

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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DR. RIEMENSCHNEIDER, BACH SCHOLAR, DEAD FOUNDED BEREА FESTIVALS

Head of Conservatory at Baldwin-Wallace and Acting President of College in Ohio Passes Away at Age of 71.

Albert Riemenschneider, Mus. D., nationally prominent organist, Bach scholar, founder and director of the Bach festivals at Berea, Ohio, director emeritus of the conservatory and for a year acting president of Baldwin-Wallace College after 1948, died July 20 after a long illness. The end came in the Akron City Hospital.

Albert Riemenschneider was born Aug. 31, 1878, in Berea, where his father, Dr. Karl H. Riemenschneider, was president of Baldwin-Wallace College. He was graduated from Baldwin-Wallace. In his early youth he began the study of music with his father. Then he was a pupil in piano, organ and harmony of James H. Rogers and Dr. Charles E. Clemens of Cleveland. Later he went to Europe and was a pupil of Guilment and Widor, also studying piano with Hugo Reinhold and composition with Robert Fuchs of Vienna. The Sherwood Music School of Chicago conferred the doctor of music degree on Mr. Riemenschneider.

The annual Berea Bach festivals achieved national fame under Dr. Riemenschneider, who directed them from 1933 to 1947. He gave recitals in many parts of the United States and in seventy performances at Baldwin-Wallace no composition was repeated. In 1925 he played the ten Widor Symphonies in five recitals at the Cleveland Museum of Art. He also gave a recital for the National Association of Organists at its convention in Philadelphia and one for the American Guild of Organists in Chicago. For four years he conducted summer master classes in San Diego. He was president of the Ohio Music Teachers' Association from 1930 to 1931 and of the Music Teachers' National Association in 1933 and was a member of the Hymnal Commission of the Methodist Church.

Dr. Riemenschneider edited a number of books for the organ, including among others "The Liturgical Year" of Bach. He also wrote a number of valuable articles on organ topics. Readers of THE DIAPASON will recall his articles on "The Organ Works of Leo Sowerby," in five installments, on "The Development of Organ Music" and "A Review of the Biographies of J. S. Bach," in THE DIAPASON.

In recent years Dr. Riemenschneider had devoted much of his time to development of his Bach library, housed at the conservatory and planned as a gift to the college upon his death. In the library are original editions and other valuable works pertaining to Bach.

Dr. Riemenschneider is survived by his widow, the former Selma Marting, with whom he would have observed his forty-sixth wedding anniversary had he lived one day longer; two sons, Dr. Edwin A., of Akron, and Paul A. of Syracuse, N. Y., and a daughter, Wilma (Mrs. Ward Powell) of San Diego, Cal. Another daughter, Lois, preceded him in death. Funeral services were held in Berea July 23.

RECITAL BY CLAIRE COCI CLOSES FLORIDA INSTITUTE

The highlight of the Southeastern Church Music Institute in session under the church music department of the Florida Baptist Convention was a recital by Claire Coci at the Church of the Good Shepherd, Jacksonville, Fla., June 29. Her program was as follows: Passacaglia and Fugue in C minor, Bach; Concerto in A minor, Vivaldi-Bach; Chorale Prelude, Brahms; "The Musical Clocks," Haydn; "The Reed-grown Waters," Karg-Elert; "Variations sur un Noel," Dupré; Sonata on the Ninety-fourth Psalm, Reubke.

NOTABLES WHO TOOK PART IN BOSTON "POPS" CONCERT



THIS PICTURE, TAKEN backstage at Symphony Hall in Boston on the night of the organ-orchestra performance in connection with the convention of the American Guild of Organists, shows Fritz Heitmann, the eminent German organist, who gave one of the convention recitals, at the left, while next to him, from left to right, are E. Power Biggs, who presided at the organ for the concert and who was program chairman of the convention; Leo Sowerby, the Chicago composer and organist a number of whose works appeared on the convention program, and Arthur Fiedler, conductor of the "Pops" orchestra, who on this occasion received from President S. Lewis Elmer of the A.G.O. a certificate of honorary membership in the Guild.

The committee on awards and citations of the National Association for American Composers and Conductors has voted unanimously to award a citation to Dr. Sowerby, "who has maintained a

tradition and standard for the performance of sacred music during the twenty-three years he has been choirmaster at historic St. James' Episcopal Church, and who through his settings of various parts of the liturgy and through his many anthems, together with such larger choral works as 'Forsaken of Man' and 'The Canticle of the Sun,' has greatly enriched the musical portions of both liturgical and non-liturgical American church services."

The award was presented to Dr. Sowerby at the annual reception of the association at the Waldorf-Astoria Hotel in New York May 25. This is the first time the award has been made to an organist for his church work.

Mr. Biggs for the fifth consecutive time has been rated first among radio organists in the soloists' category of *Musical America's* seventh annual poll of 700 music critics throughout the nation. Mr. Biggs has won this award from the time it was first included in the competition.

HARRISON WILD ORGAN CLUB GUESTS AT SCHLAMP HOME

The Harrison Wild Organ Club of Chicago closed its season July 15 as guests of Mr. and Mrs. Arthur Schlamp at their home in Hinsdale. This has become an annual feature and is only one of the many evidences of the deep interest Mrs. Schlamp, secretary-treasurer of the club, has shown in the organization. The guests enjoyed the yard and rose garden and were served a buffet luncheon. Colored stills of the spring flowers and June roses and scenes from Glacier National Park, Banff, Lake Louise and other places of interest were shown in the recreation room.

Officers elected at the June meeting of the club for the 1950-1951 season are: Allen W. Bogen, president; Mrs. Charlotte Parker Thomas, vice-president, and Mrs. Florine Schlamp, secretary-treasurer. The retiring president, who served two years, is Ernst Melbye.

In the twenty years of its history the Harrison Wild Club has kept green the

memory of one of the outstanding organists, choral conductors and teachers of the last generation. The membership consists of organists and others who studied with Mr. Wild or who came under his influence in the Apollo Club, which he conducted for thirty years, or the Mendelssohn Club. On the roster have been approximately 125 men and women from all parts of the country. Those who are residents of the Chicago area meet once a month from October to June for luncheon and to hear guest speakers, singers and their own members contribute to the pleasure of those present.

A MIDMER-LOSH-ESTEY instrument of twenty-seven ranks was dedicated at St. John's Evangelical Lutheran Church, West New York, N. J., June 18. Dr. Frederick Knubel, president of the United Lutheran Synod of New York, was guest speaker for the occasion. A program of special music was presented under the direction of August Hartung, organist and choir director.

ST. PATRICK'S ORGAN IN NEW YORK REBUILT TWO YEARS' TASK FINISHED

Additions and Replacements Made in Redesigning Great Cathedral Instrument—Work Done by Kilgen, the Original Builder.

Revision and rearrangement of the Kilgen organ in St. Patrick's Cathedral, New York, which has been going on for the last two years, has been completed.

Shortly after the end of world war 2 Dr. Charles M. Courboin, organist and director of music at the cathedral, with the approval of the administrator of the cathedral, the Most Rev. Joseph F. Flannelly, D.D., undertook to redesign certain parts of the organ tonally and to arrange for additions and several replacements. Many of these additions and replacements were made possible by the contributions of the Rt. Rev. Msgr. Edward R. Gaffney, rector of the Church of the Blessed Sacrament, New York City.

The original organ was installed in the cathedral in 1927 and was presided over during his lifetime by Pietro Yon, who died in 1943. It was Dr. Courboin's object in redesigning the organ to achieve greater clarity in the ensembles and to replace some of the large-scale stops with smaller-scale pipes. The pedal was rearranged to give greater definition to this section.

The work was done by the Kilgen Organ Company with Eugene Kilgen and Max Hess of the company collaborating with Dr. Courboin in supervising the work, part of which was done at the factory in St. Louis and some in the church by the factory branch staff of the company in New York.

Some of the many changes included the elimination of the old solo 8-ft. tuba sonora and replacing it with a new 4-ft. clarion and the addition of a three-rank mixture. The five-rank ripieno, which was of mild quality, was replaced with a five rank cymbale of more brilliant character. A two-rank doublette and four-rank harmonics were added to the great. These and other changes have greatly increased the brilliance of the organ. Some of the stops unified when the organ was originally built have been rearranged to eliminate the borrowing, so that at present only a few of the softer accompanying stops are unified. Certain pipes formerly of wood in the pedal have been replaced with metal pipes.

Those who have heard the redesigned instrument, one of the largest cathedral organs in the world, say the instrument is greatly improved tonally and that its ensemble now possesses an excellent balance between foundation and upper work and a brilliance that is thrilling.

The specifications of the gallery organ as revised are as follows:

GREAT ORGAN.

- Diapason, 16 ft., 85 pipes.
- Bourdon, 16 ft., 73 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 notes.
- Horn Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 73 pipes.
- Viola Sorda, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Violoncello, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 notes.
- Principal, 4 ft., 61 pipes.
- Erzähler, 4 ft., 61 pipes.
- Gross Octave, 4 ft., 61 pipes.
- Diapason, 4 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Claribel Flute, 4 ft., 61 notes.
- Doublette, 2 ranks (12-15), 122 pipes.
- Harmonics, 4 ranks, 244 pipes.
- Plein Jeu, 9 ranks, 549 pipes.
- Bombarde, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 notes.
- Chimes (from Solo).

SWELL ORGAN.

- Salicional, 16 ft., 97 pipes.
- Bourdon, 16 ft., 97 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 85 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 notes.

The Convention Committee

for the

Fourth National Biennial Convention

in Boston

expresses its sincere gratitude and good wishes to all friends and members of the Guild and especially to the artists who gave so generously of their talents June 19 to 23, 1950.

Voix Celeste, 8 ft., 61 pipes.
 Flute Harmonic, 8 ft., 73 pipes.
 Clarinet Flute, 8 ft., 73 notes.
 Prestant, 4 ft., 73 notes.
 Octave, 4 ft., 73 pipes.
 Sallcet, 4 ft., 73 notes.
 Forest Flute, 4 ft., 73 pipes.
 Dolce Flute, 4 ft., 73 notes.
 Violin, 4 ft., 73 pipes.
 Flautino, 2 ft., 61 pipes.
 Cymbal, 5 ranks, 305 pipes.
 Dolce Cornet, 3 ranks, 183 pipes.
 Contra Fagotto, 16 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Corno di Bassetto, 8 ft., 73 pipes.
 Oboe, 8 ft., 85 pipes.
 Oboe Clarion, 4 ft., 73 notes.
 Clarion, 4 ft., 73 pipes.
 Bass Vox Humana, 16 ft., 85 pipes.
 Solo Vox Humana, 8 ft., 73 notes.
 Soprano Vox Humana, 4 ft., 73 notes.
String Organ.

CHOIR ORGAN.
 Quintadena, 16 ft., 85 pipes.
 Contra Virole, 16 ft., 97 pipes.
 English Diapason, 8 ft., 73 pipes.
 Violin Diapason, 8 ft., 73 pipes.
 Doppel Flöte, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 85 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Viola, 8 ft., 73 notes.
 Gamba, 8 ft., 73 pipes.
 Quintadena, 8 ft., 73 notes.
 Cor de Nuit, 8 ft., 73 pipes.
 Cor de Nuit Celeste, 8 ft., 61 pipes.
 Flauto Traverso, 4 ft., 73 notes.
 Flute a Cheminee, 4 ft., 73 pipes.
 Fugara, 4 ft., 73 pipes.
 Violetta, 4 ft., 73 notes.
 Grave Mixture, 2 ranks (12-15), 122 pipes.
 Super Viola, 2 ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Trumpet, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Harp, 61 bars.
String Organ.

SOLO ORGAN.
 Contra Gamba, 16 ft., 85 pipes.
 Stentorphone, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 notes.
 Gamba Celeste, 8 ft., 61 pipes.
 Clarabella, 8 ft., 85 pipes.
 Octave, 4 ft., 73 pipes.
 Flute Ouverte, 4 ft., 73 notes.
 Mixture, 3 ranks (12-15-19), 183 pipes.
 Tierce, 1 3/4 ft., 61 pipes.
 Tuba Profunda, 16 ft., 97 pipes.
 Tuba Harmonic, 8 ft., 73 notes.
 English Horn (Orchestra), 8 ft., 73 pipes.
 Trumpet (brass), 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tuba Clarion, 4 ft., 73 notes.
 Chimes, 25 tubes.
String Organ.

STRING ORGAN.
(Floating, Swell, Choir, Solo Manuals.)
 Contra Sallcional, 16 ft., 97 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, sharp, 8 ft., 61 pipes.
 Sallcional, 8 ft., 73 notes.
 Voix Celeste, flat, 8 ft., 73 pipes.
 Viola, 8 ft., 73 pipes.
 Viola Celeste, 8 ft., 61 pipes.
 Violina, 4 ft., 73 pipes.
 Sallcet, 4 ft., 73 notes.
 Sallcet, 2 ft., 61 notes.
 Grand Celeste.

PEDAL ORGAN.
 Gravissima, 64 ft., 32 notes.
 Diapason, 32 ft., 44 pipes.
 Resultant Bourdon, 32 ft., 32 notes.
 Principal (from 32-ft. Diapason), 16 ft., 32 notes.
 Prestant, 16 ft., 32 pipes.
 First Diapason, 16 ft., 32 pipes.
 Second Diapason (from Great), 16 ft., 32 notes.
 Violone, 16 ft., 44 pipes.
 First Bourdon, 16 ft., 56 pipes.
 Second Bourdon (from Great), 16 ft., 32 notes.
 Contra Gamba (from Solo), 16 ft., 32 notes.
 Sallcional (from Swell), 16 ft., 32 notes.
 Viola (from Choir), 16 ft., 32 notes.
 Dolce Bass, 16 ft., 32 pipes.
 Quint (from Prestant), 10 1/2 ft., 32 notes.
 Octave (from Prestant), 8 ft., 32 notes.
 Violoncello, 8 ft., 32 pipes.
 Bass Flute (from First Bourdon), 8 ft., 32 notes.
 Cello (from Violone), 8 ft., 32 notes.
 Super Octave (from 32-ft. Diapason), 4 ft., 32 notes.
 Flute (from First Bourdon), 4 ft., 32 notes.
 Mixture, 5 ranks (15-17-19-22-26), 160 pipes.
 Bombarde, 32 ft., 56 pipes.
 Bombarde, 16 ft., 32 notes.
 Tuba Profunda (from Solo), 16 ft., 32 notes.
 Posaune (from Great), 16 ft., 32 notes.
 Contra Fagotto (from Swell), 16 ft., 32 notes.
 Bombarde (from 32-ft. Bombarde), 8 ft., 32 notes.
 Clarion, 4 ft., 32 pipes.

The echo organ, in the clerestory on the epistle side, is floating on solo and choir manuals. Its resources are:
 Bourdon, 16 ft., 97 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Tibia Minor, 8 ft., 73 pipes.

WHITMER BYRNE



Melodia, 8 ft., 73 pipes.
 Echo Gamba, 8 ft., 85 pipes.
 Viol d'Amour, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 73 pipes.
 Vox Aetheria, 8 ft., 61 pipes.
 Principal, 4 ft., 73 pipes.
 Violina, 4 ft., 73 notes.
 Flute d'Amour, 4 ft., 73 notes.
 String, 4 ft., 73 notes.
 Nazard, 2 3/4 ft., 61 notes.
 Flautino, 2 ft., 61 notes.
 Trumpet, 8 ft., 73 pipes.
 Oboe Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Chimes, 25 tubes.
 Tremolo.

ECHO PEDAL ORGAN.
 Sub Bass, 16 ft., 44 pipes.
 Bourdon (Bourdon extended), 16 ft., 12 pipes.
 Still Gedeckt (from Bourdon), 16 ft., 32 notes.
 Bass Flute (Sub Bass extended), 8 ft., 32 notes.
 Cello (from Echo Gamba), 8 ft., 32 notes.
 Dolce Flute (from Bourdon), 8 ft., 32 notes.

The chancel organ, on the gospel side of the sanctuary, has a separate console. Its resources include:

GREAT ORGAN.
 Open Diapason (tenor C), 16 ft., 73 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft., 61 notes.
 Bourdon, 3 ft., 61 pipes.
 Viol d'Gamba, 8 ft., 61 notes.
 Melodia, 8 ft., 61 notes.
 Dulciana, 8 ft., 73 pipes.
 Octave, 4 ft., 61 notes.
 Flute, 4 ft., 61 notes.
 Flute Octaviente, 2 ft., 61 notes.
 Trumpet, 8 ft., 73 pipes.
 Clarion (from Open Diapason), 4 ft., 61 pipes.
 Mixture, 3 ranks (12-15-19), 183 pipes.

SWELL ORGAN.
 Bourdon, 16 ft., 97 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 notes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 notes.
 Violina, 4 ft., 61 notes.
 Flautina, 2 ft., 61 notes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes

CHOIR ORGAN.
 Bass Flute, 16 ft., 61 notes.
 Contra Dulciana (tenor C), 16 ft., 61 notes.
 Open Diapason, 8 ft., 73 notes.
 Violoncello, 8 ft., 73 pipes.
 Melodia, 8 ft., 85 pipes.
 Geigen Octave, 4 ft., 73 pipes.
 Dolce, 8 ft., 73 notes.
 Flute, 4 ft., 73 notes.
 Fugara, 4 ft., 61 notes.
 Dulcet, 4 ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Chimes, 25 tubes.

PEDAL ORGAN.
 Resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 notes.
 Bourdon, 16 ft., 44 pipes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Bass Flute, 8 ft., 32 notes.
 Dolce Flute, 8 ft., 32 notes.
 Violoncello, 8 ft., 32 notes.
 Trumpet (from Great), 16 ft., 12 pipes.

C. W. DIECKMANN of Decatur, Ga., is the winner of the \$100 prize given by Monmouth College, Monmouth, Ill., for the best setting of Psalm 23. The judge for the 1950 Psalm-tune competition was Edwin Arthur Kraft.

