

THE DIAPASON

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BERNARD R. LA BERGE MAKES YEAR'S PLANS

HIS TWENTY-NINTH SEASON

Flor Peeters Begins Third Transcontinental Tour Oct. 11—George Markey New Virtuoso Managed by American Impresario.

Bernard R. La Berge, who has established a national reputation as an organ impresario, is opening his twenty-ninth season of recitals by outstanding artists and is managing a long list of men and women whose performances from coast to coast have made the United States more organ conscious than it would otherwise have been. The mark of 200 recitals attained by Mr. La Berge's recitalists last season forms a record that he hopes to pass in 1950 and 1951.

Flor Peeters, the Belgian organist and composer, is being brought back for another American engagement and will make his third transcontinental tour in October, November and the early part of December. Another interesting announcement by Mr. La Berge is to the effect that George Markey, the young virtuoso who has come to the front in the last few years, is an addition to the artists under his management.

In a letter to THE DIAPASON Mr. La Berge communicates his plans for the new season. From this letter the following paragraphs are quoted:

"As usual at this time of the year I wish to acquaint the American and Canadian organ public with my plans and the activities of the virtuosi under my management, as well as the progress which I believe is being steadily made. My organ bookings last year have gone well over the 200 mark and while I am far from satisfied, I believe this shows substantial progress and a constantly increasing interest in such organ recitals as my artists present.

"Bookings for the coming year are highly encouraging and it is most gratifying to me to see our American recitalists being more and more recognized in their own country. The La Berge artists who recently appeared at the national A.G.O. convention in Boston reaped high honors and have emphasized anew the high standard set by my bureau in all these years of effort to promote the best in organ music.

"The Flor Peeters transcontinental tour will begin in Methuen, Mass., Oct. 11 and is almost completely sold out. It will end in New York Dec. 5, when this virtuoso and composer will appear under the auspices of the Guild.

"George Markey is a new addition to my American list. This young virtuoso, endowed with extraordinary talent, recently was appointed to the faculty of Peabody Conservatory, a post he will hold in addition to his duties at the Second Baptist Church in Philadelphia and at the Episcopal Academy."

RACHEL PIERCE APPOINTED PROFESSOR AT CONVERSE

Rachel B. Pierce, M.A., M.S.M., F.A.G.O., has been appointed professor of organ at Converse College, Spartanburg, S. C. Miss Pierce holds degrees from Mount Holyoke College, Vassar and Union Theological Seminary. She studied for a year at the American Conservatory, Fontainebleau, France. Her organ study was with E. Harold Geer, Clarence Dickinson, Widor, Libert and Carl Weinrich. She served as assistant to Professor Geer at Vassar and has been a member of the faculties of Northfield Seminary, Wheaton College and Limestone College.

JOSEPH W. CLOKEY FINISHES SACRED HISTORICAL DRAMA

Joseph W. Clokey spent the summer at Flagstaff, Ariz. While there he completed "A Rose from Syria," a sacred historical drama suitable for production in a church or in an auditorium. It is based upon the life of St. Ephraem, a fourth century Syrian poet. The work is scored for organ, soli, chorus and children's chorus.

PRESENTATION TO VAN HULSE IN ST. LOUIS



ARCHBISHOP JOSEPH E. RITTER of St. Louis is shown here presenting to Camil Van Hulse, of Tucson, Ariz., composer of "St. Louis, Roi de France," a replica of the statue of St. Louis which inspired Mr. Van Hulse to write his new work.

Others in the picture are Dr. Mario Salvador, organist of the St. Louis Cathedral, and Mrs. Salvador, and Monsignor Nicholas W. Brinkman, pastor of the cathedral and a patron of organ music. A story of the occasion may be found on page 4.

THREE-MANUAL BY KILGEN FOR ST. HEDWIG'S, CHICAGO

Work is near completion in the factory of the Kilgen Organ Company, St. Louis, on a three-manual for St. Hedwig's Catholic Church, North Hoyne Avenue, Chicago. St. Hedwig's imposing edifice has a seating capacity of approximately 1,500. The organ will be placed on the second balcony and a supplementary two-manual will be on the first balcony, to be used for early morning masses and choir rehearsals.

The new organ is completely under expression, in three separate chambers, with tone openings arranged so that practically the entire front of the organ chamber is open. The console is of the wing type. The specifications were drawn up by Eugene R. Kilgen and the Kilgen staff, in collaboration with the organist of the church, Stanley M. Skibinski. Installation of the instrument is planned for the end of this year.

The stop specifications of the organ are as follows:

GREAT ORGAN.
(Expressive in Chamber I.)
Quintation, 16 ft., 61 pipes.
Stentorphone, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Chimes, 25 tubes.
Harp (from Choir), 49 notes.

SWELL ORGAN.
Rohr Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Spitzflöte, 2 ft., 61 pipes.
Scharf, 4 ranks (15-17-19-22), 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris (Tenor C), 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Koppelflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Celesta (from Harp), 49 notes.
Harp Vibrato.

PEDAL ORGAN.
Sub Bourdon (low 21 Resultant), 32 ft.,

32 notes.
Contra Bass, 16 ft., 32 pipes.
Violone (ext. 8-ft. Viola), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton (from Great), 16 ft., 32 notes.
Rohr Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft., 32 notes.
Quint (from 8-ft. Octave), 5 1/2 ft., 32 notes.
Super Octave (ext. 8-ft. Octave), 4 ft., 12 pipes.
Block Flöte (ext. 8-ft. Bass Flute), 4 ft., 12 pipes.
Doublette (ext. 4-ft. Super Octave), 2 ft., 12 pipes.
Mixture (from Great), 4 ranks, 32 notes.
Trombone (ext. 8-ft. Trompette), 16 ft., 12 pipes.
Fagotto (from Swell), 16 ft., 32 notes.
Trompette (from Swell), 8 ft., 32 notes.
Clarion (from Swell), 4 ft., 32 notes.

FEATURE SUMMER SERIES IN ASBURY PARK, N.J., CHURCH

A series of musical services for the enjoyment of vacationers and church members has been presented this summer under the direction of Franklin E. Perkins at the First Baptist Church, Asbury Park, N. J. The series opened July 9 with an organ recital by Mr. Perkins. July 23 a program of music by Mendelssohn, which included the First and Sixth Sonatas for organ, the motet "Hear My Prayer" and selections from the oratorios, was heard. The Aug. 13 service was devoted to the music of Bach.

The offering for Aug. 27 was Debussy's "The Prodigal Son." Mr. Perkins played an all-request program which featured works by Widor, Mulet, Messiaen and Bach Sept. 10.

MRS. REGINALD L. McALL DIES AFTER LONG ILLNESS

Word has been received of the death of Sarah Burwell McAll, wife of Dr. Reginald L. McAll, on Aug. 29, in New York, after a long illness.

Mrs. McAll attended the old St. Timothy's School, Catonsville, Md., and Dr. McAll met her while both were students at the Peabody Conservatory of Music. She studied there with Ernest Hutcheson, Otis Boyce and Margaret Cummings. On going to New York after their marriage in 1903 she became soprano soloist at the Church of the Covenant, where she sang for twenty years.

Mrs. McAll is survived by her husband, a sister, Mrs. Herman Heineken, and two children—Mrs. Ralph Childs and Robert L. McAll.

CANADIAN ORGANISTS MEET FOR THREE DAYS

CONVENTION EVENTS VARIED

Weatherseed Re-elected President—British Organ Restoration Fund Reaches \$22,500—Recitals, Banquet and Service.

Inclement weather in no way dampened the enthusiastic opening of the 1950 convention of the Canadian College of Organists at St. Paul's Church, Toronto, Aug. 29. The general business meeting was well attended, including visitors from the U.S.A. and the extreme boundaries of the Dominion—Moncton, N. B., and Victoria, B. C. The president, J. J. Weatherseed, F.R.C.O., presided over the meeting, extending a personal welcome to all.

Two new centres—Vancouver and Winnipeg—were formed since last year, and a general increase in membership in the various centres was reported. H. G. Williams resigned as secretary, which office has been filled by Mrs. P. Pirie, Toronto. The British Organ Restoration Fund—for the new organ for Coventry Cathedral, England—has reached over \$22,500 and every effort is being made to see this through in order that the organ may be ready for the cathedral when required.

The Montreal Centre extended an invitation for the convention to be held there in 1951, and it was accepted.

T. M. Sargant, who shared in the arrangements for the convention, could not be present due to illness. All expressed their wish for his speedy recovery.

Officers Are Elected

Officers and council members for 1950-51 were elected as follows:

President—J. J. Weatherseed, Toronto.
Honorary Vice-Presidents—Sir Ernest MacMillan, T. M. Sargant and Dr. Healey Willan.

Vice-Presidents—M. Farmer, Nova Scotia; A. Whitehead, New Brunswick; K. Meek, Quebec; G. A. Smale, Ontario; J. W. Clark, Manitoba; Professor J. D. Macrae, Saskatchewan; V. Barford, Alberta; L. R. Cluderay, British Columbia.

Secretary—Mrs. P. Pirie, Toronto.
Treasurer—H. Rosevear, Toronto.
Registrar—G. Jeffery, London.

Council—W. Findlay, Brantford; A. F. Timms, Galt; H. D. Jerome and G. Veary, Hamilton; R. Kidd and G. Kruspe, Kitchener; Harvey Robb, London; R. G. Harries, Montreal; F. W. Timms, Niagara Falls; R. G. Geen, Oshawa; L. Jones and D. Campbell, St. Catharines; T. Jenkins, Vancouver; H. G. Sadler, Winnipeg; T. J. Crawford, Muriel Gidley, D. McLaughlin, E. Rollinson, H. G. Langlois and C. Mc-Aree, Toronto.

The opening luncheon was held at Diana Sweets. Mr. Weatherseed's address immediately plunged us all into serious thought about hymns and church music. His subject, "Quality in Church Music," constituted a challenge to every organist present and to the clergy—unfortunately absent except for Dr. Stanley Russell, the president's parson—to select the worthiest hymns from our hymnals. Mr. Weatherseed quoted from the fine essay of Dr. Robert Bridges, "About Hymns," and observed that little improvement, if any, had been made since 1911, when the essay was written.

Recital by Gerald Bales

The first of the convention recitals was played by Gerald Bales, organist of St. Andrew's Church, and consisted of works for organ and chamber orchestra, the latter being conducted by Geoffrey Waddington with his customary efficiency and economy of beat. Opening with a Sonata in D by Corelli, the recital continued with the better-known Concerto No. 5 in F, by Handel, in which Mr. Bales used much of a baroque type of registration, which made a vivid if not a happy contrast to the warmth of the orchestral strings. Mr. Bales plays accurately, rhythmically and with considerable authority. Three Sonatas by Mozart followed, in which the organ is more a part of the general ensemble. These were given straightforward performances, with no particular attempt at finesse, probably owing to the usual lack of adequate rehearsal time with

the orchestra. Perhaps it is heresy to say that Mozart could possibly be dull, but when the last number on the program commenced the organ seemed to come into its own and the contrast in brightness and color was remarkable. This was an original Introduction and Toccata by the well-known Canadian organist and composer T. J. Crawford, dedicated to the recitalist. It displayed originality on the part of the composer and no small amount of versatility in the performers.

Convention Service Is Held

Tuesday evening was devoted to the convention festival church service, which was well attended. Muriel Gidley opened the proceedings with a recital of five well-contrasted Bach chorale preludes: "We All Believe in One God, Creator," "O Lamb of God All Holy," "Lord Jesus Christ, Turn toward Us," "Blessed Jesus, We Are Here" and "Come, Holy Spirit, Lord God." In recent years her playing has been noteworthy for its technical clarity, good rhythm and neat phrasing. Especially enjoyable were the second, third and final numbers, in which these fine qualities were fully displayed, and she made the most of her modestly equipped but highly effective Casavant organ.

The service proper was directed by the organist of the Bloor Street United Church, Frederick C. Silvester, a highly accomplished player and director, who is to be thanked for getting such a fine choir together at such a difficult time in the year. An antiphonal choir of well-trained boys' voices in the west gallery was directed by Eric Lewis of St. Simon's Church and was heard to advantage in descants and one fauxbourdon. A striking effect was obtained in the psalm when the boys asked "Who is the King of Glory?" the adult choir replying "The Lord of Hosts, He is the King of Glory." Familiar hymns to grand old tunes were sung with rhythm, continuity and good support for the congregation.

For the listener the highlight of the service was the climax in Healey Willan's triumphant and noble setting of "Sing Alleluia Forth," which was sung with verve and distinction. Of the five other short anthems the most impressive was J. J. Weatherseed's devotional setting of "Lighten Our Darkness," in which the solo part was beautifully sung by Lois Marshall; Mr. Silvester's own "Be Merciful unto Me," with its lovely church atmosphere and modal style, and H. G. Langlois' effective and well written setting of "Hail, Gladdening Light." Also performed was "The Temple of God," by Hugh Bancroft, and the setting of the Magnificat by Willan.

The Very Rev. Briarly Browne, dean of Kingston, preached the sermon. Mr. Silvester concluded the service by playing the stirring Bach Prelude in E flat ("St. Anne"). Altogether it was a memorable evening.

Visit to Broadcasting Studio

Wednesday morning the director of the Toronto area of the C.B.C. studios met the group and gave an interesting and enlightening outline of the policy of the C.B.C. with regard to serious music. Geoffrey Waddington, musical director for C.B.C., discussed the coming season's programs of operas, orchestral works and the famous C.B.C. "Wednesday Nights." Much time was spent in the sound effects department, where we heard crickets squeaking, windows being smashed, bodies falling, etc. A tour of the actual working studios wound up the morning.

After the tour a number turned up for luncheon at Chez Paree. The president, Mr. Weatherseed, called on Sir Ernest MacMillan to say a few words. As Sir Ernest was one of the C.C.O. examiners in June he spoke at some length on the standard of organ playing, which he found to be very high for the most part, showing evidence of good teaching. Sir Ernest felt that much more attention should be given to the preparation of keyboard tests, the cause of many failures. The speaker said that he himself valued greatly the time spent on such things as transposition and urged candidates to work harder on these subjects.

Tea at Royal Yacht Club

Through the kindness of John Cragg, a member of the club, the members and friends of the C.C.O. were privileged to have tea in the lovely surroundings of the Royal Canadian Yacht Club. The committee is to be congratulated on securing Lois Marshall, outstanding young Canadian soprano, to sing. Efficiently accompanied by Weldon Kilburn, she sang:

"Oh, Had I Jubal's Lyre," Handel; "Open Wide, My Heart, Thy Portals," Bach, and "How Shall I Sing That Majesty," Pointer, in the first group, and the Benjamin Britten arrangements of "Down by the Sally Gardens," "Little Sir William," "Waly, Waly," "Heigh Ho, Heigh Hi" in the second group, closing with the encore "I Wonder as I Wander."

Catharine Crozier at St. Paul's

The third musical event of the convention was the recital in St. Paul's Anglican Church by Catharine Crozier, from whom we have come to expect great things. Miss Crozier's playing is at all times impeccable in technique, rhythmical and musically. The recital opened with the Pasacaglia from Sowerby's Symphony in G major, in which the composer in no way seeks to emulate Bach or Willan, and definitely succeeds in not doing so. Here abounds scholarship, with beauty a secondary consideration, in accordance with modern custom. It was excellently played and built up to a climax which would have been all the more thrilling had it come several pages earlier. The Howells Prelude on the Twenty-third Psalm seems to dwell considerably longer on the "valley of the shadows" than on the compensating joy in the presence of the Lord, but a slightly quicker pace would have enhanced both the spiritual and musical effect of an otherwise excellent performance. Sowerby's Fantasy for Flute Stops was played largely on the "distant" flutes, many of which do not come through very well in St. Paul's. "The Tumult in the Praetorium" by de Maleingreau received an understanding interpretation.

The second half of the program commenced with Bach's Fantasia and Fugue in G minor. There is a tendency among organists to demonstrate Bach's scholarship at the expense of his other human qualities and which he undoubtedly would have demonstrated had he had the opportunity to play an organ like St. Paul's. Messiaen "fans" would have been thrilled with Miss Crozier's exposition of "Serene Alleluia" from a Soul Longing for Heaven. Messiaen is like olives—you either like them or you don't. Karg-Elert's symphonic chorale "Jesus, Still Lead On" was well played in every way. The recital was concluded with Marcel Dupré's Prelude and Fugue in G minor. The prelude was given a faster treatment than we have heard from a number of recitalists, though the general effect was in some ways improved thereby.

Tour of Organs

On Thursday morning three churches were visited and recitals were given for the purpose of demonstrating the organs, preceded by short talks about each instrument. Two of the recitalists were younger members of the College—Douglas Elliott and Clifford McAree—who demonstrated in no uncertain manner that they were able to hold their own with the best. The other recital on the new Casavant "economy" organ in the Church of the Holy Rosary was by Quentin Maclean, a veteran at the game, who is always interesting and entertaining. This occasion was no exception, and Mr. Maclean added to his laurels as a composer in a clever Prelude and Fugue on "Laying the Scale"—needless to say based on the whole-tone variety and offered as "a tribute to the genius of the dean of Canadian organ builders, Stephen Stoot, of Casavant Freres, Ltd." Mr. Maclean also played a transcription of "Studies in Line," written for the piano by the Canadian composer Barbara Pentland, which proved much more palatable in this colorful medium. The rest of the program comprised the Prelude in E minor by Gerald Bales, two treatments of "Veni Creator" by Titelouze and Bach and two of the Te Deum by Buxtehude and Reger.

Douglas Elliott played at Calvin Presbyterian Church, commencing with another of Messiaen's startling essays, "The Transports of a Soul before Christ's Glory," a chorale prelude by Buxtehude, the Toccata in F by Bach and Variations on a Noel by Dupré. Mr. Elliott possesses a unique manual technique and plays efficiently and with a good deal of understanding. Mr. McAree played on the organ at Grace Church-on-the-Hill the Bach Prelude and Fugue in F minor, two "Schübler" chorale preludes and the Scherzo and Epilogue by Willan. In all of these he displayed an adequate technique, sound musicianship and the power to make an audience listen to him.

Sandwell Luncheon Speaker

The speech after luncheon at the Old Mill by B. K. Sandwell, editor of *Saturday Night*, was one of the highlights of the convention and the introductory remarks

par excellence by Dr. Charles Peaker suitably prepared the atmosphere of wit and scholarship to follow. The gloomy prospect for organists plying their "trade of churchifying" was viewed with realism and a grave sense of humor by Dr. Sandwell. After a picture of "organized Protestant religion" as a highly competitive industry, with its system of extravagant advertising and special attractions, he described the church organists' business as "an ancillary trade to that of organized religion, with no share in the management or policy making of the main trade." Dr. Sandwell saw but two solutions for the future of the organist—to sell the product direct to the public by means of organ recitals not related to the service and to get some share in the policy-making of churches by influencing the clergy.

