deserves a word.

It is a church of dignified proportions which has "suffered a change into something rich and strange." Pulpit and organ case have disappeared, dark green covers the walls and the pedal 16's rise along the back in lordly phalanxes. Concealed lights gleam on the symmetrical metal pipes, which fan across in front of the two boxes, and a platform seats an orchestra and accommodates the console and a concert grand. Full in the center a statue of noble proportions dominates the entire scene, with a broad vertical splash of crimson on the woodwork of the organ behind to show it up.

An orchestra assisted Mr. Linzel in Handel's "Cuckoo and Nightingale" Concerto and a Larghetto, a Mozart Sonata, and the famous Poulenc work. Mr. White conducted in a very quiet and unassuming manner and Mr. Linzel at the console was a model of precision. Solo works were the first movement of Widor's Sixth and the Andante from the "Gothique." The first of these I found thrilling in the extreme for the first four pages, after which my assaulted ears rebelled at the tremendous impact of the mutations. The tone is vivid and intense, but to my taste lacks body and suggests an impetuous charge of cavalry, without infantry to support it. De Maleingreau's great work, on the other hand, was most effective, with Mr. Linzel ringing the changes on this fairly small instrument very brilliantly. The "Ronde Francaise" by Boellmann sounded strange at moments, with a reed quacking stolidly away on the gaunt two-part writing, but the later flutes and mixtures gained through the comparison, and the unflagging tempo made the thing irresistible by the time we got to the glissando and cadence. The Elmore "Rhumba" could do with a little judicious cutting, but Mr. Linzel seems to know no technical difficulties and it undoubtedly "came off" with us all.

The only thing which surprises a man is Mr. Linzel's impassive demeanor at the console in joyous and ribald works of this sort. However, if I have to choose between this and players who compensate for dullness in performance by frantic gestures and motions in the air, give me Linzel the inscrutable.

Franck's Andantino, carefully dehydrated and sterilized, was the penultimate offering and was to me a dead loss. Poulenc closed the evening well, although the tempos of the rapid sections seemed a little slow. Soloist, conductor and players (a local group with considerable possibilities) were all in admirable accord and this type of instrument clearly combines well with strings. All in all, Mr. Linzel is a player with excellent technique and a splendid sense of tempo and rhythm.

Performance by Daveluy

Next day M. Daveluy played on a more familiar type of instrument and proved to be a more familiar type of player also. He was hampered by some mechanical trouble on the solo organ and he would certainly have been more effective if he had contrived via the supers to give us more upper work. Buxtehude's Fugue in C major he did briskly and well, and many of us resolved to add it to our repertoire at once. Franck's Prelude, Fugue and Variation flowed along pleasantly and was succeeded by Hindemith No. 1. Here M. Daveluy was not very secure and gave us some harmonies which would have startled even the composer. All through the registration was dull and nothing could justify the player's revision of the left-hand rhythms in the slow movement. In the "Menuet Francaise," however, he recaptured his audience by an incomparably deft performance, and Tremblay, the author of the work, would have been charmed. The Widor Scherzo and Pastorale from the Second Symphony were

effective, but the Finale was somewhat disappointing and stolid. The improvisation on given themes was too long for the amount of invention M. Daveluy displayed.

On the same afternoon we returned to Aeolian Hall, where Ernest White gave us a talk on "The Basis of Tone Color—Registration on the Classic Principles." He illustrated his remarks with an interesting program and even those, like myself, who failed to follow all his arguments enjoyed the results he produced. The Pastoral Suite by Bach came off very well indeed and the Pachelbel Prelude, Fugue and Chaconne demonstrated the precision alike of the organ and the organist. The Langlais "La Nativité," however, seemed somewhat cold and pedantic, and some of us could not agree that the melodic tone produced by a synthesis of different harmonics was superior to a good reed such as was there. Willan's Scherzo made an excellent test case in that the main theme really was percussive and sounded marvelous, while the slower sustained middle section somewhat lost its appeal.

I suspect that Mr. White and his school deprecate emotionalism and prefer the cerebral approach. However, this may be the unavoidable reaction of one who has a sneaking fondness for the fleshpots of Egypt. Karam's splendid "Modal Trumpet" was given a good rendition and the afternoon closed with Franck's Chorale in B minor, which I had the misfortune to miss. It was a stimulating session for us all, and bound to affect us all, whatever our own predilections.

Last Recital by Miss Coci

Remains the recital of the colorful Miss Coci. She, too, like M. Daveluy, was hampered by an unfortunate defect in the organ. The E above middle C on the great had to be immobilized and it is remarkable that the player kept the Bach works so steady with a missing note in nearly every bar. These were the Prelude and Fugue in A minor and the Concerto in A minor. The Honegger Fugue was performed in a highly individual manner, being much slower than the marking and rather sententious in its feeling. Miss Coci then played the Dupré Variations with something less than her accustomed brilliance, but still very well. She then announced in her own charming way that she had forgotten the Reger Fantasie on "Bach" and, after a short intermission, came back and tore into it with tremendous energy. In both the Reger and the Liszt "Ad Nos" one felt that the music was most congenial to her. She does not seem too concerned with detail, but does play with remarkable verve. The coloring in the quieter parts of this titanic work was exquisite and the bravura sections were most exciting. In response to an outburst of applause she returned and played several of Haydn's "Clock Pieces" and came back to finish us off with an ebullient performance of the Finale to the First Symphony of Viérne.

Such were the recitals at the Canadian College of Organists' convention in this Year of Our Lord One Thousand Nine Hundred and Forty-nine, in London, Ont.

MISS VIOLA FISHER of Worcester, Mass., has been appointed organist and choir director of Wesley Methodist Church, Washington, D. C. She succeeds James J. McLain, who has taken over similar duties at the Metropolitan Memorial Methodist Church. Miss Fisher is a graduate of the Oberlin Conservatory and has studied at Westminster Choir College and in the junior choir school of the Fort George Presbyterian Church, New York. In Worcester Miss Fisher held like positions at Wesley Methodist Church and All Souls' Episcopal Church, Norwalk, Ohio. She goes to Washington from Hagerstown, Md., where she was at Zion Evangelical and Reformed Church.

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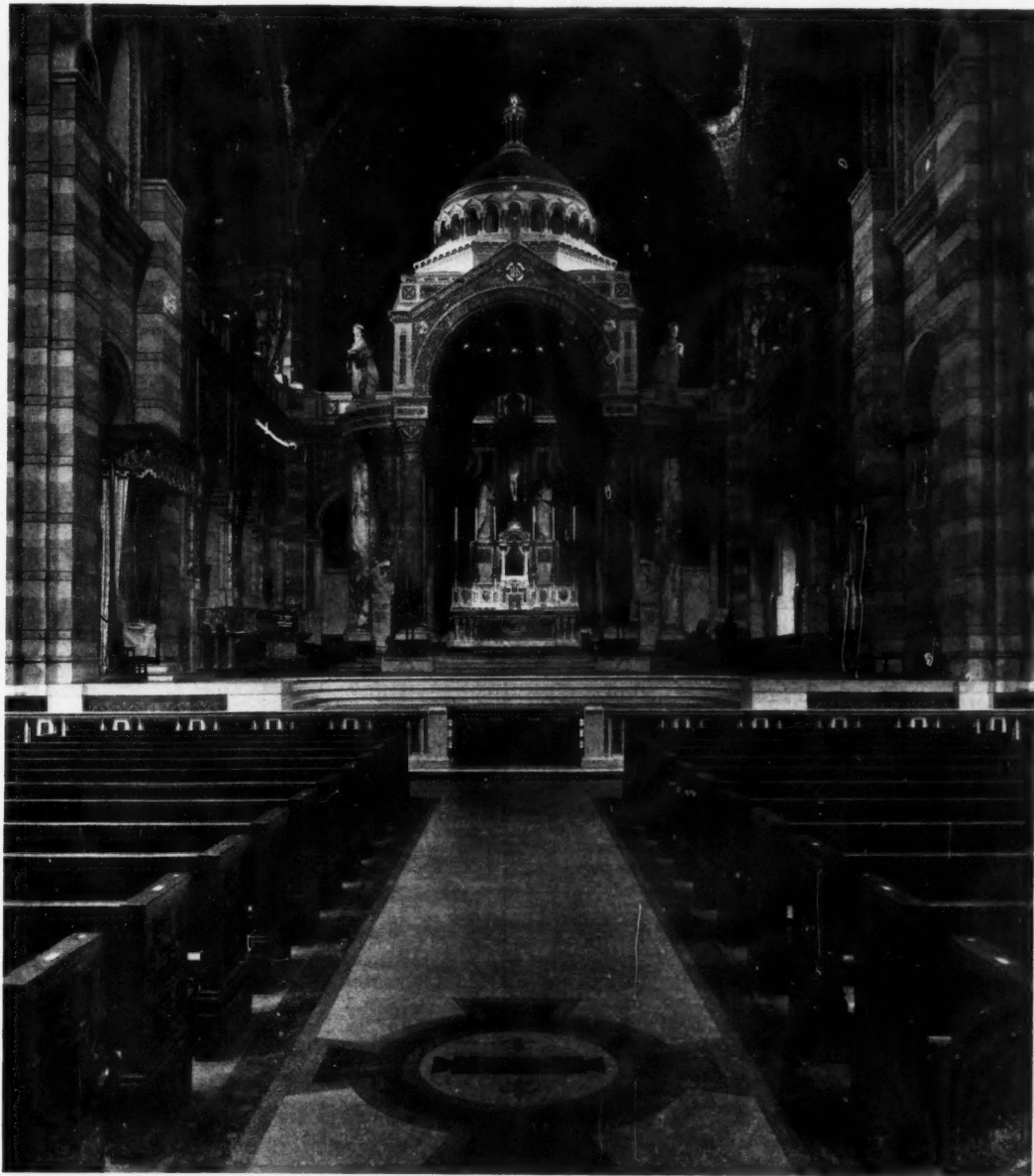
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The new Kilgen Liturgical Organ just completed in St. Louis Cathedral, St. Louis, Missouri, has been acclaimed a distinguished example of artistic organ building.

The Grand Organ, composed of Great, Swell, Choir, Solo and Pedal Divisions, is placed in four specially built chambers double-decked behind the High Altar. The Processional Division is in the balcony over the Narthex at the opposite end of the Cathedral. Four-manual Sanctuary console controls Grand Organ and Processional. Auxiliary two-manual console in rear gallery controls Processional Division.

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This magnificent instrument will be formally dedicated the evening of October 30, 1949, by the Most Reverend Joseph E. Ritter, Archbishop of St. Louis. The recital program will be played by Dr. Mario Salvador, Organist and Choir Director of the Cathedral.

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**CATHEDRAL IN ST. LOUIS
WILL OPEN ITS NEW ORGAN**

[Continued from page 1.]

as follows:

GREAT ORGAN.

(Enclosed in Chamber I, left chamber, upper level.)

- Spitzflöte, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Third Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Hohl Flöte, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Full Mixture (12-15-19-22-26), 5 rks., 305 pipes.
- Tromba (not affected by Tremolo), 8 ft., 61 pipes.
- Chimes (prepared for in wiring).

SWELL ORGAN.

(Enclosed in Chamber III, left chamber, lower level.)

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Wald Flöte, 2 ft., 61 pipes.
- Scharf (15-17-19-22), 4 rks., 244 pipes.
- Fagotto (not affected by Tremolo), 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed in Chamber IV, right chamber, lower level.)

- Dulciana, 16 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Suabe Flute, 4 ft., 73 pipes.
- Rohr Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great).

SOLO ORGAN.

(Enclosed in Chamber II, right chamber, upper level.)

- Principal, 8 ft., 73 pipes.
- Gedeckt Brometer, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Solo Celeste, 8 ft., 61 pipes.
- Flute Ouverte, 4 ft., 73 pipes.
- Tuba Mirabilis (not affected by Tremolo), 8 ft., 73 pipes.
- French Horn (not affected by Tremolo), 8 ft., 73 pipes.
- Trompette (not affected by Tremolo), 8 ft., 73 pipes.

PEDAL ORGAN.

(Enclosed in Chambers I, III, IV.)

- Bourdon (low 12 resultant), 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Spitzflöte (Great), 16 ft., 32 notes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.

- Dulciana (Choir), 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 pipes.
- Octave (extension Open Diapason), 8 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- 'Cello (from Solo), 8 ft., 32 notes.
- Bass Flute (extension Sub Bass), 8 ft., 12 pipes.
- Gedeckt (extension Bourdon), 8 ft., 12 pipes.
- Spitzflöte (Great), 8 ft., 32 notes.
- Flauto Dolce (Swell), 8 ft., 32 notes.
- Quint (extension 10 1/2-ft. Quint), 5 1/2 ft., 12 pipes.
- Octave (extension Principal), 4 ft., 12 pipes.
- Block Flöte, 4 ft., 32 pipes.
- Doublette (extension Super Octave), 2 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Fagotto (Swell), 16 ft., 32 notes.
- Tromba (extension Trombone), 8 ft., 12 pipes.
- Clarion (extension Tromba), 4 ft., 12 pipes.
- Mixture (8 ft., 5 1/2 ft., 4 ft., 2 1/2 ft.), 4 rks., 128 notes.
- Mixture (Great), 5 rks., 32 notes.

The processional organ is playable on the solo manual and pedal of the sanctuary console.

A fifteen-horsepower Spencer steel blower is placed in the basement, with static reservoir under the main organ chambers in the sanctuary.

The processional organ has the following resources:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Gross Gedeckt, 8 ft., 61 pipes.
3. Viole, 8 ft., 61 pipes.
4. Gedeckt (from Swell), 8 ft., 61 notes.
5. Octave (extension Open Diapason), 4 ft., 12 pipes.
6. Horn (from Swell), 8 ft., 61 notes.
7. Horn (from Swell), 4 ft., 61 notes.

SWELL ORGAN.

8. Bourdon, 16 ft., 61 notes.
9. Open Diapason (from Great), 8 ft., 73 notes.
10. Gedeckt, 8 ft., 73 pipes.
11. Vox Angelica, 8 ft., 73 pipes.
12. Vox Aetheria, 8 ft., 61 pipes.
13. Principal, 4 ft., 73 pipes.
14. Flute d'Amour (extension Gedeckt), 4 ft., 12 pipes.
15. Nazard, 2 1/2 ft., 61 pipes.
16. Flautino (from Flute d'Amour), 2 ft., 61 notes.
17. Horn, 8 ft., 61 pipes.
18. Clarion (extension 8-ft. Horn), 4 ft., 12 pipes.

PEDAL ORGAN.

19. Sub Bass, 16 ft., 32 pipes.
20. Bourdon (extension Gedeckt), 16 ft., 12 pipes.
21. Bass Flute (extension Sub Bass), 8 ft., 12 pipes.
22. Viole (from Great), 8 ft., 32 notes.
23. Gedeckt (from Swell), 8 ft., 32 notes.
24. Contra Horn (extension 8-ft. Horn), 16 ft., 12 pipes.

"A BIBLIOGRAPHY OF CHURCH MUSIC and Allied Subjects" is the title of a useful brochure compiled for the commission on music of the Episcopal Diocese of Pennsylvania by the Rev. Herbert Boyce Satcher. This is a revised edition, issued in September. The original edition appeared in 1937, followed by a supplementary mimeographed list in 1940. As both of these editions are long since exhausted, and requests for them continue to be made, the commission asked the compiler to prepare the revised edition. A number of items from the former lists have been omitted, and many others added. There are carefully prepared lists of books on every form of service music and on hymns and the history of music. Volumes on organ playing and on organs, on liturgy and worship are also listed in the twenty-four pages. The price of the new edition is 50 cents.

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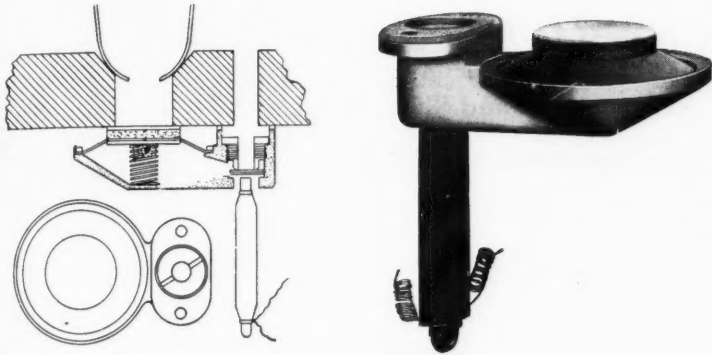
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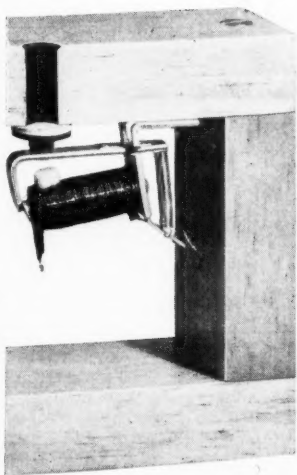
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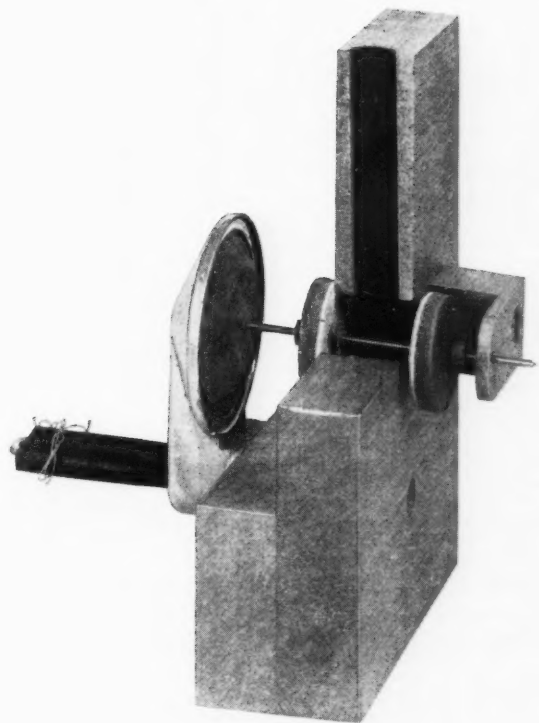
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IN MILWAUKEE HOME**

END OF PROMINENT CAREER

**Headed Pipe Making and Voicing
Concern for Nearly Forty Years
—Born in Alsace-Lorraine
Seventy-Seven Years Ago.**

Jerome B. Meyer, for nearly forty years the head of a pipe-making concern in Milwaukee, Wis., and a highly respected member of the organ building fraternity, died Sept. 17 at his home of a heart ailment. Funeral services were held Sept. 20.