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WHITMER BYRNE, CHICAGO ORGANIST, TAKEN BY DEATH

Whitmer Byrne, a prominent Chicago organist whose career in this city covered thirty years, died July 1 after an illness of about six months. At the time of his death he was organist of the Eighteenth Church of Christ, Scientist, a position he had held since 1928, when the church completed its new edifice. He was also the organist for three Masonic lodges.
 Mr. Byrne was born in Chicago May 9, 1905. He studied piano with Georgia Kober and organ with Dr. Frank Van Dusen. In 1931 he went to Europe to study for four months with Joseph Bonnet.

When he was only 15 years old Mr. Byrne was appointed organist of Covenant Baptist Church. At the age of 19 he assumed the position at the Ninth Church of Christ, Scientist. From this post he went to the Eighteenth Church.

Mr. Byrne ranked among the leading recitalists of Chicago. He was heard at various times in Kimball Hall, represented the Illinois Chapter, A.G.O., as exchange recitalist with the Toledo Chapter and played with the Chicago Symphony Orchestra in an organ-orchestra concert for which he was selected in a competition. He was dean of the Illinois Chapter of the American Guild of Organists for two terms.

Nov. 3, 1930, Mr. Byrne married Miss Bernice Alexander of Redfield, S. D. Mrs. Byrne is soloist at the Tenth Church of Christ, Scientist. Mrs. Byrne and a daughter, Judy, 12 years old, survive Mr. Byrne.

Funeral services were held at the Lain & Son funeral parlor on Sixty-third Street July 5. Allen W. Bogen of the Tenth Church was at the organ. The service was conducted by Robert C. Meyers.

CANADIAN CONVENTION IN TORONTO AUG. 29 TO 31

Canadian organists will meet in force in Toronto for three days at the close of this month for the annual convention of the Canadian College of Organists. The proceedings will open Tuesday, Aug. 29, when registration and a luncheon will be followed by an address by John J.

Weatherseed, F.R.C.O., president of the organization. In the evening the convention service will be held at the Park Road Church. Frederick Silvester will be at the organ and the choir will be directed by Eric Lewis. Muriel Gidley will give a pre-service recital. Wednesday, Aug. 30, the studios of the Canadian Broadcasting Corporation will be visited in the morning and afternoon tea will be served at the Royal Canadian Yacht Club. In the evening Catharine Crozier will be heard in a recital at St. Paul's Church.

Thursday a tour of organs will occupy the forenoon, a choral clinic will be conducted in the afternoon by President Weatherseed and the annual dinner will close the convention. At the dinner diplomas will be presented to those who passed the C.C.O. examinations.

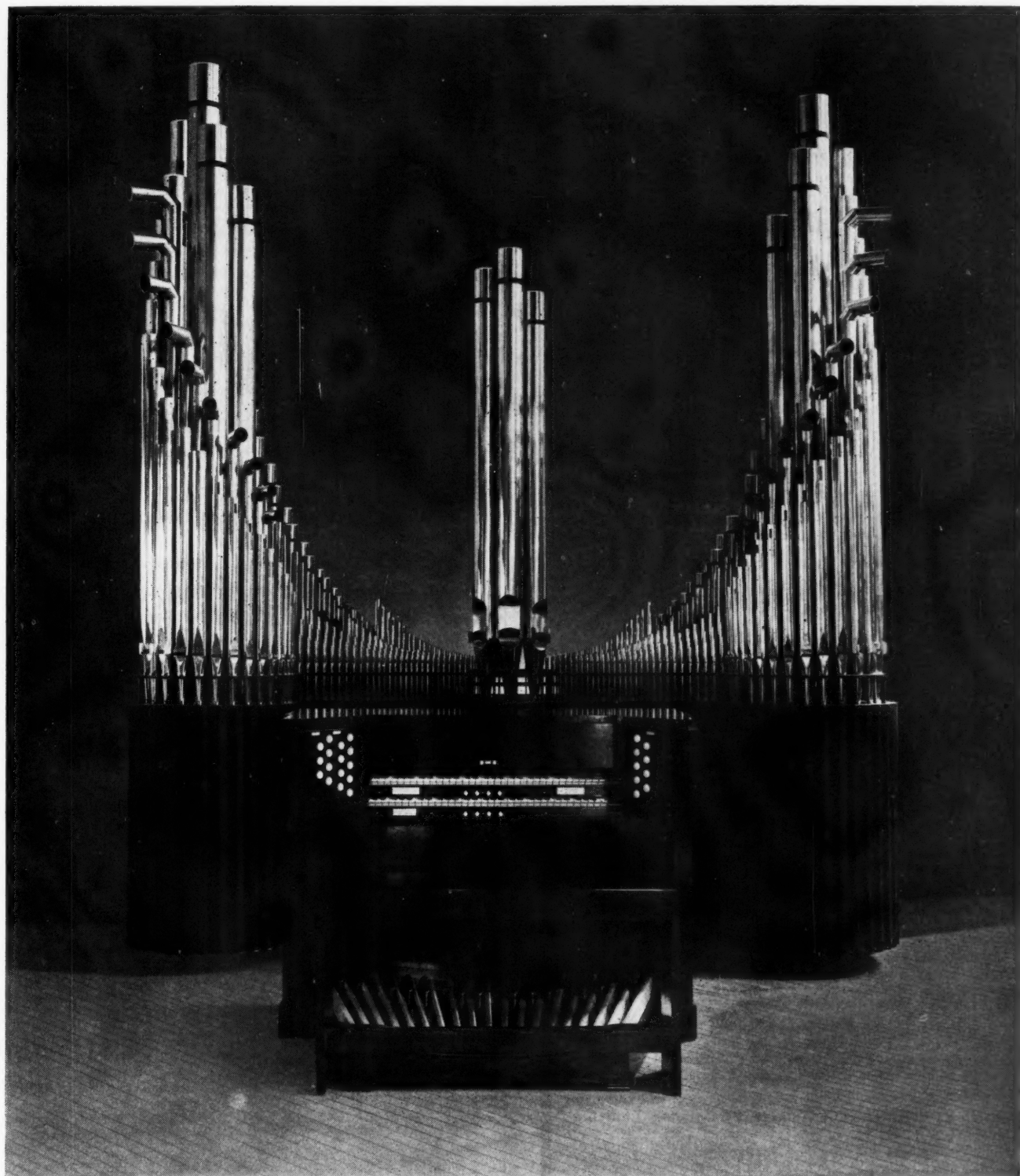
REUTER ORGAN IS DEDICATED IN NEWPORT NEWS CHURCH

Dedication of the Reuter three-manual organ in the First Presbyterian Church at Newport News, Va., took place Sunday, June 18, with three programs during the day. The central event was a recital by Dr. William H. Barnes of Chicago, who designed the new instrument.

Dr. Barnes' program included: "Grand Choeur Dialogue," Gigout; "Hark, a Voice Saith All Are Mortal," "Sheep May Safely Graze" and "St. Anne's" Fugue, Bach; Cantabile, Franck; "Dialogue," Clerambault; "He Shall Feed Them," Titcomb; "Olivet," Fred J. Naff; "Dreams," McAmis; Toccata, Boellmann; "Water Music," Handel. At 8 o'clock the Peninsula Choral Society, a thirty-five-voice ensemble, sang Mozart's "Requiem" with Cary E. McMurrain conducting. Thomas Waddell, student at the Philadelphia Conservatory and organist at the Basilica of St. Anne in Philadelphia, played the accompaniment.

The new organ has thirty-eight ranks of pipes and the stoplist was published in February, 1948. Albert G. Sabol, vice-president and chief engineer of the Reuter firm, was in Newport News for the dedication.

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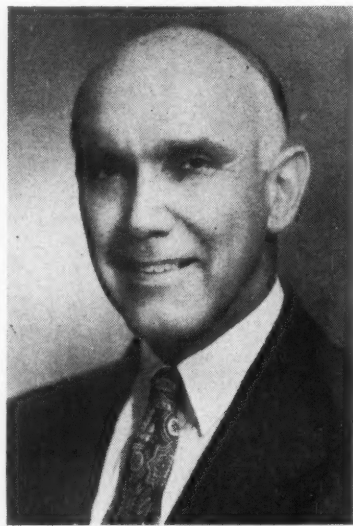
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William Ripley Dorr
Ends 20 Years' Work
with His Choristers

WILLIAM RIPLEY DORR



William Ripley Dorr, whose work for the last twenty years with St. Luke's Choristers, Long Beach, Cal., has made that organization nationally famous, is retiring from his position in order to enjoy a rest of which he has been in need. On the advice of his physicians, who find that he is suffering from chronic fatigue caused by a long period of overwork, he is relinquishing his work with the boys and as organist of St. Luke's Church for the relatively easy life of director of a small mixed chorus and organist of Mary Star of the Sea Church in San Pedro, Cal. The change is to take effect Aug. 1.

Since he founded St. Luke's Choristers in 1930 they have worked in eighty-seven motion pictures, have made four albums of phonograph records for Capitol Records, presented many hymns and anthems for Cathedral Films, and have sung 371 concerts and filled other special engagements, in addition to the regular church services. The choir has maintained an average membership of well over sixty singers, but the average singer has served such a long period of time that only 225 individuals have come and gone from the choir in the twenty years—quite a record when it is considered that nobody is paid.

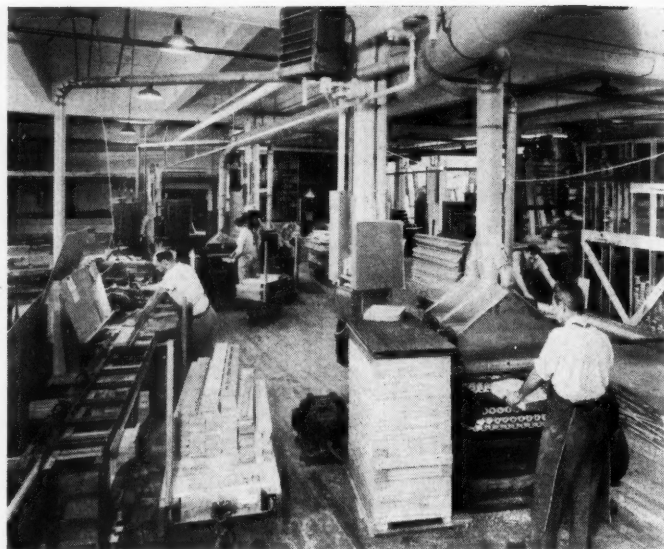
Mr. Dorr's last official act with St. Luke's Choristers was to conduct a fourth album of records for Capitol, which is a second album of Christmas music, recorded at the request of Capitol dealers all over the country. It will be released in the fall at all three phonograph speeds.

Mr. Dorr's work at St. Luke's will be carried on by his assistant choirmaster, C. F. Herreid, and the assistant organist, Mrs. Bernita Wert.

RICHARD J. HELMS has been appointed to the faculty of the University of Kansas City as professor of organ. This position supplements his work as organist and choirmaster of the Second Presbyterian Church.

FOURTH ANTHEM CONTEST
BY ASCENSION CHURCH IN N.Y.

The Church of the Ascension in New York will conduct its fourth annual competition for an original choral work for its Ascension Day festival service, continuing its efforts to add to the repertory of significant church music. An award of \$100 will be made for the winning work. The H. W. Gray Company will publish the anthem on a royalty basis and it will be sung for the first time at the festival service of music of the Church of the Ascension on Ascension Day, May 3, 1951, under the direction of Vernon de Tar, organist and choirmaster. The text of the Te Deum Laudamus is to be used and a short festival setting, not exceeding eight minutes, is desired. Entries must be in the mail by Feb. 1, 1951, and they should be addressed to Secretary, the Church of the Ascension, 12 West Eleventh Street, New York 11. Copy should contain only the composer's pen name, his real name and address being enclosed in a sealed envelope bearing the pen name on the outside.



View of Mill Room in the New Austin plant at Hartford.

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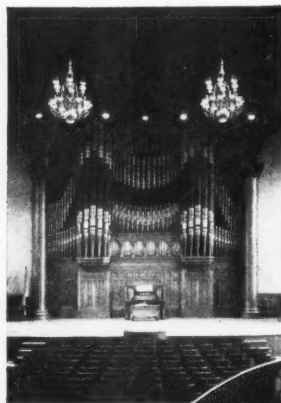
Blessed Art Thou SATB, Accom. An exultant psalm of praise.	Marsh 1626 .16	New Thank We All Our God SSAA, Accom. Famous chorale thrillingly arranged.	Cruiger-Wohlfell 2514 .18
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A Mighty Fortress is Our God SATB-Div., Accom. Powerful hymn becomes even more forceful.	Luther-Cain 1599 .18	Sing Praises SATB, Opt. A Cap. Psalm 47. Joyful. Strong. Not difficult.	Glarum 1656 .18

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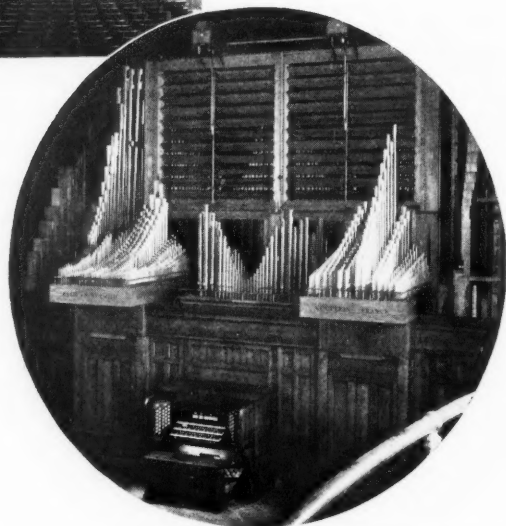
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GIFT TO CHURCH BY WIDOW

Three-Manual of Forty Ranks under Construction for St. John's Episcopal, West Hartford, Conn., in Honor of Builder.

A three-manual Austin organ, to be completed by Sept. 1, has been given to St. John's Episcopal Church, West Hartford, Conn., by Mrs. Jane M. Austin as an appropriate memorial to her husband, John T. Austin, a prominent American organ builder and a founder of the Austin Organ Company. The instrument is to be placed in chambers adjacent to the chancel, a new chamber for the swell division having been built on the epistle side and the old chamber on the gospel side being used for the choir, great and pedal.

St. John's is a Gothic stone structure designed by Cram & Ferguson. The specifications for the new instrument were drawn by Basil G. Austin, a brother of John T.; J. B. Jamison and Frederic B. Austin, a nephew and president of Austin Organs, Inc. The organist is Mrs. Wendell P. McKown, Jr.

The resources of the instrument are as follows:

GREAT ORGAN.

- Violone, 16 ft., 64 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason (from 16-ft.), 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Doublette, 2 ranks (12-15), 122 pipes.
- Mixture, 3 ranks (19-22-26), 183 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.

SWELL ORGAN.

- Gelgen, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Gamba Celeste, 8 ft., 56 pipes.
- Fugara, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Flageolet, 2 ft., 61 pipes.
- Mixture, 3 ranks (15-19-22), 183 pipes.
- Double Clarinet, 16 ft., 68 pipes.
- Clarinet (from 16-ft.), 8 ft., 12 pipes.
- Trumpet, 8 ft., 68 pipes.
- Claron, 4 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.
- Gemshorn Octave, 4 ft., 68 pipes.
- Koppel Flöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Oboe, 8 ft., 68 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Violone (Great), 16 ft.
- Gedeckt (Swell extended), 16 ft., 12 pipes.
- Octave (extended Open), 8 ft., 12 pipes.
- Lieblich Flute (Swell), 8 ft.
- Bombarde, 16 ft., 32 pipes.
- Trompette (extended Bombarde), 8 ft., 12 pipes.
- Double Clarinet (Swell), 16 ft.
- Super Octave, 4 ft., 12 pipes.

ESTEY CORPORATION NAMES

B. C. BALDWIN SALES CHIEF

Jacob P. Estey, president of the Estey Organ Corporation, Brattleboro, Vt., has announced the appointment of Bertram C. Baldwin, Jr., as sales manager of the pipe organ division of that company.

Mr. Baldwin has been a church organist and choir director for the past twenty-

MRS. THOMAS WALKER



Mrs. THOMAS WALKER is in her forty-seventh year as organist of the Central Christian Church of Denver, Colo. Her interest in organists and the cause of church music led to the founding of the Denver Society of Organists, which later became the Rocky Mountain Chapter, A.G.O. She was president of the Denver Society when that organization became a Guild chapter and she has served several terms as dean.

Mrs. Walker's ability as an organist and her understanding of the needs of music in the church have made her a leader among local organists and have helped raise musical standards in Denver churches. Her husband, also a musician, has given his full co-operation in all her musical endeavors. In addition to her church duties she has been active as a teacher of organ and piano, a member of the Denver Musicians' Society, the Colorado State Music Teachers' Association and the Hymn Society of America, and is a teaching member of the Blanche Dingley Matthews School of Piano.

four years and has been active in the affairs of the Vermont Chapter of the A.G.O. since its organization. His previous business experience includes that of attorney at law, sales manager, advertising manager and assistant state director of the War Manpower Commission of the State of Vermont during the war years.

Mr. Estey states that Mr. Baldwin's appointment coincides with the Estey Organ Corporation's full-scale reentry into the field of pipe organ manufacturing.

**FRITZ HEITMANN ON TOUR
ACROSS CONTINENT IN FALL**

Fritz Heitmann, the German organist whose recital at the national convention of the American Guild of Organists had to be played twice to capacity audiences, with standing room only, will make a transcontinental tour in the early autumn. His calendar is being rapidly filled with engagements in California, Colorado, the District of Columbia, Georgia, Illinois, Indiana, Massachusetts, Michigan, New York, North Carolina, Ohio, Pennsylvania, Texas, Utah and Wisconsin.