Choral Clinic

After luncheon the members adjourned to an "upper room" for the "choral clinic." President Weatherseed acted as chairman and proceeded to introduce four experts. These were Muriel Gidley of the Park Road Baptist Church, whose choir for many years in succession won the first prize in open competition at the Toronto Kivwanis music festival; Reginald Geen, conductor of the General Motors choir, Oshawa; George Smale, director of music at the Ontario School for the Blind, Brantford, and F. C. Silvester, organist and choirmaster of the Bloor Street United Church and registrar of examinations for the College.

Mr. Geen began by stressing the primary importance of good tone. Mr. Smale spoke on "Attack, Release and Enunciation." Miss Gidley's subject was "Balance, Expression, Interpretation." Mr. Silvester then addressed the gathering on "Routine at Choir Practices."

Banquet at Boulevard Club

After dinner at the Boulevard Club two toasts were proposed, one to the College by G. Steed, Victoria, B. C., and one to the ladies by our veteran poet, T. J. Crawford. Mr. Weatherseed responded to the first and Mrs. Douglas Elliott to the second. Diplomas for the successful candidates in the June examinations of the C.C.O. were presented by Lady MacMillan. P. C. Garton introduced George Ness, who spoke humorously on "The Heritage of the Scotsman." His seemingly endless

fund of Scotch stories beguiled his listeners. Eric Dowling, past president, moved a vote of thanks to the committee of the Toronto Centre for the well-organized convention, to which H. G. Williams, Toronto chairman, made response. The three-day conclave thus came to a blissful conclusion.

[Contributors to the foregoing report were Mrs. Pirie on the business meeting, F. C. Silvester on the recitals, J. Chalmers on the C.B.C. tour and luncheon, J. J. Weatherseed on the choral clinic and T. J. Crawford on the church service.]

HEITMANN TOUR TAKES HIM ACROSS THE UNITED STATES

Dr. Fritz Heitmann, who played for the A.G.O. Boston convention and spent a large part of the summer conducting master classes at the Methuen Institute, is engaged in a tour which will take him from Buffalo to San Francisco and as far south as San Antonio and Atlanta. The remaining dates on Dr. Heitmann's itinerary are as follows:

- Oct. 2—Holy Trinity Lutheran Church, Buffalo.
- Oct. 4—Westminster Choir College, Princeton, N. J.
- Oct. 6—Cochran Chapel, Andover, Mass.
- Oct. 9—Central Christian Church, San Antonio.
- Oct. 11—University of Texas, Austin.
- Oct. 14—Second Baptist Church, St. Louis.
- Oct. 17—San Francisco (place to be determined).
- Oct. 18—First Presbyterian Church, Fowler, Cal. (suburb of Fresno).
- Oct. 23—Agnes Scott College, Decatur, Ga. (suburb of Atlanta).
- Oct. 25 and 27—Music Hall, University of Wisconsin, Madison.
- Oct. 29—First Methodist Church, Cleveland.
- Oct. 30—Smith Music Hall, University of Illinois, Urbana.
- Nov. 3—St. Joseph's Church, Utica, N. Y.
- Nov. 5—Toledo Museum of Art, Toledo, Ohio.
- Nov. 6—St. Bartholomew's Church, New York.
- Nov. 12—Duke University, Durham, N. C.

THE DIAPASON

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BIG CASAVANT ORGAN FOR FORT WORTH, TEX.

FOUR-MANUAL IS DESIGNED

Specifications Provide Ninety-four Stops and 5,585 Pipes for Broadway Baptist Instrument—The Stoplist.

Casavant Freres of St. Hyacinthe, Que., have won the contract for a large organ to go to the Broadway Baptist Church of Fort Worth, Tex. Besides the usual great, swell, choir and solo there will be an antiphonal organ with great and swell divisions. The specifications call for ninety-four stops and 5,585 pipes. The following stoplist shows the instrument's resources:

GREAT ORGAN.

Flute Conique, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Violin Diapason, 8 ft., 68 pipes.
Hohlfloete, 8 ft., 68 pipes.
Rohrfloete, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Harmonic Trumpet, 8 ft., 68 pipes.
Chimes (Choir).

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Quintadena, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 61 pipes.
Violina, 4 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Cor Anglais, 8 ft., 68 pipes.
Clarinet, 8 ft., 68 pipes.
Chimes, 25 tubes.
Harp (Solo).

SOLO ORGAN.

Contra Gamba, 16 ft., 68 pipes.
Gross Gamba, 8 ft., 68 pipes.
Gross Flöte, 8 ft., 68 pipes.
Viole d'Orchestre, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Concert Flute, 4 ft., 68 pipes.
Mixture, 4 ranks, 244 pipes.
Orchestral Oboe, 8 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Tuba Mirabilis, 8 ft., 68 pipes.
Harp, 49 bars.

PEDAL ORGAN.

Resultant, 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Flute Conique (Great), 16 ft.
Lieblich Gedeckt (Swell), 16 ft.
Dulciana (Choir), 16 ft.
Gamba (Solo), 16 ft.
Quint, 10 1/2 ft., 32 pipes.
Principal, 8 ft., 32 pipes.
Stopped Flute, 8 ft., 12 pipes.

Violoncello, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft.
Octave Quint, 5 1/2 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Night Horn, 4 ft., 32 pipes.
Mixture, 4 ranks, 128 pipes.
Bombarde, 32 ft., 32 pipes.
Trombone, 16 ft., 12 pipes.
Fagotto (Swell), 16 ft.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

ANTIPHONAL GREAT ORGAN.

Principal, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

ANTIPHONAL SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Rohrfloete, 8 ft., 68 pipes.
Spitzfloete, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gemshorn, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Trumpet, 8 ft., 68 pipes.

ANTIPHONAL PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Stopped Flute, 8 ft., 12 pipes.

ORGAN-PIANO RECITAL FOR PENNSYLVANIA CHAUTAUQUA

As one of the weekly events in its summer series the Pennsylvania Chautauqua Association presented a joint recital by Dr. Rollo F. Maitland, organist, of Philadelphia, and Kathryn Byers Johnston, pianist, of Lancaster, Aug. 24 in the Community Building at Mount Gretna, Pa. Through the courtesy of Harry E. Miller of Kirk Johnson & Co., a Wurlitzer organ and a Baldwin piano were brought from Lancaster for the occasion. The audience filled the hall and many persons sat on the porch or stood under nearby trees.

The following numbers constituted the program: Organ, Allegro from Tenth Concerto, Handel; Arioso, Bach, and First Sonata, Mendelssohn; piano, Concerto No. 1, in E flat major, Liszt (orchestral accompaniment on the organ); piano and organ, "Caprice Viennois," Kreisler; organ, Fantasie-Toccata, Maitland, and Allegretto, Wolstenholme; piano, Ballade in A flat, Chopin; Etude in F sharp, Arensky; Capriccio in F minor, Dohnanyi, and "The Little White Donkey," Ibert; organ, "The Thrush," Kinder; "In Lighter Vein" (by request).

EVERETT W. LEONARD has entered upon his duties as organist of the Mount Olivet Methodist Church, Arlington, Va. He is associated with John H. Fultz, choir director, in developing an expanded musical program of the church, utilizing the chorus choir and organizing a junior choir. Mount Olivet recently completed a beautiful new edifice of colonial design. The organ is a two-manual Möller, rebuilt after being removed from the old church. Mr. Leonard's musical activities are an avocation, his principal occupation being administrative assistant in the International Postal Service at the Postoffice Department in Washington. Mr. Leonard recently concluded his duties as organist and choirmaster of the Baptist Temple, Alexandria, Va., and previously served a number of churches in the Washington area, including St. Mark's Lutheran, Wesley Methodist and Central Presbyterian. He is a former treasurer of the District of Columbia Chapter, American Guild of Organists, and is now a member of the executive committee. Mr. Leonard resides in Arlington with Mrs. Leonard, the former Ursula Elliott, and their two children, Marjorie and Hugh.

THE MILL

After engineering and layout, production begins with careful scrutiny of the resulting plans by the various department heads and submission by them of mill orders for the thousands of pieces of lumber required for the organ concerned. The mill is where modern techniques, machinery and "efficiency" come into their own.

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**Van Hulse Honored
as New Symphonic
Poem Has Premiere**

Camil Van Hulse, the Arizona composer, has returned to Tucson after an extended trip through the East, where he was feted in several cities. In Chicago Mr. Van Hulse saw his publishers, the H. T. FitzSimons Company. He also visited Mr. and Mrs. Otto Vasak. Mrs. Vasak is the great-grand-niece of Carl Czerny, whose exercises and studies are well known to every piano student. In Cleveland Mr. Van Hulse was the guest of the Edwin Arthur Krafts. Mr. Kraft's choir greeted the composer by singing his "Beatitudes." Mr. and Mrs. Kraft then went to Toronto, where Mr. Kraft had been asked by the Canadian College of Organists to give the Canadian premiere of Mr. Van Hulse's "Jubilee Suite" on Aug. 29. In Dayton Mr. Van Hulse received copies just off the press of the anthem "O Praise the Lord," which he had composed for the dedication ceremonies of the new St. Peter and Paul Church in Tucson. This anthem received the first prize in the Lorenz Publishing Company contest of 1950.

The climax of the composer's trip came when he arrived in St. Louis for the feast of St. Louis, the king of France for whom the city is named. Aug. 25 the Right Rev. Monsignor Nicholas W. Brinkman, rector of the St. Louis Cathedral; Dr. Mario Salvador, organist and choir director of the cathedral; Mrs. Salvador and Mr. Hulse appeared on a television program and were interviewed by Frank Eschen of radio station KSDTV. Mr. Eschen gave the television audience the opportunity to hear described the incidents in the life of St. Louis which were depicted in the symphonic poem "St. Louis, Roi de France," presented Aug. 27 at the St. Louis Cathedral by Dr. Salvador. In the afternoon, at a broadcast from WEW station of the Catholic University of St. Louis, the commentator, Miss Louise Munch, interviewed the composer, who related the incidents which had led up to

the composition of the symphonic poem, dedicated to Dr. and Mrs. Salvador.

Saturday evening, Aug. 26, the Salvadors held an informal reception at their home. Distinguished guests who came to meet the Tucson composer included Dr. Clifford Bennett, director of the Gregorian Institute of America; Dr. La Pierre of the University of Montreal; the Rev. Dr. Thibaut, also of the University of Montreal, and Father Blanc from Paris, visiting professor at the Gregorian Institute in St. Louis. Father Robles, from the Cathedral of Leon, Mexico, and Senor Pinto Reyes, cathedral organist in Leon, also were guests.

On Sunday afternoon, Aug. 27, Dr. Salvador gave the premier performance of "St. Louis, Roi de France" before an audience of 3,500. He played the difficult score entirely from memory.

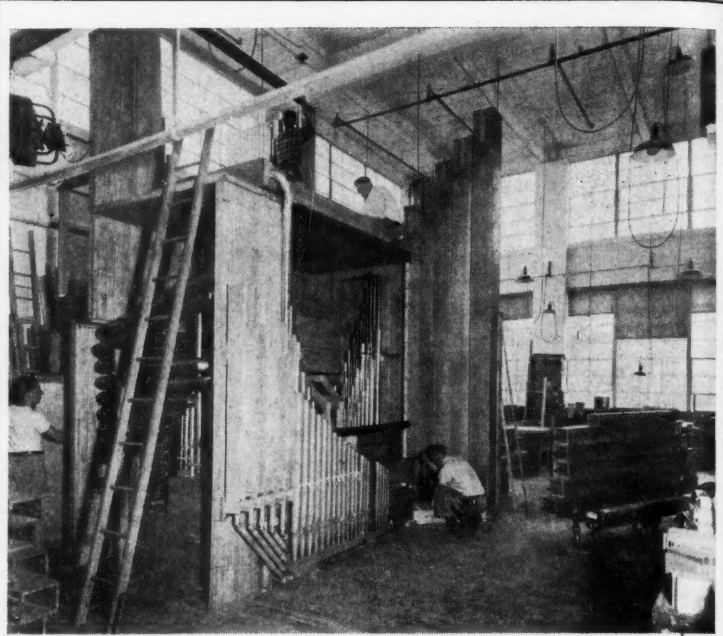
Harry R. Burke, music critic of the *St. Louis Globe-Democrat*, praised the composer and Dr. Salvador, saying: "The symphonic poem might actually be termed a tonal ikon. In terms of tone it paints a succession of portraits of St. Louis in various aspects, each of its seven movements being actually a suggestion for religious meditation. * * * Mr. Van Hulse was fortunate in having Dr. Salvador present his work."

After the concert a public reception was held by Monsignor Brinkman at Cathedral Hall. Archbishop Joseph E. Ritter, who had attended the concert, presented to the composer a statue of St. Louis. The statue is a replica of the one in Forest Park which had been the original inspiration for the symphonic poem.

**STERLING L. ANDERSON GOES
TO WAUSAU PRESBYTERIAN**

Sterling L. Anderson, A.A.G.O., has accepted the position of organist and choir director of the First Presbyterian Church, Wausau, Wis. He succeeds Mary Alice Power, who has gone to complete her study for the doctor's degree at Union Theological Seminary.

Mr. Anderson is a native of Granville, Ill., and received his B.A. and B.M. degrees from Knox College in Galesburg, Ill. He also holds the degree of master of sacred music from Union Theological Seminary. His organ study was with Dr. J. MacC. Weddell and Dr. Robert Baker.



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FEATURE OF TEXAS EDIFICE

Three-Manual Instrument Is Gift to
Corpus Christi Church by Member
of Family Connected With
It Since 1860.

The historic Church of the Good Shepherd in Corpus Christi, Tex., has purchased a three-manual Austin organ for the new edifice overlooking Corpus Christi Bay. The organ was designed by J. B. Jamison of Austin Organs, Inc., and Kenneth G. White, organist and choir-master of the church. It is being given by Richard King in memory of his family, which has been actively interested in the church since its founding.

The parish of the Good Shepherd was organized in 1860, but it was not until 1878 that the sixty-seven communicants of the Episcopal Church in the frontier town of Corpus Christi completed their house of worship. The church was then in what is now downtown Corpus Christi. There it withstood the hurricanes of 1916 and 1919. In 1926 it was moved to a new site overlooking the town and bay. There it remained until 1949, when it was moved to a new location in the south part of the city to become a mission, making room for the new church on the same site.

The new edifice, which was designed by L. Phillips Clarke of West Palm Beach, Fla., is modified Mediterranean in its architecture. It is planned in two sections, the main section being the church proper and the second section being a two-floor structure housing classrooms, offices, meeting and recreation rooms and a choir room. The new structure and its furnishings will cost approximately half a million dollars.

The stop specification for the new organ is as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason (from Violone), 8 ft., 12 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Doublette, 2 ranks, 122 pipes.
Cymbale, 3 ranks, 183 pipes.

SWELL ORGAN.

Gelgen, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Fugara, 4 ft., 68 pipes.
Chimney Flute, 4 ft., 61 pipes.
Spitz Flöte, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 12 pipes.
Oboe, 8 ft., 68 pipes.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tuba, 8 ft., 24 pipes.

PEDAL ORGAN

Diapason, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Fifteenth, 4 ft., 12 pipes.
Violone, 16 ft., 32 notes.
Dolce, 16 ft., 12 pipes.
Gedeckt, 16 ft., 12 pipes.
Flute, 8 ft., 32 notes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Fagotto, 16 ft., 32 notes.

HEITMANN TO OPEN SERIES

IN PRESSER HALL, ATLANTA

Joseph Ragan, organist and choir-master of All Saints' Church, Atlanta, and dean of the Atlanta Chapter, A.G.O., has announced the booking of Fritz Heitmann to open the organ recital series at Presser Hall Monday evening, Oct. 23, at 8:30 o'clock. Presser Hall is a part of the Agnes Scott College plant and is located in Decatur, a suburb of Atlanta. Tickets will be available at the hall on the evening of the recital. Mr. Heitmann's program will include the Passacaglia and Fugue and three Chorale Preludes by Bach, the Fourth Concerto of Handel, the Fantasy on "Wachet Auf" by Reger and two Pepping Chorale Preludes.



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HERBERT E. HYDE



HERBERT E. HYDE ACCEPTS APPOINTMENT AT BALBOA "U"

Dr. Herbert E. Hyde, organist, teacher, conductor and composer, has been appointed head of the theory department of the school of music, Balboa University, San Diego, Cal., where he will also teach organ and composition.

Dr. Hyde's career has been identified with Chicago all his life except for three years as a member of the music faculty of Olivet College, Olivet, Mich. Among his previous appointments may be mentioned organist and choirmaster of St. Luke's Episcopal Church, Evanston, Ill.; superintendent of the Chicago Civic Music Association; conductor of the glee club of the Chicago Association of Commerce and Industry; organist of the Chicago Symphony Orchestra, and dean of the Illinois Chapter of the American Guild of Organists. As a composer Dr. Hyde has published more than forty compositions, including works for organ, piano, violin, songs, anthems, cantatas and operettas.

Dr. and Mrs. Hyde are planning to establish a new residence in La Jolla, which is but a short distance from the Balboa University campus.

BOSTON WINTER RECITALS BY THE ORGAN INSTITUTE

The Organ Institute, after four years of summer sessions and summer concerts at Andover and Methuen, Mass., announces a new program under which it will present recitals through the year. After a series of three performances by E. Power Biggs at Symphony Hall in Boston in November and December, which will be the first paid-admission organ recitals in Boston since the days of the old Boston Music Hall, former home of the organ now in use at Methuen, other members of the Organ Institute faculty will appear at Symphony Hall in January and February, 1951. At one of these recitals the institute orchestra, conducted by Arthur Howes, will participate in a program of concertos.

On Nov. 19 the institute chorus, the members of which sang together for the first time at the national convention of the American Guild of Organists in June, will present a Bach commemoration program in Cochran Chapel at Phillips Academy, Andover. They will be accompanied by the orchestra in performances of Bach cantatas, conducted by Mr. Howes.

THREE MUSICAL EVENTS will be included in the October musical program of the Cleveland Museum of Art. Walter Blodgett, curator of musical arts, just back from a summer of study abroad, will give an organ recital of music of Bach Wednesday, Oct. 11, at 8:15 p.m. He will also play organ recitals each Sunday of the month at 5:15 p.m. Harry Fuchs will give a violoncello recital Friday, Oct. 20, at 8:15 p.m.