Mr. Meyer's interest in organ building went back to his childhood in Ammerschwehr, Alsace-Lorraine, France, where he was born seventy-seven years ago. Although working in his father's vineyards, he daily found time to visit the local organ factory.

When he was 16 Mr. Meyer came to the United States, following his oldest brother, who worked for an organ firm. He took up similar work with the old Philipp Wirsching Organ Company of Salem, Ohio, in 1888. Two years later he was employed by the Carl Barckhoff Organ Company of Salem, Ohio. In 1897 he moved to Chicago to enter the service of Lyon & Healy and for many years was foreman of their pipe department. Before founding his own company, he worked for the old Wangerin & Weickhardt concern.

Mr. Meyer was a former Boy Scout leader and interested in Y.M.C.A. work. He was a member of Trinity Methodist Church, the Royal League and the Independent Order of Odd Fellows. He and his wife observed their golden wedding anniversary July 29, 1943.

Besides his widow he is survived by two sons—Raymond, Phoenix, Ariz., and Charles T., Milwaukee—and two daughters—Mrs. Marie Haggitt, Milwaukee, and Mrs. Ruth Gruhl, Racine, Wis., besides eight grandchildren and two great-grandchildren.

The business of Jerome B. Meyer & Son will be continued under the management of Mrs. Meyer, a son, Charles T., and two grandsons.

KATE S. CHITTENDEN DEAD

AT AGE OF 93; A.G.O. FOUNDER

Miss Kate S. Chittenden, a founder of the American Guild of Organists and emeritus professor of music at Vassar College, died Sept. 16 at her home in New York after a long illness. Her age was 93 years. One of her ancestors, William Chittenden, was a founder of Guilford, Conn., in 1639, and another was the first governor of Vermont. In 1871, at the age of 15, she gave her first piano lesson at Hellmuth College in London, Ont., and went on to teach more than 4,000 students.

Miss Chittenden was head of the piano department at Vassar from 1899 to 1930. She also was dean and head of the piano department of the American Institute of Applied Music for thirty-two years and founded and directed the music department of the Hartley House Settlement.

Miss Chittenden was organist and choir director of Calvary Baptist Church for twenty-seven years, a life member of the Music Teachers' National Association, honorary director of the Hartley House Music School and honorary member of the Sorosis Club.

A sister, Miss Ellen L. Chittenden of Batavia, N. Y., survives.

**COMPOSES TE DEUM FOR 90TH
ANNIVERSARY OF CHURCH**

St. John's Episcopal Church, Detroit, will celebrate its ninetieth anniversary Oct. 16 to 23. Among some of the events of the week will be the performance of a Te Deum composed for the occasion by John L. Edwards, who was organist at the church for forty-three years and is now organist emeritus. Another event will be an organ recital Sunday, Oct. 16, opening the festivities, by August Maelkelbergh. This is the program: Allegro, Symphony 6; Widor; Menuet and Adagio, Bizet; Prelude and Fugue in C major, Bach; hymn arrangement, "Lead, Kindly Light"; "Divertissement," Vierne; "De Profundis Clamavi," Maelkelbergh; "Pomp and Circumstance," Elgar.

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**PAUL CALLAWAY TO DIRECT
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The board of directors of the Washington Choral Society, Washington, D. C., has announced the appointment of Paul Callaway as the new musical director. Mr. Callaway succeeds Louis Potter, founder of the chorus and its musical director for nineteen years, who resigned to accept a position in North Carolina. Mr. Callaway is founder and director of the Cathedral Choral Society, identified with the Washington Cathedral. The board has made an arrangement with the cathedral and with Mr. Callaway by which he now will direct both organizations. All appearances will be made jointly under the name "the Washington and Cathedral Choral Society." Mr. Callaway is organist and choirmaster of the Washington Cathedral.

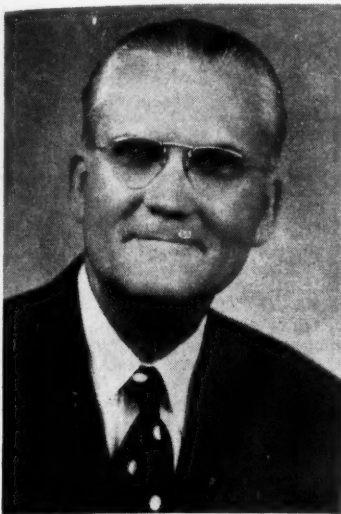
GENE STEWART entered upon his new responsibilities as organist and choirmaster of St. Matthew's Catholic Cathedral

in Washington, D. C., Sept. 1. For six years he held a similar office at St. Patrick's Church, where he supervised the rebuilding and enlargement of the organ two years ago, subsequently playing weekly vespers recitals. Mr. Stewart went to St. Patrick's from the Waugh Methodist Church. Mr. Stewart's teachers have included Louis Robert and Katharine Lucke at Peabody Conservatory, Rollo Maitland, Karl Holer, Jennie Glennan and Adolf Torovsky. Everett Kinsman will assist Mr. Stewart in the conduct and accompanying of the cathedral music.

IN OBSERVANCE OF the seventy-fifth anniversary of the founding of Marion College, Marion, Va., a two-manual Möller organ has been installed in the college chapel and dedicated as a memorial to Laura Scherer Copenhaver, well-known hymn writer and daughter of the founder. Mrs. Copenhaver served for many years as head of the college's department of English. The organ was the gift of the alumnae and was presented during the presidency of Dr. Henry E. Horn, who serves as chairman of the committee on church music of the United Lutheran Church in America.

CYRUS DANIEL, F.A.G.O., director of music at Vanderbilt University and the First Presbyterian Church, Nashville, Tenn., was director of music at the Lake Junaluska Assembly grounds in North Carolina. During the week of July 5 to 10 he served on the faculty of an institute on church music with Dr. and Mrs. Clarence Dickinson of New York City. The classes attracted some fifty musicians from nine states, and the evening programs were received with enthusiasm. Among these programs were a choral concert by Mr. Daniel's Junaluska Singers and an oratorio night in which the combined chorus sang Dubois' "Seven Last Words" and the Buxtehude "Rejoice, Beloved Christians." On July 16 Mr. Daniel gave the following program on the auditorium organ: "Sheep May Safely Graze," Bach; Toccata and Fugue in D minor, Bach; Nocturne ("Midsummer Night's Dream"), Mendelssohn; "The Cuckoo," Lemare; "Mist," Doty; "By the Brook," Boisdeffre; "Drifting Clouds," Timmings; Suite in F, Corelli. On six successive Sunday afternoons Mr. Daniel played carillon recitals, featuring his own arrangements of hymns and classical selections.

WALLACE A. VAN LIER



WALLACE A. VAN LIER, M.MUS.ED., has been appointed organist and choir-master at the Central Park Methodist Church in Buffalo, N. Y. For the last thirteen years Mr. Van Lier held a like position at Westminster Church in Buffalo. He will continue his duties as head of the music department of the University of Buffalo. The fine four-manual fifty-four-stop Skinner organ at his new church is considered one of the outstanding instruments in western New York. Mr. Van Lier is a member of the A.G.O. executive board in Buffalo and has served as dean.

DR. THOR JOHNSON, conductor of the Cincinnati Symphony Orchestra, will conduct a week's seminar and workshop on American Moravian music of the 1740-1815 period for persons interested in early American music June 26 to July 1, 1950. Bethlehem, Pa., will probably be the site of the school, although a decision has not as yet been made. The venture will consist of a week's study and practice by orchestral and choral groups of music written and played in Moravian settlements before 1815.

IOWA ORGANIST HOME AFTER THRILLING TOUR IN EUROPE

Byr Della Sankey Feely, former dean of the Waterloo Chapter, A.G.O., returned to Waterloo, Iowa, Sept. 11 after spending an exciting three and one-half months in fourteen European countries. She was the only organist representative from North America at the annual congress of the Incorporated Society of Organists, held in Edinburgh, Scotland, Aug. 15 to 20. She was welcomed as an honored guest throughout the congress and was invited to speak on American organ music, to sit with the organists in historic churches for services and to see and try many famous instruments. The latter included those in St. Paul's Cathedral and Westminster Abbey, London; the Church of the Holy Rude, Stirling, and the Cathedral Church of St. Mary, Edinburgh.

Mrs. Feely also tried organs in Austria, Spain and France and gave several recitals in Biarritz, Toulouse, Soissons and Bourges, France. She attended the music festivals in Salzburg, Austria, and Edinburgh, Scotland.

Other interesting events of the tour included living in the Russian zone in Vienna and going at will through all zones at any time of the day or night with a four-power gray pass; playing the electronic organ on the Queen Elizabeth as guest organist; an audience with Pope Pius XII, and talking to some of the actors in the Passion Play at Oberammergau, who are already letting their hair and beards grow in preparation for next year's performance, the first to be given since before the war.

Mrs. Feely also had some hair-raising experiences, particularly when she thought she was being kidnaped by the Basque owner of a bus in Andorra; again when she was ill in Italy and Spain from food poisoning; when her pocketbook was "cleaned out" by a pickpocket in the Tower of London, and when she lost all of her luggage for seven days somewhere in any one of four countries (with nothing to her name except the clothing she was wearing). Only through the help of a wonderful Austrian girl who had been forced to work for the Nazis during the war was the luggage recovered.

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System of Ensemble as Basis in Judging Famous Old Organs

By J. B. JAMISON

Last March I wrote an article for the London Organ Club on "Analysis of Ensemble Systems." At the time I had not the slightest idea of going abroad, and the paper, while it had been mulled over for months, was necessarily largely an abstraction. Then in May the unexpected happened and I was on my way to England and France and the abstract hardened to concrete. The more organs I heard and examined the more evident it became that my subject was basic and was actually the first consideration in the organ world. For the work of any individual artist, or any national tradition of tone based on the accumulated work of individual artists, showed up in its true light as primarily a system of ensemble.

Here, I have no doubt, some readers (if any) will say "What does he mean by 'system of ensemble'?" A partial answer is that "system" might be supplemented (but not replaced) by "pattern." One might say "systematic pattern."

To begin at the beginning, there are but two kinds of organ tone that build into ensemble—diapasons and reeds. Mixtures are, of course, included, being made from diapason pipes. But the ways in which these two ingredients can be mixed, blended and balanced are more numerous than all the individual and national ensemble patterns that the centuries of organ design and building have produced. The first thing to listen for in an organ is a system—or the lack of one. Here are some of the more obvious variants:

- Diapasons dominate.
- Reeds dominate.
- Diapasons and reeds of equal tonal effect.
- Low-pitched diapasons dominate.
- Low-pitched reeds dominate.
- High-pitched diapasons dominate.
- High-pitched reeds dominate.
- Foundational diapasons dominate.
- Foundational reeds dominate.
- Brilliant diapasons dominate.
- Brilliant reeds dominate.
- Brilliant diapasons flaring up to still more brilliant, powerful trebles.
- Foundational diapasons turning flutier and softer in the trebles.
- Ensembles with foundational bottoms and bright tops.
- Ensembles with violonish bottoms and creamy tops.

And scores of others—and combinations of them.

Have you ever thought about organs in this way? It will help you to place any organ in a definite category and then compare it with others in the same. If you classify or pigeonhole an organ after this fashion you begin to judge it in a systematic manner—it is the first step in systematic judgment—and what other judgment is worthy the name?

Cavaillé-Coll, so M. Rochesson tells me, had three types of chorus reeds—(a) Big basses and weaker trebles; (b) big trebles and weaker basses; (c) even power throughout the gamut. It is readily seen how such stops could differentiate sections. The center of gravity in the grand orgue was low, in the recit high, etc. This was vital in a reed organ such as Cavaillé-Coll believed in and made. It can serve as a starting "hint" in systems of ensemble and help explain why some organs are so "different."

My visit began in England and ended in France, but for present purposes may I talk about French organs first, especially those in Alsace? I went to Strasbourg to hear the organ in the Church of Ste. Aurelie, in its little "place," a quiet island in the city where the loudest sound is made by the geraniums growing in the window-boxes. On this organ Dr. Schweitzer made many of his recordings. It is an Andreas Silbermann of 1728, rebuilt and substantially changed and enlarged by Haerpfer under Dr. Schweitzer's supervision about forty years ago. Thence I rode and walked to Ebermünster Abbey, some thirty miles or so distant, where the well-known Andreas Silbermann three-manual of about 1730 remains unchanged tonally—a genuine original.

I hope my frank remarks will not displease or offend some of my friends who admire Silbermann work. I also admire—as well as evaluate. So many reports on organs in various countries are evidently painstaking and sincere and yet are "approached" on an amateurish basis

and rendered in nebulous, indefinite, terms such as "warm," "cool," "dark," "thick," "beautiful mixtures," "good mutations," "splendid ensemble," "remarkable clarity," "transparent," "reeds have a certain characteristic quality," etc., etc., *ad nauseam*, so that the report means little or nothing and the effort of travel and examination is wasted. Many times the trivial is elaborated and the essential omitted. Why not stick to words that really describe—that have definite meanings—such as foundational, brilliant, white ("white" has achieved an accepted focussed meaning), and where "transparent" is used, help it out with an explanation of what the "transparency" effects? I have been reading organ articles for years and I am not sure what "transparent" means, even yet.

Ebermünster, as well as other Silbermanns, has been written up *con amore* and praised as a classic model of tone, ensemble and clarity. Silbermann work, in general, comes to us "clothed in white samite, mystic, wonderful"—the impression conveyed being that moderns have somehow missed the magic hidden in Silbermann scaling and voicing, responsible for the polyphonic clarity a real Silbermann makes possible. I wonder if innocent Chauvinism is partly responsible. Silbermann's methods were the simplest and most direct (as opposed to his propaganda). I had several hours at the Ebermünster organ and tried it stop by stop and note by note. This is what I found:

The famous Silbermann diapason, to begin with, is as straightforward as a yardstick and as easy to read. The pipes I held in my hands and examined were crudely made by an unskilled hand, of planed metal in which the plane marks were more conspicuous than modern practice would tolerate, and the soldered seams wavered, grew thick and thin where the cylinders were first "tacked." The languids are thick and high; the mouths about a quarter of the circumference, cut up about a quarter of their width. There is no upper lip bevel. Nicks few and shallow. The upper lips are a trifle forward and all the pipes blow over easily to the octave—as any "quick" pipe will. There is more than a chance that two centuries have dropped the languids and somewhat increased this quickness of speech. The timbre is suave, with no more than a bare trace of string in it—what could accurately be called a *fluty* diapason. There is no subtle "difference" of timbre, nothing whatever of extraordinary quality. I would not call it first-rate tone—just ordinary, low wind, good quality. The foot openings are moderate and the pipes are blown well without any hint of forcing. The gamut of the manuals is five octaves, from 8-ft. C. Silbermann had no treble troubles—because he had no real trebles. The meat in the Silbermann egg, however, is that the 8, 4 and 2-ft. chorus members all turn softer and flutier in the top fifteen (approximate) notes. This uniform treatment betokens a system. What do you think it was?

As far as I can see, Silbermann, a pioneer in ensemble, was like a child with a set of blocks, all, fortunately, of the same size, shape and color, from which he constructed edifices that hung together through the unity of their structural material. The octave is the same scale as the unison, the fifteenth is just like the 8-ft. and 4-ft., or differing from them only as the uncertain workmanship would vary. Any "halving ratio" is conspicuous by absence as the scale bulges in the low octave, bulges again around treble C and stays slightly on the big side of seventeenth ratio—or similar to eighteenth-note halving above that point. The increase in size of these trebles tends to make them flutier and louder. The fact that they are flutier and softer proves that they are deliberately underblown. The increase in scale, slight as it is, would mean even less unless the pipes were blown to capacity—and they are blown to far less than that. The desire was, therefore, for even milder, whiter timbre in the treble. Why? When the right hand was so treated the left hand automatically became louder and a bit more intense—and so stood out. It is as simple as that. That's all there is to the celebrated Silbermann polyphonic clarity.

Any good builder can make these pipes and get the same results the first try—and what is more, the modern French builders are doing it! Gonzales and Mercklin in their best work show faithful adherence to this system of weakened treble chorus members. I spent hours on

their organs and my report is correct.

Just as was Silbermann's, the modern French flue chorus is built of mild timbres—fluty, medium-powered diapasons. The upper ends of the 8, 4 and 2-ft. curve off to softer, flutier tone, just as Silbermann's did. The great twelfth is loud and fluty. The mixtures, especially some of Mercklin's, are naive in the way they brighten and louden in the top octaves to straighten out the drooping dynamic line. The modern French flue chorus depends, as did Silbermann's, on the artificial harmonics of fourinutes and cymbales, rather than on innate harmonics of chorus material. The hard montres of Cavaillé-Coll are gone. The mixtures are exquisitely scaled and regulated and in this connection Gonzales said something that deeply impressed me. He asked: "How many hours does it take your men to voice a diapason in the factory?" I said a good man can turn out two or three diapasons a day. He then asked: "How many hours do you spend regulating that stop in the church?" I replied that if its position were favorable and relative balance were about correct, it might require very little regulation, or it might take as much as two hours.

"Ah no," he said, "spend two hours in the factory and eight hours in the church." Conditions of factory treatment differ in the two countries, and his method is unquestionably a survival of the ancient one of *cut and try on the job*. Whatever the time and method, a Gonzales cymbale is just right—enough, and not a bit more—but still enough. The present-day method of weakening treble power is the simpler one of decreasing the foot openings of the pipes. There is no essential reason for enlarged trebles which are then softened.

The myth, current, which says mixtures should break only at C or F, I broached to the three leading French builders. The first one laughed "Ho." The second snorted "Hah," and the third shook his head and said "Non, Non." I also spoke of this to English builders, who expressed more than surprise that such a notion should exist. In a properly composed, scaled and voiced mixture the breaks are not obvious and in many choruses unison, octave and mixture played together make the breaks inaudible.

The Ste. Aurelie organ was a disappointment. It sounds better on the disques than in the church. It is a good organ of considerable flexibility and excellent blend, but it is not exciting or noteworthy. The 8-ft. clarinet in the swell is the best register. It is rather brilliant and its bass is a smooth tromba! The stop does wonders to the flue groups. The Schweitzer revamp completely changed this organ's identity. It is no longer a Silbermann in the real sense. However, the great unison diapason has the same general timbre as at Ebermünster. Its bottom octave is of wood—and a fine job it is. The treble does not fall away. I imagine this was changed in regulation during the rebuild.