Rudolph Elie, music critic of the *Boston Herald*, wrote that Heitmann was "a master organist." Another Boston reviewer described his Organ Institute concert as "an evening of exalted musical pleasure."

Regarding

RUSSIAN CHURCH MUSIC

The many published arrangements of Russian Church Music made by N. Lindsay Norden are made entirely from original Russian copies. These are *authoritative publications*. Several so-called "arrangers",—who have never seen the original Russian music,—have copied some of these, and, in order to avoid copyright difficulties and possible fines, have changed harmonies, or have inserted extra bars to make their arrangements appear original: such editions are, however, inaccurate. Errors in first editions have been copied in some cases.

If you wish to secure accurate editing of the originals purchase only the arrangements made by N. Lindsay Norden,—the outstanding editor of Russian Church Music.

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The Kilgen Organ in this grand Cathedral was installed in 1927. Consisting of Gallery Organ with Great, Swell, Choir, Solo, String, Pedal divisions with floating Echo in Clerestory, and three-manual Chancel Organ with separate console on the Gospel side of the sanctuary, it is one of the largest cathedral organs in the world.

It has recently been redesigned tonally under the direction of Dr. Charles M. Courboin, famous organist who presides at the Cathedral. The result of this revision is greater clarity of speech, artistic brilliance and an ensemble that can only be called magnificent.

Those who have heard the redesigned organ have acclaimed it a literal masterpiece.

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**HIGH SCHOOL TO HAVE
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STANDAART WINS CONTRACT

Auditorium in Burlington, N.C., Will Be Equipped with Instrument of 3,277 Pipes—Windchests, Reservoirs and Console Mahogany.

To the Standaart Organ Company, Inc., of Suffolk, Va., has been awarded the contract for a four-manual instrument for the large auditorium of the Walter M. Williams High School of Burlington, N. C., which will have a seating capacity of more than 2,500. The specifications were drawn up by Fletcher Moore, professor of music at Elon College, and Dr. Adrian Standaart. The windchests, reservoirs, etc., will be constructed of solid Cuban mahogany. Two Spencer Orgoblos will provide the wind.

The swell shutters of each division will be individually controlled and will open in twenty-four stages. The solid mahogany console will be equipped with adjustable master swell control. The draw-knob console, with its sixty adjustable combination pistons, will be placed on an elevator.

The stop list is as follows:

GREAT ORGAN (Enclosed).

- Quintaten, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 5 ranks, 305 pipes.
- Harmonics, 3 ranks, 79 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Chimney Flute, 8 ft., 12 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bombarde, 16 ft., 12 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.

CHOIR ORGAN.

- Dulciana, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste T.C., 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 12 pipes.
- Dulcet, 4 ft., 12 pipes.
- Harmonic Piccolo, 2 ft., 12 pipes.
- Tierce, 1 3/5 ft., 4 pipes.
- Dolce Mixture, 3 ranks, 28 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.
- Harp, 49 bars.
- Celesta, 49 bars.

SOLO ORGAN (Enclosed).

- Flauto Mirabilis, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste T.C., 8 ft., 61 pipes.
- Principal, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.

PEDAL ORGAN

- Resultant Bass, 32 ft., 5 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintaten (from Great), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Dulciana (from Choir), 16 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Diapason, 8 ft., 12 pipes.
- Octave (from Great), 8 ft., 32 notes.
- Flute (from Great), 8 ft., 32 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Cello, 8 ft., 32 pipes.
- Dulciana (from Choir), 8 ft., 32 notes.
- Super Octave (from Great), 4 ft., 32 notes.
- Bombarde (from Swell), 16 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Tuba (from Swell), 8 ft., 32 notes.
- Tromba (from Great), 8 ft., 32 notes.
- Bass Cornet, 6 ranks, 192 pipes.

The total number of speaking pipes is to be 3,277.

THE KILGEN ORGAN COMPANY of St. Louis announces that contracts have been received for two-manual organs from the following churches: East Tenth Street Methodist Church, Indianapolis, Ind.; Sacred Heart Catholic, Chicago; Raeford Methodist, Raeford, N. C., and First Baptist, Billings, Mont.

**DR. LESTER W. GROOM DIES
AFTER PROMINENT CAREER**

Lester W. Groom, Mus. D., F.A.G.O., for nearly fifty years a prominent Chicago organist, died at his home July 16. He had been in poor health for several months but kept up his activities on the faculty of Wheaton College and had been presiding at the organ of the First Congregational Church. Dr. Groom was professor of music at Wheaton. For many years he was organist and choirmaster of the Church of the Ascension, leading high church Episcopal parish in Chicago. Later he was at the First Presbyterian Church of LaGrange.

Lester Groom was born in Brooklyn, N. Y., July 2, 1894. His father, Willard Groom, was a New York organist, and his mother was Nettie Larkham, a prominent soprano of that day. In his eighth year he was brought to Chicago by his parents and he had made his home here since that time. At the age of 6 he began the study of the piano, first with his sister and later with Miss Helen B. Lawrence. Organ study followed and his teachers were Mason Slade, Wilhelm Middelschulte and Harrison M. Wild. He also studied theory with A. Cyril Graham.

April 12, 1912, Mr. Groom was appointed organist of the Church of the Ascension and June 1, 1921, he was made choirmaster as well. In the fall of 1920 he became a teacher of organ and theory on the faculty of the Cosmopolitan School of Music in Chicago. He remained there until 1928, when he joined the faculty of the Columbia School of Music.

Mr. Groom was selected to represent the Illinois Chapter of the American Guild of Organists as recitalist at the general convention of the Guild held at Buffalo in 1926 and his performance at that time received high praise and directed national attention to his talent.

Dr. Groom had achieved a reputation as a composer through his writing for the organ and for the Episcopal service. He had been subdean of the Illinois Chapter, A.G.O. The degree of doctor of music was conferred on him by Nashotah Seminary.

On June 4, 1923, Mr. Groom married Miss Henrietta Langille of Chicago, and as she is a capable pianist the Lester household was 100 per cent musical.

Dr. Groom is survived by his widow and a son, Lester H. The son is following in his father's footsteps and has won a reputation as a pianist and organist. He is survived also by a brother, Willard L. Groom, an active organist and teacher in Chicago for a number of years.

Funeral services were held July 18 in the chapel of Wheaton College.

**CHICAGO CLUB OF WOMEN
CLOSES YEAR WITH DINNER**

The Chicago Club of Women Organists concluded a successful season with a dinner and its annual meeting at the Normandy House June 5. Among the honored guests present were Mrs. Pardee, state president, and Mrs. Mida Anderson, vice-president of the first district of the Illinois Federation of Music Clubs; Rene Dosogne, dean of the Illinois Chapter, A.G.O., and Mrs. Dosogne; Robert Lodine, president of the Van Dusen Club, and Dr. Francis Moore.

Franklin Miller, speaker of the evening and a member of the faculty of the Chicago Musical College, chose the all-embracing topic of Bach, in keeping with the anniversary year.

Annual reports gave evidence of an eventful and fruitful year for the club and promised a good foundation for future strength and growth.

The following officers were elected for 1950 to 1952: President, Mrs. Edith Heffner Dobson; treasurer, Mrs. Jennie Hokanson. To the board of directors were elected Vera Mara, Ogdin Robin and Hazel Quinney.

Marion Dahlen Johnson, retiring president, presided over the dinner and meeting.



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To meet the need for a more compact combination action for the pipe organ, Reisner designers have worked together with prominent technicians in the organ industry to develop this sensationally new piece of equipment.

It comprises all of the salient features of Reisner's conventional capture type combination action. In addition, it is:

MORE COMPACT — The unit illustrated has 30 stops, 12 pistons, each affecting all stops, and yet, the overall dimensions are 8½ inches high, 23¾ inches wide and 25 inches long.

SIMPLIFIED WIRING — 25 percent less cable is needed to connect the console with the combination action.

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ADOLF TOROVSKY



ADOLF TOROVSKY SERVES CAPITAL CHURCH 30 YEARS

Adolf Torovsky, A. A. G. O., organist and choirmaster of the Church of the Epiphany, Washington, D. C., recently celebrated the thirtieth anniversary of his connection with that church. Mr. Torovsky went to Epiphany in 1919 and has served under five rectors. He is composer of the Christmas carol "Softly the Stars Were Shining," the musical score for the religious play "Adam," a ballet and many shorter works.

For his anniversary the vestry and congregation presented their organist with a radio set.

The career of Adolf Torovsky began in Annapolis, Md., his birthplace, where his father was a professional musician. He received his early training from his father and other Annapolis teachers and in 1907 entered Peabody Conservatory. He was a choir boy at St. Anne's Church and later organist and choirmaster in several Annapolis and Baltimore churches before going to Washington.

Besides his work as church musician and teacher, Mr. Torovsky is a favorite Washington recitalist. He recently gave a benefit recital for the Chinese Community Church and is writing the music for an official Chinese Community Church hymn to be performed on the occasion of the fifteenth anniversary of that church in October. In addition to his private pupils he has taught at Hood College, Mount Vernon Seminary, the King-Smith Studios, the Institute of Musical Art and American University.

Mr. Torovsky is engaged in a number of other activities and fills many speaking engagements. He is a member of Phi Mu Alpha, the Rotary Club and the Gridiron Club of Washington. He has twice been dean of the District of Columbia Chapter of the A. G. O.

In addition to his church work Mr. Torovsky teaches piano, organ and harmony. He has composed a communion service, three Gloria Patris, a Benedictus es Domine, four Benediction hymns and much other service music for his choir, none of which has been published. He also composed a sesquicentennial march which was played twice by the United States Army band, once at the special sesquicentennial concerts in the departmental auditorium and the other at the Watergate. The Watergate is down on the Potomac River and has row on row of concrete steps down to the water. A large barge houses the shell in which band concerts, opera, orchestra concerts, etc., are given. It is the summer home of the National Symphony Orchestra.

The button on Mr. Torovsky's coat lapel in the picture is a badge of membership in the Gridiron Club, composed of newspaper correspondents in Washington and a few other distinguished persons. Mr. Torovsky is the official piano accompanist for the famous dinners of the club. He is also chairman of music for the Rotary Club.

SUMMER RECITALS PLAYED AT UNIVERSITY OF COLORADO

The summer quarter at the University of Colorado, in Boulder, is marked by a series of Sunday afternoon recitals on the four-manual Austin organ in Macky Auditorium. Six of the recitals are being played by Everett Jay Hilty, assistant professor of organ in the college of music; one by William J. Stephens and two by Helen A. Lingelbach. Five of Mr. Hilty's programs are as follows:

July 9—Introduction and Toccata in G, Walond; Andante, Stamitz; Chorale in A minor, Franck; "Land of Rest," Donovan; "Pantomime," Jepson; Fantasie and Fugue in G minor, Bach.

July 16—"A Mighty Fortress," Hanft; Concerto in F, Handel; Three Pieces on Lowell Mason Hymn-tunes, Bingham; "Carillon," Vierne; "The Legend of the Mountain," Karg-Elert; Fanfare and Gothic March, Weitz.

July 23—"Psalm 19," Marcello; Toccata and Pastorale, Pachelbel; Prelude in B minor, Bach; "The Hen," Rameau; "The Reed-grown Waters," Karg-Elert; Prelude and Fugue, Effinger; "Christus Resurrexit," Ravanello-Dunham; "Chanson," Barnes; "Wonderful King," Karg-Elert.

Aug. 13—Toccata, Adagio and Fugue in C, Bach; "The Mystic Hour," Bossi; Four Intermezzi, Andriessen; Adagio from Third Symphony, Saint-Saens; "Landscape in the Mist," Karg-Elert; "Piece Heroique," Franck.

Aug. 20—Fanfare Fugue, Bach; "Benedictus," Reger; Toccata, Andriessen; "Elegie," Peeters; "Ronde Francaise," Boellmann; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert.

Mr. Stephens played July 30. He chose these selections: Prelude, Fugue and Chaconne, Buxtehude; "Come Now, Saviour of Us All," Bach; "My Heart Is Filled with Longing," Brahms; Second Sonata, Hindemith; Aria, Peeters; "Grandfather's Wooden Leg," Clokey; Toccata, Reger.

Miss Lingelbach played these programs: July 2—Prelude and Fugue in C, Bach; "Water Music" Suite, Handel; Chorale in B minor, Franck; "The Primitive Organ," Yon; Toccata, Sowerby.

Aug. 6—Sonatina, Sowerby; "My Faithful Heart Rejoices" and "Deck Thyself, My Soul," Brahms; "Ave Maria," Arka-delt-Liszt; "Pastel" in F sharp, Karg-Elert.

A SERIES OF twenty-minute programs of organ and carillon music was broadcast over station WFDR-FM in New York on Sunday evenings from April 16 through July 2 by Albin D. McDermott, organist and choirmaster of the Catholic Church of the Holy Name of Jesus. The broadcast period preceded the regular Sunday evening vespers. A complete service was broadcast July 23 during the solemn novena in honor of St. Anne.

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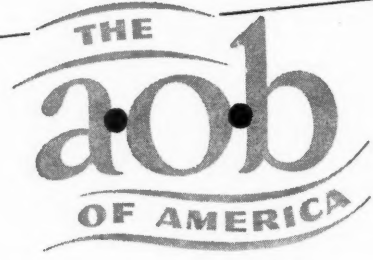
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NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

Improvisation at the Organ, Book 1, by Frederick William Schlieder; published by Church Music Foundation, Decatur, Ill.

This interesting manual came two months ago, and should have been noticed before this. This looseleaf book is the third of a series of seven individual manuals, all bearing on the art of musical creation. There are scheduled two volumes of "The Fundamentals of Music." The title listed above serves as the third of the series and the first of three books devoted to "Improvisation at the Organ." Two books concerned with "Modulation and Harmonic Expansion" finish the series. I have been waiting for the issuance of the books making parts 2 and 3 of the improvisation series before devoting time and space to a fair review of the same. I felt that a perspective of the entire plan was essential to a fair judgment. But the consequent books have not come as yet.

Dr. Schlieder has for many years labored both through his many books and by personally conducted schools and courses to encourage creative musical effort, principally through the medium of practical and practicing improvisation. In this work he has been very successful; the basic value and integrity of his devices and courses have been made manifest by its outstanding results. Some of the men in the forefront of native composition are the products of his guidance. The foreword to this volume is worth reprinting for its significance and suggestion: "The importance of improvisation as a means of developing the creative musical faculty has never been fully appreciated. Hitherto it has been considered as a consequence of harmonic and contrapuntal training and a more or less accidental result of the ability to harmonize melody and figured basses on paper. As a matter of fact, improvisation is the prerequisite of all self-expression in music and bears the same relationship to composition that speech does to writing."

The Church Music Foundation, an organization on a non-profit basis, with the avowed purpose of encouraging general musicianship and the status of church music, has put out this series in a very interesting and practical format. Each book comes unbound, in looseleaf style, ready to be placed in a binder. In this manner publishing costs have been cut to a minimum and convenience is well served.

"Voice and Diction," by Fields and Bender; published by the Macmillan Company, New York.

This detailed and definitive book, dealing with all aspects of the science of speech, will prove valuable to choir-masters and directors. It contains studies of oral problems, diagnosis of faults, remedial treatments and evolutionary development procedures. The book runs over 350 pages of text, with a comprehensive index. The two authors, both teachers of note, reveal their practical grasp of the subject and show reason for their success in this field in the detailed logical sequence of suggested treatments. It is by far the best book of its type that has come to the attention of this reviewer. While not primarily aimed at the vocal

field, it cannot but be a boon to all musicians dealing with voices in their musical activities.

Four American Carols for Organ, by John Jacob Niles; published by G. Schirmer, New York.

This composer has taken four of the Appalachian carols he has made famous in their choral form and under this collective cover has made them available as organ solos. The four themes elected—"I Wonder as I Wander," "The Carol of the Angels," "Jesus the Christ Is Born" and "Jesus, Jesus, Rest Your Head"—have been reset for instrumental version in very profitable fashion. The simple modal music has kept its individuality and aroma. The composer has purposely kept his vesture on the simple side. The result is a short suite for organ that will be delightful to play and to hear; without question these primitives will win as wide acclaim in this new guise as in the original choral form.

Demorest's Organ Melodies, twenty-four preludes for organ by Charles H. Demorest; published by the Lorenz Publishing Company, Dayton, Ohio.

A double dozen short pieces of a devotional nature, some dating as far back as ten years, now assembled under one cover and made conveniently available to all players in search of melodic music. This composer has had a lifetime of experience in service playing; he has always been esteemed as a musician of high ideals and attainments. Evidence of all this will be found in this volume.

"Lied-Symphony," Op. 66, by Flor Peeters; published by C. F. Peters Corporation, New York.

Another truly important work from the pen of a composer who in a few years has established himself as one of the peak influences in contemporary organ composition. This new work was conceived during the composer's latest tour in this country. The inspiration for the five movements came from the evident greatness of the land itself and the friendliness and humanity of the musicians with whom he came in contact. To evidence his feelings the composer has dedicated the separate movements to leading American colleagues: Richard Purvis, Carl Weinrich, Antoinette van Boxmeer, Alexander McCurdy and Virgil Fox. Detailed analysis of such a large-scale work as this is not called for at this point. It should be sufficient to state that this suite, while somewhat simpler in idiom and framework than most of this composer's writings, shows an eloquence and freshness that can compare favorably with any of the works this reviewer has seen.

The five songs are "To the Ocean," "To the Desert," "To the Flowers," "To the Mountains," and "Lied to the Sun." The whole work will run close to a good half-hour of playing time. But the music covers such a wide scope of moods couched in such varied musical styles that there need be no fear of monotony.

Short Suite on Gregorian Themes, by Eric De Lamarter; published by M. Witmark & Sons, New York.

This famed composer has made a first-class suite of three contrasted pieces on

MISS ELIZABETH GOETZE



MISS ELIZABETH GOETZE assumed her duties June 1 as minister of music of the historic Main Street Methodist Church, Suffolk, Va., founded in 1801. The organ is a four-manual Standart.