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On this occasion, M. P. Möller is both proud and confident — proud to have created this fine organ and confident that *Opus 8000* is musically and architecturally worthy of this famous and honored church.

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Central Presbyterian Church
New York City

ORGANIST	DATE
Hugh Giles	Oct. 10, 1950
Flor Peeters	Oct. 19, 1950
Catharine Crozier	Nov. 2, 1950
Clarence Dickinson	Nov. 14, 1950
Claire Coci	Jan. 23, 1951
Richard Purvis	Feb. 20, 1951
Virgil Fox	Apr. 18, 1951

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William Hill & Son and Norman & Beard, Ltd., Successors to Builders of Earlier Instrument, Will Complete Work This Fall.

Work is approaching completion on a four-manual organ being built by William Hill & Son and Norman & Beard, Ltd., of London, England, for Christ Church Cathedral in Montreal. In 1813 William Hill built a two-manual tracker organ for Christ Church. This was later destroyed by fire and a duplicate was supplied by William Hill & Son in 1859. To this instrument in 1899 Casavant Freres added electric action, detached console, power blowing and augmentation of the pedal division. The year 1900 saw a celestial tower division added.

Specifications for the new instrument were drawn up in 1949 by the cathedral organists, Arthur H. Egerton, Mus.D., and Donald Mackey, in consultation with the builders. A special plant has been installed in the cathedral, where the older pipework is being revoiced. The swell and great divisions will stand on a loft in the north transept arch and will be enclosed in a finely enriched case designed along classical lines by Professor P. E. Nobbs, M.A., of Montreal.

Carl Weinrich has been engaged to give the opening recital Nov. 29.

The resources of the new instrument will be as follows:

GREAT ORGAN.

- Contra Geigen, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Geigen Principal, 8 ft., 61 pipes.
- Chimney Flute, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Nason Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Harmonics, 4 ranks, 244 pipes.
- Sesquialtera, 3 ranks, 183 pipes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 61 pipes.
- Flute Ouverte, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Lieblich Flöte, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- Oboe, 8 ft., 61 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Cymbale, 3 ranks, 183 pipes.
- Sifföte, 1 ft., 61 pipes.

CELESTIAL ORGAN.

- (Enclosed. Playable from Solo Manual.)
- Rohr Gedeckt, 8 ft., 61 pipes.
- Lieblich Flöte, 4 ft., 61 pipes.
- Octave Gamba, 4 ft., 61 pipes.
- Quintadena, 4 ft., 61 pipes.
- Viole, 8 ft., 61 pipes.
- Aeoline Celeste, 8 ft., 110 pipes.
- Krummhorn, 16 ft., 49 pipes.

- Trompette, 8 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.
- Octave Tuba, 4 ft. (ext.).
- Chimes, 20 notes.
- Tremulant.

PEDAL ORGAN.

- Resultant Bass, 32 ft.
- Open Wood, 16 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Geigen (Great), 16 ft.
- Violone, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Gedeckt (Celestial chamber), 16 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Bass Flute, 8 ft. (ext.).
- Cello, 8 ft. (ext.).
- Twelfth, 5 1/2 ft., 32 pipes.
- Fifteenth, 4 ft., 32 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Trumpet (Swell), 16 ft.
- Trombone, 16 ft., 32 pipes.
- Clarion, 8 ft., 12 pipes.

**CHARLES DODSLEY WALKER
GIVES RECITALS IN GERMANY**

German love of organ music was evidenced recently when "standing room only" was the order of the day in every church visited by Charles Dodsley Walker, organist and choirmaster of the American Cathedral in Paris, on a summer recital tour which included Frankfurt, Würzburg, Bamberg and Coburg. Attentive German listeners heard a program which began with works of Bach and concluded with compositions of contemporary American composers. In each of the cities Mr. Walker played a large prelude and fugue and several chorale preludes of Bach, a Franck chorale and an excerpt from the Dupré "Chemin de la Croix," as well as three pieces selected from the works of Walter Piston, Douglas Moore, Roger Sessions, Leo Sowerby and Daniel Pinkham.

The organs varied from an eighteenth century instrument in its original state, in the Coburg Heiligkreuzkirche, to a 1942 Steimmeyer in the Stefanskirche at Bamberg. The lack of a swell-box on one of the most recent organs would tend to curb any inclination its organist might have to play selections from the modern French or American literature; the compass of the manuals, in most cases five notes shorter than in America, makes some modern music unplayable as written.

Among the comments on Mr. Walker's playing were those of a Bamberg critic which described him as "a master of technique, registration and presentation"; the reviewer of the *Frankfurter Neue Presse*, who called him "a superior player and an excellent musician," and the Coburg reporter who praised his "clean and highly musical phrasing, stylistically faithful registration and incontestable technique both of manual and pedals."

In addition to his organ recital work, Mr. Walker acted as piano accompanist for his wife, Janet Hayes, lyric soprano, who gave recitals in Munich, Darmstadt and Mannheim, eliciting high praise from the critics."

E. POWER BIGGS has returned from England, where, with Mrs. Biggs, he flew several weeks ago to accept the honor of an invitation to give a recital in Westminster Abbey and appear with Sir Malcolm Sargent at the Royal Albert Hall in the London Promenade concert series. Mr. Biggs is making plans for three concerts of music for organ with brass instruments which he will give with members of the Boston Symphony Orchestra in Symphony Hall on Monday evenings, Nov. 6, Nov. 20 and Dec. 4.



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▶ Lift Up Your Heads	HA 2003	Medium
▶ Hosanna to the Living Lord	HA 2004	Medium
▶ Father of Heaven	HA 2005	Easy
▶ Christ, Whose Glory Fills the Skies	HA 2006	Easy

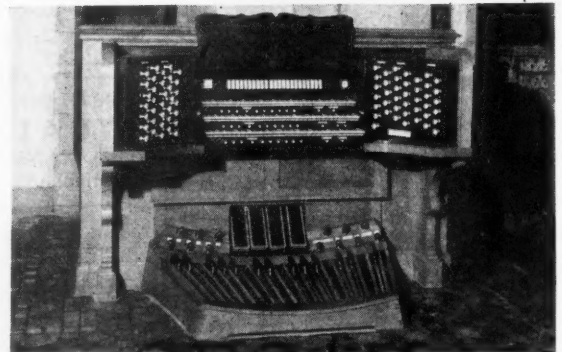
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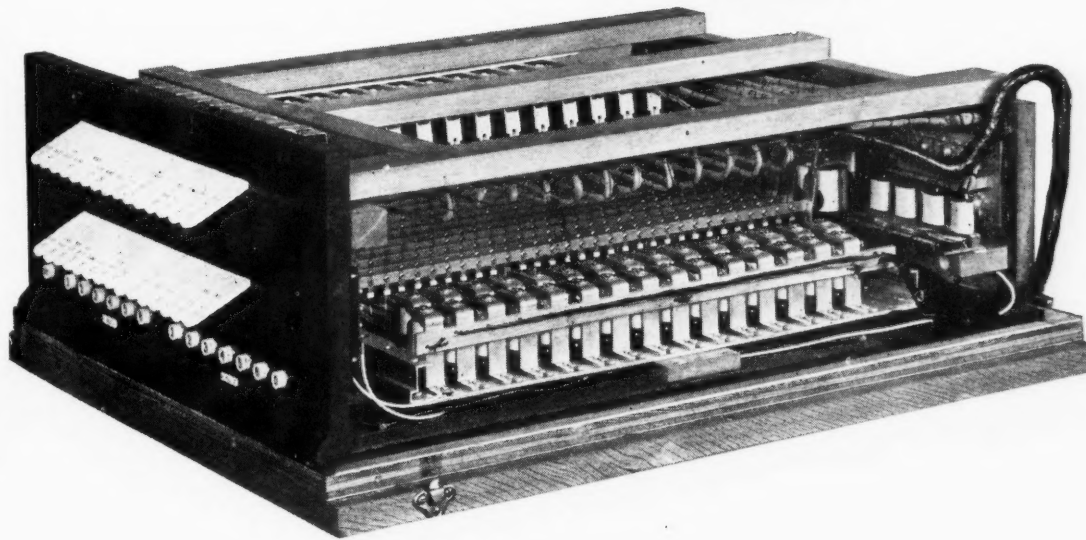
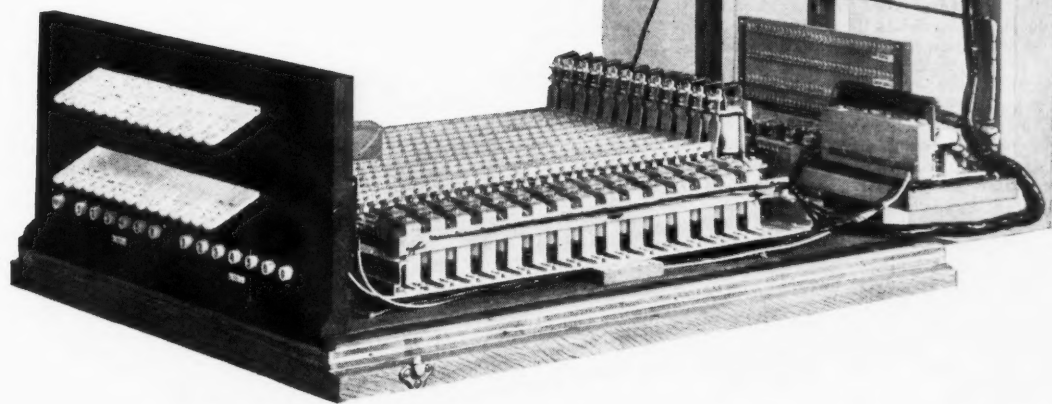
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Chorale Preludes

Continue Their Gain,

Compilation Shows

BY FREDERICK L. SCHWASS

The last few decades have witnessed a growing attention to the chorale preludes of Johann Sebastian Bach and to those of his predecessors and contemporaries. The rediscovery of these has stimulated interest in similar compositions of a more recent period, that of Brahms, Reger, Karg-Elert, and presentday composers. In the May, 1944, issue of THE DIAPASON the writer presented a tabulation of chorale preludes which appeared in recital programs in this magazine in the years 1938 to 1943 and a brief historical sketch of the "rediscovery" of the chorale prelude. This report represents another six-year count of the chorale preludes and combines the previous tabulation with the present one for the years 1938 to 1949, a period of twelve years.

Of the 10,130 performances of the Bach preludes 9,084 appearances represent the total number of Bach's organ movements. The remaining number of 1,046 may be classified as arrangements or transcriptions from cantatas, arias and spiritual songs ("Schemelli Gesangbuch"), extended congregational chorales and chorale harmonizations. The increase in the growth of the "miscellaneous" chorale preludes is due largely to the recent publications containing preludes based on chorale melodies.

The different translations of the original titles of some chorales were at times difficult to classify. An attempt was made to classify each title under the original name of the melody. Some of the titles represent single movements, although part of a setting. For instance, "Kyrie, Gott Vater in Ewigkeit" consists of two sets of three movements in the "Clavierübung." Separate tabulations were made for each group as a whole and an individual movement. Then again, no distinction was made between the two melodies of "Wir glauben all an Einen Gott, Vater" (Trinity Hymn) and "Wir glauben all an Einen Gott, Schopfer" (Nicene Creed) because of the omission of the words "Schopfer" and "Vater."

The chorale preludes listed under the caption "Miscellaneous" (1944-1949) include the following names in addition to the names appearing in THE DIAPASON in May, 1944:

Table listing organists and their names: Allinger, Maekelberghe; Armstorff, McKinley; C. P. E. Bach, Means; J. C. Bach, Merkel; W. F. Bach, Mueller; Bitgood, Olsson; Brott, Ossewaarde; Buchner, Plummer; Burkhard, Pomper; Bunge, Purcell; Buck, Purvis; Cowell, Radecke; Crueger, Read; DeLamarter, Redford; de Maleingreau, Rinck; Douglas, Rosenthal; Drischner, Sattler; Elmore, Saxton; Finney, Schmitt; Fisk, Schneider; Frantz, Sellars; Gestius, Seiffert; Gore, Sessions; Grace, Shaw; Greener, Sittard; Gronau, Slater; Guilmant, Sieher; Hassler, Silberman; Heinrich, Simonds; Helm, Stanley; Hokanson, Streicher; Hollingsworth, Thiman; Homilius, Tilton; Hoyer, Titcomb; Kaufmann, Thompson; Knab, Truette; Kniller, Turner; Kreckel, Volkman; Krieger, Von Faist; Lahmer, B. von Saleur; Langlois, Walther; Langstroth, Weigl; Ludwig, Whitlock; Luebeck, Zachau; Lutkin, Zeehnel.

A recent innovation in reporting organ recitals is the printing of an annual recital report. Rather than send in an occasional recital some organists prefer to report the entire year's program in book form. The figures of these recitals are not included in the foregoing tabulation.

The chorale preludes receive an unusual emphasis in these programs. The pro-

FIGURES SHOW NUMBER OF PERFORMANCES OF CHORALE PRELUDES

Main table with columns: Bach, Karg-Elert, Brahms, Ed-mund-son, Pachel-bel, Buxte-hude, Reger, Hanff, Miscel-laneous, Total. Rows list various chorale preludes with their performance counts.

Continued on next page.

grams contain the following number of chorale preludes with explanatory notes:

Summary table for Vassar College (Harold Geer), Duke University (Edward Hall Broadhead), and Carnegie Institute (Marshall Bidwell) showing performance counts for various composers and organists.

Since the appearance of the first chorale prelude study in May, 1944, the writer has received inquiries concerning the names of organists who pioneered in giving Bach programs in Canada and the United States. Among these the writer heard Edward Rechlin of New York City in the early twenties. He made annual

tours throughout the country popularizing the chorale preludes of Bach and

others before church audiences. I have in my possession a catalogue dated September, 1927 (Baldwin-Wallace College, Berea, Ohio), announcing a new course for organists in the study and interpretation of the complete organ compositions of Bach under the direction of Albert Riemenschneider. (Tuition for the semes-

ter, \$7.50.) The bulletin contains the complete list of Bach's organ works, which the late Albert Riemenschneider played in the years 1927 and 1928.

An outline of his plan taken from his program notes may be of interest to organists:

Each program should contain one of the larger cyclical forms such as a sonata, concerto, variation, fantasia, pastorale, etc. In each case this has been placed in the center of the program. The program is

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opened with an early work and, with several exceptions, closed with a composition from his mature period. The first five programs present the six Schuebler chorale preludes and the Large and Small Catechisms. Programs 6 to 10 contain the group of Eighteen Large Chorale Preludes and a few miscellaneous ones. Programs 11 to 15, the Liturgical Year and 16 to 20, the rest of the miscellaneous chorale preludes.

Lynnwood Farnam also deserves recognition. According to Herbert D. Bruening's report in THE DIAPASON Farnam played the entire works in twenty recitals in 1928 and 1929 in New York City. Each of these programs was played at least twice.

John S. Gridley, who has just completed in twelve recitals (1939-1950) the entire organ works of Bach, makes some interesting historical notes on this subject. He quotes in his final program notes the following:

1923—Marcel Dupré, ten recitals, Montreal.

1927-28—Albert Riemenschneider, twenty recitals, Berea, Ohio.

1928-29—Lynnwood Farnam, twenty recitals, New York City.

1929-30—Arthur Poister, twenty recitals, Redlands, Cal.

1933-34—Melville Smith and Arthur Quimby, Museum of Art, Cleveland, Ohio.

1936—John McDonald Lyon, twenty recitals, Seattle, Wash.

1937-38—E. Power Biggs, C.B.S. broadcasts, Harvard University, Cambridge, Mass.

1939—Harold Fink, twenty recitals, Fordham Lutheran Church, New York.

1943-46—Arthur Quimby, thirty-two recitals, New London, Conn.

1944-45—Richard T. Gore, fifteen recitals, Cornell University, Ithaca, N. Y.

1939-50—John S. Gridley, Cumberland, Md.

Perhaps a clearing-house column in THE DIAPASON may throw more light on this period of organ playing in America.

AUSTRIAN FIRM EXHIBITS

UNUSUAL ORGAN IN CHICAGO

Among the many things sent from Austria to be exhibited at the International Trade Fair held in Chicago in August was a positiv built by the Rieger organ builders. The organ was unfortunately delayed in transit and did not reach Chicago until the fair had closed, but the energetic president of the Austrian concern, Joseph von Glatter-Götz, who had accompanied his instrument to the United States, arranged to exhibit it privately in a home on Chicago's north side.

The unique feature of the positiv is that it can be used in conjunction with another one-manual instrument built by the Rieger Company to form a two-manual and pedal organ having twenty stops, of amazingly compact and artistic design and with a silent Swiss-made blower which is concealed in the organ bench. The stoplist of the complete organ is as follows (manual II is the unit now in Chicago):

MANUAL I.

- Quintade (T.C.), 16 ft.
Rohrgedeckt, 8 ft.
Principal, 4 ft.
Koppellöte, 4 ft.
Nasat, 2 3/4 ft.
Gemshorn, 2 ft.
Terz, 1 3/4 ft.
Mixture, 3 ranks.

MANUAL II.

- Copula, 8 ft.
Holzflöte, 4 ft.
Principal, 2 ft.
Quinte, 1 1/4 ft.
Sifflöte, 1 ft.
Mixture, 2 ranks.
Krummhorn, 8 ft.

PEDAL.

- Subbass, 16 ft.
Gedecktbas (ext.), 8 ft.
Gedecktlöte (ext.), 4 ft.
Rohrquintade, 2 ft.
Fagotto, 8 ft.

There is no duplexing or unification other than the two pedal extensions.

The positiv is available without the other units because the builder feels that it fills a demand for an organ which can be used in chamber music ensembles. He arranged a demonstration of the organ as an ensemble instrument at a party Sept. 5 to which were invited several organists, string players and other musicians.

THE ORGAN RECITALS committee of the First Methodist Church, Cleveland, Ohio, has announced a series of four recitals for this season. Dr. Fritz Heitmann will play Oct. 29, Catharine Crozier Dec. 3, Dr. George William Volkel Jan. 28 and Virgil Fox April 1. All recitals begin at 8:15 p.m. and are open to the public without charge. The series is supported by gifts from patrons and collections taken at the recitals.

FIGURES SHOW NUMBER OF PERFORMANCES OF CHORALE PRELUDES

Table with columns: Bach, Karg-Elert, Brahms, Ed-mund-son, Pachel-bel, Buxte-hude, Reger, Hanff, Miscel-laneous, Total. Lists various chorale prelude titles and their performance counts across different composers.