I stood at Edouard Commette's side in the loft of the Cathedral of St. Jean in Lyon and heard him exploit the forty-stop Mercklin rebuild so familiar to many of us through his magnificent recordings. The reeds are outstanding, but do not overwhelm the rest of the organ as the records indicate. M. Commette asked me if I would like to have him play some

thing for me. He did a Widor Scherzo, the Bach Passacaglia and Vierne's "Cathedrales." Crude as are the pistons and studs on the average French console, I could not tell what he did to get his perfectly timed and selected changes of registration. M. Commette's technique looks less than ideal, but sounds flawless. One glance at that distinguished, knowing face and one hearing of the Passacaglia evoked the famous compliment paid George Eliot—"a great intellect, moving freely."

After he finished playing I asked if I might try the stops. The 8-4-2 fell off in the treble end in typical classic fashion. The great twelfth was foundational and prominent. The great mixture increased in power and brilliance toward its top in almost comic admission of the weakness it covered. Modern French organs are, like Silbermann's, long on cornets. They frequently occur on every manual. They are almost exact copies of Silbermann's. Some are high-pitched, others low, but all are voiced and regulated to capture that snarling, homogeneous "one-pipe" sound so characteristic and so effective. The choir 4, 2 $\frac{3}{4}$, 2, 1 $\frac{1}{2}$ ft. stops are also balanced to make a cornet (as they are in the Ebermünster positiv). This is an interesting test of mutation regulation.

In some ways the best organ I heard in France is at St. Bonaventure, Lyon. It is a big, fairly new, Mercklin, with a tremendous, noble full organ and a most complicated balance. It has one of the most beautiful and unique cases I have ever seen—a twin affair.

[The remainder of Mr. Jamison's article will be devoted to his visit to England and the organ in the Priory Church of St. Bees.]

MADALYN H. PHILLIPS DEAD; ORGANIST AND COMPOSER

Mrs. Madalyn Heryer Phillips, organist and composer, died Aug. 24 at her apartment at the El Cortez Hotel, San Diego, Cal. Mrs. Phillips and her husband, William S. Phillips, president of the Sunset Engraving Company, lived in Chula Vista, Cal., for twelve years before moving to the hotel one and one-half years ago. Mrs. Phillips was born in Hutchinson, Kan., sixty years ago.

Mrs. Phillips had written songs sung by Lawrence Tibbets and other nationally-known singers. Her organ solo, "Clouds in the Moonlight," was performed last fall by the Santa Monica Civic Orchestra. She also had composed various organ numbers and church music. She wrote the melody for the song "Thank God for America" and the musical setting for Vachel Lindsay's poem "Abraham Lincoln Walks at Midnight."

Mrs. Phillips was a former president of the Southern District, National Federation of Music Clubs, and a member of Sigma Alpha Iota, national music fraternity. She also was a member of the American Guild of Organists, the Dominant Club, a Los Angeles music organization, and the Chula Vista Chapter, O.E.S.

MRS. RUTH PILGER ANDREWS has resigned her position at Luther Memorial Church in Madison, Wis., to accept an appointment as organist of the First University Methodist Church in the same city, effective Sept. 4. At the Luther Memorial Church Mrs. Andrews has been heard in recitals preceding the morning services which have drawn large congregations.

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- ★ Bells within the Steeples (Praetorius) (SATB or TT, BB) *easy* (G) 10
- ★ Puer natus (Latin only) *medium* (HM) 16
- ★ O man rejoice (accomp. *ad lib*) *difficult* (EM) 20
- Gabriel from the heaven (SATB or SSA) *easy* (HM) .18
- Puer nobis nascitur (with descant) *fairly easy* (S) 16
- ★ Night divine (Arcadelt) *easy* (Ditson) 10

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REGINALD W. MARTIN GOES TO JOHN BROWN UNIVERSITY

Reginald W. Martin has been appointed instructor in organ and composition at John Brown University, Siloam Springs, Ark., and has resigned from his position at the Methodist Church of Berryville, Ark. He and Mrs. Martin were formerly on the John Brown faculty, Mrs. Martin teaching violin.

Mr. Martin was born in England, the son of a well-known organist, S. Wesley Martin. He came to this country as a boy and at the age of 14 was organist of the Church of the Ascension in Chicago. Later he held other Chicago positions and for a time lived in California, after which he taught at Sweet Briar College.

Dr. Martin gave a farewell recital at the church in Berryville Aug. 28. The program included two of his compositions. Following the recital a reception was held for Dr. and Mrs. Martin, with members of the choir in the receiving line. In appreciation of Dr. Martin's services during the past several months the choir presented him with a gift.

her departure for Oregon an open house was held by Mrs. Eisenstein for her daughter and the house was filled with friends who stayed for tea and heard Miss Eisenstein on the organ in her mother's home.

CHARLES ALLEN ROMERO AT PHILADELPHIA CHURCH

Charles Alan Romero is the newly-appointed musical director of the First Baptist Church in Philadelphia. He is a native of Providence, R. I., and began study of the organ at the age of 10 under the late William C. Heller. At Westminster Choir College, Princeton, N. J., Mr. Romero majored in organ under Dr. Alexander McCurdy. For the last year he has been organist-director at the First Presbyterian Church of Norristown, Pa.

Mr. Romero assumes the position but recently vacated by Walter Baker. He will direct a chorus choir of fifty trained voices in oratorio programs and has arranged for organ recitals to alternate with oratorios throughout the winter.

JEAN PRICE EISENSTEIN NOW AT LINFIELD COLLEGE

Jean Price Eisenstein received her master's degree from the Cincinnati Conservatory of Music in July and has been appointed to the faculty of Linfield College, McMinnville, Ore., as an assistant professor. She will teach organ at the college and also will be organist of the Methodist Church.

As one of the requirements for graduation at the Cincinnati Conservatory Miss Eisenstein gave a recital June 27 at which she presented the following program: "Grand Jeu," Du Mage; "Basse et Dessus de Trompette," Clerambault; Adagio e Dolce, Third Sonata, Bach; Fantasie and Fugue in G minor, Bach; "Romance" and Allegro, Fourth Symphony, Vienne; "Harmonies du Soir," Karg-Elert; Variations and Finale on an Old Flemish Song, Peeters.

Miss Eisenstein is a daughter of Mrs. Stella Price Eisenstein, a well-known organist of Moberly, Mo. Her mother presented her with a Fuga model Wicks organ as a graduation gift. Just before

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The President's Column

On to Boston! This is the Guild rallying call, in its fifty-fourth year, for the A.G.O. biennial national convention, June 19 to 23, 1950. The success of the twelve 1949 regional conventions, covering the country, has served to arouse the interest of members of the Guild everywhere in our next national convention. Plans of the greatest import have been going forward for months. Chapters are already arranging to send delegates.

A news item received from Mrs. Ruth Barrett Arno, dean of the Massachusetts Chapter, states: "The contract for the ballroom of the Copley-Plaza Hotel, which will be the headquarters, has been signed for the convention period. It is central and convenient at Copley Square. The program committee, of which E. Power Biggs is chairman, is arranging novel programs and recitals. More details next month. Enormous interest from the entire country has been shown from letters received by the committee."

A record attendance is confidently expected. Let us all enter into the spirit of this grand project of the Guild.

The entire A.G.O. is being organized by Seth Bingham, national chairman, through the regional chairmen, deans and regents, for an intensive expansion drive. We also appeal to each individual member to bear a part in this movement by obtaining new members (either organists or directors of choirs are eligible) and by inviting other interested persons to be subscribing members. A letter to THE DIAPASON, published in the September issue, stated that there are many places where chapters or branches should be formed to provide all members of the Guild and potential members with the benefits of meeting in professional groups. Here is an opportunity to take the initiative in organizing such groups, as well as student groups in colleges.

Membership in the A.G.O. should lead naturally to deep interest in its most important project, the examinations. The attention of every member is invited to the printed requirements and full particulars concerning these examinations. Write to national headquarters for the above printed material, which will be sent gratis; also for price list of former examination papers, solutions of associateship, and fellowship papers, reports of examiners on 1949 examinations and other helpful publications. The new preliminary tests are being given on Oct. 6 and 7. Choirmaster examination "A," also examination "B" (for Catholic choirmasters), will be given May 23 and associateship and fellowship May 24 to 26, 1950.

All organists and choral directors and the multitude of lovers of the music of Johann Sebastian Bach will wish to participate in the observance in 1950 of the bicentennial of the death of the master. This will be commemorated in a grand manner at the convention in Boston.

M. Searle Wright, chairman of the committee, and all who have cooperated so finely (particularly the young players themselves), are to be congratulated on the brilliant success of the young players' competitions, both in the preliminaries and in the semi-finals at the regional conventions. They have given us a demonstration of the outstanding ability and excellent teaching which have made this possible. It is gratifying that awards of \$100 prizes were made by several chapters to the local winners. Scholarships are being given in some instances. Winners in the semi-finals will play in the finals in Boston prior to the convention; the winner is to play a recital at the convention.

June 23, 1951, will be the one hundredth anniversary of the birth of Clarence Eddy, a founder of the A.G.O. and one of the greatest concert organists this country has produced. Mention of this interesting date is made long in advance, inviting suggestions as to how best to observe this event. Mr. Eddy helped to bring works of many composers to public notice. A host of former pupils will delight to honor him.

The seventh annual national conclave of deans and regents will be held in New York City Christmas week and all members of the Guild are cordially invited. Full particulars will be announced in due time.
S. LEWIS ELMER.

Many Events Slated in Baltimore.

Members of the Chesapeake Chapter will hold the first meeting of the season Oct. 10. The occasion will be a turkey dinner at the Wilson Memorial Methodist Church, Baltimore, after which the following officers will be installed: Zenobia Rockwood Martin, dean; Della V. Weber, A.A.G.O., sub-dean; Margaret R. Strahan, secretary; J. Donald Rubie, treasurer; Eva N. Frantz, registrar. The installation ceremony will be conducted by James Winship Lewis and Dorothy B. Atlee, past deans. At the close of the dinner Frank Whitmore, bass-baritone, will sing two groups of songs, accompanied by Ralph Rexroth.

The Chesapeake Chapter will have an interesting program this season. Frederick L. Erickson, F.A.G.O., will be featured in November; international Christmas music, under the chairmanship of Catherine H. Lentz, is the theme in December; a recital by Ernestine L. Schamberger at the annual clergymen-organists' dinner in the Second Presbyterian Church will be featured in January; a choral forum at the Episcopal Pro-Cathedral, with Edmund S. Ender, Della V. Weber, A.A.G.O., Donald McDorman, A.A.G.O., and Edward Choate O'Dell in charge, is slated for February; R. Deane Shure of the Mount Vernon Place Methodist Church, Washington, D. C., will be the speaker in March at the Brown Memorial Presbyterian Church; original compositions of Chesapeake Chapter members will be presented under the chairmanship of Elizabeth K. Ender, A.A.G.O., Chm., in April, while the closing event in May will be a dinner at St. Michael's and All Angels' Church and a recital will be given by E. William Brackett.
ZENOBIA R. MARTIN, Dean.

Program of Indiana Chapter.

The Indiana Chapter at Indianapolis has announced its program for the year 1949-1950. Berniece Fee Mazingo, program chairman, has planned a year of variety and interest.

There will be two artist recitals, the first on Nov. 1 by Marshall Bidwell, Mus.D., organist and musical director of Carnegie Institute, Pittsburgh, and the second Jan. 17 by Edwin Arthur Kraft of Cleveland (this in collaboration with the Indianapolis Choir Directors' Association). A Guild service will be held Oct. 10 at St. Paul's Episcopal Church, with Jane Burroughs Adams, choir director, and Charlotte Moore, organist, in charge. A choral program directed by Sister Mary Vitalis, O.S.F., will be given on the Marian College campus (Indianapolis) March 13.

Organ recitals by members are scheduled for February, April and May, when George Y. Wilson, A.A.G.O., of the Indiana University School of Music, Amy Cleary Morrison and Ellen English will play. Each of the meetings will be preceded by a dinner at the church in which the recital is held.

The first meeting of the year took place Sept. 19 in Irvington, an eastern

suburb of Indianapolis. It was in the form of a tour and five churches were visited. A social hour followed at the home of Mrs. Mazingo.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Hilliary to Play in Philadelphia.

The Pennsylvania Chapter of the A.G.O. will sponsor a recital by Edgar Hilliar at St. Mark's Church in Philadelphia Sunday afternoon, Nov. 6, at 5:45.

Northern California Chapter.

The chapter's first fall activity was a gathering Sept. 18 at the home of Dr. Charles F. Greenwood in Piedmont to hear a joint recital by him and Newton H. Pashley, both chapter members, on his residence organ, which recently was enlarged and now contains twelve unified sets, played from a three-manual console. Of interest was the addition of a unified gemshorn on the choir and great, whose mutations are a surprisingly satisfactory substitute for a diapason mixture.

The chapter's first sponsored recitalist will be Fernando Germani, the Italian virtuoso, Sunday afternoon, Nov. 27.

An effort is being made to establish a liaison in California between the Guild and the local choir directors' associations formed within the last several years.

FREDERICK FREEMAN, Registrar.

Statewide Meeting in Vermont.

A statewide meeting of the Vermont Chapter was held at Christ Episcopal Church in Montpelier Sunday, Sept. 11. About thirty-five members and guests registered. Fred Metcalf, a charter member of the chapter and a resident of Norwich, gave a short recital on the Estey organ. His program included two Preludes and a Fugue by Bach and one movement of the Sixth Handel Concerto. The recital was followed by an interesting and informative workshop on choir training and direction, led by Professor Howard G. Bennett of the University of Vermont. Guild members were used as the workshop choir. The dean, James Stearns, presided at a short business meeting. Programs for the season were distributed and special announcement was made of the plans for a statewide choir festival to be held in Rutland Nov. 13 under the direction of Richard Harvey.

Miriam Natilee Marston, university organist and assistant professor of music at the University of Vermont, gave the second recital of the afternoon. Her program opened with two movements from the Tenth Concerto by Handel and closed with Cesar Franck's "Piece Heroique." The meeting concluded with a dinner.
EDNA PARKS, Registrar.

Fine Concert in Brattleboro, Vt.

An audience of more than 600 crowded the First Baptist Church, Brattleboro, Vt., Aug. 29 to hear a concert featuring Harriette Slack Richardson of Springfield, Vt., and Harold La Chapelle of Turners Falls, Mass., organists, and Maxine Stellman, Metropolitan Opera Company soprano of Brattleboro. Mrs. Jacob P. Estey of Brattleboro provided piano accompaniments for Miss Stellman's groups.

Mrs. Richardson, who has been presented in a number of recitals in the East and South, won the admiration of her listeners by her expressive interpretation and facile technique. She opened the program with Karg-Elert's Symphonic Choral "Remain with Us, Our Saviour," "Noel" in G major, d'Aquin; DeLamar's "The Fountain" and the Tocatta from Widor's Fifth Symphony. Responding to demonstrative applause she played Vierne's "Divertissement" as an encore.

Mr. La Chapelle's group was featured by his clever improvisation on three Gregorian themes submitted to him in a

sealed envelope during the program. The improvisation consisted of a prelude, a trio and a brilliant triple fugue. His other numbers were: Chaconne, Bonnet; "Sleep May Safely Graze," Bach; "A Lovely Rose Is Blooming," Brahms, and "Soliloquy," Franz.

Miss Stellman offered two groups of songs of varied character. Her performance was warmly welcomed by her home town audience and the entire program was described in the local press as "a noteworthy evening of music." Malotte's "The Lord's Prayer" was sung by Miss Stellman in conclusion, accompanied by Mrs. Estey and Mrs. Richardson.

The event was sponsored by the Brattleboro Council of Churches, with the cooperation of the Vermont Chapter, American Guild of Organists. The chapter received a share of the proceeds, netting nearly \$200 for its treasury. Mrs. Richardson is a member of the Vermont Chapter and Mr. La Chapelle is a member of the Hartford, Conn., Chapter.

Opening Program in Denver.

The Rocky Mountain Chapter held its first meeting of the fall in St. John's Cathedral, Denver, Sept. 19, with Mrs. J. H. Jamison, the new dean, presiding. After a short business meeting, at which time plans for the winter were discussed, the program was announced.

David Pew led a discussion of "Cyclical Forms in Music," with illustrations of the forms and themes at the organ. Mrs. Paul Parker, Miss Marian Scofield and Miss Ruth Spicer also gave illustrations. Mrs. Kenneth Nicholas, violinist, and Mrs. Russell Frelund, pianist, played the first movement of the Franck Sonata in A. Anthems for choirs of mixed voices were discussed by Richard Shaffer.

Mrs. DAVID PEW, Publicity Chairman.

New Orleans Chapter.

The New Orleans Chapter held its first meeting of the season Sept. 19 in the parish-house of Christ Church Cathedral. Mention was made of the intensive financial drive for our recital series, the goal of which has nearly been met. Suggestions were made for programs during the year and Mrs. John F. McCormick, one of our new members, was appointed program chairman. Mention was made of the 1951 regional convention to be held in New Orleans and a letter from President Elmer was read. Three new members were welcomed: Mrs. McCormick, organist of Grace Church; Mrs. Charles White, choir director of Grace Church, and Miss Beatrice Collins, organist of the Central Baptist Church, who is transferring from the South Mississippi Chapter. The next meeting will be held Oct. 17 at the Napoleon Avenue Presbyterian Church.
W. DONALD GEORGE, Dean.

W. DONALD GEORGE, Dean.

Long Beach Chapter.

The Long Beach, Cal., Chapter held a meeting Sept. 6, Dean Cox presiding. Dinner at the Pacific Coast Club was followed by a recital in the lounge by the sub-dean, S. Raymond Parmelee, who has been organist at the club since 1926. Miss Bette Scott, soprano, assisted Mr. Parmelee, who played: "Psalm 19," Marcello; "Come, Saviour of the Heathen," Bach; Flute Solo, Arne; "Harmonies du Soir," Karg-Elert; "Fidells," Whitlock; "Apparition de Eglise Eternelle," Messiaen; Chorale in A minor, Franck. Dean Cox accompanied Miss Scott.
MARIE LYMAN, Reporter.

Atlantic City Activities.