Miss Goetze, a graduate of the Union Theological Seminary School of Sacred Music in New York City, has been minister of music of the Berryman Methodist Church in Richmond, where she organized and directed five choirs. From 1943 to 1945 she served in the navy as chaplain's assistant, stationed at the chapel of WAVE Quarters D, the largest WAVE station in the country. While at Union she was organist-choirmaster of the First Presbyterian Church in Baldwin, Long Island.

liturgical themes. The first movement is a brilliant "Alleluia" built on a theme for the Feast of the Assumption, mode V. A lovely lyrical slow movement is developed from an "Ave Maris Stella," in mode I. As a finale we are given a broad canonic, dignified setting of "Te, Missa Est," the "de Angelis" in mode V. Settings of plain-song fragments can be, and all too often are, monuments of dullness. Not so in this case. Here the composer has been so moved that the material taken as base of operations becomes an incentive to inspiration instead of the reverse. The result is a set of three pieces of more than usual interest and artistic value.

"Suite Joyeuse," by Roland Diggle; Supplication, by Gerhard T. Alexis; published by Remick Music Corporation, New York.

These two numbers are reprints of works formerly issued by the Gamble Hinged Music Company. They were successful at that time and no doubt will carry on in the same gratifying measure. The Diggle title covers three pieces under the one cover ("Prologue," "Reverie Poetique" and "Finale Joyeux"), easy, grateful diatonic music that has much to commend it for concert and teaching purposes. The Alexis piece is much simpler, and more unsophisticated.

NEW ENGLAND COMPOSERS TO BE HONORED IN BOSTON

An ambitious festival of music by New England composers, sponsored jointly by Boston University and the New England Conservatory of Music, will open Monday, Oct. 9, and continue with a series of twelve monthly concerts through May 2, 1951. The festival aims to review the first fifty years of the century as shown in compositions of New England composers.

While the majority of the New England composers to be thus honored are living, a few have died. In the latter group works to be presented will be from Edward MacDowell, Charles Martin Loeffler, Frederick Converse, Horatio Parker, Mrs. H. H. A. Beach, Henry F. Gilbert, George Chadwick, Arthur Foote, Henry Hadley and John Knowles Paine. Works by the following living men and women will be heard: Charles Ives, Arthur Shepherd, Edward Burlingame Hill, Walter Piston, Quincy Porter, Daniel Gregory Mason, Randall Thompson, Edward Ballantine, Harold Shaper, Theodore Chandler, Allen Sapp, Leonard Bernstein, Daniel Pinkham, Alan Hovhanness, Gardner Read, Nicholas Slonimsky, John Duke, Roger Sessions, Irving Fine, Mabel Daniels, Paul Hastings Allen, Lukas Foss, Everett Titcomb, Hugo Norden, Margaret Starr McLain, Klaus Roy, Leeland Procter, Francis Snow, Herbert Fromm, Clair Leonard, Samuel Adler, Carl McKinley, Samuel Walter, Paul White and Philip Clapp.

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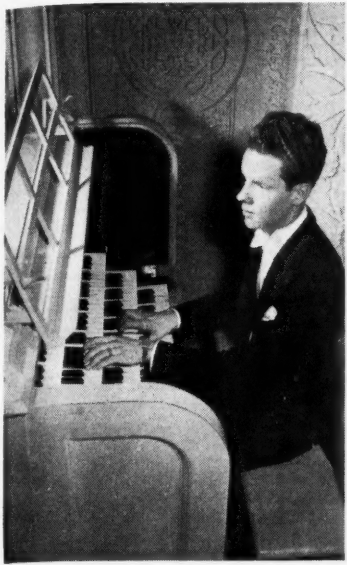
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BOB WHITLEY, 21 years old, of Oklahoma City, Okla., a student at the University of Oklahoma School of Music in Norman, who won the American Guild of Organists national contest and gave a recital at the Memorial Church of Harvard at the biennial convention, also won the state and district contests sponsored by the National Federation of Music Clubs and appeared as soloist in Dallas at the district convention. He was awarded a scholarship at the Organ Institute in Andover, Mass., in 1949.

Mr. Whitley is a student of Professor Mildred Andrews of the University of Oklahoma School of Music faculty. He is active in campus activities, being a member of Phi Mu Alpha, professional music fraternity for men; Phi Eta Sigma, national scholarship fraternity, and Pi Kappa Alpha, social fraternity. He is organist and choirmaster of the First Lutheran Church of Oklahoma City. For several years he was organist at Olivet Baptist Church.

Mr. Whitley plans to pursue advanced study after he is graduated from the University of Oklahoma next year.

MRS. KINNAMAN IS HONORED ON THIRTIETH ANNIVERSARY

Mrs. Floyd J. Kinnaman was honored June 11 when the First Methodist Church of Fostoria, Ohio, observed "Nelle Kinnaman Day," marking her thirty years of service as organist of the church. A special musical program was a feature of the morning service and a dinner was served in her honor at the Civic Nic Nac after the service.

Three of Mrs. Kinnaman's former pupils in organ participated in the program. Organ selections were played by Roger Cole, now a student at Baldwin-Wallace Conservatory of Music; Hal Tomkins, student at Notre Dame University and accompanist for the Notre Dame glee club, and Miss Patricia Abowd, a graduate of St. Marys of the Woods Conservatory, Terre Haute, Ind., and now director of music in St. Wendelin's schools and organist at St. Wendelin's Church, Fostoria. Special music was provided by the Methodist Orchestra, under the direction of Harold Saliers, and the church choir, directed by James Middleton.

Mrs. Kinnaman, the former Miss Nelle Franke, began playing the organ at 14 years of age and gave her first recital at 16. When the present organ was installed in 1913 Mrs. Kinnaman helped Roy Bulley with the installation, and she does not hesitate to go into the loft to make repairs and adjustments. In addition to her organ work Mrs. Kinnaman has directed the church choir. She has been the pianist for the Fostoria Rotary Club since shortly after its founding in 1919. She is a member of the American Guild of Organists, Toledo Chapter.

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News of the American Guild of Organists—Continued

FACULTY AND STUDENTS IN A.G.O. GROUP AT EASTMAN SCHOOL



THE EASTMAN SCHOOL student group of the A.G.O. was organized recently with a membership of twenty-five. The picture shows the great and pedal sections of the new three-manual Aeolian-Skinner organ installed in one of the teaching studios. The group has made plans for a busy season, which will include recitals by members and faculty; lectures and discussions on various matters of interest to organists and trips to nearby cities to hear other organists. Trips have been made to Buffalo to hear Claire Coci and Robert Noehren. The sponsors of the group are Catharine Crozier, Harold Gleason and Norman Peterson, members of the organ faculty. The officers are Robert Glasgow, president; Warren Scharf, vice-president; Lois Finck, secretary; Margaret Rickerd, treasurer.

Those in the picture, from left to right, are: Front row (seated on floor): Lois Helwig, Nancy Selinger, Mary Fisher, Myra Preston, Arden Bremer, Dorothy Kline. Second row (seated): Doralee Clowes, Warren Scharf, Catharine Crozier (faculty), Doris Rahl, Melba Potter Palmer, Sarah Jane Herron, Margaret Rickerd, Lois Fincke, Wilma Hoyle, Willard Johnson, Harold Gleason (faculty), Norman Peterson (faculty). Third row (standing): Peter Basch, Kent McDonald, Richard Szeremany, Mary Rame, Richard Shaper, Louise Nyberg, Glenn Watkins, John Lundgren, Robert Glasgow, Gerald Cole.

Zorian Dean of Wheeling Chapter.

The annual dinner meeting and election of officers of the Wheeling, W. Va., Chapter was held at the Oglebay Park restaurant June 17. A chicken dinner was served, after which there was a business session at which Dean J. Loran Mercer presided.

Louella Michaelfelder, chairman of the nominating committee, presented its report. Officers unanimously elected for the coming year are: Dean, John K. Zorian, F.A.G.O., A.R.C.O., L.T.C.L.; sub-dean, Mrs. Pauline Stitt; recording secretary, Miss Helen B. Gordon; corresponding secretary, Mrs. Bernice Archer; treasurer, Charles E. Kalkreuth; chaplain, the Rev. W. Carroll Thorn. Reports showed that the chapter has enjoyed one of its most successful years and plans for the coming year are being made. The September meeting will be held at St. John's Evangelical Church.

HELEN B. GORDON, Recording Secretary.

Picnic Closes Binghamton Season.

The Binghamton, N. Y., Chapter enjoyed a picnic at the home of the sub-dean, Alvin Wooster, June 26. Miss Elizabeth Britton, who was the chapter delegate to the Boston convention, spoke on the convention events.

ELLOUISE HEFFELFINGER, Secretary.

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STUDENT GROUP OF MINNESOTA GUILD CHAPTER



THE ST. PAUL STUDENT GROUP of the Minnesota Chapter, consisting of thirty-four students from the College of St. Catherine, Hamline University and Macalester College, closed the season's activities with a picnic at Como Park May 25. A business meeting was held, at which the election of officers took place. Officers for the coming year are: Corrine Tibbets, president; Robert Sheaffer, vice-president;

Ruth Omodt, secretary-treasurer. Mrs. Arthur J. Fellows is the supervisor of the group; Sister Anna, Russell G. Harris and Paul Manz are advisors from the colleges. The organization was fortunate in having George Markey as a guest at the picnic. The quadruped in the picture is not a serious student of organ, but an affectionate mascot. RUTH OMODT, Secretary-Treasurer.

"CREATION" CLOSES BUFFALO HOLY TRINITY OFFERINGS

Musical services for 1949-1950 at Holy Trinity Lutheran Church, Buffalo, where Dr. Roberta Bitgood is director of music, were brought to a close June 13 with a performance of Haydn's "Creation." Offerings for the season 1949-1950 have included a large variety of choral works.

The season opened in October with a recital for organ and trumpet, Lester Remsen of the Philharmonic Orchestra being the guest soloist. Mendelssohn's "Hymn of Praise" was sung in November and "The Messiah" in December. The Christmas Eve candlelight carol service was broadcast, and another carol service in January enlisted four choirs. Brotherhood Sunday was observed with a service of Negro spirituals, when Estelle Andrews, Negro soprano of Detroit, was guest soloist. A Lenten Bach festival was marked by the performance of two cantatas, and in April the Eucharist music from "Parsifal" was sung. A festival of Lutheran music which included works of Buxtehude, Schütz, Tunder and Bach was presented in May. On this occasion the choir was accompanied by the Buffalo Symphonette.

ARNOLD BOURZIEL BEGINS NEW DUTIES IN NILES, MICH.

Arnold Bourziel has been appointed organist and choir director of Trinity Episcopal Church, Niles, Mich.

Mr. Bourziel, a native of Detroit, studied music at Wayne University and received the degree of master of music from the University of Michigan. He has held church positions in Cranbrook, Mich., Birmingham, Mich., and St. Joseph, Mich. Before going to Niles he was an instructor at the high school in Sturgis, Mich., and organist of St. John's Episcopal Church. He taught piano and organ for eleven summer sessions at the National Music Camp, Interlochen, Mich.

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THE NATIONAL ASSOCIATION for Music Therapy has been founded, with headquarters at 250 West Fifty-seventh Street, New York City. The major concern of the association is the development of the use of music in medicine and of educational and professional standards in music therapy. The national officers are: Ray Green, president, New York City; Dr. Roy Underwood, first vice-president, East Lansing, Mich.; second vice-president, Esther Goetz-Gilliland, Chicago; secretary, Myrtle Fish Thompson, South Orange, N. J.; treasurer, Mrs. Hartwig Dierks, Kansas City, Mo.

THE FOURTH ANNUAL composition contest has been announced by the Friends of Harvey Gaul, Inc. A prize of \$300 will be awarded for the best composition for a string instrument or any form of chamber music for strings with or without piano. A prize of \$100 will be awarded for the best composition for harp solo or any combination of instruments in which the harp plays a prominent part. Compositions must be submitted on or before Dec. 1. Additional information may be obtained from Victor Saudek, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

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office of publication not later than the
20th of the month to assure insertion in
the issue for the following month. For
routine news, recital programs, etc., the
closing date is the 15th.

CHICAGO, AUGUST 1, 1950

Subscribers are urged to notify
the office of THE DIAPASON promptly
of any change of address. In this
way they will make sure not to miss
any issue. Papers missed because of
neglect to comply with this request
cannot be replaced without charge.

Boston in Retrospect

Now that the A.G.O. convention in Boston has gone down in history as the largest gathering of organists ever held, it is in order to ponder some of the impressions gained during the week in New England. There is no doubt that all of the nearly 1,200 members who were privileged to attend the convention events went away stimulated by thought-provoking discussions, to say nothing of the fact that more modern organ music than was ever before offered in one week was ringing in their ears. The large attendance is evidence of the fact that American organists constitute a stronger professional body than they had been in any time in the past. This solidarity is most encouraging to those who may have resigned themselves to the belief that they belonged to a submerged profession.

While the week in Boston was one of benefit and enjoyment the lasting effect of what was offered—the benefits to accrue from what was heard and seen—will not be forgotten by those who took full advantage of the events. Tendencies in program making were well illustrated, though the prominence of what is known as "modern" composition was hardly proof that this popularity is general. And there were several distinguished programs of standard works of all periods.

The talks at the "information and discussion sessions" were informative. It is to be regretted that the busy schedule did not allow time for more general debate. The suggestion of unionization of church musicians, in which it seemed that the disadvantages and evils of connection with a union prevailed over the arguments in favor of anything of this kind, we leave for future consideration. The matters of adequate space to be provided for organs in designing churches and of the harm done by many installations of acoustic materials are not new subjects, but they are pressing questions and it is to be hoped that the pleas of the organists will be of some avail.

The figures show that just one in ten of the entire membership of the Guild was able to attend this record-breaking convention. To the other nine a picture of the proceedings has been presented through the columns of THE DIAPASON. Within a week after the convention came to a close a full account was offered to the organ world. Many letters received soon

afterward proved appreciation of this contribution of labor, time, space and money, confirming us in the belief that the effort was justified. As far as it is possible in cold type THE DIAPASON endeavored to convey the spirit that pervaded the various programs. If this gave the absentee majority a conception of the status of the organist in the United States and of his aims, motives and aspirations, it is well worth while. At the same time it leaves a printed historical record of what was a great occasion. National conventions of organists are not a new development. The Guild held its first one in New York City in 1914 and previous to that the National Association of Organists held large and successful national gatherings. That now, in the Guild's fifty-fifth year, more organists than ever in the past should get together for a feast of music and of reason should make every organist happy.

To complete the account of the Boston proceedings THE DIAPASON is publishing, in this and future issues, the addresses of Dr. Ferris, Dr. Snow and others. The scintillating paper of Dr. Davison, for the publication of which there have been numerous requests, is not available as Dr. Davison is reserving it for a book to be published by the Harvard University Press.

Chicago Suffers Losses

The Chicago organ fraternity has been called upon to suffer two losses within the last month that direct attention to the caliber of the men and women who serve the city's churches. Whitmer Byrne and Lester W. Groom were examples of the fine Christian character and faithfulness which our churches have reason to appreciate. Both of them were organists of more than ordinary ability, yet neither of them was often in the limelight. Mr. Byrne served large Christian Science churches for thirty years in his native city. On the few occasions in which he appeared in recitals he proved his talent and ability. Mr. Groom served many years at the Church of the Ascension and afterward in La Grange and on the faculty of Wheaton College. He was the composer of several pieces that were rated highly as organ music. Neither of these men ever made an enemy. They served their Master and their fellow men zealously but unostentatiously, setting a beautiful precedent to the new generation. Few of us have earned as well the valedictory "Well done, good and faithful servant."

The organ for the Central Presbyterian Church in New York City is being built by M. P. Möller, Inc., a fact with which our readers are familiar through the publication several months ago of the entire stop specification. The account of the Boston convention stated erroneously that the console of this organ, which was exhibited in Boston, was the work of another builder. The error is, of course, regretted.

SIXTY STUDY CHURCH MUSIC
AT LOS ANGELES GATHERING

A record attendance of more than sixty organists, choirmasters, clergy and lay workers filled the classes in church music at the forty-eighth annual summer school sponsored by the Episcopal Diocese of Los Angeles. The school, which ran from June 25 through June 30, is held every year at the Harvard School for Boys in Coldwater Canyon, North Hollywood. Daily classes were conducted by Donald L. Coats, M.S.M., choirmaster and organist of St. Paul's Cathedral, Los Angeles, dealing with the liturgy and hymnody of the Episcopal Church, Anglican and plainsong settings of the chants and problems of choral conducting and service playing. Mr. Coats gave practical demonstrations of the training of boy choirs and junior choirs, using five boys from the male choir of St. Paul's Cathedral for demonstration.

Other members of the faculty included the Rt. Rev. Francis Erie Bloy, D.D., bishop of Los Angeles; the Rt. Rev. Donald James Campbell, suffragan bishop; the Rev. William S. Chalmers, headmaster of Harvard School, and the Rev. George W. Morrel, rector of Trinity Church, Redlands.

Letters to the Editor

Expression in Playing Hymns.

Seymour, Conn., July 4, 1950—Dear Mr. Gruenstein:

On the subject of hymn playing: I find more than forty years' experience after that the hymn-tunes can usually be phrased to suit the sense of the poetry. Two cases in point are "Abide with Me" and "O Worship the King." In both these hymns pauses occur in different places in the different stanzas, and an alert organist can vastly increase the religious impact of the hymn by making tiny breaks at the commas and other natural pauses.

I do not believe that when congregational singing is desired the organ should be reduced much below mezzo-forte, except in the case of a "prayer" hymn so well known to the particular congregation that it could be sung without the organ. In a long hymn variety can be obtained by leaving out the pedal on some stanzas and by not too violent changes in tone color, saving the forte or fortissimo for the literary climax which can often be recognized toward the end of a hymn.