*The following note applies to the Bach preludes only. The asterisk preceding certain chorale titles refers to chorale preludes which Bach wrote for organ solo; seventy-seven are in the organ works. Of these seventy-seven melodies Bach constructed 143 authentic organ movements.

The figures before the asterisk indicate the number of chorale preludes Bach composed for that particular melody.

NOON-HOUR RECITALS DRAW NEW YORK'S WALL STREET

One of the notable music projects in New York City is the presentation of noon-hour organ recitals at Trinity Church. These recitals attract many business people from the Wall Street district and have gained wide popularity.

In August recitals were given by Andrew Tietjen, George Mead and Clinton Reed. Typical of Mr. Tietjen's programs was his Aug. 8 recital, when he played these numbers: Prelude and Fugue in C minor, Mendelssohn; Canon in B minor, Schumann; Chorale Prelude, "O Blessed Jesus," Brahms; "Byzantine Sketches," Mulet.

For the Aug. 15 recital Mr. Mead played the following: Two Preludes, Vaughan Williams; Prelude in C sharp minor and Melody, Rachmaninoff; Postlude, Vierne.

Mr. Reed played Aug. 25 using this program: "Coronation March," Meyerbeer; Arioso, Bach; "Consolation" and Variations on "Weinen, Klagen," Liszt.

CANTATA CLOSING FEATURE OF SCHOOL AT EVERGREEN

The Evergreen School of Church Music has just closed its 1950 summer session. Evergreen is located about thirty miles west of Denver in the Rocky Mountains. During sunny weather some of the classes are held in the open air, usually to warm up after the cold nights when even three blankets are not enough.

Courses were given in chanting by the

dean, the Rev. Walter Williams; choir training by Laurence Slater and Jack Rogers; history of religious music in America by the Rev. Leonard Ellinwood, and liturgical organ music by Robert Stofer. An interesting concert was heard featuring a trio—violin, recorder and piano. Also heard at this concert were eight songs sung by Bobby Ellinwood, member of the Washington Cathedral

choir and rated as a boy soloist of marked talent.

The organists and choir directors were rehearsed each evening by Mr. Slater and on the last night a concert was presented in which was included the Bach cantata "Light Everlasting." The music school is conducted every August for three weeks and is preceded by a one-week school known as the "little music school."

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GEORGE MARKEY TEACHING AT PEABODY CONSERVATORY

Officials of the Peabody Conservatory of Music, Baltimore, have announced the appointment of George Markey as instructor in organ. He joined the faculty when the school opened its eighty-third season Sept. 28.

Born in Worthington, Minn., Mr. Markey began his piano studies at the age of 5 under the tutelage of his mother and later studied with Theodore Bergman of the MacPhail College of Music in Minneapolis. When 15 he gave his first major organ recital in that city.

Mr. Markey received his bachelor of music degree from MacPhail College. In the spring of 1943 he received two scholarships to the Curtis Institute of Music in Philadelphia—one to study piano with Rudolf Serkin, the other to study organ with Dr. Alexander McCurdy. At the University of Minnesota he was also a member of the piano class of Dimitri Mitropoulos. After two years' service in the navy in world war 2 he returned to the Curtis Institute to take advantage of the organ scholarship.

For two years Mr. Markey was assistant to Dr. McCurdy at the First Presbyterian Church in Philadelphia. He is currently organist and choirmaster of the Second Baptist Church of Germantown, teaches at the Episcopal Academy and is acting director of the Philadelphia Choral Society. He has appeared as organ recitalist in Philadelphia, New York, Chicago, Minneapolis, Spokane, Seattle and San Diego.

LITURGICAL MUSIC PRESS TO PUSH ITS PUBLICATIONS

The Liturgical Music Press, Inc., of New York City is planning to enlarge its field and announces that it will take over sales of its publications from Boosey & Hawkes, Inc., who have had this in charge. The change will be effective Oct. 1.

Oscar Lifshy is general manager of the Liturgical Music Press, which has specialized in the publication of organ music of an early day and which has issued a large number of folios of music that had been largely forgotten. The task of making some of these compositions available for the organists of today has attracted widespread attention. The catalogue of the organization is to be enlarged and new issues are to be brought out as soon as possible under Mr. Lifshy's direction and with the help of prominent organists who have edited works of the pre-Bach period.

MRS. MARY S. WEDERTZ, 64 years old, former music teacher in the public schools of Chicago, died Sept. 7 in her home. She was credited with introducing class violin instruction in the school system. Mrs. Wedertz is survived by her husband, C. Gordon Wedertz, prominent organist and teacher, and a daughter, Mrs. Henrietta W. Rundle.

James Winship Lewis

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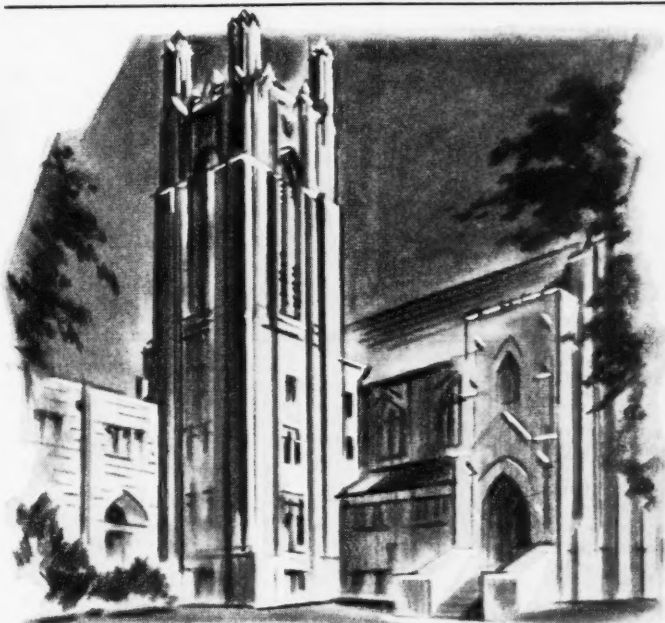
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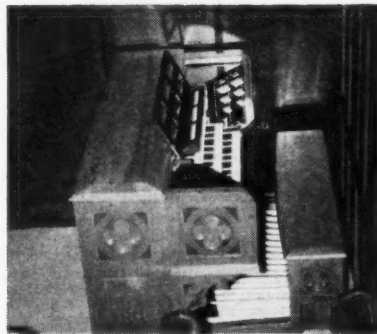
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The President's Column

The fifty-fifth year of the Guild has had an auspicious beginning and history has been made by our biennial national convention in Boston, with its record-breaking achievements. At the opening of this new season every member of the A.G.O. should accept the challenge to carry forward the national program of our organization, for the incentive is great. The spontaneous enthusiasm and fraternal spirit so greatly in evidence at the convention will, I am certain, be transmitted to our entire membership at chapter meetings and in personal conversations. This fine spirit will be of incalculable value to the Guild. The Boston convention committee and all who participated in the programs have our heartiest thanks.

A rallying call has gone out to the fifteen regional chairmen for the organization of regional conventions in 1951 from coast to coast. At the next meeting of the council the invitations received from chapters desiring to act as host to the fifth biennial and twenty-first national convention in 1952 will be considered and a choice will be made.

The eighth annual national conclave of deans and regents will be held in New York City Dec. 27, 28 and 29. While the principal purpose of the conclave is to assemble the deans, regents and regional chairmen from different parts of the country to confer on the best ways and means to promote Guild projects, all members of the A.G.O. and their friends are invited to attend the recitals and meetings and the Christmas dinner party, at which the lighter side will be emphasized.

National A.G.O. Sunday will be observed on the third Sunday after Easter, April 15, 1951. This is becoming an increasingly important Guild tradition.

Data in connection with the 1951 examinations is available at national headquarters. The choirmaster "A" examination and the choirmaster "B" examination (for Roman Catholic choirmasters) take place May 22; associateship and fellowship examinations May 23, 24 and 25. Previous papers and solutions, also reports of examiners in 1950, may be obtained. Several new centers were created for the recent examinations, including one in Hawaii. We urge all Guild members to help in publicizing the value of these examinations. The time given to the required study and preparation is indeed well spent.

Please consider yourself a committee of one to acquaint church musicians throughout the United States with the real value of our influential organization. Both organists and directors of choirs are included. Members of our profession cannot afford to neglect the opportunities the A.G.O. offers. Obtain names and addresses of prospective members and give them to the dean of your chapter or mail them to national headquarters so that literature of the Guild may be sent to them. In this way you can help greatly in extending the influence of the A.G.O.

Another distinct service to the Guild, which those members on college faculties can render, is to form a Guild student group in the music department. Many of these groups are being conducted all over the country. They are greatly enjoyed by the students and are preparing many for membership in the Guild. Send to national headquarters for data.

It has been strongly recommended to deans and regents that they list the name of the Guild in their local telephone directories under their own numbers. This will be a convenience to visiting members.

S. LEWIS ELMER.

New Chapter in Wisconsin.

Twenty-eight organists and choirmasters met recently at Lawrence College Conservatory, Appleton, Wis., and voted to petition national headquarters for the organization of a new chapter. Heretofore the nearest chapter has been the Wisconsin Chapter in Milwaukee, but it was felt that there is sufficient interest and enthusiasm to warrant a new chapter in this area. The group, two of whom are transfers from the Milwaukee Chapter and one from the Illinois, voted to call itself the Northeastern Wisconsin Chapter. Musicians from Appleton, Oshkosh, Neenah, Menasha and Kaukauna, as well as several organ students from Lawrence College, were present. Eventually the chapter hopes to attract members from Green Bay, Manitowoc and surrounding cities.

LaValn Maesch, A.A.G.O., professor of organ at Lawrence College, was elected dean; Mary Phillips, Oshkosh, sub-dean; Miriam Duncan, A.A.G.O., secretary; Howard Nussbicker, Appleton, treasurer; Gladys Michaelson, Neenah, registrar, and Victor Thix, Oshkosh; William Fawcett, Appleton, and Kenneth Kendall, Neenah, executive committee members. The program committee, Victor Thix chairman, has planned to bring in one or more recitalists each season. The first of these will be Wilbur Held, F.A.G.O., of Ohio State University, who will play a program Oct. 22 on the four-manual Kimball in Lawrence College Chapel. Monthly meetings for the coming year will include a number of recitals, choral programs and discussion sessions as well as social events.

MIRIAM CLAPP DUNCAN, A.A.G.O., Secretary.

Illinois Chapter Plans Open House.

With every member present the officers of the Illinois Chapter held their first meeting of the season in the office of THE DIAPASON Sept. 11. The following were voted into membership: Ruth Freeman Baginski, Marie Drier, Wanda Mae Fulmer, Robert L. Hudson, Robert J. Krogh, James S. Dendy, Ronald Gould, Luther D. Bailey, Mary C. Doolin, Mrs. Louise E. Johannsen, Emanuel Semerød, Jr., and Robert W. Glover by transfer from the Fort Wayne Chapter.

Our first general activity, an open house at the Cordon Club, will be held Oct. 9. A concert of organ and orchestral music is scheduled to be held at St. James' Episcopal Church in November.

SOPHIE M. P. RICHTER, Registrar.

St. Paul Group Plans Active Year.

The officers of the St. Paul student group of the Minnesota Chapter have formulated plans for the coming year. Included are a field trip to interesting organs, discussions of the pre-baroque, baroque, romantic and modern organ literature, a lecture on the construction of the organ and a student recital. The season opened Sept. 30 with a "pow-wow" at Kaosia Park. That evening the group attended the Fritz Heitmann recital, the first recital of the series sponsored by the Minnesota Chapter.

This new organization is to have a year-book which will include a directory of students and teachers, a schedule of the meetings, announcements of outstanding recitalists presented in this area and advertisements of teachers and music stores in St. Paul.

ROBERT SHEAFFER, Vice-President.

Denver Group Plans Broadcasts.

The first fall meeting of the Rocky Mountain Chapter, Denver, Colo., was held Sept. 11 in the studio of the Baldwin Piano Company. Mrs. J. H. Jamison, dean, presided. She announced the following committee chairmen: Program, Boyd Gilkey; choir festival, Mrs. Russell Freeland; social, Mrs. Margaret House, and

telephone, Lois Owens. Plans for a series of radio programs presenting members of the Guild in recitals of organ music were discussed. These programs are to be heard over the local station KPOF, Denver. Among those present were guests from the Boulder Chapter and the Wyoming Chapter.

The program chairman introduced Rowland W. Dunham, dean of the School of Music, University of Colorado. Dean Dunham gave a report of the convention in Boston. In this report he made interesting comments on the concerts, meetings, places and people. After the report a program of organ music was played by Everett Hilty, M.Mus., professor of organ at the University of Colorado, and Helen Lingelbach, also of the University of Colorado. When the meeting was adjourned the host, the Baldwin Piano Company, served sandwiches and coffee.

ESTELLE C. PEW, Press Chairman.

Present Skit in Auburn, N. Y.

A large and enthusiastic group of local organists attended the season's first meeting of the Auburn Chapter Monday evening Sept. 11. Ferne Beacham of West Lake Road was hostess to the group and Mrs. Leslie E. Bryant, the new dean, presided. An interesting and varied program for the year has been planned by the program committee, Bernice Rafn, chairman, Ferne Beacham, Mrs. Roy Mount, Dr. Melvin LeMon and John Luker. Planned for the months to come are the clergy-Guild panel discussion to be held in October, a Bach service in December and a program of ancient and modern Hebrew music, with Cantor David Altfield of Syracuse as the speaker.

Reports of the convention were given by Mrs. Roy Mount, Louise C. Titcomb, Joyce Bryant and Mrs. Leslie E. Bryant. A short unrehearsed skit was given by Mrs. Carson McCall, Mrs. Wilma Jameson, Mrs. John Orr, Miss Bryant and Fred Derby.

LOUISE C. TITCOMB, Registrar.

Harrisburg Season Opened.

The executive board of the Harrisburg Chapter met at the home of the new dean, Mrs. Joseph L. Steele, Sept. 5 to formulate plans for the season. The following were appointed to act as chairmen of committees: Program, Mrs. John R. Henry; study, Robert Clippinger; publicity, Miss Marguerite G. Wharton; social, Mrs. John R. Gibbel.

The first meeting of the season was held Sept. 18 in the Market Square Presbyterian Church and the film "Hymn of the Nations" was shown in the chapel. After the picture the members were guests of the J. H. Troup music house. Ernest Beers, supervisor of the sheet music department and a member of the chapter, displayed the latest organ and choral works. Arnold S. Bowman and Robert Clippinger were in charge of the organs and played the music submitted to be heard.

On Oct. 12 Guild night will be celebrated in the Derry Street Evangelical United Brethren Church, Arnold S. Bowman, organist-director. A new three-manual Möller organ is being installed and will be dedicated on this night. Mrs. Joseph L. Steele, dean; Mrs. John R. Henry and Reginald Lunt will play the recital. Other Guild members will assist in the services during the week, when the newly renovated church will be rededicated.

MARGUERITE G. WHARTON, Registrar.

Brearey Honored in Williamsport.

Gordon Brearey was honored at the opening meeting of the Williamsport, Pa., Chapter held Sept. 16 at the Calvary Methodist Church. Mr. Brearey, who was instrumental in organizing the chapter

and served as its first dean, is leaving Trinity Episcopal Church here to become minister of music at St. Stephen's Cathedral, Harrisburg.

The dinner meeting was in charge of Lauretta Hagenbuch. The year's program was outlined by Dexter Weikel, dean, yearbooks were distributed and final arrangements made for an Oct. 10 recital by John Baldwin, organist and choir-master of Grace Episcopal Church, Utica, N. Y. Slides of the Boston convention taken by Frederick Snell, supplemented by interesting and sometimes amusing comments by those who attended, made the program an interesting one for all present. BARBARA TUTTLE, Secretary.

Guild School in Pennsylvania.

The Guild school, which has become an annual feature of the Pennsylvania Chapter, opened Sept. 26 in the First Unitarian Church, Philadelphia. Two intensive six-weeks courses are being offered:

Course 1—A survey of music within the range of the average choir, written for voices and instruments, from the pre-Bach time to the present day. Attention will be given to the problems of performance of such works as well as to their availability in modern editions. Representative works will be performed.

Course 2—A study of the construction of organs. Studies will be made of existing types and contemporary developments, relationship between mechanics and sound and the construction of the pipes and mechanical accessories.

The course on ensemble music will be given by Dr. William Reese, A.A.G.O., and the course on organ construction by Howard L. Gamble, F.A.G.O.

ADA R. PAISLEY.

New Hampshire Chapter.

The following slate of officers was elected to head the New Hampshire Chapter for the ensuing season: Robert K. Hale, dean; James Wood, sub-dean; Miss Josephine Coakley, secretary; Miss Claire Sasseville, treasurer; Mrs. Ralph Watson, registrar. New members of the executive board are Miss Germaine Pellerin and Mrs. Clarice Huse.

A meeting of the executive board was held Aug. 15 at the home of Mrs. Watson, at which time the coming regional convention was discussed and groundwork was laid for a program for the season. Subsequently the membership was polled for its choice of discussion subjects and a membership survey was conducted to obtain complete data on each member for use in compiling a chapter "Who's Who and Directory." An effort is being made to organize local study groups throughout the state.

Sept. 3 the chapter sponsored a recital by H. Winthrop Martin, musical director of the Congregational Church, Wellesley, Mass., at the Community Baptist Church, Whitefield, N. H.; the date being the first anniversary of the new church.

Our first meeting of the season took place Sept. 26 at the First Congregational Church, Concord, N. H., preceded by a dinner and followed by a recital by Harriette Slack Richardson of Springfield, Vt.

ROBERT K. HALE, Dean.

Buffalo Chapter.

The first fall meeting of the Buffalo Chapter was held Sept. 12 at the Richmond Avenue Methodist Church. Mrs. Mabel Leard Huber, organist and director of the church, was the chairman. The meeting opened with a dinner and reports of the national convention were heard. The dean, Dr. Roberta Bitgood, outlined the program for the year. The chapter is sponsoring a series of recitals this season and the first one will be presented Oct. 2 at Holy Trinity Lutheran Church by Dr. Fritz Heitmann.

ROY W. CLARE, Registrar.

News of the American Guild of Organists—Continued

Visit to Estey Factory.

The September meeting of the Vermont Chapter was held Sept. 17 at the Estey organ factory in Brattleboro, with a demonstration of the new three and four-rank unit organs. The group then toured the factory, pausing to inspect a new three-manual console. After a buffet supper at the parish-house of All Souls' Unitarian Church a business meeting was held which included a report from our delegate to the national convention, Richard Harvey. The highlight of the evening was a lecture and discussion of "Organ Repertoire for the Church Service" by Dr. Homer P. Whitford, director of music at the First Congregational Church in Cambridge, Mass., and McLean Hospital at Waverly. After a very interesting discussion the members inspected a large quantity of service music which Dr. Whitford had brought.