The Atlantic City, N. J., Chapter met Aug. 27 at the cabin of Miss Mida C. Blake on Lake Atison. Nathan I. Reinhardt, the dean, presided. The highlight of the meeting was the presence of Howard Thatcher of the Chesapeake Chapter, head of the theory department of Peabody Conservatory in Baltimore, Md. Mr. Thatcher gave an interesting and informative talk on organs and organ construction, as well as much theoretical information. Miss Elsie C. Mekaskie, head of the voice department in the senior high school of Atlantic City, was a guest of the chapter.
E. B. FULLER.

E. B. FULLER.

News of the A.G.O.—Continued

Lecture Opens Lancaster Season.

The Lancaster, Pa., Chapter held its opening event of the 1949-50 season in the form of a dinner meeting Sept. 12 with thirty-six members in attendance. Dean McConnell read a letter from Newell Robinson, newly-elected regional chairman, which contained greetings to the chapter. A letter from President Elmer was read, urging members to make the new year as profitable as possible.

The feature of the evening was a lecture on "A Proven Approach to Choir Training" by Robert Knox Chapman, organist and choirmaster of the Cathedral Church of the Nativity in Bethlehem, Pa. Methods of tone production, discipline to be maintained in the conduct of rehearsals, length of rehearsals, limit of time to be spent on any anthem, in order to prevent such rehearsing from becoming tiring, good attacks and releases and practice of descending scales, rather than ascending, to assure uniformity of pitch were some of the points discussed. In closing the group was led in a series of vocalises by Mr. Chapman to show the importance of this phase of choir work.

DALE L. HERSHEY, Registrar.

San Diego, Cal. Chapter.

The first meeting of the San Diego Chapter's fall season was held Sept. 12 at the home of Mrs. Helen Schwoerke, with the dean, Bertha Parrette, presiding. Reports from standing committee chairmen were offered. An interesting review of the far West regional convention was given by Ethel Kennedy. Mrs. Parrette and Mrs. Brown gave an account of the sixth annual institute of the Choral Conductors' Guild of Southern California.

A musical program was presented by Caroline Rittenhouse and the hostess on piano and organ, after which refreshments were served. The chapter is anticipating with pleasure the coming of Fernando Germani Nov. 22.

EDITH GOTTFRID, Publicity Chairman.

Texas Chapter Begins Work.

The Texas Chapter at Dallas held its first meeting of the season at Lee Park Sept. 12. A picnic dinner was served to thirty-five members and patrons. Mrs. Fred Buchanan, the new dean, presided, and proved herself an ideal executive in the manner in which she handled the various items on the agenda. Dr. Fred Gealy, the new sub-dean, outlined the year's program. The most important business discussed was the recital series. Robert Y. Evans, organist and choirmaster of the Kessler Methodist Church, is chairman of this committee.

The Texas Chapter has suffered a blow in the loss of four of its valuable members. V. Earle Copes has gone to Hendrix College, Conway, Ark., Norman Fisher and Mrs. Fisher have moved to Shreveport, La., where Mr. Fisher will be minister of music at the First Presbyterian Church, and Mrs. W. E. Blomdahl has moved to Houston, Tex.

Two new members were received by transfer—Dr. Eugene Ellsworth, a graduate of Union Theological Seminary, a new member of S.M.U. faculty and successor to Norman Fisher at the East Dallas Christian Church, and Miss Louise Harwell, from Shreveport, La., teacher of piano and theory at the Hockaday School.

The slate elected for 1949-50 is as follows: Dean, Mrs. Fred Buchanan; sub-dean, Dr. Fred Gealy; secretary, Miss Muriel Moss; treasurer, Miss Annette Black, A.A.G.O.; registrar, Mrs. Dorothy Peoples; historian, Miss Alice Knox Ferguson, A.A.G.O.; chaplain, the Rev. Patrick Henry.

Fort Worth Organists as Guests.

Seventy members and guests of the Fort Worth Chapter assembled at the country home of Mr. and Mrs. William Engelke Sept. 12. A ranch style dinner was served. Miss Janie Craig presided over the business meeting and announced that the chapter had received eight new members and four patrons during the summer. Mrs. George Orum, program chairman, presented a tentative schedule for the year. Mrs. Q'Zella Jeffus and Dale Peters played organ numbers and colored travel pictures were shown by Dr. and Mrs. Will Horn. The evening of gala entertainment was concluded with a spectacular display of fireworks.

ELIZABETH HOUSE, Secretary.

Lubbock, Tex., Chapter.

The Lubbock, Tex., Chapter began its season Sept. 12 with a social event in the form of a picnic on the lawn of the First Christian Church. A business meeting was held in the church and plans for the year were discussed. This year choir work is to be stressed.

The Lubbock Chapter meets regularly on the first Monday of every month. The next meeting will be Oct. 3.

ROBERT E. SCOGGIN, Chapter Reporter.

Sherman-Denison Chapter.

The Sherman-Denison Chapter met Aug. 15 at the home of the new dean, Mrs. Charles Dannell. Mrs. Dannell appointed the following committees for the coming year: Program, Miss Jane Patton and

Mrs. Jack Hannah; social, Mrs. E. F. Spindle, Mrs. J. D. Chambers, Mrs. Fred Parker; publicity, Mrs. Hannah; membership, Mrs. Barlow Roberts, Mrs. Raymond Judd and Mrs. J. J. Scull.

The opening meeting in the fall will be a reassembly dinner Oct. 17.

MRS. JACK HANNAH.

Akron, Ohio, Chapter.

The first meeting of the season for the Akron Chapter was called by the dean, Miss Louise Inskeep, Sept. 6. Francis M. Johnson, minister of music at the First Congregational Church, where the meeting was held, spoke on "What Is Wrong with Church Music."

The question of whether or not to join the Northern Ohio Chapter was thoroughly discussed. It was voted unanimously to maintain the Akron Chapter and not be absorbed by the larger chapter.

William Gravesmill was host for the evening. The meeting served as a farewell to two members—William Gravesmill and Charles Shaffer, who leave to study at the Oberlin Conservatory.

ANNE FELBER, Registrar.

Program for Petersburg Season.

The first fall meeting of the Petersburg, Va., Chapter was held at the home of Miss Mary Patterson Tuesday evening, Sept. 13. Mrs. Blanche Laushey, newly-elected dean, presided, with the following other officers: Sub-dean, Miss Mildred Baker; treasurer, Miss Bell Sydnor; secretary, Marion Brown; program chairman, Tarlton F. Andrews; chaplain, Dr. Irving Lewis. A large attendance was present to hear the program for the 1949-50 season discussed.

Tarlton F. Andrews, program chairman, presented the following list of proposed events for the season: October, panel discussion between organists and ministers on what each has a right to expect of the other; November, recital by Charles Craig, F.A.G.O., of Richmond Professional Institute, College of William and Mary, at All Saints' Episcopal Church, Richmond; December, annual Christmas party; January, anthem clinic; February, pilgrimage to various organs; March, Dr. Adrian Standaart, organ builder, will lecture on "Better Church Music with Better Organs"; April, hymn festival; May, annual banquet and election of officers.

TARLTON F. ANDREWS, Reporter.

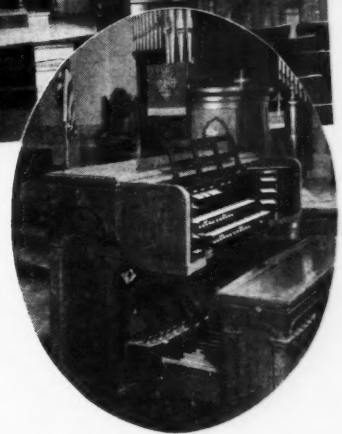
Chapter Hears Allen Demonstration.

Several members of the Springfield, Ill., Chapter assembled at the First Presbyterian Church in Mattoon, Ill., Sunday afternoon, Sept. 11, for their first meeting of the season. Harold L. Turner of Clinton, Ill., was in charge of an interesting program demonstrating the Allen electronic organ. First Mr. Turner spoke on "Electronics in Our Everyday Living," followed by a program showing the use of an Allen in a service.

On Sept. 14 the officers met at the home of Mrs. Philip Turner, the dean, to complete plans for the year. Officers for the year are: Mrs. Philip Turner, dean; Mrs. Walter Stehman, sub-dean; Mrs. V. Ver-rall, secretary-treasurer; Miss Annette Wiesenmeyer, corresponding secretary; Mrs. Virginia Bennett, historian; Miss Evalyn Vaughan, membership chairman; the Rev. R. P. Graebel, chaplain.

ANNETTE M. WIENEMEYER, Corresponding Secretary.

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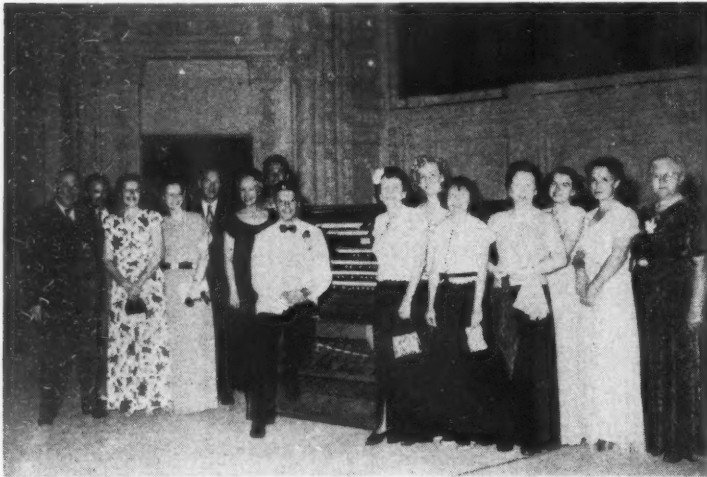
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GROUP OF ORGANISTS AT OUTDOOR ORGAN



A NOTEWORTHY EVENT took place Sept. 7 in San Diego when Virgil Fox played the Spreckels outdoor organ in Balboa Park. More than 4,000 people sat in rapt attention in the moonlight, listening to the performance. At the close of the program the people insisted upon encore upon encore. After the recital Mr. Fox and his party from Pasadena, together with the San Diego Chapter, A.G.O.,

were entertained at the home of Ethel Kennedy.

In the picture, reading from left to right, are: Royal Brown, Wendell Shoberg, Bertha Parrette, Charlotte Dewise, Leonard Dowling, Marguerite Nobles, Barry Hatch, Virgil Fox, Ethel Kennedy, Shirley Olson, Edyth James, Edith Gottfrid, Ruth Doolittle, Madeline Terry and Pearl Simpson.

THE SCHOOL OF SACRED MUSIC of Union Theological Seminary announces that Julius Herford will conduct a master class of guided research in choral works of J. S. Bach for the candidates for the degree of doctor of sacred music. The works studied will consist of the cantatas "Wachet auf, ruft uns die Stimme" and "Nun komm, der Heiden Heiland," and "The Passion according to St. John." These works will be presented during the year by the choirs of the seminary, assisted by vocal and instrumental soloists from the student body.

JOSEPH L. SULLIVAN, organist and choirmaster of the Cathedral of St. Andrew, Grand Rapids, Mich., conducted the massed choirs of local Catholic parishes, comprising more than 100 voices,

at a solemn Pontifical high mass in the Civic Auditorium Sunday, Sept. 11, in connection with the second annual diocesan congress. A congregation of 5,000 heard the choir in a performance of the Mass in Honor of St. Lawrence, Op. 21, by the well-known Cincinnati organist-composer, J. Alfred Schehl. Celebrant of the mass was the Most Rev. Francis J. Haas, D.D., Bishop of Grand Rapids.

LINDSAY LLEWELLYN LAFFORD arrived Aug. 31 at the home of Mr. and Mrs. Lindsay Lafford in Geneva, N. Y., to the delight of his parents and his sister, Julia Anne, 6 years old. The young man's father, a prominent organist, is on the faculty of Hobart and William Smith Colleges.

FERNANDO GERMANI ARRIVES FOR LONG AMERICAN TOUR

Fernando Germani arrived in New York on the Queen Mary Sept. 12 to start his transcontinental tour of the United States and Canada, coming directly from England, where he appeared at the Edinburgh festival and in several recitals. Following is the schedule of his appearances in this country from Oct. 1 as thus far arranged:

- Oct. 2—Eveter, N. H.
- Oct. 3—New York City.
- Oct. 4—Princeton, N. J.
- Oct. 6—Atlanta, Ga.
- Oct. 7—Macon, Ga.
- Oct. 9—Columbus, Ga.
- Oct. 13—Washington, D. C.
- Oct. 14—New Haven, Conn.
- Oct. 18—Kitchener, Ont.
- Oct. 19—Toronto, Ont.
- Oct. 20—Grand Rapids, Mich.
- Oct. 23—Cleveland, Ohio.
- Oct. 25—Lansing, Mich.
- Oct. 27—Cincinnati, Ohio.
- Oct. 30—Chicago.
- Nov. 6—Peoria, Ill.
- Nov. 7—Bloomington, Ind.
- Nov. 9—St. Louis, Mo.
- Nov. 11—Baton Rouge, La. (two recitals).
- Nov. 13—New Orleans, La.
- Nov. 15—Denton, Tex.
- Nov. 16—Galveston, Tex.
- Nov. 17—Houston, Tex.
- Nov. 18—Austin, Tex.
- Nov. 20—El Paso, Tex.
- Nov. 22—San Diego, Cal.
- Nov. 25—Fresno, Cal.
- Nov. 27—San Francisco, Cal.
- Nov. 28—San Jose, Cal.
- Nov. 30—Seattle, Wash.
- Dec. 2—Spokane, Wash.
- Dec. 5—Provo, Utah.
- Dec. 11—Minneapolis, Minn.
- Dec. 13—Pittsburgh, Pa.
- Dec. 15—Providence, R. I.

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MISS MILDRED BUTTREY



MILDRED BUTTREY has been appointed organist and choir director of St. Stephen's Episcopal Church in Pittsfield, Mass. St. Stephen's is one of the largest and oldest parishes in the Diocese of Western Massachusetts.

Miss Buttrey was at one time organist and choir director of St. Paul's Episcopal Church in Riverside, Conn., where her work with junior choirs became known throughout the state. Six years ago she went to the First Congregational Church in Great Barrington, Mass. There she organized and directed a junior choir festival of the churches in the southern Berkshires for the last two years.

Miss Buttrey is a graduate of the School of Sacred Music of Union Theological Seminary, New York, and received her training in the organ from William Anderson of St. John's Episcopal Church in Stamford, Conn., and Dr. Clarence Dickinson in New York. For several summers she has been enrolled at the Music Center in Tanglewood, where she studied choral conducting under Robert Shaw. During the summer music

festival in the Berkshires she has been heard every Saturday afternoon in a carillon and organ recital on the famous old Roosevelt organ. She is a charter member of the Berkshire Chapter of the American Guild of Organists.

WESLEY R. HARTUNG WILL GO TO TRINITY CHURCH, TOLEDO

Wesley R. Hartung, organist-choir-master of Grace Episcopal Church, Sandusky, Ohio, has submitted his resignation to become organist-choir-master at Trinity Episcopal Church, Toledo. The resignation will become effective Oct. 15, when Mr. Hartung will take up his new duties in what is said to be the largest Episcopal Church in the Diocese of Ohio. He will succeed Dr. James Spencer, who has been at the post for the last four years.

Mr. Hartung was born in Sandusky Sept. 27, 1908, was graduated from the Sandusky High School with honors and at one time was a choir boy in the church he now serves. He studied organ with Ellis C. Varley and later entered the Cincinnati Conservatory of Music. He also studied for an extended period with Edwin Arthur Kraft of Trinity Cathedral, Cleveland, and with the Rev. William J. Finn, director of the Paulist Choristers in New York City; Dr. Norman Coke-Jephcott of the Cathedral of St. John the Divine and Dr. T. Frederick H. Candlyn of St. Thomas' Church.

On Sept. 26, 1948, Mr. Hartung was honored by the parish of Grace Church with a recognition Sunday service in observance of his twentieth anniversary as organist-choir-master of the parish.

Mr. Hartung married Clotilda L. Butler of Winnetka, Ill., in 1932. The couple have two daughters, Elizabeth Ward, a sophomore in high school, and Kathryn Butler, who is in the eighth grade, junior high.

In his new work at Trinity Church Mr. Hartung will become the seventh member of the staff. The organ, built by Ernest M. Skinner, is a four-manual of fifty ranks, with an echo organ in the gallery.

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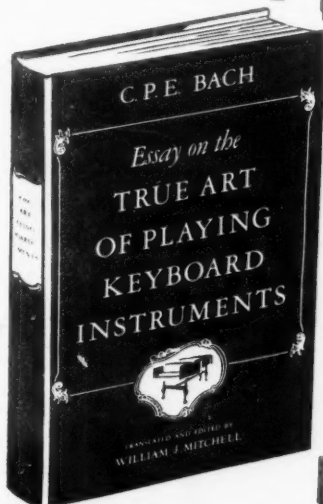
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"Guideposts" Offer Much Information; New Carols Issued

By HAROLD W. THOMPSON, Mus.D.

When I heard that an organization called the Church Music Foundation was to market—and I mean "market"—a work called "Guideposts for the Church Musician," I confess that I was very dubious. In the first place, what organist-choir-master would—or could—pay \$10 for a book? In the second place, what book could be worth that much? I have now examined the volume—some 400 pages in a huge folder—and I am bound to say that it may well be worth the price to many.

The author-editor is Paul Swarm of the First Baptist Church of Decatur, Ill. He knows all the questions that one of the profession might ask and many good answers. His sheer industry and animal spirits are a source of wonderment to younger men than I. He has tried to tell what you need to know about getting, training, holding a choir; about "public relations"—at which he seems to be truly cunning; about repertoire for choir, organ and other instruments. I can't imagine encouraging a choir with the sentence "All right, boys, wind it up!" but I would enjoy trying. I never served a breakfast snack to a choir, but I am interested to learn that milk clogs the throat, which confirms what a Scottish physician once told me at a time when I did not need the warning. (Like all my university students, I drink much milk nowadays.)