In most cases the organist is the leader rather than the accompanist of hymn singing and he should handle his instrument with this in mind.

[Rev.] WILLIAM E. SOULE, MUS.B.

Opposed to Technical Display.

St. Louis, Mo., June 6, 1950.—Editor of THE DIAPASON:

With due respect to the organ virtuosity of the day, it seems that there is a tendency among organists to exploit the resources of the modern organ. These resources include all the mechanized gadgets, such as the combination pistons and composition pedals; also the entire gamut of swell control, ranging from the quietest stop to the sometimes superabundant mixtures.

Another tendency noticed is the performance of ultra-modern compositions, which may serve as a medium through which the performer can show his technical facility to the nth degree, such as pedal technique and suddenly contrasted tonal colorings by means of the numerous forms of registration.

Again, there are some virtuosos who include pieces on their programs that are entirely irrelevant to a religious atmosphere of any kind. In fact, the titles of such numbers often suggest the bizarre and the worldly rather than the lofty and noble types with which the dignity of the king of instruments is truly associated.

However, it is also true that organ music based upon ultra-modern designs for the purpose of displaying virtuoso-like pyrotechnics may be performed legitimately at the proper places of convening, such as municipal auditoriums, conservatories and colleges of music.

May I state in defense of any master recitalists who have resorted to any spectacular engagements within the sanctity of the walls of any of the churches in the past that they alone are not to be blamed, but we, the public, including the members of the A.G.O., should share the guilt because we have failed to voice our protest in the name of true church organ music.

It is far from the purpose of this article to impugn one's technical dexterity in any profession, including organists, provided it may be used for a higher and nobler purpose for the exaltation of mankind, rather than to be used for the mere desire for exploitation.

In conclusion may I quote the motto from the Rotary Club: "Service above Self." Now, if we as organists keep this thought in mind we can't go far wrong in the choice and style of our numbers at any time or place.

CARL T. ANSTINE.

"Amen" in Cherubim Song.

New York, June 4, 1950.—To the editor:

Many times I have been asked by colleague organists: (1) Is it necessary to sing "Amen" after the third stanza of the Cherubim Song? and (2) to give an explanation why it is inserted.

1. The answer is very simple—"Amen" should be omitted because it hasn't anything to do with the original Cherubim Song of the "Divine Liturgy of St. John Chrysostom," during which it is sung. It is not even mentioned in the service books.

2. "Amen" was inserted in the later days of the Eastern Orthodox Church (by the local branches of the church) when it was interrupted by a special long prayer by the priest (mostly political in character) which ends with the words "Glory * * * now and * * * ever, Amen." Sometimes, in lieu of pronouncing "Amen" the choir sings it. But in the Protestant churches where the Cherubim Song is used as an anthem "Amen" always should be omitted because it has no sense and gives the song a very strange character.

DR. ALEXIS MALTZEFF.

[Director of the Russian A Cappella Choir of the Imperial Palace, Professor at Orthodox Theological (Russian) Seminary, New York.]

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Aug. 1, 1910—

Results of the examinations of the American Guild of Organists were announced. On the list of new fellows among others were the names of Philip James, Harold S. Schweitzer, J. Trevor Garmey, Harold V. Milligan, Harry A. Sykes, J. Lawrence Erb and Mrs. Kate Elizabeth Fox. Among the new associates were Miss M. Arabella Coale, Miss Carrie M. Cramp, James W. Bleecker, Rowland W. Dunham and Harris S. Shaw.

Because of his love for music and his personal friendship for Homer A. Norris, organist and composer, J. Pierpont Morgan was building a \$20,000 home for Mr. Norris on a crag of the Orange Mountains. Mr. Norris was organist of St. George's Episcopal Church, New York, which Mr. Morgan attended.

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1925—

Large new four-manual organs purchased, the specifications of which were published in THE DIAPASON, were for the following places: Detroit Masonic Temple (Skinner); Northwestern College, Naperville, Ill. (Kimball); St. Matthew's Episcopal Church, Wheeling, W. Va. (Skinner); St. Lawrence University, Canton, N. Y. (Estey); Emmanuel Church, Baltimore, Md. (Austin).

Cleveland was preparing to be host to the N.A.O. convention Aug. 4 to 7.

Ten years ago the following events were recorded in the issue of Aug. 1, 1940—

Union College, Schenectady, N. Y., conferred the degree of doctor of humane letters on Dr. Harold W. Thompson of the staff of THE DIAPASON at its commencement. Dr. Thompson now holds three doctor's degrees, the others being a Ph.D. from Harvard and a Litt.D. from Edinburgh University.

Walter Keller, Mus.D., F.A.G.O., for many years one of the leading organists and teachers of music in Chicago, died at his home July 8.

Forty years of faithful service to the Central Christian Church of Peoria, Ill., by its organist, Edward N. Miller, was recognized by the church June 12.

ST. ANDREW'S, HICKORY, N. C.,
TO HAVE A MÖLLER ORGAN

St. Andrew's Evangelical Lutheran Church of Hickory, N. C., has contracted for a three-manual organ to be built by M. P. Möller, Inc. An instrument of thirty-one stops has been planned and all divisions will be enclosed.

The resources of the instrument will be as follows:

GREAT ORGAN (Enclosed with Choir).
Diapason, 8 ft., 61 pipes.
Bourdon (metal), 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 25 notes.

SWELL ORGAN.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Claron, 8 ft., 73 pipes.
Claron (from Trompette), 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cor de Nuit, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bass, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.

ST. JOHN'S LUTHERAN CHURCH, Effingham, Ill., dedicated its rebuilt sanctuary July 16. The organ, which is a two-manual Hillgreen-Lane, was dedicated at the afternoon service that day, with Walter Mueller, the church organist, presiding, assisted by the choirs of the church. The new instrument has fifteen ranks of pipes and Deagan chimes.

**H. Augustine Smith
Goes 1,000,000 Miles,
1,000,000 Voices Led**

H. AUGUSTINE SMITH



Dr. H. Augustine Smith, Chicago-born choral conductor and a pioneer in the field of massed choir work, celebrated his fiftieth anniversary as a choir director with a choir festival in Trinity Church, Copley Square, Boston, April 30. Dr. Smith, now 75 years old and confidently expecting to continue conducting until he is 90 (his father sang at the Century of Progress exposition in his ninetieth year), has traveled over 1,000,000 miles, conducted more than 1,000,000 singers on four continents, and has appeared before audiences totaling 7,000,000 in 1,800 cities.

The laws of chance alone would dictate that a man who has been active over such a long period of years would now and then meet with excitement and adventure. But Dr. Smith has had even more than his share of this. In an interview with a *Boston Traveler* reporter he related the story of a fire in Japan: "In 1920 I was rehearsing a thousand-voice choir in a concert hall in Tokyo," Dr. Smith said. "It was a typical Japanese building, all wood and paper with not a bit of steel or concrete about it. Right in the middle of our rehearsal the electricians crossed two wires, and the next thing we knew the curtain behind the stage was going up in flames. That was just the beginning. Soon everything was on fire and I stood on the podium like a traffic policeman directing the choristers out of the building. The entire building was destroyed in twenty-five minutes."

Another near tragedy involving Dr. Smith and a large group of his choristers was a boat wreck on the Kalamazoo in 1907. He says: "Down the river we traveled cautiously in the dark, watching for the bridge to open. Suddenly it loomed ahead. A cry of 'Back water, back water!' came too late. Many girls, terrified by the crashing timbers, were about to leap into the swift current. One fainted, another was groaning in agony with an arm half severed. When we reached the dock doctors were summoned and a nearby inn became an overnight hospital. But all survived and all were restored to normal health except the girl whose arm was shattered."

Dr. Smith's early training was received at North Central College, the American Conservatory of Music and Oberlin, where he played 'cello with the Oberlin Conservatory Orchestra and the Bay View Symphony. His first major appointment came in 1901 at the First Congregational Church of Chicago and the Chicago Theological Seminary. He organized a choir system at the First Congregational which received attention all over the country. He believes that his work here was the first large-scale massed choir work done in America. At a time when quartets were in vogue everywhere he inherited a fine chorus choir of forty voices and in 1902 built a juvenile choir of thirty-five girls. By the end of 1904 the juveniles had reached junior high school age and were named the Treble Clef Choir, singing two, three and four-part music. Vestments were adopted. From the start rehearsals were made events in the lives of all singers, starting with roll call, breathing

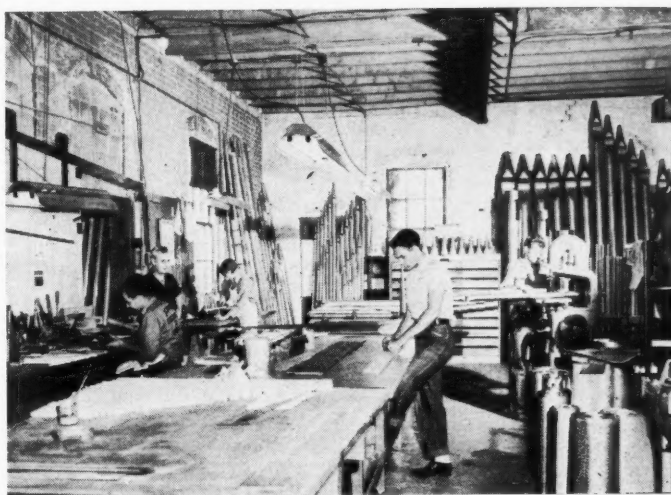
exercises and tone production. An expert accompanist played forte at the start, then tapered off and dropped out as singers mastered their parts. In 1906 choral works were inaugurated for Sunday night musical services: Gounod's "Messe Solennelle" in Latin, Haydn's "Creation," Coleridge-Taylor's "Hiawatha's Wedding Feast," Mendelssohn's "Elijah," "St. Paul" and "Hymn of Praise," Dubois' "Seven Last Words," Handel's "Messiah," etc.

Social and camp life began about 1904 with Thomas Orchestra concerts, skating parties, New Year's dinners, Barnum & Bailey circus and summer camps at Saugatuck, Mich. Each choir had a ten-day camp. Morning prayers, evening vespers and grace at meals were the order of the day, as also baseball, swimming, hikes up sand mountains, a Christmas tree and Santa Claus in July, trolley rides and steamer trips up the Kalamazoo River.

The year 1910 marked a union of the First Congregational and Union Park Churches, with removal to Union Park. In poured four vested choirs, but even this was not enough, so in 1912 a fifth choir, the carol choir, was added and singers numbered 265. Festivals were superb and drew many a traveler to the First Congregational to see and hear the massed choirs.

In 1917 Dr. Smith went to Boston University, where he has long conducted the Boston University Choral Arts Society. This year he took the society on a 3,000-mile tour, the highlight of which was a performance before the National Music Educators' convention in St. Louis. He is now a free lance and his travels this year will take him to Columbus, Phoenix, Los Angeles, Sioux Falls, Denver and other cities. He continues teaching at the Boston University College of Music and Graduate School, where he has been professor emeritus for ten years.

AS THE LAST concert of the season, Charles Alan Romero conducted the oratorio choir of the First Baptist Church, Philadelphia, in the Beethoven "Missa Solemnis" May 24. The choir was accompanied by a group of string players from the Philadelphia Orchestra.



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The following are the successful candidates in the 1950 examinations of the Canadian College of Organists:

Associateship (A.C.C.O.)—Paul Murray.
 Fellowship (F.C.C.O.)—John Dedrick.
 F. C. SILVESTER,
 Registrar for Examinations.

Vancouver Centre.

The Vancouver Centre had a most active program in June. Situated, as we are, on the Pacific coast, most of the examining colleges of Canada and England send their examiners here in the months of May and June, and of this fact we try to take advantage. Early in June we had a very fine recital by the young American organist Eugene M. Nye of Trinity Church, Seattle. Mr. Nye gave an interesting and enjoyable program on the Christ Church Cathedral organ. Next we were privileged to have as our guest speaker John J. Weatherseed, F.R.C.O., president of the Canadian College of Organists. Mr. Weatherseed took time from his busy role as examiner to address our group on the subject of "Music in Worship." It was a pleasure to have this talented speaker address our newly-formed centre.

G. HERALD KEEFER, Secretary.

Hamilton Centre.

The annual meeting and dinner were held May 29. Officers elected are: Past chairman, Leslie Sommerville; chairman, Dr. Harry Martin; vice-chairman, Harry J. Allen; treasurer, Howard Jerome; secretary, Edgar Sealy Jones; executive committee, Miss Jessie Gray, Cyril Hampshire and Ernest Crickmore.

After the meeting the Rev. Norman Rawson gave a very interesting talk on the correct attitude ministers of church music should have toward their work.

HARRY J. ALLEN.

WILLIAM C. MITTEN NAMED AS SUCCESSOR TO AVERY

William C. Mitten has been appointed organist and choirmaster of the Cathedral Church of St. Mark, Minneapolis, Minn., where he succeeds Dr. Stanley R. Avery, who retires, as previously announced in THE DIAPASON.

Mr. Mitten is a native of Milford, Del., and received his training at the University

WILLIAM C. MITTEN



of Delaware, Fordham University and the Yale School of Music. He received his bachelor of music degree at Yale in June, 1949, and spent the summer of that year traveling in Europe, remaining in Paris for five weeks' study with Marcel Dupré. He received his master of music degree from Yale in June. He has also studied organ with Paul H. Terry and Luther Noss.

Mr. Mitten has served as organist and choirmaster at the First Presbyterian Church, Milford, Del.; St. Thomas' Church, Milford, and the First Lutheran Church, West Haven, Conn. At St. Mark's he will direct a professional choir of fifty voices.

TEN ELECTRONIC ORGAN manufacturers were represented at the annual trade show and convention of the National Association of Music Merchants, held at the Palmer House, Chicago, for four days beginning July 10.



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LEARN CARILLON PLAYING AT SCHULMERICH SCHOOL



THIS PICTURE SHOWS a group of students and instructors at the Schulmerich School of Campanology, held at Westminster Choir College, Princeton, N. J., from June 14 to 22. Reading from left to right those in the picture are: Back row, John Laskaris, Los Angeles; Edward Berryman, Minneapolis, and Thomas Bunting, Westfield, Mass. Center row, Miss Mary Margaret Poole, Tulsa, Okla.; Miss Ruth Wile, Sellersville, Pa.; Miss Helen C. Reichard, New Brunswick, N. J., and Mrs. Richard C. Meinz, St. Cloud, Minn. Front row, Professor Arthur L. Bigelow, Princeton, N. J.; Mrs. George Crum, Fort Worth, Tex.; Miss Marjorie MacComb, Springfield, Mass.; Dr. Elizabeth Taylor, Cincinnati, Ohio, and Dr. Alexander McCurdy, Westminster Choir College, Princeton, N. J.

Ten students attended the course of instruction provided this year. Classes were conducted by Professor Arthur L. Bigelow, bellmaster of Princeton University, and by Dr. Alexander McCurdy,

head of the organ departments of Curtis Institute of Music, Philadelphia, and Westminster Choir College, Princeton. The school is conducted by Schulmerich Electronics, Inc., of Sellersville, Pa. The next Schulmerich school will be held in the spring of 1951.

**PAUL O. SEIFERT HONORED;
AT CEDAR FALLS 25 YEARS**

Paul O. Seifert, organist of the Evangelical United Brethren Church of Cedar Falls, Iowa, and member of the Waterloo Chapter, A.G.O., was honored on the occasion of his twenty-fifth anniversary as organist of that church with a reception June 4.

At the morning service June 4 Mr. Seifert played a number of the selections that he used at his first service in the church. At the reception, sponsored by the choir and the brotherhood of the church, he was presented with twenty-five roses. There were 175 members and friends present.

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Musician's Religion and His Opportunity in Christian Church

[This sermon was preached by the Rev. Theodore P. Ferris, D.D., rector of Trinity Church, Boston, Mass., at the Bach service on the occasion of the national convention of the American Guild of Organists, in Trinity Church, June 22.]

BY DR. THEODORE P. FERRIS

There are two things that we all have in common—music and religion. For most of you the accent is on music, and for me, quite naturally, it is on religion. Most of you musicians are organists, and organists are unique, I think, among not only musicians but artists in that they seldom work outside the framework of institutional religion. The organ is associated at once in our minds with either the church or the synagogue and only occasionally with the concert hall. So most organists have not much choice in the matter. If they wish to make music on the organ they are almost certain to make it in a church.

Some organists, like the great Bach, whose music we have just heard, are completely at home in the church. They find in the framework of the Christian faith the incentive, the inspiration, the dynamic of their music, and without the church there would not be any music. And then there are others, more perhaps in these later generations than in the eighteenth century, whom we might describe by paraphrasing a familiar phrase—they are "in the church, but not of it." For them religion and music are like two parallel lines that go along together never to meet. They do not necessarily conflict, but they seldom blend. For them the church is more like an office building where they are employed than like a home where their spirits are at rest.

Nevertheless all of these people are religious. They are religious in the sense that they are constantly on the threshold of religion, not because they make music in a church but because they make music at all. For music is one of those experiences in life where one is brought closest to the mystery and wonder of God. Without claiming to be religious in any formal way, the real musician has within himself the raw material of real religion. The more he is conscious of it, the more he will develop it, and the more he develops it, the more his music will deepen. Therefore I shall speak briefly to the organists about the religion of a musician.

It begins, of course, where religion always begins, with adoration. According to an ancient legend, four Persian archangels saw a star at the same time and the first one said: "Give it to me." The second one said: "How?" And the third went a step farther and said "Why?" The fourth was silent and adored. Adoration! It is hard to put into words what it is; yet there are few people who do not have at least an inkling of what it is. It is at least this, the recognition of something supremely great and the desire to surrender oneself to it. It is a composition of desire and delight and devotion, and religion begins, we might say, at the place where all a man can do is to bow down and adore. He wants nothing for himself; he wants to give himself.