HARRIETTE SLACK RICHARDSON,
Registrar.

Youth Plays at Texarkana Meeting.

The Texarkana Chapter presented one of its own sons, John Eargle, in a recital at the First Methodist Church Aug. 28. Mr. Eargle has studied for two years at North Texas State College, Denton, under Dr. Helen Hewitt and will continue his studies at the Eastman School of Music, Rochester, N. Y. He was awarded the associateship certificate in the spring. The 19-year-old youth is a member of Phi Mu Alpha national music fraternity. His program included the following numbers: Concerto in D minor, Prelude and Fugue in G major, "Christ Lay in Bonds of Death" and "Rejoice, Beloved Christians," Bach; Chorale in B minor, Franck; Pastorale, Roger-Ducasse; Scherzo from the Second Symphony, Vierne; "Litanies," Alain.

DOROTHY ELDER, Registrar.

Lubbock Chapter Plans Choir School.

The Lubbock Chapter began its third year with a recital by three of its members Sept. 11 at the Shepherd King American Lutheran Church. The following program was presented: Trumpet Tune, Purcell; Prelude on a French Psalm-tune, Norman Zagal Fisher, and Noel in G, d'Aquin (played by the Rev. Lowell C. Green, pastor of the Lutheran Church at Slaton, Tex.); Aria, Peeters; "L'Organo Primitivo," Yon, and "Benediction," Karg-Elert (played by Mrs. David Sieberg, organist of the Shepherd King American Lutheran Church); Allegro Vivace and Air from the "Water Music Suite," Handel; Prelude and Fugue in B flat, Bach, and Concert Variations, Bonnet (played by Cecil Bolton, organist-choirmaster of Trinity Baptist Church).

At the business meeting new yearbooks were distributed. The new officers are: Dean, Imogene Webster; sub-dean, Mrs. Ernest A. Wilpitz; secretary-treasurer, Mrs. C. M. Trout, and chaplain, Dr. J. Ralph Grant. Three public programs have been planned as follows: Three-day choir-organ school in January, led by Dr. E. W. Doty, College of Fine Arts, University of Texas; an organ recital by Robert Scoggin and the annual Guild service. The chapter will have a monthly paper put out by the members, with the Rev. Mr. Green and Mrs. Sieberg as co-editors.

ROBERT SCOGGIN.

San Diego Chapter Hears Dutch Music.

The San Diego Chapter held its first meeting of the fall Sept. 9 at the home of Mr. and Mrs. Herbert James. After an outdoor barbecue in the patio Mrs. James played a program of organ compositions by the Dutch composer Bonset. Her numbers were these: Festival Prelude, "Romance," "Oriental Melody," "Cortege," "Carillon," Fantasia on a Chorale and Variations and Fugue on a Theme by Purcell. Isabelle Tinkham, delegate to the Boston convention, gave a report. Ethel Kennedy also spoke briefly. A recital by David Craighead was announced for Sept. 27.

EDITH GOTTFRID.

Californians Make Pilgrimage.

The Redwood Empire Chapter's new season was opened with a meeting in September that included business, a picnic supper and a community study. Members met at the historic City Hall Plaza of Sonoma, Cal., for introductions, refreshments and a view of General "Hap" Arnold's miniature plane collection. We then journeyed to the Haraszthy wine cellars and vineyards, the site of the earliest California wine industries.

A picnic supper was served on the grounds of General Vallejo's home and

Swiss chalet, which is now a state monument. Other places visited included the Salvatore Vallejo adobe built in 1836, the Mexican barracks and Sonoma mission. Gracious hospitality was enjoyed in the remodeled old adobe home of the William Blacks, first built in 1850, and in the restored adobe house and gardens now occupied by the Gregory Jones. It was here that we enjoyed our after-dinner coffee and cake and held our business meeting.

New officers for 1950-51 are: Daniel T. Ruggles, dean; G. Franklin Morris, sub-dean; Mrs. Agnes Kinne, secretary-treasurer. Executive board members are Inez Kaartinen and Claire Coltrin.

INEZ KAARTINEN,
Chairman of Publicity.

Chico Chapter Plans Biggs Recital.

The Chico, Cal. Chapter held its first meeting of the 1950-51 season Sept. 8 at the home of Joan Meier. Mrs. Kathrin Thompson, dean, presided at the business session, which included an outline of the coming year's activities. Particular attention was called to the tentative February recital by E. Power Biggs, to be sponsored jointly by the local Guild chapter and the Chico Bach Society. Discussion of various means of sponsoring the recital took up most of the time. It was decided to plan a Christmas music festival in place of the usual spring choir festival. Details are to be worked out by committees appointed by the dean.

At the close of the business meeting Carl Hunter, tenor soloist and director of the Christian Church choir, sang three numbers. He was accompanied by Marie Erwin. Refreshments were served by the hostess and her mother, Mrs. A. H. Meier.

CHARLES VAN BRONKHORST,
Publicity Chairman.

Long Beach, Cal., Chapter.

Dean Raymond Parmelee of the Long Beach, Cal., Chapter opened the Guild year by presenting an ambitious schedule of meetings. The members, assembled at Calvary Presbyterian Church on Sept. 5, were enthusiastic over the coming events. Max Miller, Western region representative in the national convention organ contest, reported on his trip to Boston. After hearing the best organs in the East, he assured us that we in the West need not travel to Boston to hear the finest. The remainder of the meeting was devoted to hearing organ recordings from the dean's record collection.

It was announced that Max Miller would be the recitalist at the October meeting.

ROBERT R. DOUGLAS, Reporter.

San Jose, Cal.

Twenty members of the San Jose, Cal., Chapter gathered at the Los Gatos park Sept. 9 for a picnic supper and the first meeting of the new season. Dean William Flynn presided at the business meeting. The concert committee chairman, Eugene Mancini, announced the concert series for this year. It will include Flor Peeters, David Craighead, Claire Cooi and another recitalist to be announced later. Mrs. Mabel Van Geison of Watsonville, Cal., a member of this chapter, gave a report of the national convention.

The newly-elected officers of the San Jose, Cal., Chapter are: John M. Flynn, dean; Richard Jesson, sub-dean; Mrs. Wilma Dyche, secretary; Mrs. Kathleen S. Bergeron, treasurer; William N. Reid, bulletin; Mrs. Alice Oltz, recorder.

The new officers held a pre-season get-together at the Little Village Inn in Los Gatos Aug. 3. After dinner plans for the season were discussed. If all goes well the San Jose Chapter will have its biggest and best year.

ALICE B. OLTZ, Recorder.

Pleasant Evening at Lodi, Cal.

On Aug. 29 Mr. and Mrs. Peter Verkuyl of Lodi served the Central California Chapter a buffet supper in their garden. After a short business meeting George Brandon was presented with a fountain pen as a token of good wishes for success in his work toward a degree of master of sacred music at Union Theological Seminary. Fred Tulan, treasurer, gave a talk on his impression of the national convention at Boston. His interesting talk with humorous stories concerning the happenings and organists he met was enjoyed by all.

GWYN GRAY CLARK,
Chairman of Publicity.

Musicales for Alabama Chapter.

The Alabama Chapter opened the season with a musicale Sept. 22 at the home of Mr. and Mrs. William C. Steele. Guests were the three artists who won the 1950 scholarship auditions for young musicians sponsored each year by the Birmingham Music Club. The Woods Music Company provided a new Allen electronic organ for the occasion and a large group of active

and sustaining members enjoyed a varied program. Taking part were Grady Wilson, organ pupil of Minnie McNeil Carr; Dorothy Burford Brown, soprano, pupil of Mrs. Ruth Parker, and Barbara McClain, pupil of Dr. Dorsey Whittington in piano. An informal reception followed the program and Miss Virginia Metcalf, the new president, entertained the Guild and guests.

Many of our members enjoyed a concert Sept. 12 at the Birmingham Conservatory of Music at which Sam Batt Owens presented a program of classical music on an Allen electronic organ.

WILLIAM KROH.

East Central Chapter Are Guests.

The East Central Illinois Chapter held its first fall meeting Sunday afternoon, Sept. 17, at the home of Mr. and Mrs. Thomas R. Livengood, Atwood, Ill. Mrs. LeRoy Hamp, dean of the chapter, presided at a short business meeting, at which time the Rev. Father William Ward, formerly of the Episcopal Church of St. John the Divine, was elected to honorary membership in recognition of his interest and his assistance while chaplain.

The program for the day was given by Miss Mildred Brannon, organist and choirmaster of the Congregational Church in Champaign. Miss Brannon gave a comprehensive report on the convention in Boston and included many humorous incidents. Paul Swarn of Decatur, a guest at the meeting, added a few of his impressions of the convention.

The chapter enjoyed a real treat in the lovely country home of the Livengoods and were served home-made ice cream and cake at the conclusion of the program. Especially interesting was the Vocallon organ which Mr. Livengood has placed in his home and which caused a good deal of wishful thinking on the part of the organists present.

NADINE W. KISTNER, Secretary.

Dinner Meeting in Mississippi.

The South Mississippi Chapter held its first meeting Sept. 8 in the Forrest Hotel, Hattiesburg, Miss. This was a dinner meeting and was in honor of Farley K.

Hutchins, past dean, who is leaving for study in New York. New yearbooks were distributed and discussed.

Officers for the year are David Witt, dean; Mrs. G. W. Baylis, sub-dean; Mrs. J. E. Schwartz, secretary; Mrs. L. M. Blount, corresponding secretary; Mrs. W. R. Owens, treasurer, and Mrs. J. B. Holloway, reporter.

MRS. J. B. HOLLOWAY, Reporter.

Picnic Dinner in Dallas.

The re-assembly meeting of the Texas Chapter was held at Lee Park, Dallas, Sept. 18. At 6:30 a picnic dinner was served to about forty, with Mrs. Kathryn Brand, chairman of the social committee, in charge. Mrs. Fred Buchanan, the dean, presided over the business session.

Henry Sanderson of the recital committee announced that Hugh Giles would be the first recitalist coming in November. This recital is to be played at the Highland Park Methodist Church. It was suggested that each member pay \$1 a year to finance the social affairs of the season. This was carried unanimously.

In October the annual Guild service will be held in the Oak Lawn Methodist Church, with Robert Y. Evans and his choir providing the music.

ALICE KNOX FERGUSON.

Fort Worth Chapter Opens Season.

Mr. and Mrs. William Enkeike entertained the Fort Worth Chapter Sept. 11 at their home on Lake Worth. A buffet supper was served to over fifty members and guests. Miss Janie Craig, dean, presided at the business meeting. William Marsh gave a report of the convention in Boston. Musical numbers were played by Dale Peters, Mrs. Charles Jeffus and Mrs. J. C. Neel. Mrs. Morris Irwin was received as a new member and Mr. and Mrs. John Metcalf transferred from the Little Rock Chapter, Mrs. A. J. Byars transferred from the Shreveport, La., Chapter. An elaborate fireworks display was the concluding feature of the evening.

IMOGENE EICKHOFF,
Chairman of Publicity.

"Carillonic Bells"

Bell tones of majesty and beauty for the organ . . . unmatched by any others

SCHULMERICH "Carillonic Bells", installed in the Chapel of Westminster Choir College, are connected to the organ console and provide the fulfillment of an organist's dream. Their dynamic range is so great—their tonal quality so superior—their undistorted volume so rich, that they are a distinguished asset to any organ.

Dr. Alexander McCurdy, head of the Organ Depart-

ment at Westminster, tells us: "Carillonic Bells" are a constant joy to us. We find their use with our organ limitless. We learn new ways to use them in our program every day. The bells from our tower have a gorgeous tone."

Organists and church authorities everywhere are discovering their true beauty of tone and musical versatility. You should investigate them fully. For particulars write to:

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A FEW QUOTATIONS TAKEN AT RANDOM

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"A remarkable virtuoso — superb musical spirit." La Semaine a Paris

NEW YORK

"An artist of true musical feeling." The American Organist

CHICAGO

"Nita Akin proved herself a master artist who succeeded in making a deep impression on her first Chicago audience."
The Diapason

AUSTIN

"The organ as Nita Akin plays it seems to sing." Daily Texan

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ACHIEVEMENT ALMOST BEYOND BELIEF."*

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TORONTO EVENING TELEGRAM

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**TRANSCONTINENTAL
TOUR—SPRING OF 1951.
AVAILABLE IN THE EASTERN
STATES & CANADA THROUGH
SEASON.**

The Atlanta Journal TUESDAY, FEBRUARY 1, 1949 29

AUDIENCE ENTRANCED

**Dynamic Grace Marks
Claire Coci's Recital**

By HELEN KNOX SPAIN
Journal Music Editor

Claire Coci, the greatest woman organ virtuoso of the day, was presented by the Georgia chapter of the American Guild of Organists, to a large and enthralled audience on Monday***

chatted in witty manner with the audience. She made a few changes in the first group. The organists in the audience were entranced by her taste in registrations. It was all a wonderful musical picture and a rare experience with a genius performer.

The Kalamazoo Gazette March 19, 1949

**Festival Audience Clamors for
More After 2 Hours of Bach**

Old Master Given Thoroughly Worthy Interpretations by Claire Coci and Chorus.

The works of Johann Sebastian Bach can be exciting, thrilling, irresistible in their harmonic impact, hugely dramatic. That is the way they were presented last evening. Even the simplest of his compositions are structures before which musicians bow. And when an audience sits for two hours of the music of Bach, then clamors for encores, there can be no doubt that the old master was given thoroughly worthy interpretations.

Inspired Playing

Miss Coci's playing is solidly in the tradition of Bach, of keen musical insight, but above all, inspired. Technically she is complete master of the greatest instrument yet devised at the comma of one perfection character their

effects solely through use of the dynamic resources of her instrument.

But transcending her technical ability, everything she played was touched with the brilliance of her artistry. It is a personal attribute to leaves nothing ordinary her interpretation round them out with musical taste.

Her

CLAIRE

THE GLOBE AND MAIL,
THURSDAY, MARCH 24, 1949.

**Distinctive Dash
Of Claire Coci
Musical Treat**

There is no concert organist quite like vivacious Claire Coci, as she proved again last night when giving a Casavant Society recital in Eaton auditorium. The

TOLEDO BLADE: MONDAY, JANUARY 24, 1949

**Claire Coci's Organ Recital
Taxes Capacity Of Peristyle**

**Many Stand for 2-Hour Concert By Artist
Who Is Able To Do Wonders With Instrument**

By ALINE JEAN TREANOR
Blade Staff Writer

Miss Coci smashed two Peristyle records yesterday. She attracted 1,900 listeners, the largest audience of any organ recitalist, and she held them attentive for a 2-hour program that included two encores, the longest an audience ever sat through. In preceding recitals, E. Power Biggs, Marcel Dupre and she had drawn about the same audiences—around 1,550. This was her third. The Museum of Art having printed 1,600 pro-

grams, it requires no algebra to figure how many persons went without; and since the Peristyle seats 1,750, how *** it is in the class of first rate. Her mother had clairvoyance when she named her Claire.

Ringling Melodies

She clears her music of the monstrous confusion organists are prone to exhibit, she sends her melodies ringing out clear, she keeps her meter strong s rhythms are felt even in t and feet move in compl ordination. Her ph aptly and precise the stops that

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DAVID CRAIGHEAD

ORGANIST OF PASADENA PRESBYTERIAN CHURCH
FACULTY—OCCIDENTAL COLLEGE—LOS ANGELES, CAL.

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TRANSCONTINENTAL TOUR FOLLOWING SEASON 1951-52*

A TYPICAL CRAIGHEAD REPORT

SAN DIEGO—"There is no doubt, after hearing Mr. Craighead's masterful playing last night, that he should be placed in the front rank of American recitalists. Not only has he a superior technique, on which depends clarity of articulation, but he possesses what is more rare, a vivid imagination in the use of orchestral coloring and a delicately adjusted sense of balance. These attributes lift his playing into the realm of true virtuosity." San Diego Journal.

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CATHARINE

CROZIER



FACULTY EASTMAN SCHOOL OF MUSIC • ROCHESTER • NEW YORK

**TRANSCONTINENTAL TOUR JANUARY AND FEBRUARY 1951
EASTERN STATES & CANADA THROUGHOUT SEASON**

**CROZIER TRIUMPHS AT THE A.G.O. NATIONAL CONVENTION
IN BOSTON ON JUNE 20th, 1950**

On the evening of June 20, at the Church of the Advent, Miss Crozier played to an audience that filled every available space of the large Church. She presented one of the outstanding recitals of the Convention and her success can be summed up by the following quotation from the Boston representative of Musical America.

"CATHARINE CROZIER'S RECITAL AT THE CHURCH OF THE ADVENT, IN THE EVENING, WAS A MEMORABLE EVENT. PLAYING A PROGRAM OF CONTEMPORARY WORKS, MISS CROZIER PROVED HERSELF TO BE A MUSICIAN OF IMPECCABLE TASTE AND REFINED SENSITIVITY. HER PENETRATING PERFORMANCE OF HINDEMITH'S SONATA NO. 1 PROVIDED A MUSICAL EXPERIENCE OF THE HIGHEST ORDER."
By ALLEN HUGHES

MGT.—BERNARD R. LA BERGE, INC.—119 WEST 57th STREET—NEW YORK 19

HUGH GILES



CENTRAL PRESBYTERIAN CHURCH — NEW YORK CITY

TRANSCONTINENTAL TOUR — NOVEMBER 1950

RECENT PRESS REVIEWS

PARIS, FRANCE (soloist with the Lamoureux Orchestra in Salle Pleyel)

"Both the Piston 'Prelude and Allegro' and the Bingham 'Concerto' are written to show the virtuosity of the organist. M. Hugh Giles, the soloist, brilliantly conquered all the technical and interpretative difficulties in both compositions."

—Marcel Landowski in "Opera"

NEW YORK, N. Y.

"The performance of the Soler 'Quintet' by Mr. Giles and the Guilet ensemble was the evening's greatest delight for execution. Perfect balance of volumes and mutually becoming color blendings and contrasts made of it, no less than did its neat rhythmical articulation, a musical rendering as distinguished as the piece itself was jolly."

—Virgil Thomson in the "Herald Tribune"

MONTREAL, CANADA

"Mr. Giles entered into the spirit of the modern French school in a manner which was both refreshing and illuminating — a veritable triumph of color contrast, lithesome nuance and sympathetic feeling for melodic line."