Don't get the idea that Mr. Swarm is just a go-getter. He is evidently a remarkable organizer, and he knows much about repertoire. He gives ten pages of anthems, double columns, small print, arranged for the church year. I do not happen to like some things by Gounod, Steane, Tours and Stainer that he recommends; on the other hand, he has a thorough knowledge of Sowerby, Clokey, Willan (at least his service music), Candlyn and other excellent composers of today. I was surprised to note no White-

head carols, but there are four by Bitgood, six by Black, five by Candlyn and many by Dickinson—evidently a prime favorite, as is not news to anyone. There are lists of service music, with plenty of settings of the Benedictus Es, Domine. There are fifty-six sacred solos, a good listing of organ solos and lots of oratorios and cantatas (including twenty-five by Bach). In each case the publisher is given—a real boon. Numbers are suggested for weddings and funerals. There are seven pages, double-column, of recordings. Three outlines by Dr. Schlieder for improvisation are given.

Mr. Swarm reprints the article by William H. Barnes from THE DIAPASON for January, 1948, on organ design and gives addresses of organ builders as well as publishers. He tells you where to buy vestments and choir pins. He shows how to plan a rehearsal and recommends ten hours of preparation for each hour of rehearsal! He tells you where you can earn degrees and gives the addresses of musical organizations, including the A.G.O. He even tells you how to address different grades and denominations of clergymen if you need to write to them. He recommends that we "radiate self-confidence," and he does just that—with some justification. Toward the close he gives you a place to record your service lists until July, 1951, but he evidently has energy to go on forever himself.

It is not my custom to emphasize faults, and I shall speak of only one. The section called "History of Church Music" is decidedly inferior. Mr. Swarm gives brief biographical notes, including the following Americans: E. S. Barnes, Borowski, Burleigh, Courboin, Dickinson, Gleason, James, Noble, Schlieder, Sowerby and Yon. Surely this is an inadequate list, and these men are not all composers. There are inaccuracies even in the information given. For example, Mr. Barnes left Philadelphia for California years ago; Dr. Dickinson is no longer director of the School of Sacred Music at Union Seminary; Dr. James is not an instructor at N.Y.U. but for years has been dean of its school of music; Dr. Noble is no longer organist at St. Thomas' in New York. However, as one of my teachers used to say, "Boni philologi est quaedam nescire"—it is the part of a

good scholar to be ignorant about something.

Carols for Christmas

Here are some more Christmas numbers, of which I like best the ones by Bingham and Clokey:

Adam-Gaines, McKinney—"O Holy Night." Editions for SSA and SA (good duet). 8 solo. (J. Fischer.)

Bingham—"The Christmas Man." 8 solo and unaccompanied chorus. Original music, unusual and touching text. (J. Fischer.)

Bjornson—"O Holiest Eve." Unaccompanied; simple and pretty. (Augsburg, '48.)

Clokey—"No Lullaby Need Mary Sing." Treble voices in two or three parts. Very fine modal music. One of the best numbers of the year. (J. Fischer.)

Davis—"To Shepherds Fast Asleep." For SSA. Ten pages. One of her best. (Galaxy.)

Norden—"Behold, a Star Appeareth." Eight parts, accompanied. Good choral effects. (Schmidt.)

Ohlson—"Christ Is Born!" Six pages, unaccompanied. Pretty tune, strong rhythm. (J. Fischer.)

Spiritual-Work—"Go Tell It on the Mountain." New edition for SSA. Rhythmic. (Galaxy.)

Whitehead—"Three Christmas Carols, Fourth Set." Dutch, Italian, Basque, all admirable; simple hymn-like arrangement. (Ditson, '48.)

Volume on Modulation

Edward Shippen Barnes has brought out a splendid book entitled "Modulation in Theory and Practice and Interludes for the Church Organist" (J. Fischer), running to 153 pages. Now if there is any way in which American organists are inferior to their colleagues in Britain and Europe—especially France—it is in the art of modulation, which Mr. Barnes has had the opportunity to study in France and elsewhere. The interludes are perfectly delightful little pieces which are worth buying even if you do not intend to use the modulations.

MARSHALL E. BRETZ PLAYS

ALL BRAHMS ORGAN WORKS

All of the organ works of Brahms were played in a series by Marshall E. Bretz, professor of organ at Louisiana Polytechnic Institute, before the close of the school year. The recital series was offered at Trinity Methodist Church,

Ruston, La., of which Mr. Bretz is organist and choirmaster. Assisting artists were Richard Smittle, violinist; Jacques Norman, tenor; Marion Farries Bretz, contralto, and the Trinity choir, with Joe Barry Mullins, timpanist. Other Brahms offerings were: Violin Sonata in A major, Four "Serious Songs" and the "Song of Destiny," with choir and timpani. Among the programs were the following:

First Recital—Prelude and Fugue in A minor, Brahms; Adagio from Sonata 2, Hindemith; Chorale Preludes, "My Jesus, Thou Art Mine" and "Ah Dearest Jesus," Brahms; Violin Sonata in A major, Brahms; Prelude on "The King's Majesty," Sowerby; "Come, Sweet Death," Bach; violin solo, Arioso, Bach; "Vexilla Regis," Purvis.

Second Recital—Prelude and Fugue in G minor, Brahms; "O Sing unto the Lord a New Song," Gore; Chorale Preludes, "O World, I e'en Must Leave Thee," "My Inmost Heart Doth Yearn" and "Adorn Thyself, My Soul," Brahms; Solo Cantata for tenor, "Sing We to Our God," DeLamar; two movements from "L'Ascension Suite," Messiaen; Arioso, Sowerby; "A Mighty Fortress Is Our God," Bach.

Third Recital—Toccata in F major, Bach; Aria in C major, Dethier; Chorale Preludes, "O How Blessed, Faithful Spirits," "O God, Thou Holiest" and "A Lovely Rose Is Blooming," Brahms; four "Serious Songs" (contralto)—"One Thing Befalleth," "So I Returned and Did Consider," "O Death, How Bitter" and "Though I Speak with the Tongues of Men and Angels," Brahms; Pastorale, Milhaud; Fugue in A flat minor, Brahms; "We Thank Thee, God," Bach.

Fourth Recital—Chorale Prelude and Fugue on "O Traurigkeit," Brahms; Adagio in A minor (Toccata, Adagio and Fugue), Bach; Chorale Preludes (two settings of "My Inmost Heart Doth Yearn" and "O World, I e'en Must Leave Thee"), Brahms; Meditation on "Herzliebster Jesu," Dickinson; "Carillon," Sowerby; "Schicksalslied," Brahms (choir accompanied by organ and timpani); Prelude from "Neuf Preludes," Milhaud.

Mr. Bretz is a graduate of the Union Theological Seminary School of Sacred Music and is at present working toward his doctor's degree from that school. He has been accepted as an active conducting student under Robert Shaw at the Berkshire Music Center, Tanglewood, Mass.

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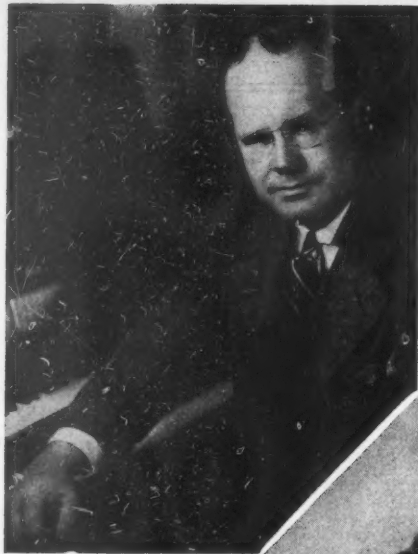
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He will now take up his duties as Organist of the University of Michigan, in Ann Arbor, becoming the successor to the late and great Palmer Christian.

During his two trips to Europe, Mr. Noehren has played several concerts in England and on the Continent. Commenting upon his London appearance the noted English critic, Archibald Farmer, wrote in the "London Musical Times": "It would be difficult to overpraise the impetus and verve of the Maleingreau and Messiaen pieces. They were beautifully felt, and given with authority and ease. The faster and more difficult the score, the more convincing he became."

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AUSTIN—The Daily Texan. "Richard Ross, acclaimed organist who gave his first organ recital at the age of 12 and held his first church position when he was 13, was presented in recital under the Faculty Concert Series. With a program predominantly Bach, Mr. Ross gave organ enthusiasts a recital to illustrate the wide resources of the instrument in Recital Hall last evening.

"Mr. Ross exhibited a sympathetic feeling for modern compositions in the second half of his program, displaying faultless technique and a most inspired finish in the Pageant by Sowerby, a major living composer. Particularly well executed were the passages requiring vigorous use of the pedals. Mr. Ross gave three encores." *by Carol Jean Evans.

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THE DIAPASON

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CHICAGO, OCTOBER 1, 1949

John Calvin on the Organ

The attitude of John Calvin, one of the great leaders of the Reformation, toward church music has been the subject of much discussion and speculation from time to time. His aversion to many ecclesiastical forms of his day is well known, as is his devotion to simplicity in worship. Some have pictured him as opposed to nearly every kind of church music.

In view of this a study of available records should be of interest to church musicians. Such a study has been made by Fritz Büsser and is presented in an article in the July number of *Musik und Gottesdienst (Music and Worship)*, a Swiss contemporary of THE DIAPASON devoted to the music of the Evangelical churches. The writer of the article, published, as is all of the magazine, in the German language, states at the outset that evidence on the subject is scarce, but that much of that which the writer has discovered seems to throw an accurate light on Calvin's views. The Reformer's writings, which make up sixty volumes, including books in French and in Latin, are accessible only in part, but they offer enough to provide a good picture.

Mr. Büsser points out that at the time of the Reformation there had been "a strong secularization in the realm of church music." Worldly songs were adapted to sacred words in the service and Gregorian chant seemed to be forgotten. Calvin drew attention to the fact that the emphasis in much of the church music of the day was on the music and not on the words. He advocated the use of unison singing and the question whether he approved four-part singing seems not to be answered satisfactorily. He laid stress, however, on the Psalms. That he was annoyed by music of poor quality is proved by a quotation from his Annals of Dec. 15, 1561, in which appears the following: "Calvin has asserted that in the singing of the new settings of the Psalms many undertake to sing who do not know how, and that it would be advisable, therefore, if after the catechism instruction preceding the sermon the cantor and the children would practice the music."

His opinion as to the use of various instruments in the service seems to have found free enough expression. Flutes, harps and tambourines have no place in worship, he declared. Not that these instruments were evil in themselves, but they can be misused. They had their place, he wrote, in the worship of the Jews, but Christians no longer require them. In many quotations Calvin is shown as distinguishing between the period of the Old Testament and that of the New. In one of his homilies he writes:

"In the days of the Law many musical instruments were used to sing God's praises. But if we considered this necessary now we would return to the old darkness and extinguish the light that appeared in the Son of God. It is laughable to assume that a reverent service to

God can be rendered with organs and all kinds of playthings of this sort." God, he added, desires a simple form of worship, without pomp and without deviations from true adoration.

"Much noise is made by people to serve the Lord—with fine churches, beautiful pictures and tapestries, pleasing odors, bells and illuminations and all that sort of nonsense. They believe that God derives pleasure from them, and when they play organs they even believe that they can make him dance, as if he were a small child. We must not amuse ourselves with such foolish things, for God wishes to be honored in truth and heartfelt sincerity."

This indicates beyond a doubt what the Swiss Reformer thought about organ music, at least. He pleaded for preaching to arouse men, to convert them and lead them to God.

"Because people would prefer a monastery full of monks to a preacher who exposed their faults, they satisfy themselves with organs. And why? The organs do not anger them; they do not reproach them for their errors; and one wishes to escape those who proclaim the living word of God, if at all possible."

From the foregoing the writer of the article draws the conclusion that Calvin was glad to have men worship with music—not with organs, but in simple hymns. He was not unmusical and had a warm interest in and understanding of the art.

Strong assertions and a firm stand were the rule in the Reformation. If he lived today it would seem that Calvin would undergo a modification of his opinions. What he strove to achieve was true worship. That the organ, rightfully employed in the church, would serve the cause would probably become his conviction now. In his zeal he condemned an instrument which has proved its power and its right to a place in the church. The secularization and cheapening of church music is deplored just as much by serious ministers and organists today as it was by any of the Reformers, and every church has shown in one form or another that it is in agreement with many of Calvin's teachings on music. It is a healthy sign that there is in progress today a reform movement fostered by a large company of serious church musicians which follows in the path of Calvin, but with a broader viewpoint.

Comments of Yesteryear

[Reprinted from the October, 1939, issue of THE DIAPASON.]

Pathos and humor, history and horse sense, all pervade the memoirs of the late Louis Vierne, the thirteenth and last installment of which appeared in the September issue of THE DIAPASON. To anyone reading the entire narrative, as translated by Mrs. Esther Jones Barrow, the light thrown on the last two generations of French organists must have been most absorbing. It reveals Vierne not only as the great musician that he was, but as a philosopher and a very human and emotional artist. He has related many things with which the majority of us have not been acquainted, has dealt in the tragedies and the jealousies of his time and has given us an insight into the principles of organ playing that have been the foundation of the French school. The chapter in which the methods taught by Widor were set forth probably was, as one reader has told us, worth "the subscription price for ten years." And in the last installment Vierne has expressed opinions on organ design that should be of special interest today. Note what he says about "confounding power with noise" and on "substituting for the excesses of the nineteenth century those of the seventeenth." Touching are the final paragraphs, in which he discloses a premonition that his recital at Notre Dame June 2, 1937, would be the last; it was indeed in the midst of that performance that he died, fittingly, on the organ bench, after having closed his reminiscences with this summary of his ideals and his faith:

"To the high mission which was entrusted to me I have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and a believer."

Letters to the Editor

Imitating Orchestral Instruments.

Leaside, Toronto 17, Ont., Sept. 8, 1949.
—The Editor, THE DIAPASON. Dear sir: I am indebted to Mr. Northrup for his confirmation of my remarks concerning the French horn stop in the Royal Albert Hall organ. His illuminating quotations from Mr. Henry Willis would seem to settle beyond doubt the origin of this type of stop, which underwent further interesting developments at the hands of John Compton, Ernest Skinner and, more recently, Rushworth & Dreaper, who included a fine example at 16-ft. pitch in their organ at St. Mark's, North Audley Street, this being the instrument on which Dupré recorded the Franck Chorales, to which you refer on the front page of your September issue.

To return to our original bone of contention—the cor anglais—this stop was being made by Hill & Son for many years before the date of the Royal Albert Hall organ (1870), as Mr. Northrup will be able to confirm if he has access to the stoplists of any of their instruments built about that time. In some of their earlier examples the stop was made as a free reed, but there is no evidence to show whether they originated the characteristic form of resonator which was later adopted by every English organ builder—a slender inverted conical pipe surmounted by a capped bell, which follows fairly closely the structure of the orchestral instrument. The tone of the stop was that of an individual organ voice of distinctive charm and character, making no pretensions to be an exact imitation of the real thing, as the craftsmen of this golden age of English organ building had more sense than to waste their time attempting the impossible and kidding themselves they had achieved it. This attempt by a later generation to turn the concert organ into a kind of band or orchestra caused it to jeopardize its claim to be considered as a serious musical instrument in its own right and aroused in the minds of composers an attitude of contempt toward it which it is only just beginning to overcome. Those builders who concentrated on producing allegedly imitative solo stops became so obsessed with this idea that they lost all true sense of musical perspective and really deceived themselves that they were doing something worth while, whereas, in the eyes of all musicians, as apart from dyed-in-the-wool organ fans, they were simply making themselves a laughing stock.

In this connection I should like to relate a true story which Mr. Northrup might care to add to his collection of "Legends of famous builders." On the occasion of the rebuilding of the famous Father Willis organ in St. Paul's Cathedral, the present head of this great firm invited one of the foremost orchestral trumpeters of the day to play passages alternately with the organist on the "trompette militaire" stop, of which he was justly proud, to demonstrate its imitative capacity. The result was what any musician would have expected, and proved that while the trompette militaire, regarded solely as an organ stop in its own right, was a remarkably fine example of its kind, as an organ imitation of the real instrument it was merely ridiculous. Maybe Mr. Skinner would care to take a set of his "English horn" pipes to the Metropolitan Opera House for a similar demonstration during a performance of "Tristan."

The relationship between the sound of any orchestral instrument—the English horn, for example—and an imitative organ pipe may be compared to that of a photograph with the living subject. The tone of the organ imitation is bound to be correspondingly lifeless and artificial. Furthermore, while the photograph is sometimes a necessary adjunct of our everyday life, an organ "orchestration" has no artistic or musical justification whatever.

As an old admirer of the work of Robert Hope-Jones I regret being under the necessity of correcting Mr. Skinner on a point of fact; but he is definitely guilty of yet another "invention" when he states that Hope-Jones developed his English horn during his association with the Skinner concern. The "double English horn," to give it its correct name, was invented, developed and perfected by Hope-Jones before he left England and was incorporated in many of his larger installations, such as Worcester Cathedral and St. Mary's, Warwick. I believe, but am not sure, that it was also in the original organ in St. George's, Hanover Square, built before the turn of the century (perhaps Mr. Northrup could enlighten us on this point?). I am grateful to Mr. Skinner for confirming my statement that the tone of this stop was rather too extreme for average church use, although in large resonant buildings the effect was really thrilling.

In conclusion I would like to add my personal tribute to Mr. Skinner, who is justly recognized as one of the truly great organ builders of our time, and one whose reputation is built on a more lasting and solid foundation than such evanescent trivialities as would-be imitative

Looking Back Into The Past

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

Robert Hope-Jones, one of the geniuses of his day in the realm of organ building, and the inventor of a number of mechanical and electrical improvements now in general use, committed suicide at Rochester, N. Y., by inhaling gas. He was 55 years old. Mr. Hope-Jones was born in England and his earlier work was done there. He came to the United States in 1903.

The large four-manual built for Bailey Hall at Cornell University by the Steere Organ Company had been completed and was to be dedicated in October.

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

A total of 1,701 pipe organs were built in the United States in 1923, according to statistics made public by the Census Department in Washington. The output was valued at a little short of \$10,000,000. This was an increase of 127 per cent over the figures for 1921, the year of the last previous census.

THE DIAPASON published the specification of the Royal Albert Hall organ, the largest in London, as rebuilt by Harrison & Harrison. The instrument had remained unchanged since its original installation by Henry Willis in 1871.

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

John A. O'Shea, Mus.D., F.A.G.O., director emeritus of music in the Boston public schools and for many years one of Boston's most prominent organists, died Sept. 16 at his home in Brookline, Mass. He would have been 75 years old in October.

Hamilton Center of the Canadian College of Organists acted as host to the College at a successful annual convention in that city Aug. 28 to 30. Despite the disturbed condition of affairs in general, the attendance was well up to the usual mark and the program was carried through with smoothness and efficiency.