A musician has such encounters perhaps more frequently than most people. He is constantly listening to music and performing it. Some of it he wants simply to hear, some he wants to learn, some he wants to analyze and think about, but occasionally he hears music that makes him want nothing but the music itself. It speaks to him of something far beyond the logic of musical composition or the technical skill of musical performance. It speaks of something over, and above, and beyond. He dare not tamper with it, he dare not violate its integrity, he dare not use it to exalt himself. All he wants is to be worthy of it that he may be an unobstructed channel through which this mighty miracle of God may be communicated unto men.

Adoration, therefore, leads inevitably in any religion to purification. The trouble, of course, is that some people put them the other way around. Some people begin their religion with purification and are surprised that they have no real religious experience. You cannot purify any-

thing until you have seen something unutterably pure. Ethics is the end of religion, not the beginning of it. Once the musician has found music which he, so to speak, can worship, to which he wants to surrender himself, then he begins to purify, and first, of course, he purifies his craftsmanship if he is a wise man. He practices scales in order to purify his technique of all imperfection. He weeds out bad technical habits that he may develop his technical skill so that he can adequately perform the music which he adores. This is the purification of enduring discipline, self-imposed, gladly accepted, in view of the music that may come through.

Then, if he is wiser still, he begins to purify his taste. His taste changes with the years. The thing that he likes as a man he may not have liked as a boy, and his boyhood favorites may seem poor and unworthy later on. He comes to the point where he has to let things that he knows are second-rate go, even though they may show off his qualities as a performer perfectly. He tests things by continually higher and higher standards, and finally he comes to the most difficult stage of all when he begins to purify himself. It is a stage in religion which we all have to go through, especially the clergy. He gets himself out of the way of the music, for, if he understands himself at all, he realizes that he is constantly getting in the way of the music. He is displaying himself and not the music. He is showing off his own virtuosity and not the wonder of the music which the composer created. He is striving to make an "effect," instead of trying to be an effective instrument. He tries to be impressive, instead of letting the music make its own impression.

Someone once described preaching in these terms: To preach, he said, is to draw the curtain aside from the figure of Jesus Christ and to lose one's self in the folds of it. It is not always easy for preachers to lose themselves in the folds of the curtain, and I suspect that it is less easy for musicians to lose themselves in the folds, but they will never be revealers of the ultimate beauty in music until they have cast out the prima donna that they may become a servant of the music they adore.

Adoration and purification lead finally, as in all religion, to ministration. Religion always moves that way—from the heights to the plains where the people live—and so the musician in a very real sense becomes the minister. Way back, centuries ago, you remember how when the king was plunged into the depths of melancholia he sent for David. David played on his harp and the king was miraculously refreshed in spirit and mind and went about his way to rule his people well. David was a minister of music. In our own time when war darkened the whole world, Myra Hess gathered the musicians of England together and put on a concert every day of the war in some room of the National Gallery in London to lift the spirits of the people and to give them whatever serenity of mind and body the music could give. A musician is always a minister. Never had he a greater opportunity than at this moment.

But the organist in a Christian church has a unique opportunity to exercise the ministry of music. He can make with his music the transition from the disquietude of the world to the peace of God. He can introduce people to the things that are invisible. He can give the logic of the Christian faith wings that will lift it from the ground. He can tell the Gospel story in a way that words can never tell it. He can soothe the nerves fraught with anxiety; he can strengthen the feeble and shaky will; he can articulate the longings of the human heart. "Nobody knows the trouble I've seen," say it, and you leave the heart unsatisfied; sing it, and you lift the heart out of its very trouble. He can overcome the divisions and the separations that exist among us with his mighty hymns of praise. Christians of every language and every creed can stand and sing "Ein feste Burg" and know no division and no separation among themselves. The church musician is a minister to the people.

Such is the religion of a musician. It has all the elements of the highest religion. It is the raw material of religion, and what I want to say to the musicians here, the organists, is this: The church needs this kind of spontaneous, fresh, flexible religion which you as musicians have by the nature of your life and work. Give it to us. Let the church be strengthened and vivified by your religion, which is yours as a musician. Give it the joy and beauty of your own adoration. And may I also say that you need the church to articulate and train, refine and point up that religion which is yours by nature until the various strands are drawn together and knit into the great fabric of the Christian Church. For the mystery, the wonder, the power and the glory which we all revere and adore we find in one sublime Figure Whom we worship as our Lord and God. In Him the natural religion of the music-maker finds its real purity, its widest ministry, and the most worthy object of its adoration.

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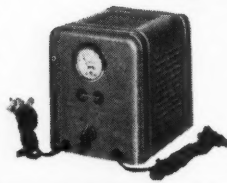
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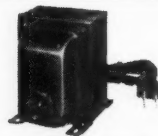
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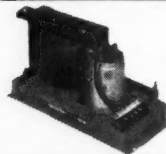
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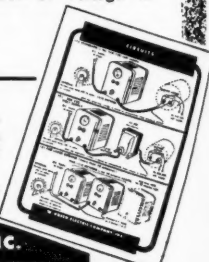
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MISS RUTH THOMAS



ORGANISTS ARE VERSATILE artists, a fact well known to the profession; but now and then an example comes to one's notice that is out of the ordinary. In the town of Baxter Springs, Kan., there is an organist who is also a practical newspaper woman and for the last five years has added the organ to her activities of thirteen years in journalism.

Ruth Thomas was graduated in 1935 from Kansas State College, Manhattan, with a bachelor's degree in journalism. She worked for a time on the Lyons (Kan.) *Daily News* and since 1937 has been city editor of the *Baxter Springs Citizen*. Her duties include covering all types of news—clubs, church events, council meetings, school stories, police news, mine strikes, wrecks, etc. In addition, she writes a "column of nonsense" labeled "Just Mulligan" and a weekly advertising column. During the war she "doubled" on the linotype, sometimes setting stories on the machine from notes rather than taking time to write them.

Although Miss Thomas had played the piano for many years, her organ training began only five years ago. She took lessons for several months from Mrs. Raymond Cook, former organist at the First Presbyterian Church, where she now plays, and then began playing regularly at the church. There was no more training until the summer of 1947, when she went to a choir school at Wooster, Ohio, and had ten lessons from Dr. W. Lawrence Curry, who gave her a glimpse of the unlimited possibilities of the organ. A little over two years ago she started studying with Mae Marshall, organist of the First Methodist Church in Joplin, Mo., and is still studying with her, taking a lesson every other Saturday, her afternoon off. She plays also for the weekly meetings of the Kiwanis Club and has played the piano for several minstrel shows the club gives every year.

"When I started studying the organ I had no idea I would like it so well, as I'd never seen one at close range," writes Miss Thomas. "I had heard practically no organ music and didn't like what I had heard. Since that time it has become the most wonderful hobby I could have dreamed up, as well as a second job."

H. TAYLOR RIEGEL GOES TO OAK LANE IN PHILADELPHIA

H. Taylor Riegel began his work as organist-director at the Oak Lane Methodist Church, Philadelphia, June 11. He succeeds Mrs. Winfield D. Pallatt, who has retired after fifty years of service.

Mr. Riegel began his musical training at the age of 6 and became organist of the Garden City Church, Chester, Pa., when he was 15 years old. His first organ instructor was Wallace D. Heaton, Jr., director of music at Drexel Institute. Other training included organ and choral directing under W. William Wagner of Harrisburg and Walter Baker of New York. He studied theory at the Clarke Conservatory of Music under Dr. H. Alexander Matthews.

From 1944 through 1946 Mr. Riegel served as a chaplain's assistant and was organist and choirmaster at the United States Naval Hospital, San Diego. He has served successively the following churches: First Baptist, Collingdale, Pa.; Third Presbyterian, Chester, Pa.; Cooper Memorial Methodist and Tioga Methodist Church, both of Philadelphia. Mr. Riegel is married and has four children.

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**Scottish Psalter
and Its Influence
on Life of Scotland**

[The following meditation was given by the Rev. Robert J. McCracken, D.D., at the Riverside Church, New York, for the Scottish Psalter tercentenary festival April 23. There can be no better day for a Scottish Psalter tercentenary celebration than Reformation Sunday, Oct. 29. Suggestions for such a service are to be had from the office of the Hymn Society, together with its leaflet of ten metrical Psalms with tunes as used this year.—REGINALD L. McALL.]

BY ROBERT J. McCRACKEN

Next to the Gospels the Psalms are for great numbers of people the best-known portion of the Bible. There is nothing surprising about this. We find in them words for our inmost thoughts, songs for our joy, utterances for our hidden griefs and pleadings for our shame. They provide a marvelous transcript of human life and experience. They supply us with pictures drawn to the very life of men and women of like passions with ourselves, with hopes and fears, joys and sorrows, aspirations and longings like our own. They open a window on to that battlefield with which no other can be compared—the battlefield of the soul where the fight for character is waged. They are a constant reminder of the reserves and resources that are always available to those who, whatever their need, will lift up their hearts to the Lord.

Designed to be set to music, it was a foregone conclusion that when the Bible was given to the people at the time of the Reformation the Psalms would be used as hymns of praise when men assembled in church for worship. Soon after their establishment all the Protestant bodies were employing versified passages from the Psalter to melodies sufficiently easy to make congregational singing possible. As early as the middle of the sixteenth century there was a French Psalter, there was an Anglo-Genevan Psalter, there was an English Psalter. Today we celebrate the tercentenary of the Scottish Psalter of 1650.

It would be difficult to overestimate the influence which the Scottish Psalter has exerted on the national life of Scotland. Though homely in style—I have an English friend who, if he wants to rouse me, begins to harp on its defective literary qualities—it is forcible and forthright, and, as Sir Walter Scott remarked, has a rude sort of majesty which it would be a folly to exchange for elegance. The Psalms are simple and easy in their phrases, so that the youngest ear and the least cultivated voice can master them. But while simple and easy, they are never—what too many hymns are—vulgar, insipid, rapidly sentimental. Their very antiquity, the historic associations bound up with them, endear them to the Scot. He remembers that his fathers sang and loved and knew them by heart. He remembers that they were sung on the moors in the Covenanting days and that there were brave men who sang them on the scaffold. He remembers how Margaret Wilson, tied to a stake within the floodmark in the Water of Bladnoch at Wigtown—there to be drowned when the Solway tide flowed full unless she recanted—surprised her persecutors by singing from the twenty-fifth Psalm:

*My sins and faults of youth
Do Thou, O Lord, forget:
After Thy Mercy think on me
And for Thy goodness great.*

If you were to ask me what as a Scot I miss most in church services on this side of the Atlantic I would have no hesitation in answering. It is the opening of public worship with a metrical Psalm. Virtually every Sunday morning service I ever attended in Scotland commenced with a Psalm, and while there are 150 of them, to say nothing of the paraphrases, we had our favorites and came to know them as well and familiarly as we came to know the poems of Robert Burns and Walter Scott.

What Scot in exile can forget communion Sunday and the Psalm:

*O Thou my soul, bless God the Lord;
And all that in me is
Be stirred up His holy Name
To magnify and bless.*

What Scot in exile can forget Easter Sunday and the Psalm:

*Ye gates lift up your heads on high:
Ye doors that last for aye,*

UNIVERSITY OF WICHITA ORGAN STUDENT GROUP



THIS PICTURE shows the student group of organists at the University of Wichita, in Kansas, taken April 30 at St. Paul's Methodist Church, Wichita. This was the last meeting of the school year.

The Wichita group has been very active, holding monthly meetings with a well-defined program throughout the year. Mrs. Thelma Hughes Ragle, instructor of organ at the university and organist of St. Paul's Methodist Church, is supervisor of the group. The organ is a three-manual Möller.

Names of those appearing in the picture, reading from left to right, are: Haven Krueger, Davida Otto, Robert Foley, Patricia Bennett, Marshall Harrison, Dorothea Waidley, Helen Free, JoAnn Postlewaite, Robert Pellett, Edla Rickard and George Russell, president. Mrs. Ragle is at the console. Six members of the group were not present.

*Be lifted up that so the King
Of Glory enter may.*

*But who of glory is the King?
The mighty Lord is this:
Even that same Lord that great in might
And strong in battle is.*

What Scot can forget, on a great anniversary occasion in the nation's life or in the life of the local community or congregation, the paraphrase:

*O God of Bethel by Whose hand
Thy people still are fed,
Who through this weary pilgrimage
Hast all our fathers led.*

Dr. Fosdick once told me how he was in Scotland during one of the blackest years of the first world war and on a Sunday found himself in Inverness. He was to preach at the High Church and he told me how he was moved to tears when he heard the congregation sing—the enemy was close to Paris and there were parents with sons in the front line—sing as one man:

*God is our Refuge and our Strength
In straits a present aid;
Therefore although the earth remove,
We will not be afraid.*

I never so regretted being out of Scotland as on the first Sunday after the close of the second world war. I would so have liked to go to church on that Sunday and sing: "Now Israel may say, and that truly."

What a wonderful book of praise the Scottish Psalter is! There is something in it for every mood and for every occasion, private and public, domestic, national and international. Those of us whose roots are in Scotland are happy to have the opportunity and privilege of taking part in this service. We sorely miss the grand old Psalms, rugged in their strength, elevated in their themes, an unfailing source of strength and cheer and inspiration to successive generations of men and women in town and hamlet, in highland glen and lone shieling. It is safe to predict that for many a year to come nothing will take the place of the metrical Psalms in the affections of the Scottish people.

THREE ORGAN STUDENTS were presented in recital at the old auditorium of Meredith College, Raleigh, N. C., July 17. Dorothy Allen, a senior, played the Reubke Sonata on the Ninety-fourth Psalm. The Second Sonata of Mendelssohn and Bingham's Prelude on "Truro" were played by Jean Wrenn and Bettie Compton respectively. Miss Wrenn is a sophomore and Miss Compton a senior.

**CHARLES J. KIDDER TAKEN
BY DEATH IN BINGHAMTON**

Charles Joseph Kidder, treasurer of the Binghamton, N. Y., Chapter of the American Guild of Organists, died in Binghamton June 11.

Mr. Kidder was born in Fond du Lac, Wis., June 3, 1888. His father was a Congregational minister and at an early age he became interested in organs by pumping the Johnson organ in his father's church at Ripon, Wis. He was connected with several organ companies and studied organ at the Oberlin Conservatory of Music. In 1915 he was graduated from the University of Wisconsin. Mr. Kidder was an aviation pilot in world war I and saw service in France. After the war his main vocation was architecture and engineering, but he never lost his interest in organs. During the depression he did organ repair work on Staten Island, New York City.

Mr. Kidder was a member of the District of Columbia Chapter, A.G.O., before moving to Binghamton in 1943 to work for Link Aviation, Inc. Both in Washington and Binghamton he served as substitute organist in a number of churches. He was greatly interested in the subject of acoustics and at the time of his death was working on the design of an organ which embodied several original features.

The funeral was held in Christ Church, Binghamton, where Mr. Kidder had sung in the choir and served as substitute organist.

He is survived by his widow, Mrs. Donna Mary Kidder; a daughter, Mrs. Edward Von Hasseln of Buffalo, and three sons—Corbin S. Kidder, who is working for a master's degree at the University of Minnesota; Charles Peter Kidder and Timothy Kidder, both of Binghamton.

**PIERRE-ROYSTON ACADEMY
CONFERS ORGAN DIPLOMAS**

Commencement exercises of the Pierre-Royston Academy took place at Town Hall, New York, June 28, with a large assembly of notables, student body, faculty and friends. After a brief introductory address by Irma L. Moore, Ph.D., LL.D., a program of organ and voice was heard. Diplomas were awarded to Isaac Riley and Samuel L. Reynolds in organ. The commencement address was delivered by Bishop Robert C. Lawson, D.D., LL.D., and there were greetings by the Rev. F. S. Howard and the director.

The Pierre-Royston Academy of Music, Inc., fulfills a need in an age of prejudices and discriminations. It offers training to all, regardless of race or religion. The staff of teachers includes Harold Becket Gibbs, Natalie Abrahams, Jacob Schonberg, Jean Skrobisch and Carl Wiesemann. The academy occupies three floors of St. Jude's church-house. Now in its sixth year it has an enthusiastic student body, which is largely colored. The director is Lawrence F. Pierre, Ph.D., F.T.C.L. With his brother, Henry Leon Royston, B.Sc., F.P.R.A., Dr. Pierre is building an institution that is expected to take an important place in the lives of Americans.

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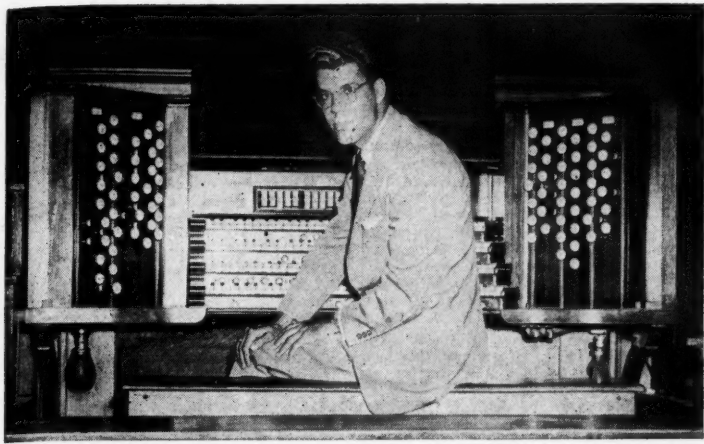
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ARDEN WHITACRE, APPOINTED TO UNIVERSITY OF TEXAS



ARDEN WHITACRE, who recently was appointed faculty organist at the University of Texas, in Austin, and organist of St. David's Church in that city, gave a recital May 1 with this program: Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Sleepers, Wake" and "Jesus Christ, Our Saviour," Bach; "Fugue a la Gigue," Bach; Elegie and Toccata (from Modal Suite), Peeters; Chorale No. 2, in B minor, Franck; "Carillon," Sowerby; "Variations sur un Noel," Dupré.