—The Gazette

MEXICO CITY, MEXICO

"The New York organist, Hugh Giles, played the monumental organ at the National Basilica of Guadalupe with great interpretative authority and sure technic."

—Novedades

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GEORGE MARKEY

**ORGANIST AND CHOIRMASTER-SECOND BAPTIST CHURCH-GERMANTOWN-PHILADELPHIA
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ST. PAUL PIONEER PRESS

Saturday, May 27, 1950

George Markey Organ Recital

By JOHN H. HARVEY

George Markey, a native Minnesotan now holding the position of organist in Second Baptist church, Germantown, Pa., gave an extremely enjoyable recital Friday night in Hamline Methodist church, Englewood and Asbury.

His appearance was sponsored by the Minnesota chapter of the American Guild of Organists, to whom the community is indebted for many other fine organ recitals in the past.

Mr. Markey is a musician of solid attainments and an organist of no mean ability. His playing was distinguished by refinement, taste, imagination and keen intelligence which was expressed in clarity and just balance of line and detail, in beauti-

ful proportioning and subtle appropriateness of inflection throughout his diversified program.

Much of what he accomplished would have been impossible without the solid rhythmic sense he has. Things moved all the time with never the suggestion of faltering or sagging. But there was a finely-muscled elasticity about the motion as well.

The program was divided about equally between music of sacred and secular character. The first included Bach's Prelude and Fugue in E minor, two short pieces by Schumann, three choral preludes by Brahms and Franck's Chorale in E major.

The second included four sonatas for organ and strings by Mozart, which, though they were

designed for religious use, differ none from his secular pieces in their character, and the fifth organ concerto of Handel.

In the Mozart and Handel works Mr. Markey was assisted by the Hamline University Chamber orchestra conducted by Thomas Nee. The orchestra played well and Mr. Markey dovetailed his part with it neatly and effectively.

**AVAILABLE IN THE EAST - MIDDLE WEST AND SOUTH
THROUGHOUT ENTIRE SEASON**

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FREDERICK MARRIOTT

ORGANIST ROCKEFELLER MEMORIAL CHAPEL
UNIVERSITY OF CHICAGO

**AVAILABLE EASTERN STATES — MIDDLE WEST AND CANADA
THROUGHOUT ENTIRE SEASON**

NEW YORK — THE AMERICAN ORGANIST

"Mr. Marriott has abundance of color sense — these color changes were never feverish, unorganistic or flighty. They were organized, logical; had a plan behind them. A plan inspired by artistic vision."

CHICAGO — THE DIAPASON

"(Headline) Bach Tribute at University of Chicago"

"An audience which filled the spacious chapel came out to pay homage to Bach and to one of his most capable interpreters among the organists of America. Throughout the performance it was noticeable that not one person departed before the close, making the memorial that much more of an oblation and showing the appeal made by the recitalist."

WICHITA FALLS RECORD NEWS

"The organist applied his genius to the great resources of this organ with such skill and spirit as to provide almost a symphony orchestra for the occasion. Playing the program entirely without score, and turning four submitted themes into impressive sketches as a postlude, Marriott displayed facile and complete mastery of the organ."

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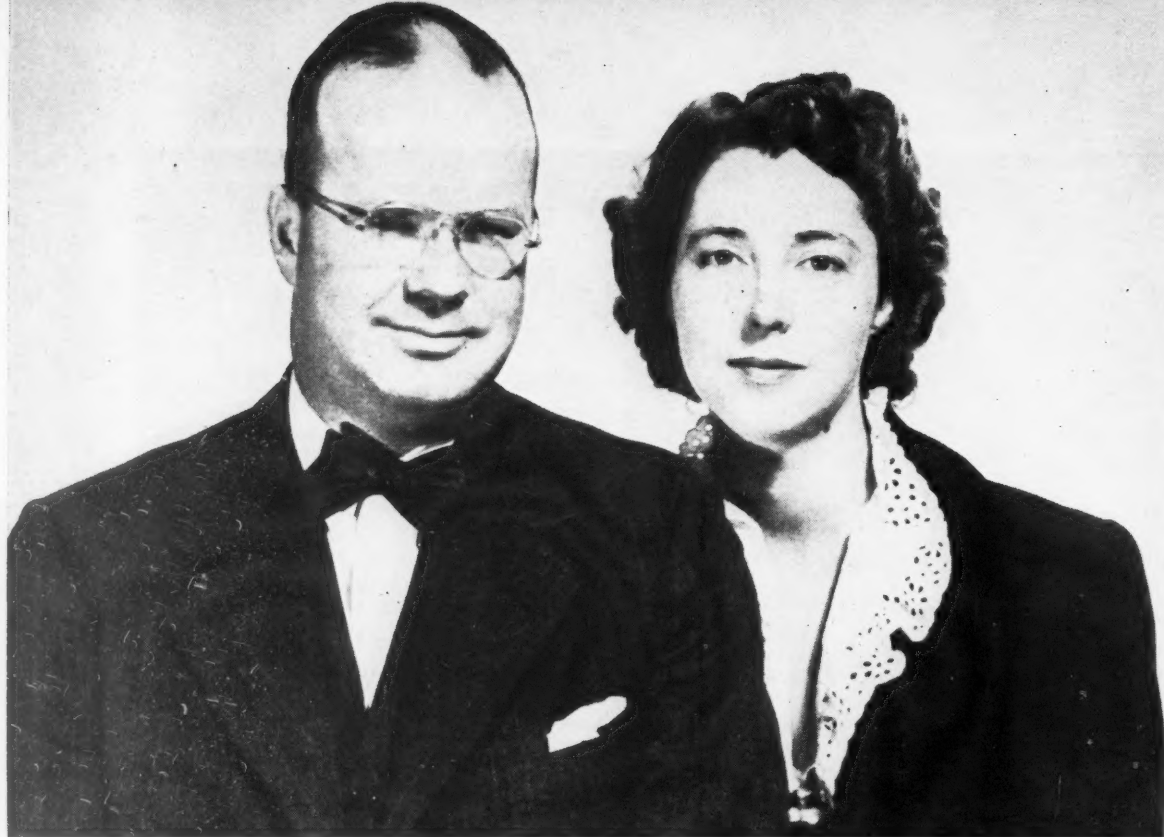
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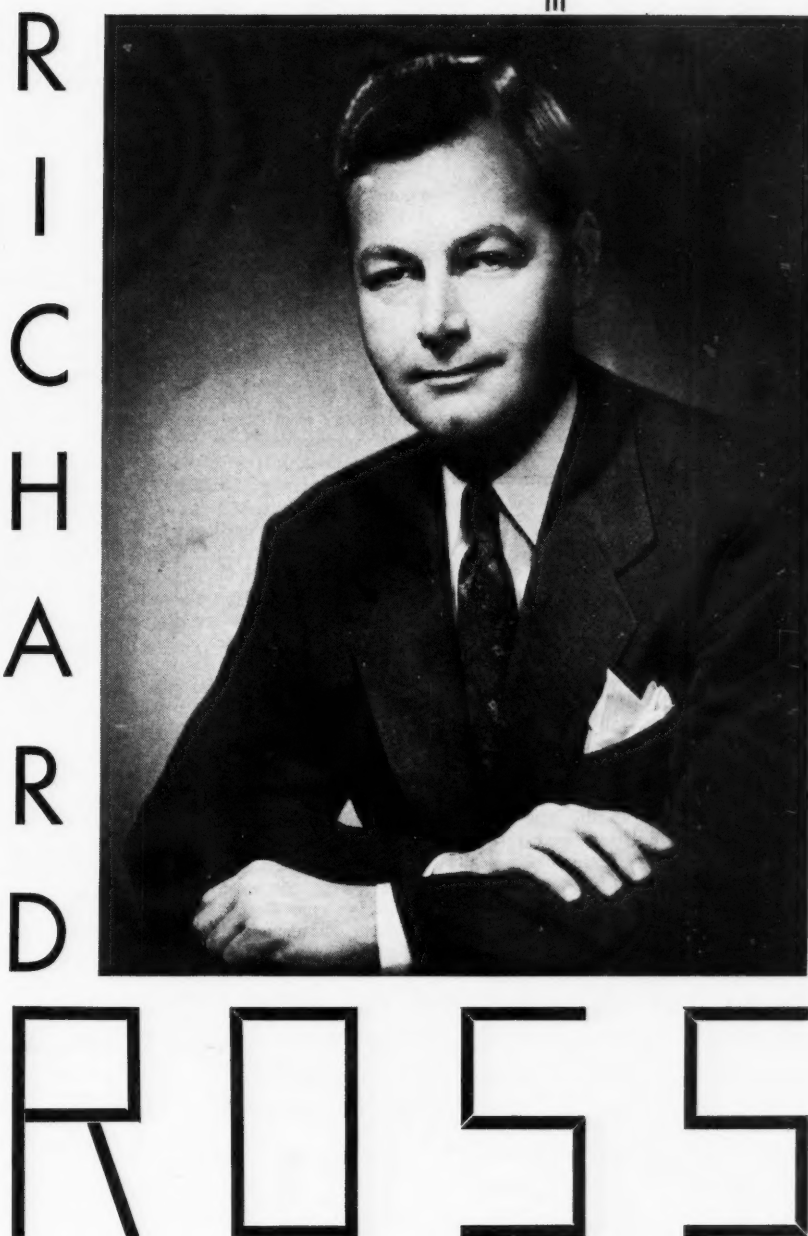
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ATLANTA JOURNAL



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SOUTH AND MIDDLE WEST--JANUARY 1951
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THE DIAPASON

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CHICAGO, OCTOBER 1, 1950

Let's Throttle Down

A recent day's travel over a crowded highway provided the occasion for reflection while witnessing hundreds of examples of the current mania for reckless driving, without regard for the safety of self or others on the road and no respect for the law—unless it could be seen in pursuit through the rear view mirror.

Then came the thought that this *scitgeist* seemed to influence even many of our concert organists. Whereas in one case a wrong turn of the wheel might mean death to the driver, some performances one hears have meant death to the music that was played and to the listener's enjoyment of it. One encounters this in too many places. Some organists speed the playing of the hymns to the point of dropping the members of the congregation one by one by the wayside. Others look upon Bach's compositions as something with which to make a display of a prodigious technique—and little else. One recalls the playing of a Mendelssohn sonata not long ago on a great organ by one of America's top rank recitalists who adopted a breakneck tempo which obliterated the melodic line of the chorale theme of the work and thus reduced the entire performance to futility. Bach chorale preludes often are heard at a speed which completely defeats the character of the chorale or its traditional tempo. Modern works frequently become merely the vehicle for proving someone's superlative agility at the console.

One of those who evidently are annoyed by these tendencies is Louis Biancolli, critic of the *New York World-Telegram and Sun*. An old friend of THE DIAPASON who ranks as one of the world's foremost organists has sent to this office a copy of an article in that newspaper by Mr. Biancolli which bears the suggestive caption "Technique of Music Not Enough"—a great truth every concert artist should heed. In the course of a column of comment he pays his respects to pianists who think only of technique and to violinists who rattle off the Paganini Caprice in a manner that "would have made even Paganini's long hair stand on end."

"Where they are lacking," he writes, "these speed demons, is in interpretation. In their striving for faster and faster flights across the keys they often overlook the subtleties of piano playing."

This critic makes a statement the truth of which is known to most of those who attend recitals when he writes that "as far as technique is concerned there probably never was a time in the history of music when there was so much speed on the keyboard."

After hearing many of the recitalists at a convention or in other places one

will be convinced that what has been said of pianists and violinists applies to all too many organists.

We hope that many whom the Lord has given such fleet fingers and feet will restrain themselves sufficiently to set an example of real musicianship by being true artists rather than technicians.

Albert Riemenschneider

Our August issue conveyed to readers of THE DIAPASON the sad news of the death of Dr. Albert Riemenschneider. The passing of this Bach scholar, organist, teacher and educator removed one who had built for himself an indestructible monument in the conservatory he had founded at Baldwin-Wallace College in Berea, Ohio, and the Bach festivals he organized, which won national recognition as great musical events. In his address at the funeral service July 23 in the Fanny Nast Gamble Auditorium of the Kulas Musical Arts Building in Berea President John L. Knight of Baldwin-Wallace College aptly said that "all men dream dreams, but only a few are destined to see the fulfillment of their dreams." Then he pointed out that the conservatory in whose main building the funeral service was held was the fulfillment of a dream. It is indeed also a fruit of half a century of Dr. Riemenschneider's devotion to this college from his student days until his death. The Bach festivals, founded eighteen years ago, have been giving thousands of music-lovers, since their inception, an intimate touch with the greatest of Bach's works not provided elsewhere in the central states.

To One of the Least of These

When Anacieto Trotti died suddenly Aug. 15 of a heart attack in Chicago at the age of 67 he received a rare tribute which crowned a life devoted to faithful service to his Master and his fellow man in a place that did not give him prominence among the elect. But it was a tribute for which he might well be envied by those whose names are in the public eye.

Joseph Scotti, a 14-year-old boy who studied with Trotti for two years, was at the organ in St. Callistus Church on De Kalb Street for the funeral services. Joseph was partly paralyzed and had been an invalid for eight years when he began studying the organ. It brought new interest in his life, helped him recover use of his muscles and brought him a new, close friend—Trotti.

Trotti's name probably was known to only a few in the organ world. He had come to the United States from his native Italy twenty-five years ago. He had played in Rome in an orchestra conducted by Arturo Toscanini.

Letters to the Editor

Objects of the Examinations.

St. Catharines, Ont., Sept. 11, 1950.—Dear Mr. Gruenstein:

It may seem strange that a Canadian who is not even a member of the A.G.O. should dare to reply to Charlotte Bosserman's letter dealing with her suggestions for the A.A.G.O. examinations. As one who is keenly interested in the work of the A.G.O. I felt that some unbiased comments might help to clarify the somewhat confused situation created by the above-mentioned letter. On the surface there appears to be a great deal of truth in many arguments presented, but if one penetrates beneath the surface one discovers the real reason for the present set-up of these examination requirements.

We must remember that examinations have never been a fair test of merit, but until some other method is devised examinations will be an important factor in our educational systems. It is refreshing from time to time to hear from some brave soul who is not afraid to state facts as they appear from an individual viewpoint, and I must thank Charlotte Bosserman for her letter. There is no doubt that great institutions such as the A.G.O., the C.C.O. and the R.C.O. realize that the development of musicianship is just as important as the development of technical facility. Hence we have tests of musicianship which must be done at the keyboard satisfactorily if the candidate is to be success-

ful. While figured bass and vocal score reading with C and F clefs may not be as practical now as in the days gone by, yet these things are of value to the candidate. For the mental discipline achieved in the preparation of these tests will tend to condition the brain of the candidate for the more exacting tests which he will face in the future.

Regarding the singer who (and I quote) "gets lost" there is only one comment, and that is to leave the said singer in his or her miserable state and hire someone who is competent.

Improvisation is a very valuable test, but when the writer suggests that no theme be given one is apt to wonder what meaningless wandering would result. Far too much of that type of improvising is prevalent in our churches today, and it must be understood that the mere playing of chords, one after the other, may be called "filling in," but it does not constitute the art of improvisation. There must be a theme, and the thematic material must be properly developed if there is to be such a thing as intelligent music. In order to improvise artistically, the improviser must be theoretically competent, and harmony, counterpoint and form must literally be at his finger tips. Otherwise the result will be very poor and unworthy of the place it takes in the church service.

In commenting on the examination written work, the writer suggests that an alternate paper be given to those who do not wish to become composers. I presume that these individuals are the people who dislike the idea of studying harmony and counterpoint and pose as practical musicians. The alternate examination would take the form of a critical analysis of given pieces. How could this be possible for candidates who have not progressed through a course of study involving the various subjects (harmony, form, counterpoint and history) upon which a logical analysis must be based? Without such a background I am afraid that the candidate would provide the examiner with some entertaining and amusing answers to questions of this type.

There is one important factor which the letter failed to include, and that deals with the temperament and personality of the candidate. I have known very scholarly musicians who failed as church organists because they were temperamentally unfitted to get along with people. Even if the candidate were given a "going over" by a psychologist, I doubt that the result of such an examination would prove anything of the ability of the candidate to work with his minister, choir and soloists in such a way as to preserve a happy and congenial atmosphere. It seems to me that practical experience over a period of time would be the only sure test.

The closing paragraph of the letter states that the A.A.G.O. examination does not prove that an organist is a good church organist, a good composer or a good recitalist. I heartily agree with this, and will dare to go farther in saying that I do not think that any associate examination was ever intended to prove anything excepting the fact that the candidate has covered a certain amount of musical study successfully and that a foundation for further study has been acquired. Even those of us who have taken fellowship "exams" realize that we must continually broaden our knowledge if we are to carry on our work successfully.

These examining bodies are not interested in turning out just good players or just good composers, but they are desirous of turning out musicians, completely equipped technically and theoretically, who will be enabled through such training to elevate church music to higher levels of performance and also of composition.

ERIC DOWLING.

[Organist and choirmaster, St. George's Church, St. Catharines, Ont.; past president of the C.C.O.]

Objects to Term "Baroque."

University of Kansas, Lawrence, May 2, 1950.—Dear Mr. Gruenstein:

I have long wanted to protest the use of the word "baroque" to describe a certain type of organ and the music written between 1600 and 1750. Dr. Gore's article in the May DIAPASON has finally spurred me into action. According to my dictionary "baroque" means "irregular in form, grotesque, in corrupt taste." It is a term applied to the decadent period of architecture which followed the Renaissance.

Then why did certain German musicologists pluck a term with pejorative connotations from the field of architecture to describe one of the healthiest and most vital centuries and a half in the entire history of music? Of course they do not agree on the extent of the period. For instance, the Italian Della Corte in his "History of Music," published at Turin in 1942, limits the baroque period of music to the latter half of the seventeenth century, which he calls "the period of decadence of the forms created at the beginning of the century." Richard Capell, the English critic, comments on this dictum in the October, 1949, issue of *Music and Letters* thus: "This is a strange verdict on the age of Stradella, Vitali, Corelli and Scarlatti, * * * in whose music we look in vain for the equivalent of the twisted

Looking Back into the Past

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

The Grand Avenue Methodist Temple in Kansas City, Mo., announced a gift of \$25,000 for an organ in memory of Christian Schoellkopf from his brother and nephew. The Skinner Organ Company built this instrument.

Clarence Eddy was engaged to open a four-manual organ of sixty-five sets of pipes in Trinity Methodist Church, Springfield, Mass. It was built by J. W. Steere & Son.