An unusual instrument, combining an eighteenth century Samuel Green organ and a modern Aeolian-Skinner, was completed in Bruton Parish Church at Williamsburg, Va., under the direction of G. Donald Harrison of the Aeolian-Skinner Company.

horns—French, English or any other variety.
Very truly yours,

QUENTIN MACLEAN,
Organist Church of the Holy Rosary,
Toronto.

French Horn and Other Topics.

Reading, Mass., Sept. 6, 1949.—Editor of THE DIAPASON:

This is to say that Mr. Brockbank did not invent my French horn. He was an employe and had never heard a French horn, or so he told me. It happens that I had my French horn patented, as can be verified if anyone wishes to look it up.

If Mr. Willis invented the French horn why didn't he say so when I gave it to him? He accepted the information I gave him with respect to it and further he put a tuning roll at the top of the tuning slot so that any passing tuner could destroy its character by moving this upper roll. * * * I never saw an English horn of any description in England or elsewhere. I did, however, see and examine some of Father Willis' trumpets, which were simply magnificent and immeasurably superior to anything I had or have ever heard elsewhere. I have never failed to give him full credit for them. * * *

The authorship of my developments is known to most American and many foreign organists; so I shall probably survive a few who never do anything themselves but yap at those who do. So we will let it rest there.

I was very much interested to see the account of the activities of Mr. Ellis Varley. I heard his choir when he was at the Washington Cathedral and such phrasing I had never heard in my life. I think it would be well to record some of his choir work, as it would preserve the musical personality of a great choir-master and become another evidence of the variety of interpretation possible to musical phraseology. It was the ultimate in church music, or so it seemed to me.

To Mr. Northrup: Did these early English horns sound like English horns? And why didn't Willis say something about them when I gave him mine?

Thank you, Mr. Northrup, for your commendation. I shall remember it.

Very sincerely yours,
ERNEST M. SKINNER.

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CHURCH IN WOODBURY, N.J., WILL HAVE A THREE-MANUAL

The Kemble Memorial Methodist Church of Woodbury, N. J., is to have a three-manual organ, under construction at the factory of M. P. Möller in Hagerstown, Md. The resources of the instrument are shown by the following stolist:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Grave Mixture, 3 rks., 183 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Quintaton, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viole, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Nasard, 2½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great).
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 32 notes.
Double Trumpet, 16 ft., 12 pipes.

Five pistons for each manual, five for the pedal and five general pistons are provided, the generals being duplicated by toe studs. The console will be of the drawstop type.

CHORUS IN CRANFORD, N. J., DIRECTED BY MISS BONNELL

The Oratorio Chorus of the First Presbyterian Church in Cranford, N. J., has been organized and will present three major oratorios in the coming year. For the last few years these singers, who are drawn from Cranford, Westfield, Plainfield, Rahway, Roselle, Elizabeth, Newark, Linden, Scotch Plains and Kenilworth, have gathered for the weeks preceding Christmas to rehearse with the chancel choir of the church and to sing Handel's "Messiah." This has become a traditional event in Cranford. Last spring the same group sang part 1 of Mendelssohn's "Elijah." It was the success of this performance that led to the present organization.

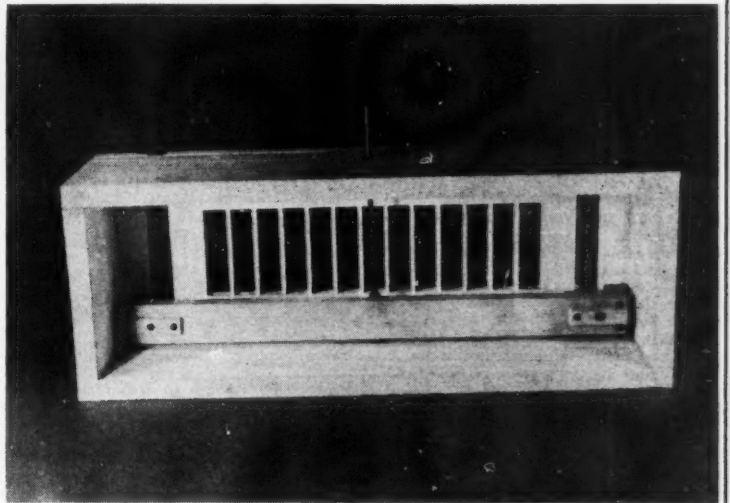
The chancel choir membership includes thirty-two voices and there are forty to fifty singers in addition to this number who will meet every Tuesday evening in the choir-room of the church, making a well-balanced chorus of some eighty voices. The chorus is under the direction of Mary Elizabeth Bonnell, A.A.G.O., F.T.C.L., minister of music of the church.

On Nov. 6 the second part of "Elijah" will be sung. Floyd Worthington, baritone, of New York, whose "Elijah" last May was an inspiration to all who heard him, will sing the title role. Karl Lein, tenor; Mary Humphrey, contralto, and Marilyn Vosberg, soprano, all of whom took part in the spring performance of part 1, will sing the solo parts again. Walter Hewitt, A.A.G.O., of Maplewood will be at the organ, as he so successfully has been since the chorus' first performance. The annual presentation of "The Messiah" will take place Dec. 18 and in April the chorus will sing the "Requiem" by Brahms.

MISS THYRA PLISKE has been appointed a member of the music faculty of Phoenix College, Phoenix, Ariz., and will teach organ, piano and theory there. Miss Pliske interrupted her career as an organist in Peoria, Ill., several years ago to study at the University of Chicago and later in New York. In Chicago she was organist of the First Unitarian Church.

LESLIE P. SPELMAN has been granted a semester's leave from his duties at the University of Redlands in California and will spend the time in the East, observing church music activities, organ and humanities work in colleges, and in giving recitals. His organ teaching at the University of Redlands will be taken over by Margaret Whitney Dow.

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There are several types of valves used to control this flow of air—the hinged, cone, plunger and curtain valve types. The weakness of most of these types is that they shut on and off either too fast or too slowly, which causes the reservoir top to jump and therefore creates an unsteady air supply.

Of all these types, the curtain valve illustrated is one of the best. Its up and down motion is accomplished without being helped or hindered by the difference of air pressures on either side of the valve.

As one watches the reservoirs of an organ using such valves, even when full organ is being played, the tops move up and down only slightly.

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Programs of Organ Recitals of the Month

Warren D. Allen, Stanford University, Cal.—In a recital at the Memorial Church of Stanford University Aug. 21, played for the Music Teachers' National Association, Mr. Allen presented the following program with the assistance of Marjorie Dickinson, soprano, and George Houle, oboist: *Fantasia in G minor*, Bach; *Three Centuries of Chorale Preludes*: "Maria, zart von edler Art," Schlick; "Christ ist erstanden," Buchner; "Durch Adams Fall," Wilhelm Friedemann Bach, Homilius and J. S. Bach; "Nun freuet euch," Bach; *Chorale Preludes on American Folk Hymns*, "Land of Rest" and "Christian Union," Donovan.

Stanley E. Walker, A.A.G.O., College Place, Wash.—Mr. Walker, chairman of the music department at Walla Walla College, College Place, Wash., gave two short recitals at a church music institute in the Sunnyside Seventh-day Adventist Church in Portland, Ore., Aug. 15 to 20. On Aug. 15 Mr. Walker played: *Prelude and Fugue in C*, Bach; "O Hail This Brightest Day of Days," Bach; "I Stand with One Foot in the Grave," Bach-Grace; "We Thank Thee, God," Bach-Grace; *Andante*, Stamitz; "Benedictus," Reger; "Eourree et Murette," Karg-Elert; *Finale from Fourth Symphony*, Widor. Aug. 17 he played: *Concerto in F major*, Handel; *Sonata for Organ and Strings*, Mozart.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson, professor of music and organist at Juniata College, will give his sixth annual vesper recital on the afternoon of Oct. 23 at Oller Hall and will present the following program: *Fantasia and Fugue in G minor*, Bach; "Carillon," DeLamarter; *Chorale in B minor*, Franck; "The Primitive Organ," Yon; "Little Red Lark," Clokey; *Copper Country Sketches* ("Iron Mountain," "Laughing Water" and "The Lake"), Weaver.

William Self, Worcester, Mass.—The dedicatory recital on the Aeolian-Skinner organ in the First Presbyterian Church of Lenox, N. C., was played by Mr. Self of All Saints' Church in Worcester, Aug. 7. His program was divided into two parts—the first consisting of compositions of German and French writers and the second of modern French works. These compositions were played: *Aria from Tenth Concerto*, Handel; *Presto from Fifth Concerto*, Handel; *Prelude, Clerambault*; *Variations on an Old French Carol*, d'Aquin; *Chorale Prelude*, "In

dulci Jubilo," Bach; *Toccata and Fugue in D minor*, Bach; *Chorale in A minor*, Franck; *Berceuse*, "Romance sans Paroles" and *Reverie*, Bonnet; "Carillon," Vierne. The *Reverie* was played in memory of Mrs. J. M. Bernhardt, organist of the First Presbyterian Church from 1888 to 1928.

Raymond H. Herbek, A.A.G.O., Ch.M., Petersburg, Va.—Mr. Herbek, minister of music of the West End Baptist Church, presented the first musical program of the fall season, an organ recital, Sept. 19. The program included: *Prelude and Fugue (Wedge)*, Bach; *Three Chorale Preludes*, Brahms; "The Soul of the Lake," Karg-Elert; "Distant Chimes," Snow; *Chorale No. 1*, Franck.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—In a recital played at St. John's Episcopal Church in Los Angeles Sunday evening, Aug. 21, Mr. Greener made use of the following compositions: *Chorale, Jongen*; *Chorale Prelude*, "O God, Be Merciful to Me," Bach; *Allegro Moderato, Trio-Sonata in E flat*, Bach; "The Legend of St. Michael" (Concert Overture), Diggle; "Premiere Chorale," Andriessen; "Cantilene du Soir," Kinder; *Intermezzo, Callaerts*; *Fantasia and Fugue in G*, Joseph H. Greener.

Charles H. Heaton, Centralia, Ill.—In a recital Sept. 9 at the First Christian Church Mr. Heaton, who has begun his senior year as an organ major at DePauw University, presented a program made up as follows: *Fanfare Fugue in C major*, Bach; *Rondo from Concerto for the Flute Stop*, Rinck; *Little Fugue in G minor*, Bach; *Chorale Preludes*, "Rejoice, Christian Souls," Bach; "A Rose Has Bloomed," Brahms, and "How Brightly Shines the Morning Star," Karg-Elert; "Litanies," Alain; *Variations on a Noel*, Dupré.

Augusta Warskow, pianist, played the *Concerto in G minor* (second movement), Mendelssohn, and the *Concerto in D major* (first movement), Haydn.

Ralfred Freytag, Fremont, Ohio.—Mr. Freytag was presented in a recital on the new Reuter organ in Trinity Lutheran Church Sunday evening, Aug. 28. His program was as follows: *Second Sonata*, Mendelssohn; "Benedictus," Reger; *Chorale Preludes*, "I Call to Thee," Bach; "My Jesus Calls to Me," Brahms, and "O God, Thou Gracious God," Karg-Elert; *Toccata and Fugue in D minor*, Bach; *Andante Cantabile*, Widor; *Prelude*, Wil-

liam S. Bailey; "Priere a Notre Dame" ("Suite Gothique"), Boellmann; *Suite for Grand Organ*, Borowski.

James H. Heustess, Montgomery, Ala.—Mr. Heustess, a pupil of Margaret McGregor, gave the following program at the First Methodist Church in a senior recital Aug. 14: *Allegro ma non troppo*, Sonata, Borowski; *Preludio*, Corelli; *Fantasia and Fugue in G minor*, Bach; *Aria*, Peeters; "The Bells of Ste. Anne de Beaupré," Russell; "The Musical Clocks," Haydn; *Chorale in A minor*, Franck.

David A. Pizarro, L.T.C.L., New York City.—Mr. Pizarro, 18-year-old organist, has been assisting at St. Thomas' Chapel, New York City, during the absence of Walter R. Rye, organist and choirmaster. In August he played the following organ music: *Sarabande*, Bach; "Water Music," Handel; *Variation and Toccata on a National Air*, Coke-Jephcott; *Prelude on "Rhosymedre"*, Vaughan Williams; *Prelude on "Hyfrydol"*, Williams; "Miniature Trilogy," Coke-Jephcott; *Ostinato*, James; *Allegro, Sonata 1*, Bach; *Toccata and Fugue in D minor*, Bach; *Prelude and Fugue in B minor*, Bach; "Ich ruf zu Dir," Bach; "Wer nur den lieben Gott lässt walten," Bach; *Allegro from Tenth Concerto*, Handel; *Andante Espressivo and Allegro Maestoso, Sonata in G major*, Elgar; "Nimrod," from "Enigma Variations," Elgar.

Mr. Pizarro has studied for the last six years with Dr. Coke-Jephcott. He will enter the school of music of Yale University.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent fifteen-minute Sunday morning recitals: *Fugue in B minor* (on a theme of Corelli), *Fugue in G*, Praeludium in C minor, "Out of the Depths," "Christ Is Arisen" (three stanzas) and *Two Chorale Preludes* on "All Glory Be to God on High," Bach; *Solemn Mass in C*, Couperin; *Chorale Prelude and Fugue on "O Darkest Woe"*, Brahms; two *Fugues* on "B-A-C-H" and *Canon in E major*, Schumann; *Meditations on "St. Vincent"*, "O God, Unseen, Yet Ever Near" and "King's Majesty," Sowerby; *Allegro from Symphony 6* and *Andante Cantabile from Symphony 4*, Widor; "Death and Resurrection," Langlais; "Tryptych," Vierne; two *Chorale Preludes*, Busch; *Rhapsodie on Breton Melo-*

dies, Saint-Saens; "Ave Maria" and "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; *Chorale in E minor*, *Chorale in A minor*, "Priere," Cantabile and *Andantino*, Franck; "Thou Art the Rock," Mulet; two *Chorale Preludes*, Zechiel; *Cathedral Prelude*, Clokey.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown, official civic organist, has presented the following programs in the Saturday, Sunday and holiday recitals sponsored by the city and played on the large outdoor Austin organ in the Spreckels Pavilion, Balboa Park:

Aug. 27—*Church Theme*, "Ave Maris Stella," arranged by Liszt; "Salve Regina," arranged by Liszt; *Passacaglia and Fugue*, Bach; *Nuptial Song*, Dubois; "Scene de la Scarda," "Hejre Kati," Hubay; *Music without Words*, Cadman; *Melodies from the Musical Play "Oklahoma"*, Rogers; *Overture*, "Light Cavalry," Suppe.

Aug. 28—"Unfold, Ye Portals Everlasting," from "The Redemption," Gounod; "Rondo Capriccioso," Mendelssohn; "La Plus que Lente," Debussy; "In a Chinese Temple Garden," Ketelbey; *Concert Etude on Felix Arndt's Silhouette*, "Nola," Royal A. Brown; *Fugue from a Clavier Suite* (arranged for the pedals alone by Royal A. Brown), Handel; "Garden of Peace and Prayer" and *Boy Scout Song*, "Strengthen the Arm of Liberty," Agnes E. Patterson; *Themes from "The Merry Widow"*, Lehár.

Roberta Bitgood, F. A. G. O., Buffalo, N. Y.—Miss Bitgood gave a recital for the School of Sacred Music, Waldenwoods, Mich., presenting the following program in the First Baptist Church of Detroit Sunday afternoon, July 17: *Concerto in B flat*, Handel; *Chorale Prelude*, "Comest Thou Now, Lord Jesus," "Sheep May Safely Graze," *Chorale Prelude*, "O God, Have Mercy," and *Prelude and Fugue in D major*, Bach; "Sonata Eroica," Jongen; *Three Chorale Preludes*, Roberta Bitgood; *Toccata*, "Thou Art the Rock," Mulet.

T. Curtis Mayo, F.A.G.O., Raleigh, N. C.—Mr. Mayo gave a recital at the Washington Cathedral after evensong Sept. 4. His program included: *Trumpet Tune and Air*, Purcell; "Le Tambourin," Rameau; *Toccata in F*, Bach; "Now Let Us Sing with Joy," Bach; "O God, Thou Good God," Karg-Elert; "O Sons and Daughters," Farnam; *Pastorale*, Franck; "Spinning Song," Dupré; "Noel" and "Thou Art the Rock," Mulet.

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ROGER A. HAUENSTEIN



ROGER A. HAUENSTEIN has been appointed minister of music of the First Congregational Church, Port Huron, Mich. He goes to Port Huron from Ann Arbor, where he has been a graduate student at the University of Michigan School of Music. He has studied organ with Frieda Op't Holt Vogan and Dr. Charles E. Vogan and during the past year was a pupil of Frederick Marriott. Mr. Hauenstein studied theory and composition with Edmund Haines and Percival Price and piano with Benjamin Owen and A. C. Case.

During the past year Mr. Hauenstein has been organist and director of music at the Church of the Covenant (Presbyterian) in Detroit. Before his Detroit appointment he was organist at First Church of Christ, Scientist, Ypsilanti, Mich. At the Port Huron Church he succeeds the late William A. Harvey, Sr., minister of music there twenty-seven years. Mr. Harvey passed away May 27. Mr. Hauenstein is a native of Bluffton, Ohio, receiving his earlier education there and being graduated from Bluffton

College in 1940. Until he entered the army in 1942 he taught in the schools of DeGraff and Quincy, Ohio. He has a bachelor of music degree from Michigan and the master of arts in music education from Ohio State University. He is a member of Phi Mu Alpha Sinfonia, national honorary music fraternity.

ORGANIST RECEIVES DEGREE AND BECOMES A JUNE BRIDE

Lucille Sarafian received the master of arts degree with a major in organ at the Claremont Graduate School convocation exercises in June. To fulfill a partial requirement for the degree she wrote a critique entitled "A Chronological Survey of the Development of the Pipe Organ" and presented a graduate recital on the four-manual Moller in Bridges Hall of Music, Pomona College. On June 12 she became the bride of Robert L. Keeler in a candle-light ceremony at the Vivian Webb Chapel, Claremont. Professor William G. Blanchard played for the occasion and accompanied two soloists—Jean Gage and Mary Frances Pearson.

In July, Mrs. Keeler was appointed organist at St. Mark's Episcopal Church, Upland, Cal.