Mr. Whitacre received the bachelor of music degree from Oberlin in 1946 after organ study with Arthur Poister and Claire Coci. The same year he was in the Marcel Dupré master class at the University of Chicago. The master of sacred music degree was conferred on him in 1948 by Union Theological Seminary. While in New York Mr. Whitacre also studied organ with Charles M. Courboin and composition with Norman Coke-Jephcott. In 1949 he won the L.T.C.L. degree from Trinity College in London. In 1947 he studied in Europe with André Marchal, Flor Peeters and Hendrik Andriessen.

Mr. Whitacre was university organist and instructor in organ and theory at the University of Bridgeport in Connecticut in 1948 and 1949. Between 1946 and the time he went to Texas he was organist of the First Baptist Church and the First Methodist Church of Bridgeport. He has been heard in recitals in New York City, Bridgeport, Annapolis, Md., Fremont, Ohio, Boston, Mass., Hanover College, Hanover, Ind., and most recently in an all-American program in the fine arts festival at Texas Christian University, Fort Worth.

NEW SACRED MUSIC COURSE AT WHITWORTH COLLEGE

The department of music at Whitworth College, Spokane, Wash., has announced a new course in sacred music, leading to a major in that field, beginning this fall. The course will be under the direction of Leonard B. Martin, who went to Spokane last year from San Francisco, where he was minister of music at Calvary Presbyterian Church, one of the largest Protestant churches in the bay area. While in the bay area Mr. Martin was president of the San Francisco Choirmasters' Association, a member of the board of directors of the Pacific Opera Company and a member of the San Francisco Chapter of the A. G. O.

Mr. Martin was born in Akron, Ohio. He attended Heidelberg College and Westminster Choir College, where he was a member of the choir. In 1932 he became minister of music of Emmanuel Reformed Church, Hanover, Pa. In

November, 1940, he became minister of music at the Highland Park Presbyterian Church in Southern California. While he was there he did graduate work at the University of Southern California. Mr. Martin was tenor soloist with the San Francisco Bach Society in its presentation of the Mass in B minor in June, 1949. For the past year he has been teaching voice at Whitworth College and is minister of music at the First Presbyterian Church of Spokane.

CHOIR RETREAT OPENS YEAR AT LA GRANGE, ILL., CHURCH

G. Russell Wing, director and organist at the First Congregational Church, La-Grange, Ill., will open his choir season for the coming year with a retreat at Palisades Park, Mich., Aug. 26 and 27.

During the four years that he has been associated with this church Mr. Wing has organized six choirs, with a membership of 165. A choir recognition Sunday was observed by the church in May. Choir activities last year included a hymn festival in October, a candlelight carol service in December and a festival of lights in January. The choir gave its second annual presentation of Bach's "St. Matthew Passion" in February.

In addition to his work at the church, Mr. Wing conducts the chorus of the LaGrange Chapter of the Association of American University Women and teaches two courses in music appreciation at the local adult education center. A more mundane activity that occupies his "spare time" is the building of a house, the construction work on which he is doing himself.

CHARLES E. POSTON, OHIO ORGANIST, TAKEN BY DEATH

Charles E. Poston died in Columbus, Ohio, June 12, at the age of 74 years after an illness of a few weeks. Mr. Poston served as organist and choirmaster of the Church of the Epiphany, Nelsonville, Ohio, for nearly twenty-five years.

Upon graduation from the Oberlin Conservatory Mr. Poston was appointed organist and choirmaster of Grace Church, Galesburg, Ill. From 1910 to 1918 he was director of music at Greenville Women's College in South Carolina; after the first world war he accepted a similar position at the Georgia State Teachers' College in Valdosta. In 1925 he returned to his native Nelsonville, where he opened a music studio and became organist and choirmaster of the First Methodist Church, a position he held until his retirement five years ago. The Poston family was largely responsible for the establishment of Episcopal churches in Nelsonville, Logan and Athens, Ohio.

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Christmas

- Hail, King of Glory.....J. S. Bach, arr. Goldsworthy
- Jesu, Jesu, Little Son (Unison with op. descant).....Stanley A. Day
- News of Great Joy (Mixed with Jrs. ad lib).....Sussex, arr. Means
- I Saw Three Ships (Mixed with Jrs. ad lib).....W. A. Goldsworthy
- Let All Mortal Flesh (Picardy).....W. Glen Darst
- Joly, Joly, Wat.....Charles Wright
- Lullaby in the Manger (Mixed with Jrs. ad lib).....Charles Vardell, Jr.
- Hosanna, Lord (Advent).....W. Glen Darst
- Angels O'er the Fields (SSAA).....arr. Clarence Dickinson
- Christ and the Children (Unison or S.A.).....Nagler, arr. Dickinson

Thanksgiving

- Thanksgiving (Mixed Voices in Unison).....Frederick A. Snell

General Use

- O God of Youth (Mixed Voices in Unison).....W. Glen Darst
- Holy Spirit, Heavenly Dove.....R. L. Bedell
- Gentle Jesus (Unison).....Howard S. Savage
- Psalm 115.....Leo Sowerby
- Praised Be the God of Love.....Frederick Locke
- To Thee, O Lord (Mixed with Jrs. ad lib).....J. S. Bach, arr. Kemmer
- The Lord Is My Shepherd (Mixed with Jrs. ad lib).....J. S. Bach, arr. Kemmer
- Jesus, Meek and Gentle.....John Tasker Howard

Services

- Benedictus es, Domine in E minor.....Firmin Swinnen
- Communion.....Franck Scherer

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MILDRED EVANS



MISS MILDRED EVANS has completed a year's service as organist and director at the Westminster Presbyterian Church, Bluefield, W. Va. During that time she has organized a children's choir of thirty-five members, which sings at the Sunday morning service every week. She has also organized a teen-age group which sings on a radio broadcast one-half hour in length every Sunday evening from station WHIS, Bluefield. Miss Evans has taught music in the first and second grades of the weekday school which is conducted in the church. She has also played viola in the Bluefield Symphony Orchestra.

Miss Evans is a graduate of the Capital University Conservatory of Music, Columbus, Ohio, and while in school there played the viola in the college orchestra. She has held organ positions in Columbus and in Sterling, Kan.

SEVENTY FROM SIX STATES

AT FORT WORTH CONFERENCE

Organists and choir directors from all parts of the Southwest attended the fourth conference on Protestant church music held in Fort Worth, Tex., the week of June 12. The conference was sponsored by the First Methodist Church and was under the direction of its minister of music, Robert R. Clarke.

The faculty for the 1950 conference included Dr. Ifor Jones, conductor of the Bach Choir, Bethlehem, Pa.; Dr. George William Volkel, organist and choirmaster of All Angels' Church, New York City, and faculty member of the School of Sacred Music of Union Theological Seminary; Dr. Ralph Gunther, faculty member of Texas Christian University; Philip La Rowe, faculty member of Texas State College for Women and organist and choir director of St. Andrew's Church, Fort Worth, and Mr. Clarke. The courses offered this year were choral technique,

repertory and conducting, by Dr. Jones; a master class in organ by Dr. Volkel; theory and elementary harmony by Dr. Gunther, and a short course on Anglican chant taught by Mr. La Rowe. Mr. Clark was instructor of a course in Russian choral music.

Tuesday evening an organ recital was given by Dr. Volkel which included these numbers: Tenth Organ Concerto, Handel; Sinfonia in F, Bach; Prelude and Fugue in D major, Bach; Two Sketches, Schumann; "Evensong," Schumann-Volkel; "Song of the Basket Weaver," Russell; Scherzo from Symphony 4, Widor; "The Afternoon of a Faun," Debussy; "Diversissement," Vierne; Sonata on the Ninety-fourth Psalm, Reubke. After the program Dr. Volkel improvised on two themes presented by the audience.

Wednesday evening a choral festival directed by Dr. Jones and accompanied by Dr. Volkel received much acclaim. The seventy-voice choir sang "O Saviour Sweet," Bach; "He Watching over Israel," Mendelssohn; "Praise," Rowley; "Immortal, Invisible," Thiman; "Thee We Adore," Candlyn; "Christ the Lord Hath Risen," Lang; "In the Name of Our God We Will Lift Up Our Banners," Willan; "A Blessing," Shaw; "Greater Love Hath No Man," Ireland, and "God Be in My Head," Walford Davies. These two programs were open to the public.

There was a total of seventy in attendance and registration indicated that they came from Arizona, New Mexico, Texas, Oklahoma, Louisiana and Arkansas. The conference has become an annual event and an even larger attendance is anticipated for 1951.

FOREIGN STUDY OFFERED UNDER THE FULBRIGHT LAW

Talented young students of music seeking further training in such centers as Milan, Paris, Vienna and London will be interested in the announcement by the Department of State that competitions for foreign study awards under Public Law 584 (the Fulbright Act) are open for the 1951-52 academic year. Applicants must be citizens of the United States at the time of application, and must have adequate knowledge of the language of the country in which they wish to study. They must also have a B.A. degree or its equivalent in professional training by the time they take up their awards.

Awards provide transportation, tuition and maintenance for an academic year. The countries with which educational exchange arrangements are in effect are Australia, Austria, Belgium, Luxembourg, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, the Philippine Islands, Turkey and the United Kingdom.

Applicants who will be enrolled at an institution of higher learning in the fall of 1950 must apply through the Fulbright program adviser on their campus for information and application forms prior to the closing of the competition Oct. 31. Applicants not so enrolled are asked to write directly to the Institute of International Education, 2 West Forty-fifth Street, New York 19, before Oct. 15.

TONAL ENSEMBLE IN THE CONCERT MODEL HAMMOND ORGAN

It is indeed interesting in this late day and age of large symphony orchestras heard by everyone on the radio, to hear the musical layman still extol the full, rich tones of the organ. At first thought, one might conclude that any large orchestra of artists could easily duplicate the performance of an organist. This, however, is far from being true. To tonally duplicate the organ's "ensemble" would require such an unconscionable number of players and instruments as to be totally impracticable. What then is this magical organ "ensemble" which raises the familiar connotations of "majesty," "richness," etc. in connection with the tones of the organ? The answer, of course, is that when an organist presses but a single key, tones of many pitches can simultaneously sound. These tones can cover an extremely wide pitch range (for example, when using 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. stops). No single vibrating reed, oscillating radio tube, or standard orchestral instrument (regardless of the degree of harmonic overtone present) can produce this tremendously pleasing and brilliant effect of playing in multiple octaves. It is an effect which can only be achieved by combining many sources of tone having pitches related by octaves. Technically, the organ's "ensemble" may be analyzed into a harmonic series in which the even-numbered harmonics (2nd, 4th, 6th, 8th, etc.) are prominent relative to the odd-numbered harmonics (3rd, 5th, etc.). The significance of this is that increased brilliance at 8 ft. pitch is in no sense a substitute for playing with a registration having both 8 ft. and 4 ft. components. The latter is an entirely different kind of brilliance—a brilliance which corresponds, for example, to that obtained by playing a melody in double octaves on the piano rather than in single notes on the more brilliant harpsichord. The former is a beautiful rich "ensemble" tone whereas the latter is merely a bright-voiced solo tone.

"Loudness" is relatively simple to obtain in electrical organs—it merely means provision of a suitable amount of amplification. "Harmonic content" is also relatively easy to obtain as it is merely a matter of suitable voicing. "Ensemble," however, is not to be had so easily! In general, it entails multiple switches operated by the keys and pedals. In the Hammond Organ, there are over a thousand such switches!

Something to remember. A very quick and easy test for determining the extent of the "ensemble" of any organ is to ascertain the number of separate octave pitches that are available. If either of the manuals or pedals can sound only at 8 ft. and 4 ft. pitches, you may rest assured that it is a complete loss as far as ensemble is concerned regardless of the number of stop tablets in view. Like-

wise, if it has only 16 ft., 8 ft., and 4 ft. registers, its ensemble can hardly even be considered passable. Adding the 2 ft. register will greatly help, but only when the 1 ft. register is also added does the resulting tone have the sparkle needed for the true organ ensemble effect.

A word of caution. For an organ to be suitable for playing serious music, the various octaves which make up the ensemble must, of course, be obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc. These money-saving schemes merely result in one key robbing the tones from another key, causing a very undesirable tonal "void" to occur whenever the two keys happen to be played at the same time.

The Concert Model Hammond Organ has a gloriously full ensemble on both manuals and pedals without resorting to any couplers or other unification devices. Each manual is provided with resources which may be played at the following pitches in any combination of strengths relative to each other:

- 16 ft.
- 8 ft.
- 4 ft.
- 2 ft.
- 1 ft.

In addition, "mutation" or harmonic corroborating tones are available at:

- 5 1/3 ft. (quint)
- 2 2/3 ft. (nazard)
- 1 3/5 ft. (seventeenth or tierce)
- 1 1/3 ft. (nineteenth or larigot)

The pedal division contains the following resources:

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- 16 ft. Solo
- 16 ft. Foundation
- 8 ft. Solo
- 8 ft. Foundation
- 4 ft. Solo
- 2 & 1 ft. Solo

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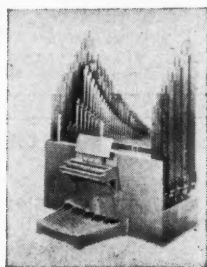
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MRS. EDITH SCHMITT



EDITH SCHMITT has just completed a series of thirty-three organ recitals at Memorial Union, Iowa State College, Ames. These recitals are presented at 12:30 every Tuesday during the college year. They are open to the public. Mrs. Schmitt began her duties at Iowa State last fall. The programs have included many of the pre-Bach composers, several Handel concertos and many of the major Bach works. Franck, Mendelssohn, Widor, Vierne, Karg-Elert and Reubke were represented and the "moderns" were upheld by Dupré, Alain, Hindemith, Messiaen and de Maleingreau. The "Symphony of the Mystic Lamb" was one of the unusual and little-known compositions performed.

Audience response to the recitals has been enthusiastic and the attendance has increased steadily.

Mrs. Schmitt teaches organ at the college and is organist at the Central Presbyterian Church in Des Moines. She is the newly-elected dean of the Central Iowa Chapter, A.G.O.

FINE ARTS CENTER TO OPEN AT ARKANSAS UNIVERSITY

The new fine arts center of the University of Arkansas will open in September. In it will be housed the departments of music, speech and dramatic arts, art and architecture, integrated as the division of fine and applied arts. The center will consist of three principal buildings—a three-story classroom and studio building, a recital hall and an experimental theater. The recital hall is to contain a three-manual Möller organ of classic design. Organists to assist in dedicating the hall are Carl Weinrich and E. William Doty. Kenneth R. Osborne is head of the division of fine and applied arts.

THE DIAPASON has been requested to correct the statement in the July 1 issue that the William Watkins recital April 25 was the first program played on the recently installed organ at St. John's Episcopal Church, Roanoke, Va. Franklin Glynn played the opening recital Oct. 30, as previously reported in these columns. He gave subsequent recitals Nov. 27, Jan. 22 and Feb. 19. There was also a recital on this organ by Jeryl Powell in December.

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Reminiscence—Boston, 1950

[At least one organist who attended the Boston convention was moved to tell the story of the week in rhyme. Mrs. Wesley Merritt, dean of the Galveston Chapter, A.G.O., composed the following, which she describes as a "jingle account" of the events, on her way home to Texas on the train, and THE DIAPASON is convinced that its readers will enjoy the story in verse.]

On June nineteenth in Boston town
The organists came from all around,
O'erflowed its churches, cabs and hostels,
Shoved 'round its home folk with rough
jostles.

Unwearying, insatiate,
They drank in music early, late.
"Why eat or sleep or rest," said they,
"When St. Cecilia holds her sway?"

A fellow named E. Power Biggs
Together gathered the big wigs
Who played or sang or waved a hand
In churches throughout this broad land.
A lovely choral evensong
At Trinity Church will linger long
In memory. McKinley. Snow,
Faxon and choir—they thrilled us so!
Then Virgil Fox and Oberle's choir
Put on a recital that set us afire.
When late hours decreed that music must
quit,
Tenley relaxed us with his wit.

The city's great, and A.G.O.'s
High honored mighty ones arose,
Including Elmer, Whiteford, Phelps
And welcome gave, which always helps
To make the visitors feel at home
When far into new fields they roam.
Harp and organ proved to be
Teammates fine, with McCurdy,
Who honors shared with a harpist good,
His wife, the lovely Flora Greenwood.

King's Chapel's program turned back the
clock

To some years after Plymouth Rock
To colonial music in this new land,
Able presented by Daniel and Brand.
A sight-seeing trip was put in here,
Also a lecture about the ear;
Followed by concert at Jordan Hall.
Marilyn Mason heeded the call
And Patterson led choir and orchestra too
Through the Stravinsky Mass (glad
'twasn't you?).

At Church of the Advent, when down
came the night,
The organists experienced real delight
At the truly great music, though modern,
that flows

From Catharine Crozier's fingers and toes.
Fred Waring in his inimitable way
Gave a "workshop" session, witty and
gay;

And the way he made the welkin ring
Proved once for all, organists can sing!
Vivian and Watkins and the Sinfonietta
Played a colorful concert that couldn't
have been better.
Directed by Fiedler, that great name
Of Boston Symphony Orchestra fame.

Wednesday indeed was a gala day
With trips to Methuen and Andover way;
Here were heard Heitmann, Howes and
Friedell,
Outstanding recitals, performed so well!

[Change rhythm]
Came A.G.O. night at the "Pops"
Where well-loved light music is tops
When with party or friend
You have fun no end
And sip punch or drink made of hops.
While Fiedler was waving a stick
Big Biggs gave the organ a kick
Out came a concerto
With Sowerby's gusto
That proved to be stunningly slick.