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

Nearly \$10,000,000 was spent for pipe organs in the United States in 1923, according to the report of the Bureau of the Census of the Department of Commerce, issued late in September. The figures showed that 1,712 organs had been built and that their aggregate value was \$9,653,690. This compared with 1,949 instruments, valued at \$8,717,057, in 1921, as shown by the preceding biennial census.

Alfred Hollins was to give the first recital of his American tour in the Wanamaker Auditorium, New York, Oct. 7.

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

Joseph Bonnet, here for his ninth tour of the United States, will play an all-Bach program in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, for his first recital in New York City Monday evening, Oct. 14.

Dr. John McE. Ward, for fifty-two years organist of St. Mark's Lutheran Church in Philadelphia and for thirty years president of the Organ Players' Club of that city, died the night of Aug. 30 at the Jewish Hospital in Philadelphia. The end came after a long illness. Dr. Ward had not been well for several months, and recently underwent a major operation, as reported in THE DIAPASON. From this he never recovered. He was 77 years old.

Despite war-time conditions the convention of the Canadian College of Organists held at Toronto Aug. 27 and 28 gave evidence of a determination to "carry on" and registration was well up to the usual numbers.

columns, the strained and contorted statuary, the marble curtains, the reckless gorgeousness and general theatrical pretense of the baroque."

"Baroque" is also inadmissible to describe the organ commonly so designated. What is there "grotesque" or "corrupt" about such an instrument? The musicology department at the University of Kansas avoids the word "baroque" like the plague.

What genius will give us a better word or words? Failing that, why not speak merely of "seventeenth century music" and "early eighteenth century music"?

Yours for accurate terminology,
G. CRISS STIMPSON.

GUENTHER RAMIN IS OBJECT OF ALARMING RUMOR; DENIED

Guenther Ramin, noted Leipzig organist who is known in the United States through his American recital tour several years ago, was the object of publicity late in August that caused a stir in western Germany. Professor Ramin denied that he had fled from the Soviet zone to West Berlin and then to Salzburg, as reported by the West Berlin newspaper *Der Telegraph*. Professor Ramin, who was in Salzburg to give recitals and lectures, said that he had neither fled nor written a letter of complaint to Wilhelm Pieck, East German president, in connection with the Bach festival in Leipzig. He said he would go to Munich after his appearances

NEILL-JOHNSON COMPANY WILL MOVE TO NEW FACTORY

The Neill-Johnson Company, Inc., organ builders and engineers of Upper Montclair, N. J., will move to a new location in a larger modern two-story brick building, where 15,000 square feet will be available for their enlarged activities. The new office address is 209 Cooper Avenue, Upper Montclair, N. J.

Negotiations for incorporating the former partnership were completed in August with C. L. Neill and J. F. Johnson continuing as principals in the business. Under the new organization the corporation will continue full new organ construction activity as well as rebuilding jobs.

New Issues for the Choir

The prolific composer of church music from Arizona, Camil Van Hulse, has provided for the Christmas season a choral work in large form entitled "Christmas Oratorio" (FitzSimons). The work is scored for soprano, mezzo-soprano, tenor and baritone solos, children's choir, mixed chorus and narrator, with accompaniment for organ or piano. There are seven sections: "Prologue," "Prophecies," "Hope," "Expectations," "Fulfillment," "Adoration" and "Joy to the World." In the prologue the accompaniment serves as a background for the reading of prophetic passages by the narrator. This music, which is very orchestral in concept, sets a mood of mystery peculiarly appropriate to the prophecies of the birth of Christ. The oratorio develops logically in scope to a grand climax, the final chorus of rejoicing.

The practical drawback in this work is the large musical force required to perform it. There is a great deal of interesting material, and it is regrettable that some of this material is introduced but once and does not receive further development. Van Hulse's work should prove an interesting vehicle for exercising the skills of ambitious directors with the necessary resources available.

"The Virgils of Mary" by Marion Ohlson (G. Schirmer) for SATB with S solo is a tender lullaby. The solo is accompanied by an *a cappella* motif in the chorus. It is not difficult and there is a certain charm inherent in its simplicity.

FitzSimons has published posthumously "The Children of God," a Christmas carol by Walter Flandorf for SATB with B solo. From the same publisher comes an arrangement of the French carol "Noel Nouvelet," by Ruby Shaw, SATB, with some *divisi* passages.

J. Henry Francis has composed a setting of Anna Work Shawkey's "As They Flew into Egypt" (Fox) for SATB. It is satisfying musically and captures nicely the meditative mood and simplicity of the text. This may be sung with or without accompaniment and is not difficult. Dr. Francis has also arranged the contralto aria "O Rest in the Lord" from Mendelssohn's "Elijah" for SSA.

"News of Great Joy" is a charming Sussex Christmas carol arranged by Claude Means for mixed voices with children's choir or soprano solo (Gray). The arrangement is easy, in good taste and effective. It will have a special appeal for those who like to combine their senior and junior choirs at Christmas.

For those looking for good secular-choral music for the Christmas season there is a new number called "On Christmas Day," by Lily Strickland, for SATB (Ditson). This gay chorus will be fun for those who sing it and will add a lively touch to any program.

"Christmas Carol," by Russell Hancock Miles, for SATB (Ditson) is a choral piece written over Clerambault's Prelude in D minor, the prelude serving as an accompaniment. The text is a paraphrase of "O Come, All Ye Faithful" and the music itself tends to imitate the hymn at times. It is cleverly worked out, but probably most organists will prefer their Clerambault and Christmas carols "straight"!

"Christmas Hymns," by George Fred-

erick McKay, is an *a cappella* SATB setting of Eugene Field's "Sing, Christmas Bells!" (Ditson). It is an easy, singable piece but not highly original.

Deserving of special mention is an SA setting of the beloved Whittier poem "Dear Lord and Father of Mankind" (J. Fischer), composed "for the fiftieth anniversary of Miss Fine's School, Princeton, N. J." by Mathilde McKinney. Directors of girls', women's and boy choirs will be grateful for this easy but very effective anthem. It is in a modern idiom but does not resort to unwarranted harmonic indiscretions. A pleasing departure from "run of the mill" two-part settings.

Edward B. Marks has published Four Motets, SATB *a cappella* with Latin texts, by Joseph Goodman, teacher of music theory at Brooklyn College and former student of Piston and Hindemith. The Hindemithian influence is rather strongly evident and one sometimes gets the impression of "dissonance for the sake of dissonance." Nevertheless the craftsmanship is good and directors interested in performing contemporary works will do well to examine these. From the standpoint of musical interest, the most striking is the setting of "Caligaverunt Oculi Mei" ("Mine eyes are dimmed with weeping"), a responsory for matins of Good Friday. It is not easy to perform but it is an impressive setting with an exciting climax.

"A Hymn of Trust" by Susan F. Perrin (Oxford) has been arranged for SSA by David Branson. It is a pleasing piece of music and the voice writing is well handled. This is also available for SATB and unison with optional descant.

"Two Centuries of Bach"

"Two Centuries of Bach" by Friedrich Blume, professor of musicology at the University of Kiel, is, to use the author's own subtitle, "An Account of Changing Taste." When the book first appeared in the German language three years ago it was so well spoken of by English critics that an English translation was thought feasible. The present translation was made by Stanley Godman and is published by the Oxford University Press.

The book provides a chronicle of Bach criticism, beginning with contemporaries of the master and ending with modern critics. Few people are aware of the severe criticism to which Bach's works were subject during his lifetime. Derogatory statements are recorded even from his sons. Then follows the period when the works of Bach fell into utter oblivion. Professor Blume seeks to find cultural and psychological reasons for these changing tastes and gives us in this book an account that is not only scholarly but thought-provoking and fascinating.

WILLARD IRVING NEVINS will play the first of a series of Friday noonday recitals in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, Oct. 27.

KATHRYN HILL RAWLS

Mus. B. A.A.G.O.

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Swiss Organ Design Shows German and French Influence

[The following article on the modern Swiss organ has been adapted from a longer paper on the subject by Erich Goldschmidt of Basel, Switzerland. Besides being an organ builder and designer Mr. Goldschmidt is an organist and teacher. He passed the Swiss licensing examinations in performance and theory with the highest grade ever achieved in these examinations.]

In order to understand the contemporary Swiss organ one must have followed the development of Swiss organ building during the last twenty years. One must also understand the liturgical reforms which have been made during that period. Space does not permit treatment of these subjects here, however, so the discussion will be confined to a description of present-day organs in Switzerland.

There are three manufacturers of importance in Switzerland: Th. Kuhn at Männerdorf, near Zürich; R. Ziegler & Co. in Geneva; Metzler & Co. at Dietikon, near Zürich, and there are some smaller builders in Lucerne. It has become the practice in Switzerland to entrust the building or rebuilding of an organ to an expert. This expert is generally the one who designs the stoplist and the measurements of the pipes. Some even fix the height of the mouths of the pipes to the tenth of a millimeter. Another matter usually decided by the expert is the wind pressure. Pressures are kept low to improve the singing quality of the organ. This is exaggerated sometimes down to pressures of fifty or even forty millimeters. The organ builder has a little more liberty to do what he thinks best concerning the technical parts of the setup. One might suppose that the expert (who is never a skilled organ builder himself) knows too little about the technical soundness of the organ to risk taking responsibility for actual construction. He restricts himself to prescribing the type of action to be used.

A type of tonal scheme has become popular in Switzerland which is the result of a union of German and French influences. This is the Swiss organ. The ultimate purpose of design and voicing is a singing, flexible sound for each stop, an ability to blend well and a transparent clearness of the ensemble. In order to produce this effect one expert gives up more and another less of the force and power of the full organ. As to the construction of the organ, it is important for one to strive after clearness in the divisions of the instrument as well. A strictly symmetrical setup is preferred, the organ being divided into a "C division" and a "C sharp division" following the classic tradition. Often one manual is separated from the rest of the organ—for example, a "rückpositiv" at the railing of the organ loft, or a "kronpositiv" above the other parts of the organ. The slide chest has come back into favor and is being used almost exclusively. These chests are being constructed of oak or mahogany. The slides are operated by pneumatic or electric motors. Small instruments are equipped with tracker slides.

These general statements are enough to give one a picture of general tendencies in Switzerland today. Following are some representative specifications of organs built in recent years. We begin with a small home organ ("Hausorgel").

The following is an instrument designed by V. Schlatter and built by Metzler & Cie. in 1936:

MANUAL I.
Rohrflöte, 8 ft.
Prestant, 4 ft.
Waldflöte, 2 ft.

MANUAL II.
Quintadena, 8 ft.
Nachthorn, 4 ft.
Zimbel, 3 ranks, 1 ft.

PEDAL.
Subbass, 16 ft.

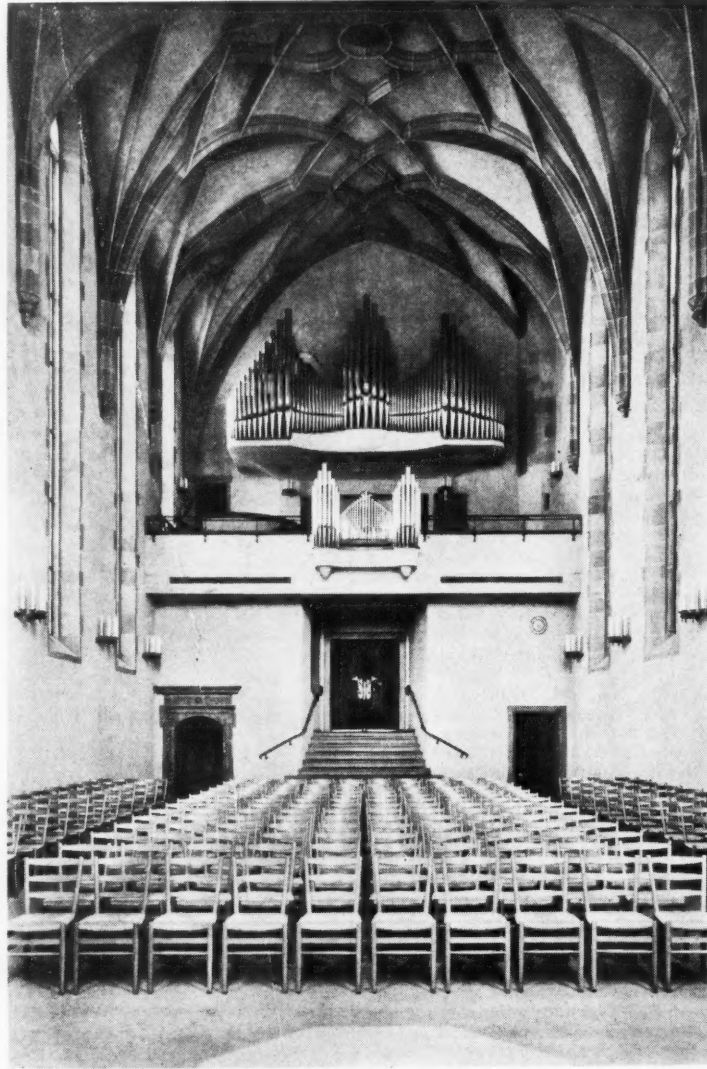
This organ is enclosed, with the exception of the prestant, 4 ft., which is placed at the front of the case.

A larger "Hausorgel" is one designed by André Marchal and built by Th. Kuhn in 1943. This is the stoplist:

MANUAL I.
Bourdon, 8 ft.
Montre, 4 ft.
Doublette, 2 ft.
Fourniture, 3 ranks.

MANUAL II.
Quintaten, 8 ft.

ORGAN AT THALWIL IN ZÜRICH, SWITZERLAND



Flute à Cheminée, 4 ft.
Flute, 2 ft.
Tierce, 1 3/4 ft.
Larigot, 1 1/2 ft.

MANUAL III.
Regal, 8 ft.
Cymbale, 2 ranks.

PEDAL.
Bourdon, 16 ft.
Bourdon, 8 ft. (ext.).
Bourdon, 4 ft. (ext.).

By way of an example of a larger organ, the following instrument designed by E. Schiess and built by Th. Kuhn in 1946 is given (see picture):

GREAT.
Principal, 16 ft.
Quintaten, 16 ft.
Principal, 8 ft.
Hohlflöte, 8 ft.
Gemshorn, 8 ft.
Oktav, 4 ft.
Rohrflöte, 4 ft.
Oktav, 2 ft.
Kornett, 5 ranks.
Mixture major, 5 ranks.
Mixture minor, 4-5 ranks.
Trompette, 8 ft.
Clairon, 4 ft.

SWELL.
Gedeckt, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Salicional, 8 ft.
Unda Maris, 8 ft.
Oktav, 4 ft.
Hohlflöte, 4 ft.
Quinte, 2 3/4 ft.
Nachthorn, 2 ft.
Mixture, 5 ranks.
Scharf, 4 ranks.
Trompette Harmonique, 8 ft.
Clairon Harmonique, 4 ft.
Oboe, 8 ft.

POSITIV.
Suavial, 8 ft.
Gedeckt, 8 ft.
Quintaten, 8 ft.
Principal, 4 ft.
Gedecktlöte, 4 ft.
Sesquialtera, 2 ranks.
Waldflöte, 2 ft.
Larigot, 1 1/2 ft.
Mixture, 4 ranks.
Zimbel, 4 ranks.
Krummhorn, 8 ft.

PEDAL.
Principal, 16 ft.
Subbass, 16 ft.
Gedeckt, 16 ft.
Oktav, 8 ft.
Spitzflöte, 8 ft.
Gedeckt, 8 ft.
Oktav, 4 ft.
Gedeckt, 4 ft.

Rohrflöte, 2 ft.
Mixture, 3 ranks.
Mixture, 5 ranks.
Posaune, 16 ft.
Zinke, 8 ft.
Corno, 4 ft.

The placement of the divisions of the foregoing organ is typical of the practice in Switzerland. The great is divided into C and C sharp divisions on both sides. In the middle, over the console, the positiv division is placed. Behind the chests of the great are the 8-ft. pedal ranks. On both sides, at right angles to the other chests and on a lower level, are placed the 16-ft. pedal stops. Behind the positiv, but higher, are two chests of swell pipes. The passages between the chests are fifty centimeters wide. The lower part of the organ is occupied by the bellows and the tracker action.

There has been a return to simpler types of consoles. Adjustable combination pistons are almost never built now. Double-acting pistons are also rarer.

Electronics of two types have been introduced in Switzerland but have not met with favor among organists. In fact, the union of organists has published a condemnation of two electronics in its paper.

Of course a musical instrument can never be described adequately in words, and it is hoped that more organists of the "New World" will find it possible to come to Europe and get a first-hand impression of the new instruments. Likewise, we in Switzerland would do well to acquaint ourselves better with the work being done in America. In this way prejudices on both sides may be removed.

THE WESTMINSTER PRESS is planning to publish an anthem book for choirs of high school age young people and asks composers to submit anthems for consideration. The anthems should be either SAB or SATB and as a rule should not take over three minutes for performance. The book will follow the usual outline of anthems for general use. Anthem arrangements of some of the great hymns of the church have been found to be very useful in previous anthem books. Any anthem that is accepted will be purchased outright from the composer and will become the property of the Westminster Press. Correspondence should be addressed to W. Lawrence Curry at 1105 Witherspoon Building, Philadelphia, Pa.

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Americans in Rome for the Holy Year have found a remarkable combination of the oldest and the newest in the Eternal City—the ageless traditional music of the Church performed with unusual beauty on new Wurlitzer Organs installed in St. Peter's and elsewhere in the Vatican.

The first electronic organ ever installed in St. Peter's, a Wurlitzer, made its debut in June at a Pontifical High Mass celebrated by Pope Pius XII. The performance of this instrument, with tonal colors and combinations of great variety in all registers and intensities, received not only the approval of the Congregation of Sacred Rites and leaders in liturgical music but also recognition from such publications as *Time* magazine (issue of July 17, 1950) and *L'Osservatore Romano*, official Vatican newspaper.

The new Wurlitzer is installed in the upper grotto of the recently restored Crypt of St. Peter's, above the point where historians believe the tomb of St. Peter was originally located.

The Wurlitzer Organ was auditioned for St. Peter's three years ago when another Wurlitzer, gift of His Eminence Dennis Cardinal Dougherty of Philadelphia to the Pope, was placed in the papal chapel, Chapel Matilde. This was the first electronic organ ever permitted in the Vatican and its performance led to the installation in St. Peter's.

Other Wurlitzer Organs in the Vatican now include installations in the Vatican Consistory and at the official Vatican radio and television station, the Vatican University, and the Association of St. Cecilia, authoritative society on liturgical music.