Mrs. Keeler studied organ at La Verne College with Ralph Travis, at the University of Southern California with Irene Robertson and at the Claremont Graduate School with William G. Blanchard.

JOHN HARMS TAKES PLACE ON TRINITY SCHOOL FACULTY

John Harms, F.A.G.O., has been appointed organist and director of music at Trinity School in New York. He succeeds Robert Cutler, who will be on the faculty of New York University. Trinity is an Episcopal school and was founded in 1709 by the Society for the Propagation of the Gospel in Foreign Parts. Classes at first were held in the tower of the pre-Revolutionary Trinity Church.

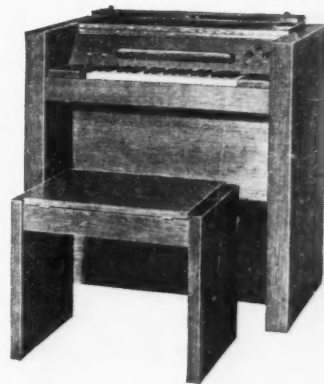
Mr. Harms also teaches singing at the Kent Place School for Girls in Summit, N. J., and is organist and choirmaster of St. Paul's Episcopal Church in Englewood, N. J. He conducts the well-known John Harms Chorus of New York, now in its tenth season.



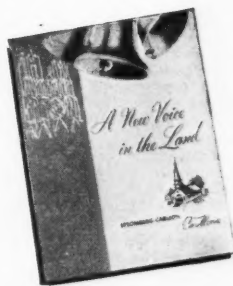
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Season's Offerings Under Edward Johe's Musical Ministry

Under the leadership of Edward H. Johe the ministry of music of the Second Presbyterian Church of Washington, Pa., has achieved widespread recognition. A report of stewardship just issued reviews the activities there in the season which began with September, 1948, and closed with June, 1949. The personnel of the chancel choir, the chapel choir and the junior choir is given, with that of a new carol choir of girls 6 to 9 years of age. All the organ music played during the year is listed, with a report on ten special musical services.

The following is the repertory of anthems sung in the course of the season:

Arkadelt—"Our Father and Our God."
Arensky—"To Thee We Sing."
Bach—"Break Forth, O Beauteous Light," "From Heaven Above," "Grant Me True Courage" and "O Saviour Sweet."
Bach-Luvaas—"Light of Light."
Bairstow (arr.)—"King of Love."
Balakireff—"O Send Thy Light."
Baynon—"Child's Thanksgiving."
Berggreen-Luvaas—"Master, Speak to Me."

Beethoven-Luvaas—"Praise to God."
Bitgood—"Hosanna" (Moravian) and "The Christmas Candle."
Burck—"When Up to Heaven God Goeth."

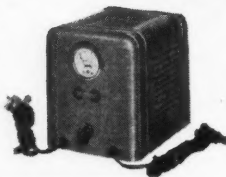
Burleigh—"Behold! That Star" (Negro).
Camilieri—"O Most High."
Candlyn—"Thee We Adore" (Plain-song).

Chapman, E. T.—"God Be in My Head."
Christiansen—"In Heaven Above," "The Christmas Symbol" and "Thine Be the Glory."
Clokey—"A Canticle of Peace," "Christ Is Born," "Treasures in Heaven" and "He Is Risen."

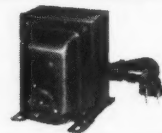
Czech-Salama—"We Bring You Glad Tidings" and "Frank with Bagpipe."
Davis, K. (arr.)—"Ding Dong Merrily on High."
Davies, H. W.—"O Thou That Hearest."
Declus—"To God on High."
Dubois—"Adoramus Te."
Dvorak—"God Is My Shepherd."
Edwards—"Restoration."
Farrant—"Call to Remembrance."
Fax—"Go Tell It on the Mountain" (Spiritual).

Fischer-Krantz—"Song of Mary."
Franck—"Father Eternal."
Gretchaninof—"Gladsome Radiance."
Haydn—"Praise the Lord" and "We Thy People Praise Thee."
Hebrew (arr. Lockwood)—"All Thy Works Praise Thee."
Hokanson—"Song of the Pilgrim," "Song of Evening" and "Song of Praise."
Holst—"In the Bleak Midwinter," "The Heart Worships" and "Turn Back, O Man."
Huss-Dickinson—"Jesus Christ, Our Strong Salvation."
Johe—"God Be in My Head" and "Hark! My Dear" (English Carol).
Johnson, A. H.—"The Agincourt Song."
Kent—"No Flower So Fair."
Lindeman—"Long Hast Thou Stood, O Church of God."
Lockwood, C. (arr.)—"Lightly, Lightly, Bells Are Pealing."
Luther—"Sanctus."
Luvaas—"Angels at the Manger," "The Owl" (carol), "Rise! Arise!" and "Who Trusts in God."
Macdougall—"Yuletide" (English Tenth Century).
Malin—"In Every Corner Sing."
Mendelssohn—"The Lord Is a Mighty God."
Nicolai—"How Brightly Shines the Morning Star."
Noble—"Go to Dark Gethsemane" and "Souls of the Righteous."
Oldroyd—"Prayer to Jesus."
Olds, W. B. (arr.)—"Praise the Lord."
Praetorius—"Hosanna to the Son of David."
Purcell—"Let My Prayer Come Up."
Pitcher, G. (arr.)—"When the Spring Strews Flowers."
Reger—"Slumber Song."
Rowley—"Praise."
Salama—"Jesus Christ Is Born" (Roumanian).
Scandello—"Spirit Most Holy."
Scholin—"Hark, the Cry."
Schubert-Dickinson—"Rest in Peace."
Scul—"Rise Up, O Men of God."
Shaw, Geoffrey—"Glad That I Live" and "Worship."
Shaw, Martin—"With a Voice of Singing."
Tatton—"Ave Verum."
Thiman—"Immortal, Invisible."
Titcomb—"Benedictus Es."
Tkach—"Hear Thou Our Prayer" and "To Thee We Sing."
Vulpius—"Praise Ye the Lord."
Watts-Olds—"When I Survey the Wondrous Cross."
Wennerberg—"Lord of Hosts."

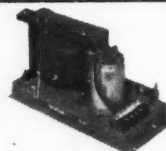
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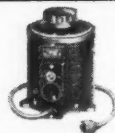
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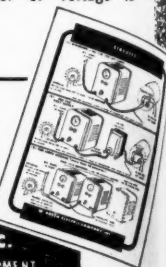
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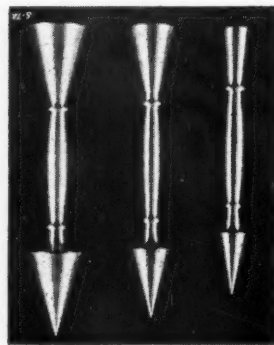
Wilhousky—"The Bells" (Ukrainian).
Willan—"O How Sweet."
Williams, D. McK.—"The King's Highway."
Luvaas—"Triumphant Day" (MS.).
Zingarelli—"Go Not Far from Me."
Zwingli—"Lord, We Cry to Thee."

GEORGE L. GANSZ IS MADE ORGANIST OF LEHIGH "U"

Lehigh University, Bethlehem, Pa., has announced the appointment of George L. Gansz as university organist. Mr. Gansz has been a member of the faculty of the university since the spring of 1948 and has served as organist for the 1948 and 1949 spring music festivals. At present he is director of the university chapel choir and the University Chorale. Mr. Gansz will preside at the organ in Packer Memorial Chapel. A veteran of world war 2, Mr. Gansz saw combat in Europe as a lieutenant in the United States Infantry.

EDWIN ARTHUR KRAFT OPENS ORGAN IN CLEVELAND CHURCH

Lane Metropolitan C. M. E. Church, Cleveland, was filled for the dedicatory recital by Edwin Arthur Kraft, F.A.G.O. organist and choirmaster of Trinity Cathedral, Cleveland, Sunday evening, Sept. 11. After the dedication of the new concert grand piano, chimes and organ. Mr. Kraft played the following program: Chorale Paraphrase on "Now Thank We All Our God," Whitford; Preludio, Corcelli; Evening Song, Bairstow; Allegro Maestoso, Sonata, Elgar; "Evening Bells and Cradle Song," Macfarlane; Mimet in E flat, Beethoven-Kraft; "Jesu, Joy of Man's Desiring," Bach; Allegro, Symphony 6, Widor; Andante, Stamitz; Festival Prelude on "Come, Holy Ghost," Van Hulse; Two Ballads, Wolstenholme; Spring Song, Hollins; Toccata in G minor, H. Alexander Matthews. The Hillgreen-Lane organ was rebuilt by Otto Ruhland & Son.



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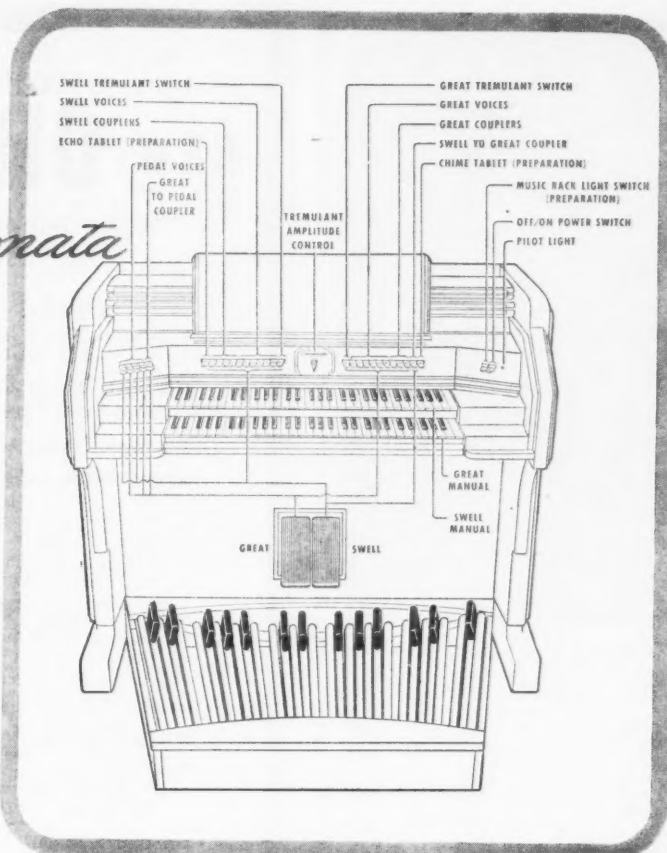
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INVITES HUNDRED COUPLES TO HEAR WEDDING PROGRAM

A program played by Harold Fink at the wedding of Harriett Youngberg to Richard Viohl in the Fordham Lutheran Church, New York City, Sept. 24 was repeated Sept. 25 as a public recital. Over 100 couples for whom Mr. Fink played similar programs received special invitations to attend the performance. The program included: "Carillon-Sortie," Mulet; Serenade, d'Antalffy; Allegro, Fifth Sonata, Bach; "Legend," Karg-Elert; Bridal Song, "To a Nordic Princess," Grainger-Farnam; "Isle of Dreams," Folksong and "Northern Lights," Torjussen; "Vermeland," Hanson; "Dreams," McAmis; "The Reed-grown Waters," Karg-Elert; "If Thou but Suffer God to Guide Thee," Bach. At a recital Oct. 31 at 4 p.m. in the Fordham Lutheran Church Mr. Fink

will play: Allegro, Moderato Cantabile and Finale, Eighth Symphony, Widor; "Ad Nos, ad Salutarem Undam" (complete), Liszt.

CLARENCE REYNOLDS DEAD; WAS DENVER CITY ORGANIST

Dr. Clarence Reynolds died Sept. 16 at his home in Los Angeles, Cal. His age was 69. Dr. Reynolds was city organist for Denver from 1918 to 1926. He moved to

Los Angeles in 1936 and was organist of the First Unitarian Church until his retirement in 1946. From 1908 to 1917 he was organist at the Ocean Grove, N. J., Auditorium. From 1915 to 1918 he also served as organist and choir director at the Baptist Temple, Philadelphia. The honorary degree of doctor of music was conferred on him by Temple University.

Surviving are the widow, Rae; a daughter, Mrs. Harry Sprague of Sarasota, Fla., and a brother and sister.

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NEW MODELS OF THE WURLITZER organ which were exhibited at the recent convention of the National Association of Music Merchants in New York City attracted much favorable attention for their tonal resources and appearance. These electronic instruments are called "home" and "entertainment" organs, or, in more prosaic terms, are known as series 30 and 31. The series 30 is completely self-contained. The series 31 has no console speaker, but is provided with a separate vertical type tone cabinet engineered by Wurlitzer for use only with this organ. The ebony stop control panel provides a contrasting background for the ivory keys and stop tablets. Stop tablets are engraved with stop names easily understood by the most inexperienced organist. Mixture stops are easily identified by red lettering in contrast to black lettering found on other stop tablets. The manuals have sixty-one notes and the pedal keyboard has twenty-five notes. The new series 30 and 31 will be ideal, the makers announce, for homes, clubs, hotels, restaurants, night clubs, skating rinks, theaters and radio stations—"any

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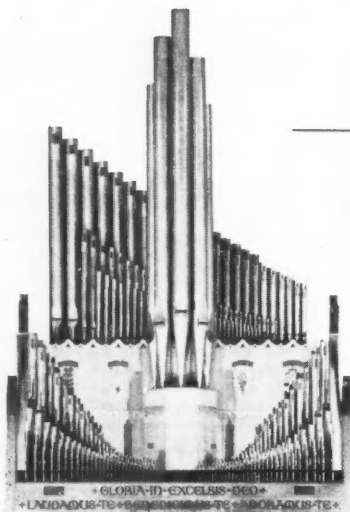
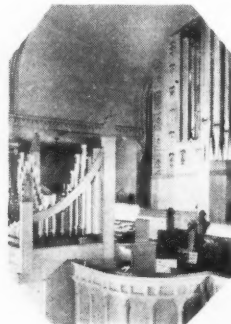
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- Mixture, 5 1/4 ft., 61 notes.
- Orchestral Flute, 4 ft., 61 notes.
- Mixture, 2 3/4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Mixture, 1 3/8 ft., 61 notes.
- Mixture, 1 1/8 ft., 61 notes.
- Fife, 1 ft., 61 notes.
- Full Ensemble.

PEDAL.

- Double Bass, 25 notes.
- Octave Bass, 25 notes.



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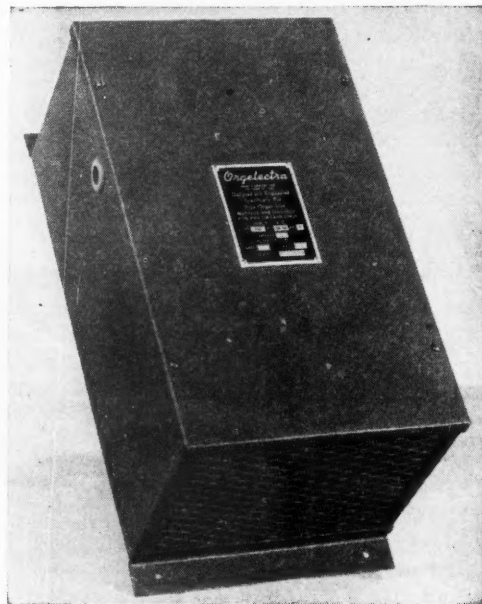


- J. S. Bach. Blessed Jesu, We Are Here.**
Arranged by Clark B. Angel..... .40
- J. S. Bach. Now Praise We Christ the Holy One.**
Arranged by Clark B. Angel..... .50
- J. S. Bach. Prelude No. 8.** Arranged by George Blake..... .50
- Samuel Barber. Adagio for Strings**..... .50
Barber's most famous work has been arranged, in response to many requests from organists, by the composer's friend William Strickland. The composition, originally for string orchestra, was introduced by the NBC Symphony conducted by Arturo Toscanini.
- Johannes Brahms. Es ist ein Ros' entsprungen**
(A Rose Breaks into Bloom)..... .40
This very popular organ piece based upon the old chorale by Praetorius is here, for the first time, presented in a notation for pedal as well as manuals.
- Lee H. Bristol, Jr. Prelude in the Ancient Style.**
Arranged by George Crook..... .60
- César Franck. Chorale from the "Prelude, Chorale and Fugue".** Arranged by Gilman Chase..... .50
- Ottorino Respighi. Notturmo.** Arranged by George Crook .75
- Richard Strauss. Three Holy Kings.**
Arranged by Edwin Arthur Kraft. Christmas..... .50

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

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

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

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

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

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

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RECITAL BY F. L. SWANN

OPENS SEASON IN EVANSTON

The ministry of music of the First Methodist Church in Evanston presented Frederick L. Swann, assistant organist, in a recital Sunday, Sept. 18. The following program was played: Chorale, Jongen; "On the Evening of the Ascension of Our Lord," Benoit; Aria, Peeters; "Rhythmic Trumpet," Bingham; "The Suspended Garden," Alain; Chorale Prelude, "Entrust to Him Thy Footsteps," Zechiel; Toccata in B minor, Gigout.

This program was the first in a series this season. The next will be a recital by John K. Christensen, minister of music, Sunday, Oct. 16, at 4 o'clock. The remaining eight programs will be given by the chancel choir. They will observe the 200th anniversary of Bach's birth in 1950 with the presentation of the Mass in B minor and several shorter works.

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Dr. Minor C. Baldwin, probably the oldest active recitalist still heard in various parts of the land, is a poet as well as an organist. A handsome booklet containing a collection of his verses has been published under the title "Miscellaneous Poems." It is dedicated to the Rev. Dr. William Clyde Howard of Chicago. There are twenty-six poems in the booklet. The titles cover a versatile range, from the first one, "A Vision of Paradise," to a humorous verse inscribed to "The Quack Doctor."

GOLDIE ANDREWS of Santa Fe, N. Mex., a member of the Illinois Chapter, A.G.O., and a non-resident member of the Chicago Club of Women Organists, was installed as worthy grand organist (1949-52) of the General Grand Chapter, Order of the Eastern Star, at its triennial session in Toronto, Ont., Aug. 8 to 11. Mrs. Andrews is an aunt of Marigold Hall Carraway, former Chicago organist. She is serving her fourth year as organist of the Scottish Rite bodies of New Mexico and is also grand director of music for the New Mexico Grand Chapter, O.E.S. She was formerly organist and choir director of the First Presbyterian Church of Santa Fe.