[Change back]
In the ballroom of Copley Plaza Hotel
New shining organs served us well.
Showing how two organ pieces should go
Was ably done by Douglas and Moe.
Poister played in Symphony Hall.
That smiling lad, gracious and tall;
Music intense, that held spellbound
His listeners all, in mood profound.
Archibald Davison, Ph.D.,
Told us just how choirs should be.
Then we had our picture made—
A bunch of organists on parade!
White and ensemble at half past five
Made us glad to be alive.
More perfect blend, upon my word,
I believe on earth was never heard.

A great Bach service closed the day
With dignitaries in array,
The choir, with Jones, the Magnificat sang,
Its majesty through dim arches rang.
Noehren played simply out-o'-sight
And what Preacher Ferris said was just
right.

After business discussions on Friday
morn
Came a lighter moment with organ and
horn
Well may it be said that Speyer
Is a superlative English horn player.
Robert Owen's work was a treat
As he gave us a program for small organ
neat.



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Which, like all good things, ended all too
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Is the place where you go to hear'em and
see'em:

Music baroque from Vivian's hand
While you gaze at the trophies from many
a land.

In the firmament high there arose a new
star!

Whitley who came from Oklahoma afar.
And won from the ranks of those boys
of high fame

Rich plaudits, rare praise, and boundless
acclaim.

Liturgical music by Schola Cantorum
So reverently done that it made all
ador'em.

We thank Everett Titcomb and T. Maurier
For a very fine end to a very fine day.

The music is over and all that remains
Is the banquet and funning of Johnnies
and Janes.

We liked Cunningham and Charles Mc-
Connell,

And all of our hosts, we thank right well.
When the banquet was over we all said
adieu

Until the next time in Fifty-two!

Hear one, hear all, and give attention:
In all of time, 'twas the best convention!

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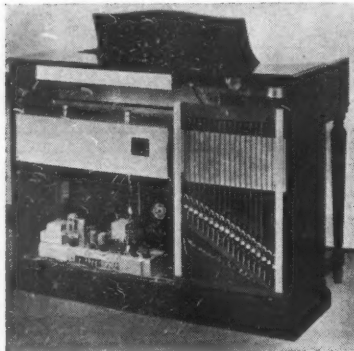
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CANADIAN ORGANIST TAKES NEW YORK STATE POSITION

Cecil A. Walker of Oshawa, Ont., has been engaged as organist and choir-master by the vestry of Grace Episcopal Church, Lockport, N. Y.

Mr. Walker has been organist of the Church of the Holy Trinity, Oshawa, since 1947. He gained early experience as a chorister in St. John's Church, Preston, Ont., where he became organist in 1931. He also served as organist at St. Paul's Church, Woodstock, Ont., from 1941 to 1944 and from then until becoming organist at Holy Trinity he was organist at St. George's Church, Oshawa.

A member of the Canadian College of Organists since 1933, Mr. Walker organized the Oshawa Center of the C.C.O. in 1947. In 1944 he passed the examination for associate.

Mr. Walker has studied piano, organ and theory with Dr. Glenn Kruspe of Kitchener; organ and theory with Dr. Charles Peaker of Toronto; the same subjects with Eric Rollinson, F.R.C.O., of Trinity College and the Toronto Royal Conservatory of Music; choir training with Dr. Healey Willan, Toronto, and special boys' choir training with Eric Lewis of St. Simon's Church, Toronto.

For several years Mr. Walker has been in demand as a lecturer in church music and spent a week lecturing on the subject at a summer camp for boys in 1947. In the same year he presented a series of recitals from station CKDO, Oshawa. He is a member of the Ontario Registered Music Teachers' Association and was its secretary at the time he accepted the Grace Church position.

PENNSYLVANIA \$1,000 PRIZE FOR ORGAN SUITE DIVIDED

Two winners have been announced in the national competition for an award of \$1,000 given by the Pennsylvania College for Women for the best organ suite. The award will be divided between Gardner Read of the Boston University College of Music and Jerzy Fitelberg of New York City. Daniel Pinkham of Lynn, Mass., received honorable mention.

The two winning compositions will be performed Sept. 25 at the dedication of the Möller organ in the new chapel at the Pennsylvania College for Women.

ST. LUKE'S CHOIR of Kalamazoo, Mich., under the direction of Frank K. Owen, organist and master of the choristers, was heard in its twenty-ninth annual concert May 19 at the Central High School Auditorium. Besides numbers by the full choir, selections were sung by the Singing Lads, a group of talented boys taken from the regular choir, and the Prep Choir. The program was given as a benefit for the choir boys' camp.

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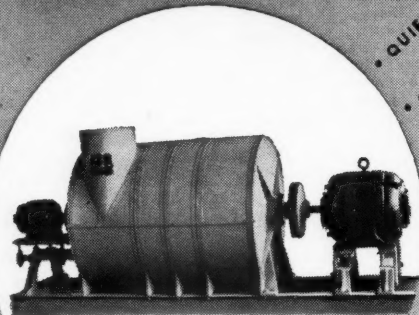
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Mass Recorded in English

A new recording of the "Missa de Angelis," sung in English by the Schola Cantorum of Nashotah House, directed by Wesley Day, has been privately issued and is obtainable from Nashotah House, Nashotah, Wis. It is a twelve-inch record, 78 r.p.m., and the pressing was made by RCA-Victor.

This is the only easily available recording of plainchant sung in English and should be of special interest to choir-masters in Anglican churches. The Canon Douglas edition published by the H. W. Gray Company was used since it is easily available, one of the main purposes of this record being to illustrate the singing of plainchant in English for the study of choir-masters and choirs interested in performing it. A small but not "picked" group of singers was used. The organ accompaniment is played by Robert Preston.

The recording succeeds admirably in accomplishing its purpose—to illustrate the ease and effectiveness with which plainchant may be done in English. Some may find fault with the rhythmic flow, but this is probably to be attributed to the notation rather than the performers. However, the performance does not purport to be authentic plainchant, but rather an English adaptation for Protestant use.

The record is a welcome addition in the scant field of recorded liturgical music and is heartily recommended. The voices are adequate and the pressing is unusually good for a private release.

**LOVELACE PRESENTS NOVEL
RECITAL BASED ON CREED**

Austin C. Lovelace, minister of music of the First Presbyterian Church of Greensboro, N. C., played a recital of unusual interest at Alabama College, Montevallo, Ala., June 15. This was one of the features of a week's conference on church music in Montevallo at which Mr. Lovelace taught the organ classes.

Mr. Lovelace's program was based on the Apostles' Creed and was as follows (the accompanying section of the creed is in parentheses after each title): "Credo in Unum Deum," Titcomb (I believe in God the Father Almighty, Maker of heaven and earth); "Divinum Mysterium," Purvis (And in Jesus Christ, His only Son, our Lord); "Maria Zart," Schlick (Who was conceived by the Holy Ghost, born of the Virgin Mary); "The Tumult in the Praetorium," de Maleingreau (Suffered under Pontius Pilate); "O Lamm Gottes, unschuldig," Bach (Was crucified, dead and buried); "O Filii et Filiae," Farnam (On the third day He rose again from the dead); "Nun freut Euch," Bach (He ascended into heaven and sitteth on the right hand of God the Father Almighty); "Litanies," Alain (From thence He shall come to judge the quick and the dead); "Komm, Gott, Schöpfer, heiliger Geist," Bach (I believe in the Holy Ghost); "These Things Shall Be, a Nobler Race," Bingham (The holy catholic church); "Vision of the Eternal Church," Messiaen (The communion of saints); "In Peace and Joy I Now Depart," Bach (the forgiveness of sins; the resurrection of the body, and the life everlasting); "We All Believe in One God," Bach.

The organ was the eighty-three-stop Skinner installed at Alabama College in 1929.

**FESTIVAL SERVICE CLOSES
CAMP WA-LI-RO CONFERENCE**

The choir-master conference of Camp Wa-Li-Ro closed with a festival evening on St. Peter's Day, June 29, in Grace Church, Sandusky, Ohio. Dr. Healey Willan conducted the service from the organ, using his Magnificat, Tone VIII, with fauxbourdons; Nunc Dimittis, Tone III, with fauxbourdons; the anthem "Before the Ending of the Day" and the anthem "O King, to Whom All Things Do Live," sung in memory of the late Rev. Edmund G. Mapes and Laurence Jenkins, founders of Wa-Li-Ro. Paul Allen Beymer conducted the psalm and verses and Philip Malpas, organist of Grace Church, played the Prelude in G, Purcell, and Chaconne, Couperin.

Bishop Burroughs addressed the boys and men of the choir, who came from many states to take part in the conference, and the Rev. John W. Norris conducted the service.

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BY REGINALD L. McALL, MUS.D.

At the annual meeting of the society last May our members at Fort Worth, Tex., were authorized to form the Fort Worth Chapter. The first chairman of the chapter, Dr. Edwin McNeely, was present to make the application on behalf of twelve charter members. He reported much enthusiasm at the initial meeting.

The president of the society, the Rev. Deane Edwards, was reelected, as were the other officers. Four new names appear on the executive committee, as announced after its meeting of June 7. They are Mrs. Paul DuBois of Stamford, Conn., George Brandon of Stockton, Cal., W. Lee Bristol, Jr., of New York and David Ashley Cotton of Boston. Mr. Cotton also becomes chairman of the hymn origins committee.

A welcome visitor at the meeting was Professor Eisaburo Kioka of Japan, who spoke feelingly of the urgent need for organs to replace those destroyed in Christian churches in that country. DIAPASON readers know of the widespread efforts to raise funds for this purpose. Our own members have already raised \$300, some of it through recitals and service offerings.

Our guest speaker at the afternoon session was Canon George Wallace Briggs of England. He gave a thoughtful address on hymnic tendencies in Great Britain.

On the third Sunday after Easter the Pittsburgh A.G.O. Chapter held a mass hymn festival in the East Liberty Presbyterian Church, where Donald D. Ketting is organist. The total attendance was 1,700, of whom 700 were in the combined choirs. These were placed as follows: 150 in the chancel, 100 in the balcony and the remainder in the front pews. The service was based on the chapter headings of Albert Edward Bailey's volume "The Gospel in Hymns," which was reviewed in the May DIAPASON. The object of the service was amply fulfilled, for, with the brief expositions which preceded each hymn and the inspiration of a fine brass quartet, "the singing was thrilling and the group was amazingly flexible and responsive."

The number of churches which give special recognition to their choirs at the end of the season is increasing. The programs give the list of members of the choirs, sometimes adding the attendance records. One or two hold choir recognition services or give special programs. Sometimes also old members are asked to return. This is true of old Trinity Church, New York. If your church has held such a service, please send us a program, for inquiries come to us about the organization and program of multiple choirs.

From Boston comes word that the congregational singing by a body of 8,000 people at the annual meetings of the First Church of Christ, Scientist, was most inspiring. Tunes used included "Sursum Voces" (Button), "Sine Nomine" (Vaughan Williams), "Missionary Hymn" (Mason), "Angel's Song" (Mendelssohn),

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"Forest Green" and "Purpose" (Walford Davies), "Amsterdam" (Nares) and "Lyons" (Haydn). Nowhere are hymns sung with greater zest and feeling than in Christian Science churches.

One church, the Market Square Presbyterian Church of Harrisburg, gave a Sunday to the celebration of both the great anniversaries of the year. In the morning the Scottish Psalter tercentenary was featured, the sermon being on our heritage of song. In the evening a joint choral service was held to commemorate the 200th anniversary of Bach's death. It was the climax of the church's sacred music week. The minister of music is Earl D. Miller, the pastor Dr. Raymond C. Walker. This is one of the churches that list the personnel of their choirs—five of them. It is worth noting that Mrs. Walker directs the junior girls' choir. Here one senses a congregation which gives music its rightful place in all worship, and proposes that its future members and leaders shall have the background of the spirit of the music that should always be present in worship.

Another church, St. John's Episcopal, Yonkers, N. Y., recently held a morning service at which hymns from the "Hymnal 1940" were used in place of the canticles and instead of a sermon the organist led the people in learning to sing half a dozen of the best hymns in the book.

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WANTED—EXPERIENCED MAINTENANCE men, New York City; \$50.00 for thirty-five-hour week. Answer F-8, THE DIAPASON. [7]

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FOR SALE

FOR SALE — FOUR-MANUAL CONSOLE and echo, electric action, concave radiating pedal keyboard, organist bench. Used swell shades, relays, cable all sizes and lengths, pipes, chests, blowers, motors, good used pipe organ supplies. Write for prices on your needs. C. H. Brick, Pipe Organ Builder, 5502 Vickery Boulevard, Dallas 6, Tex. [tf]

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FOR SALE—1948 MODEL WURLITZER electronic organ, two-manual, with A.G.O. approved pedal. Excellent condition; price reasonable. The Shockey Furniture Company, 26-28-30 Summit Avenue, Hagerstown, Md. [9]

FOR SALE — PIPEWORK, CHEST, six ranks—three swell, three great—pedal bourdon, swellbox and mounted keys from dismantled Kimball pneumatic organ. \$250.00. f.o.b. Can be had in whole or part. Address H-14, THE DIAPASON.

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FOR SALE — WURLITZER THREE-MANUAL theater organ, thirteen ranks, plus percussions. Pipes in good condition. Offers solicited. The Baldwin Piano Company, 20 East 54th Street, New York 22. [8]

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FOR SALE

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FOR SALE—SEVENTY-THREE NOTE electro-pneumatic chest, eight ranks; 61-note electro-pneumatic chest, five ranks, five-inch wind; most pneumatics have been recovered in the last four years. Have the primary action with these chests. Wood in these chests in good condition. Have most of the pipes for these chests, 5-inch pressure, A-440. One set 30-note pedal 16-ft. open diapason, A-440, 5-inch wind, in good condition. Joe C. Ruf, Louisville 3, Ky.

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FOR SALE — FOUR-MANUAL ESTEY console; two-manual Wurlitzer pipe organ, church model; eighteen-stop church pipe organ; Wurlitzer concert flute, 16, 8, 4 on 8-inch wind; twenty chimes, low pitch; 1,000 new and used Estey pneumatics; used cable. Immediate delivery. Joseph H. DeWolfe, Organ Builder, 1056 Fairwood Lane, Jacksonville 5, Fla.

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FOR SALE — NEW PIPE ORGANS for the small church, funeral home, studio or residence. Rapid delivery. Write for particulars. Also used sprocket and chains, electric drive, for Estey reed organs, \$15.00. William N. Reid, P. O. Box 871, Santa Cruz, Cal.

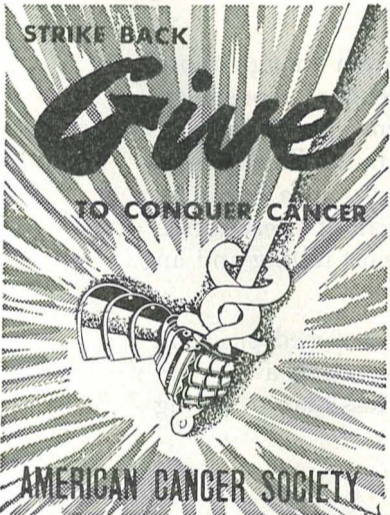
FOR SALE—MÖLLER AND HASKELL pipes, 3 1/2 inch pressure. Melodia, \$29.00; octave, \$35.00; flute harmonic, \$29.00 (metal); stopped diapason, \$29.00; oboe, \$65.00; modern tremolos, \$10.00. All prices f.o.b. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

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THE AMERICAN ORGANIST
T. Scott Buhrman, Editor

**“BRILLIANT YOUNG ORGANIST . . .
 A RECITAL OF GREAT BREADTH AND GOOD TASTE . . . ”**

PORTLAND PRESS HERALD
Norman Balabas, Music Critic

THE EDGAR HILLIAR RECITAL

On Sunday afternoon, November 6th, the Pennsylvania Chapter of the Guild presented Edgar Hilliar in recital at St. Mark's Church.

Promptly at 5:45 the Reverend William H. Dunphy welcomed the large audience who attended and the Prelude and Fugue in F major, Buxtehude, opened the recital. While the prelude served no purpose, the fugue struck as one of the most effective and successful pieces on the program. The clarity and consistency of the phrasing set an extremely high point.

The following Tender Air by Loeillet and Flute Tune by Arne were allowed to be the charming music they are, with directness; the G minor Fantasia was presented as a dramatic monologue recitative and the breeze of the fugue made a most pleasant afterthought.

The experiment in organ string tone, entitled Adagio, by Frank Bridge, was almost lost in comparison, and Schroeder's "Dearest Lord Jesus" would have been lost in a Locust Street traffic jam if Mr. Hilliar had not had the presence of mind to open the swell shades in competition. He won. It would have been a shame to have lost his most delicate idea of it.

It was good to hear part of the Langlais Symphony, even though those interested in such music had to be content with only the final movement. Whitlock's Folktune salvaged the Nineteenth Century element present and the recital reached the high point set by the Buxtehude fugue in the Bach Passacaglia. Quite some comment was caused by Mr. Hilliar's use of a harmless elaboration of the fermata at the end of the fugue, but the artist's realization of the music within the structure of the composition was most telling and an intensity developed which was most thrilling.

Philadelphia was most happy with its new visitor. His most varied program could not have left anyone totally unhappy—and that is saying a lot—on the contrary, it is doubtful that anyone left with anything less than a feeling of deep satisfaction and pleasure at having been present.

CRESCENDO

Official Bulletin of the Pennsylvania
 Chapter of the American Guild of Organists.
 Reviewed by Howard Gamble

Though still in his twenties, Edgar Hilliar has already taken his place in the front rank of recitalists before the public today. His capacity for recreating the masterpieces of organ literature has long been celebrated. As discerning critics report, a recital by Mr. Hilliar is always a musical experience of the highest caliber.

For a Recital in your community, address:

Edgar Hilliar, Concert Organist

Box 420, Mt. Kisco, New York

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