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**Sixteenth Annual
Los Angeles Bach
Festival Nov. 4 to 6**

The sixteenth annual Bach festival of the First Congregational Church of Los Angeles, Cal., will be held Nov. 4, 5 and 6 under the direction of Melvin L. Gallagher, minister of music. Founded by John Smallman, this traditional festival will feature outstanding soloists, choral and instrumental groups, in addition to the choirs of the church.

On the first night of the festival, Friday, Nov. 4, Dr. Alice Ehlers, nationally-known authority on Bach, with three associates, will play a program on old instruments. Dr. Ehlers will play the harpsichord, Freda Bellinfante the viola da gamba, Virginia Majewski the viola d'amore and Doriot Amtovy the flute. The choir of Immanuel Presbyterian Church, Franz Hoffman conducting, will sing Bach's Cantata No. 6, "Abide with Us," and Cantata 68, "God So Loved the World." Saturday afternoon the presentation of Bach choral works will be under the supervision of William Hartshorn, head supervisor of the music department of the Los Angeles city schools. A group of singers from the city glee clubs and high school orchestras will participate.

Saturday evening Clarence Mader, organist of Immanuel Presbyterian Church, will play. The Masterworks Chorale, with Allen Lannom conducting, will sing "Jesu, meine Freude." William Ripley Dorr and his boy choir, the St. Luke's Choristers of Long Beach, will sing several chorales and anthems. The Pottle sisters will play Bach's Double Concerto in three movements for piano and violin. Fern Sayre, soprano soloist, will sing a solo cantata.

The final program of the festival will be held Sunday evening, Nov. 6. The B minor Mass will be presented by the 100-voice cathedral choir and the girls' choirs of the First Congregational Church, with Mr. Gallagher conducting. Soloists will be Fern Sayre, soprano; Betty Christison, contralto; Ralph Hovel, tenor, and Merwyn Dant, bass, accompanied by a professional orchestra.

CHARLES H. DEMOREST, A.A.G.O., who left Chicago about a year ago to become connected with the Wilking Music Studios of Indianapolis, Ind., teaching Hammond electronic organ playing, had two Hammond classes and over seventy private pupils last season and began his fall term Sept. 15 with even more pupils.

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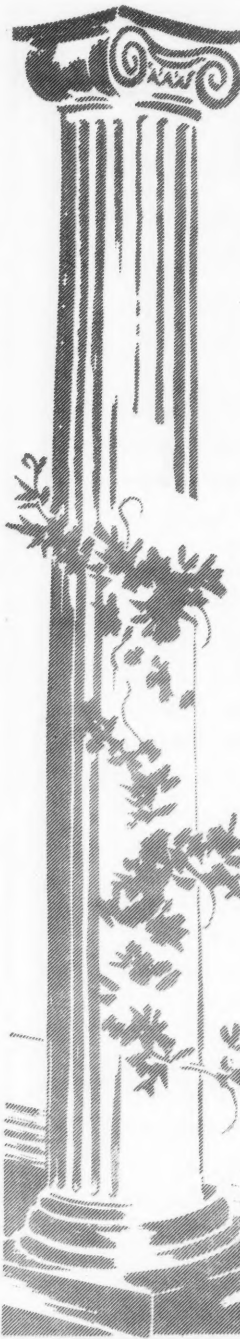
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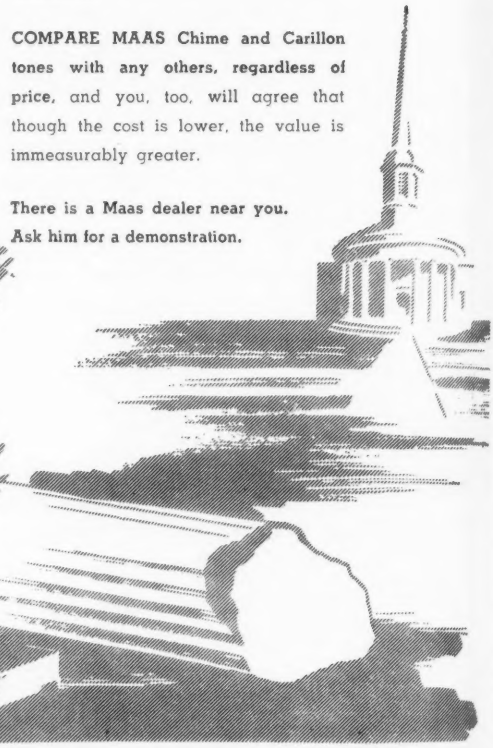
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**ELLSASSER RESUMES BACH
RECITALS IN LOS ANGELES**

Richard W. Ellsasser is continuing his presentation of the organ works of Bach from memory at the Wilshire Methodist Church, Los Angeles, where he is minister of music. The current series opened Sept. 20 and will continue through October, with a recital every Tuesday night. The programs are built around the six Trio-Sonatas and will also include the Preludes and Fugues in A, A minor, C, C minor, D, D minor, E minor, F minor, G and G minor, the Fantasies and Fugues in C minor and G minor and twenty-three chorale preludes. Guest artists will appear on each program, portraying in word or music other aspects of Bach's music.

The Wilshire Church has announced the second annual organ loft series, to be held the second Sunday evening of each month from September through May. Mr. Ellsasser will be heard in three of the programs. Guest artists include Frank W. Asper, John McDonald Lyon, Alexander Schreiner and Virgil Fox. Marshall Bidwell is also tentatively scheduled for this series. On Sept. 11 Mr. Ellsasser opened the series, giving the second American performance of the Sonata in Classical Style by the young Estonian composer, Kaljo Raid, and works by Bonnet, McKinley and Dupré. The program concluded with the transcription from Mr. Ellsasser's prize-winning ballet, "Greenwich Village."

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We were fortunate in hearing a broadcast of the Welsh hymn festival at Salt Lake City Sunday evening, Sept. 4. This was the eighteenth annual convention of the National Gymanfa Ganu Association. The program of this three-day gathering included two massed singing periods in the Mormon Tabernacle, at which more than twenty-five hymns were sung from a specially printed collection containing seventy-five hymns and twenty folk-tunes. Five of these were sung on the air by an assembly of Welsh people which filled the great building. The book was issued in advance to the local clubs all over the country, so that all the hymns could be studied. William Albert Hughes, conductor of the Cambrian Male Chorus of Cleveland, was conductor.

We also have the program of the Gymanfa Ganu at the Welsh Eisteddfod Aug. 7 by courtesy of Alfred Greenfield, conductor of the New York Oratorio Society, who was present. Here the hymns were sung only in Welsh, from a pamphlet using the tonic sol-fa notation. The tunes included "Ebenezer," "St. Bees," "Joanna" and "Hyfrydol." For this occasion a temporary pavilion was erected, seating 8,000 people.

At one American festival, in the Welsh Congregational Church of New York, the leaflet printed the tunes in both notations and in both languages. At Salt Lake City the music was in staff notation, but there was a version of each hymn in Welsh and English. There the entire congregation joined with the Tabernacle choir in singing the "Hallelujah Chorus," conducted by J. Spencer Cornwall.

For the Welsh hymn singing is a national heritage and habit. The tunes have a rhythmic and melodic strength akin to the German chorale, but their harmonic style is often quite elaborate. A good example of such treatment is the Welsh tune "Diadem." The hymns are sung consistently in harmony and the singers are all accustomed to singing their own parts. For this reason the melody ranges up to F or even G.

In listening to these hymns, as sung,

for example, in Salt Lake City, one becomes aware that the whole assembly functions like a vast choral unit, singing the praises of God to inspired music in harmony—a kind of foretaste of that heavenly "sound of many voices" mentioned in the vision of the apostle of old.

Lovers of hymns in New York City can share in such hymn singing at the festival to be held in the Welsh Presbyterian Church, 505 West 155th Street, Sunday, Oct. 2, at 3 p.m. and 7 p.m., conducted by its musician-pastor, the Rev. E. Cynolwyn Pugh.

The first printed bulletin of the society will be issued in October. Its contents will be mentioned in this column. A new listing of our literature will also be ready soon and will be sent to those who ask for it. Please send a stamped long envelope.

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**FORT WAYNE HAS RECITALS
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Weekly radio recitals played by Vincent E. Slater of Plymouth Congregational Church in Fort Wayne, Ind., since he went to Fort Wayne last year have attracted favorable attention from music-lovers. The "reverie recitals" were sponsored by the Fort Wayne Association of Churches and were broadcast from station WKJG during May, June and July. Among the latest programs were the following:

June 25—"Let All Mortal Flesh," Maekelberghe; "Still as the Night," Bohm; "Noel," Mulet; Allegro, Concerto in A minor, Vivaldi-Bach; "Priere," Jongen. July 2—"I Am Black but Comely," "Gloria" and "So Now as We Journey," Dupré; "From God I Ne'er Will Turn Me," Buxtehude; "Good News from Heaven," Pachelbel.

July 9—"Ave Maris Stella" No. 4 and Prelude and Fugue in G minor, Dupré; Pastorale, Sonata in D minor, Guilman; Larghetto, Jongen; Toccata, Sowerby.

July 16—"Romanza," Purvis; "As Jesus Stood beside the Cross," Bach; Allegro moderato, Concerto in F, Handel; "Benedictus," Reger; "Tu Es Petra," Mulet.

July 25—"O Sacred Head," Kuhnau; Trumpet Dialogue (by request), Clerambault; Toccata, Adagio and Fugue in C major, Bach; "Nearer, My God, to Thee," Bingham; "Vitrail," Mulet; "By the Waters of Babylon," Karg-Elert.

July 30—"How Fair and Pleasant Art Thou" and "Tender Mother, Make Thy Supplication," Dupré; "O God, Thou Faithful God," "How Brightly Shines the Morning Star," "Lord and Elder of the Congregation" and "Dearest Jesus, How Hast Thou Offended," Karg-Elert; "To Thee, O Lord" and "From Heaven on High," Edmundson.

On Sunday, Sept. 25, at 4:30 Mr. Slater presented the first of the monthly musical vesper services at his church. This was the opening of a series of vespers featuring the service music of the major religious faiths. The offerings consisted of Jewish service music.

AFTER OFFICIATING for the eighteenth consecutive year as organist of the Chautauqua Institution, Chautauqua, N. Y., Dr. George William Volkel has returned to his post as organist and choirmaster of All Angels' Episcopal Church, New York City. He has again planned an interesting series of musical services. Monday, Oct. 10, at 8:30 he will give the first in a series of four organ recitals. His program will include works by Bach, Mendelssohn, Debussy, Franck and Reubke. A performance of Mendelssohn's "Elijah" is scheduled for the last Sunday afternoon of November, at 4 o'clock.

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**New Book in Form
of "Guideposts for
Church Musician"**

Ten years ago a young organist in Decatur, Ill., who had just finished his college course and had been made a partner in his father's insurance agency, became convinced that the supply of practical helps for the organist and church musician lacked at least one thing. A decade of research and labor by Paul E. Swarm, in addition to much observation and practical experience, have found fruition in "Guideposts for the Church Musician," a book of 400 pages. Though the volume is comprehensive in its coverage of the field, the author realized that church music is a living thing, which moves and makes steady progress. And so he felt that his book could not be the last word on the subject. That accounts for the fact that he has put it in loose-leaf form, making it possible to add new material from time to time. Suggestions can easily be included in the forthcoming loose-leaf supplements, indexed to be interfiled. Each bookholder will receive supplements without additional charge on the following dates: Sept. 1, 1949; Jan. 1, 1950; July 1, 1950, and Jan. 1, 1951. Semi-annual supplements will be available on a subscription basis beginning July 1, 1951. The publisher is the Church Music Foundation, a nonprofit corporation sponsored by Decatur business men.

Mr. Swarm has endeavored to give purchasers of the book a wealth of information on varied topics. There are chapters on the training of the organist and choirmaster, organization of choirs, necessary materials and equipment for the successful conduct of a church music program, methods of training choirs, service details, etc., etc. An extensive listing of anthems for every occasion makes up a large repertory, while a list of some 400 organ compositions suitable for services constitutes another feature. There are practical directions for conducting rehearsals. And the young director even receives hints in detail as to how to address his rector or pastor.

From the page devoted to "Contacts with the Clergy" the following interesting paragraphs may be quoted:

"To earn the encouragement and admiration of the clergyman: Study constantly, keep your word, give honest appreciation, admit mistakes, do not criticize predecessors, never interrupt, do not argue. Progress is slow when people resent sudden change. Whenever you have a suggestion be sure to mention it only three times. If you make a suggestion more than three times you create a reverse action by arousing stubbornness. * * *

"Remember that there are no ideal jobs. When confronted by difficult situations consult the pastor and music committee. Share your little problems and successes to gain the friendship of church secretary, the organ maintenance man and the custodian."

All salutary advice!

During the past year the Church Music Foundation has come into contact with more than 10,000 church musicians to determine the subjects about which more information is desired. The need and interest are clearly shown by the high return of 602 replies from 1,000 mailed questionnaires.

Paul Swarm has organized and directed a four-choir organization of more than 125 singers for the First Baptist Church of Decatur. Coast Guard duty in New York, Rome, Paris and London offered four years of further study in the churches and choir schools of these cities. Since his return from war service he has organized the Decatur Chapter of the American Guild of Organists. The Guild sponsored its second annual choir festival in May, presenting 225 singers from twenty-seven churches, directed by Donald M. Swarhout before an audience of more than 1,200.

THE NIES-BERGER Chamber Orchestra will be presented in the Great Hall at New York City College Oct. 9 under the auspices of two Episcopal churches—St. Martin's and St. Luke's, of which William L. King and Clarence Jones are the organists and choirmasters. The combined Negro choirs of both churches will assist and Edouard Nies-Berger will conduct the chorus in "Psalm 150" by Franck.

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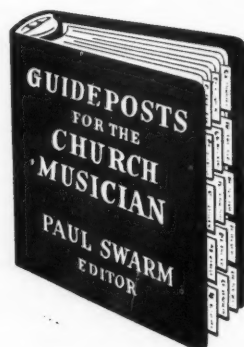
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**RECITAL BY EDGAR HILLIAR
CLOSES PIUS X SESSION**

The series of concerts and lectures marking the 1949 summer session of the Pius X School of Liturgical Music, at Manhattanville College of the Sacred Heart, New York City, was brought to a close with a recital by Edgar Hilliar on the evening of Aug. 3. Mr. Hilliar, who is a member of the faculty of the Pius X School, presented his program before an enthusiastic audience of friends and admirers, including students who will continue to study with him at the school this winter. Using the Casavant organ in the auditorium, Mr. Hilliar showed the brilliance and clarity which have come to be associated with his name. The program included: Dorian Toccata, Bach; Fifth Concerto, Handel; Adagio, Bridge; Intermezzo, Widor; "Kleine Präludien und Intermezzi," Hermann Schroeder; "A Folk-tune," Whitlock; Finale, First Symphony, Vierre.

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The modernized Hook & Hastings organ at the First Church in Cambridge (Mass.), Congregational, where Homer Whitford is organist and director of music, has been further improved by a new console embodying the most recent improvements in mechanical control. The cost of the console was met chiefly through a generous gift from Mrs. Harrison F. Lyman of Winchester, Mass., in memory of her husband, the remainder coming from the church's organ fund, a permanent project.

The console was built to Mr. Whitford's specification by the Organ Supply Corporation of Erie, Pa., and installed by Martin Becker of Waltham, Mass. The whole organ has been re-wired and a soundproof room was built in the basement of the church to house the remote control mechanism for the combination system. The oak case is a beautiful example of the cabinetmaker's art.

Dedication of the console is planned for the near future, probably in connection with a morning service.

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ROBERT GLOVER, HOME FROM EUROPE, TAKES INDIANA POST

Robert W. Glover, A.A.G.O., F.T.C.L., M.S.M., will be the acting head of the department of fine arts at Taylor University, Upland, Ind., this year and will direct the *a cappella* choir. Mr. Glover passed the choirmaster examination of the A.G.O. in the spring. He has just returned from Europe, where he studied at the College of St. Nicolas of the Royal School of Church Music in Canterbury, England. He studied also with André Marchal in France. Mr. Glover visited seven countries abroad.

Mr. Glover received his bachelor's and master's degrees from Knox College and his master of sacred music from Union Seminary and is now working toward the doctor's degree at Union under Dr. Hugh Porter. He served in the army during the world war and was discharged to teach at the American University in Biarritz, France. Mr. and Mrs. Glover were married three years ago and Mrs. Glover has a master's degree from Teachers' College at Columbia University.

PAUL NOEL HAGGARD, JR., DIES FROM ACCIDENTAL SHOT

Paul Noel Haggard, Jr., 16 years old, oldest son of Paul N. Haggard of Oklahoma City, Okla., died at his home Sept. 10 from a bullet accidentally fired in his room. Young Mr. Haggard, whose father is an organ designer and Oklahoma representative of the Aeolian-Skinner Organ Company, was born in Tulsa, Okla., and moved to Oklahoma City with his parents in 1942. He was a junior in high school and formerly attended Oklahoma Military Academy. During the summer he accompanied his father on his trips and had shown great interest not only in organs but in aerodynamics and in model planes and trains. After attempts to enter the army failed he enlisted in the Oklahoma National Guard. Noel attended St. Paul's Episcopal Church. Surviving, besides his parents, are five brothers and three sisters.

ERASME LAHAISE, VETERAN ORGAN MAN, DIES IN BOSTON

Erasme Lahaise of Jamaica Plain, Boston, passed away in September at the age of 98. He was born in St. Martin, Quebec, one of seven brothers, one of them now an organist in Paris. His father and grandfather also were organists and while a young man he assisted in building an organ for the local church.

In 1880 Mr. Lahaise came to this country and worked for E. & G. G. Hook & Hastings, afterward Hook & Hastings, for fifty-four years until his retirement in 1934. For much of this period he traveled extensively, installing organs and doing service work in New England.

Mr. Lahaise leaves three sons, all organ builders. They are Louis J. of Indianapolis and Edward A. and Henri of Boston. One daughter, with whom he made his home, also survives.

C. WALTER WALLACE, a blind organist of Philadelphia, died in that city Sept. 1. He was 77 years old. He was a graduate of the Brantford, Ont., School for the Blind and the Overbrook School for the Blind in Philadelphia. He had served as choir director and organist of churches at West Chester, Lebanon, Harrisburg, Hamburg, Williamsport and Philadelphia. Surviving are his widow, Margaret, with whom he celebrated a golden wedding anniversary June 27, and a daughter, Mrs. Janet Cooper.

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