You are invited to hear and judge Wurlitzer Organs for yourself at your nearest Wurlitzer dealer's.



Pontifical High Mass in St. Peter's, celebrated by His Holiness, Pius XII, at which the new Wurlitzer Organ installed in the restored Crypt of St. Peter's was first heard by thousands of the faithful in the "cradle of Christendom."

Installation in the Crypt of St. Peter's. The organist is Reverend Maestro Don Carlo Rossini, of St. Paul's Cathedral, Pittsburgh, Pennsylvania, appointed by Pope Pius XI to direct all musical activities in Rome during the Holy Year.

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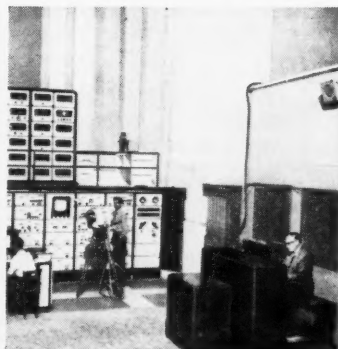
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Restorer of the Crypt of St. Peter's, Rt. Rev. Msgr. Ludovico Kaas (second from right) expresses his thanks and satisfaction with the installation to Mr. Walter Pearce, European representative for Wurlitzer. At left: the technical director of the Vatican Radio and TV Studio, Mauro Ercole; the technical director of St. Peter's, Dr. J. Vacchini; and Fr. Rossini.



A Wurlitzer is in the Vatican Consistory near the Papal throne. This organ is also used in the Pope's private chapel, Chapel Matilde.



The Vatican radio and TV station, official "voice" of the Vatican, has its own Wurlitzer. Another Wurlitzer has been placed in the Vatican University.



Wurlitzer is the first electronic organ accepted by the Association of St. Cecilia, authoritative liturgical music group, whose headquarters is shown here.

Boy Choir as Ideal for Church Is Plea of Francis W. Snow

[The following is the text of a paper presented June 19 in Trinity Church, Boston, by Dr. Francis W. Snow before the convention of the American Guild of Organists.]

You will all probably agree with me that the sixteenth and seventeenth centuries comprised an era which produced more of the highest type of church music than any other period in history. Devout Christian men of that time composed liturgical music and motets which have seldom been equalled in beauty or form and which now are becoming more popular year by year. Such names as des Pres, Lassus, Jakob Handl, Lotti, Allegri, Palestrina, Vittoria, Tallis, Tye, Byrd, Gibbons and many others are appearing on our service lists with increasing frequency. The church without doubt motivated their writings, and it is a most interesting fact that most of these men began their musical careers as choir boys.

There is no likelihood that choir boys of today will ever attain such high distinction in music as did their illustrious predecessors, but because of their membership in the choir they do receive a good education in music, they develop a musical taste quite above the ordinary and they form habits of church going, dependability, punctuality and obedience which will serve them well throughout their lives.

According to the very meager historical data available, it was a group of men and boys who made up the first church choirs, probably during the twelfth century. Boys were used as trebles because at that time women were not permitted in the chancel; so apparently a boy choir is really the father of all church polyphonic choirs. To this day we associate such a choir with most churches where ritualistic services are in order.

It is not my intention to speak at length on the subject of training boys' voices, as I would rather put before you in all earnestness a suggestion that you consider seriously the formation of a boy choir in your own church, especially if you are an Episcopalian or a Roman Catholic, though such a choir would enhance the services in a church of almost any denomination.

In the consideration of any new project, it is generally customary to weigh arguments for and against the proposed venture, so at this point I shall give a few reasons why I feel that a group of boys and men make up the ideal church choir. In the first place, I am convinced that no other combination of voices can approach in beauty, clarity, purity, flexibility and virility of tone the treble section of a well-trained boy choir. It is a unique natural tone and a tone which only a boy's voice can produce. Secondly, in appearance a boy choir is more or less of an impersonal group, for, being vested, all alike, and all practically of a size, no single chorister appears more prominent or conspicuous than do the others, either in procession or in the choir stalls. By tradition a boy choir belongs in the chancel and it completes the impersonal picture as one looks first from the crossing to the choir and finally to the altar and to the cross. Thirdly, because of maturing voices, a boy choir is subjected to frequent changes in personnel—these changes ordinarily average about 15 per cent a year. Thus there is always a replenishing and a refreshing of the treble section with new voices and new enthusiasm. In this way the unhappy situation so often prevalent in other groups, of keeping worn-out or useless voices in the choir too long, is eliminated.

Lastly, choir boys form a nucleus of the membership in any parochial program of boys' activities, such as Scout troops, Galahad clubs or summer camping, all of which, under the supervision of the church, help them to develop in the right way. When it is time for the boy to leave the choir he joins the acolytes' guild; after a period of service in that organization he often becomes a member of the ushering staff. By this time the church has become a part of his life, and he in turn has become a part of the church.

The foregoing remarks are some of my arguments for a boy choir. The only argument I can think of against it is the fact that a church might be located in a community so small that it would be impos-

sible to find a sufficient number of boys to make such a venture feasible.

Training a group of choir boys is not a difficult task if the choirmaster really likes boys. To be successful he must truly enjoy working with them and must understand the psychology of the boy's mind. This, together with an abundance of patience and a thorough knowledge of the boy's voice will get results which will amply repay one for the time and energy which must be expended during the rehearsal periods.

Any boy with a light, clear voice and a true sense of pitch should make a valuable chorister after a little training. The important thing is to keep him interested in his work. Naturally at first he sings entirely by rote, but after a few years in the choir he will be able to read one line of music about as well as the adults. Soprano boys should be taught to use their head tone only, for by so doing they will acquire a greater vocal range—usually about two octaves—and can produce a tone of incomparable clarity and beauty. This tone is trained and developed by vocalizing on downward scales. By beginning on the top note the boy must use his head tone. Care should be taken, however, that he does not change to his chest tone as the scale descends.

These descending scales should begin first by humming to assure relaxed throat muscles. They then continue, using the vowel "ah" and finally all of the other vowel tones sung naturally and easily, without distortion. In this manner it is possible to develop a well-matched tone in a short time. A few minutes of this vocalizing at the beginning of each rehearsal should be all that is necessary. One should be careful when working with the vowel "oo" as too much of it could produce a hooty tone—a tone which to my mind is the worst sound that can be made by a choir of boys. Also, a choirmaster, when singing with his boys, should always use his natural voice, never a falsetto, because a falsetto, as the word implies, is an unnatural and often a disagreeable tone, which the boys will surely copy sooner or later. The one real secret of a good tone is the free, natural and undistorted singing of all of the vowels. I cannot emphasize this point too strongly. If the vowels are properly sung, the tone simply has to be good.

All of the other phases of choir training, such as diction, breath control and interpretation, are done with boys exactly as they are done with adults.

As a boy approaches adolescence, his voice becomes fuller, stronger and richer in quality. This is his most useful period as a chorister, but, quite regrettably, it seldom lasts more than a year. Sooner or later a strained facial expression will be noticed occasionally when he is singing a high note. This is the beginning of the end unless it is duly observed by his choirmaster. If he continues to sing in this manner his voice will soon crack and his choir days will be over. If, however, he is taken out of the first soprano section and placed with the second sopranos or altos in time he will have a year or so more of valuable service in the choir—valuable because of his stronger voice and his ability to read. Instead of his voice cracking it will just seem to wheeze out and disappear with no ensuing damage to his larynx.

In conclusion I wish to ask again that you give the suggestion of establishing a boy choir in your own church your thoughtful consideration. Just as the classical music of the sixteenth and seventeenth century composers is being sung now more than ever before, and just as the classical organ with its scientifically designed ensemble is growing daily in appreciation and popularity, and quite justly so, for I am sure it is here to stay, why not start a widespread revival of the classical choir—the boy choir—which was used universally in the earliest churches of which we have any record? In this way our church music today would follow more closely and consistently the tradition and the rich heritage of the past.

GEORGE T. MILES IS HEARD FOR FIRST TIME IN AMERICA

George T. Miles, F.R.C.O., organist of St. Peter's Church in Harborne, Birmingham, England, who is now touring the United States, gave a recital Sept. 17 at the Lutheran Church of St. Luke in Chicago. This was Mr. Miles' first recital in America. He played a program of compositions by Bach which was enthusiastically received by an audience numbering 500. Included on the program were these numbers: Prelude and Fugue in C major; Chorale Preludes, "Vor deinen Thron tret' ich hiermit," "Es ist das Heil," "Vater Unser," "Herr Jesus Christ, dich zu uns wend"; and "Wenn wir in höchsten Nöthen sein"; Trio-Sonata in C minor; Pastorale in F major; Toccata and Fugue in F major.

Mr. Miles will return to England Oct. 13.

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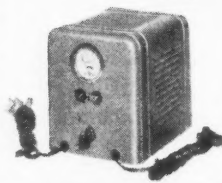
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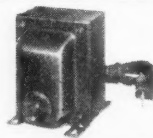
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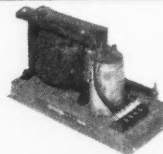
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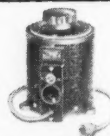
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Catholic Church Music

BY ARTHUR C. BECKER, MUS.D., A.A.G.O.

"Missa Brevis" by Alan Scott Hovanes; published by Whitney Blake, Music Publishers, New York.

This mass is scored for bass solo, chorus, strings and organ. It is not complete due to the fact that the "Gloria" and "Credo" are not included. Aside from that fact, the mass is liturgical in content. Much of the work is modal in structure and possesses the characteristics of unanimity and simplicity necessary for liturgical functions. Irrespective of the attributes mentioned, this reviewer would consider the work more suited for concert purposes than for the high mass. As an example, there is a lengthy orchestral prelude which, while of much beauty, is practically out of the question since the time consumed by the prelude should be used for the introit of the day. Also might be mentioned the complete separation of the "Dona Nobis Pacem" from the preceding "Agnus Dei." Works of this sort, as for instance the Stravinsky mass, are very beautiful and are valued additions to music written to liturgical texts. Considering them as works of art, however, they would fulfill their functions in a more satisfactory manner by being presented

under the best possible conditions with a professional orchestra, soloists and chorus.

"Messe da Requiem," by G. Sgambati; published by Associated Music Publishers, Inc., New York.

This requiem was written in memory of Umberto I and contains all the grandiloquent phrases associated with the Italian school of large choral works. The mass is scored for full orchestra, baritone solo and chorus. The work is highly dramatic and contains passages of poignant beauty. In many instances it invites comparison with the better-known Requiem by Verdi. As in most works of this kind, only such portions of the text are used as will heighten the dramatic flavor. Undoubtedly, because of this fact, the "Graduale," "Tract" and the "Benedictus" have been omitted. However, in place of the latter, a motetto for baritone solo has been inserted. The "Dies Irae" is the outstanding section of the work for these reasons: It attains a dramaticism of the highest order, an attribute always associated with this great medieval poem, and the exquisite simplicity of the homophonic passages is in contrast to the magnificent polyphonic portions, particularly exemplified in the "Confutatis Maledictis." This mass should prove to be a *tour de force* for large choral societies and a welcome addition to the repertoire of choral literature.

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When a church organist interested in doing recital work is asked what he would most like to have added to his instrument, a frequent answer is: "I would like to see a *real* 32 ft. solo reed pedal stop added—not a synthetic *resultant* 32 ft., but a *real* 32 ft. *bombarde* having a fundamental and all the overtones! And I would like it to speak promptly—not instantaneously—but without a troublesome delay in speech. It should also cease speaking promptly upon release of the pedal—not instantaneously—but without undesirable hang-on." As a matter of fact, most organists are acquainted with 32 ft. solo reed tones only through having heard them in recitals on those few large church and university organs which have them—or through listening to organ recordings. The magnificent effect of a *real* 32 ft. solo reed pedal is impossible to describe—it simply must be heard!

An important point regarding 32 ft. pedal stops concerns the fact that much of the organ literature is scored for them. For example, compare the familiar "Finale" from Vienne's "First Symphony for Organ" when played with a 16 ft. pedal as when played with a 32 ft. pedal. Vienne, of course, wrote this selection in the key of D to be played with a 32 ft. pedal as scored in his registration. The full weight of the pedal solo is *only* obtained when a 32 ft. pedal is used. When played with a 16 ft. pedal, the effect is relatively thin and the piece would better have been written in a different key. With a 32 ft. bass, the listener hears some of the tremendously fine bass tones which lie below the lowest 16 ft. C pedal.

The Concert Model Hammond Organ is receiving great acclaim among many concert organists because of this instrument's tremendously effective 32 ft. pedal stops. The 32 ft. *Bourdon* produces a relatively pure, low, bass undulation, whereas the 32 ft. *Bombarde* stop results in a brilliantly imposing solo reed quality of tone.

Other Pedal Solo Stops of correspondingly brilliant reed quality are available at 16 ft., 8 ft., 4 ft., and 2-and-1 ft. pitches. When all of these stops are used together, a wonderfully full and pervading solo bass is obtained which can easily be discerned by the listener despite heavy, full manual chords.

Rate of Attack. The 32 ft. solo pedal tones speak with a smooth tonal build-up which is separately controlled by each pedal. Likewise, they cease speaking in a smooth manner which is neither too sudden nor too prolonged.

Volume. The volume of the 32 ft. and other Pedal Solo Stops is under precise control and can be adjusted to exactly suit the organist's preference.

32 Ft. Stops Not Resultant. It is most important to understand that *none* of the solo pedal stops in this organ are produced as resultants. They are all produced as complex tones having a fundamental and long series of harmonic overtones. In the case of the 32 ft. *Bombarde*, the overtones present extend all the way through and beyond the *hundredth harmonic*.

Pedal Keyboard. The Concert Model Hammond Organ has a full 32 note radiating and concave pedalboard designed and built to conform exactly to the specifications laid down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal have been given the most careful attention. The result is a pedalboard on which the concert organist feels perfectly "at home."

Other features of interest to the concert organist are the promptness of tonal attack, insuring clarity in fast-moving selections, and the new Selective Vibrato feature with its independent manual stops for greatly increasing the usefulness of the vibrato effect. In addition, the exclusive Hammond manual registration system produces foundation tones at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at 2 $\frac{2}{3}$ ft. (nazard); 1-3/5 ft. (tierce); and 1 $\frac{1}{3}$ ft. (larigot) pitches thus making possible a wide variety of solo, mixture, accompanimental and ensemble registrations. All the tones on this organ are produced in a "straight" manner without resorting to couplers or any other unification devices.

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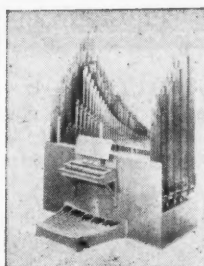
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Anthology of Music

The second volume of the "Historical Anthology of Music" by Archibald T. Davison and Willi Apel, both professors at Harvard University, has just been published by the Harvard University Press. The present volume, devoted to baroque, rococo and pre-classical music, is published as a companion volume and sequel to the earlier volume, which dealt with oriental, medieval and renaissance music.

As the name "anthology" implies, the book is a compilation of examples of music from the beginning of the seventeenth to the end of the eighteenth century. These "exemplary examples" have been carefully culled from the voluminous writings of the 200 years covered, and every first-rank composer except Bach and Handel, as well as many little-known men, is represented by at least one composition. Bach and Handel have been omitted because of the universal availability of their works. An appendix provides a full commentary, with bibliography, translations and index.

Inasmuch as the collection covers a period that produced more organ literature than any other period in history, this volume should have a special appeal for organists. Twenty-two organ pieces are included, some published for the first time. Among the organ composers represented are such outstanding names as Frescobaldi, Scheidt, Buxtehude, Pachelbel, Tunder, Froberger, Muffat and Johann Christoph Bach. Organists will be attracted also by the inclusion of some highly interesting pieces for violin and continuo. The church musician will be interested in the many choral numbers, including verse anthems and motets.

Naturally, this book will be most useful as a classroom tool for teachers of music history.

CHARLES A. RYDER, organ builder of Atlanta, who suffered a severe heart attack May 16, is reported to be making steady improvement and it is hoped that he will be able to resume normal activities soon. He does not, however, plan to continue his work as an organ technician.

HOUSTON UNIVERSITY WILL GIVE CHURCH MUSIC DEGREE

The University of Houston has announced the opening of a department of sacred music offering courses leading to a bachelor of fine arts degree in sacred music. Heading the new department is Lanson F. Demming, minister of music at St. Paul's Methodist Church, Houston. Mr. Demming is a graduate of the Eastman School of Music and holds the degree of master of music from the University of Illinois.

The curriculum for this degree is designed to meet the needs of the church choir director and organist. Two programs are offered, differing principally in emphasis; one on choir directing, the other on organ playing. It provides students with an opportunity to become fully equipped as leaders in the ministry of music in the church, as well as enabling them to become teachers of sacred music.

DEAN W. ROBINSON ORGANIST OF ALEXANDER CITY CHURCH

Dean W. Robinson began his duties as minister of music of the First Baptist Church, Alexander City, Ala., July 9. Mr. Robinson, who went to Alexander City from Mazeppa, Minn., was graduated in June from Oberlin Conservatory, where he majored in organ. He served during his student days as organist of the First United Presbyterian Church of Elyria, Ohio, and prior to that time acted as minister of music of the First Baptist Church, Sioux City, Iowa.

Mr. Robinson will serve the First Baptist Church on a full-time basis. The church presented him in a recital July 16, using the evening worship service for his program of organ music.

THE COMPOSITION CLUB of Dr. Mary Carr Moore met at Downey, a charming suburb of Los Angeles, for its annual get-together meeting Sunday, Sept. 11. After luncheon at the home of Wallace McKellar a recital of interesting manuscripts was performed by composers, with two groups of works of Bach played as the opening and closing numbers by Dr. Ernest Douglas at the Methodist Church of Downey.

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Programs of Recitals

Seth Bingham, F.A.G.O., Naugatuck, Conn.—Professor Bingham played the second of the inaugural recitals on the new Holtkamp organ in St. Michael's Church Sept. 24. His selections were: Chaconne, Louis Couperin; "Dialogue," Clerambault; "Les Cloches," LeBegue; "Domine Deus," Francis Couperin; "Come, Saviour of the Gentiles" and Fugue in C major, Buxtehude; "Christ Lay in Bonds of Death" and Fugue in E flat, Bach; "Pange Lingua," Edmundson; "Regina Coeli," Titcomb; Toccata on "Leoni," Prelude on "Henley" and Postlude on "Work Song," Bingham; Aria, Peeters; Allegro Risoluto (Symphony 2), Vierne.

Julian Williams, Sewickley, Pa.—Mr. Williams played the dedicatory recital on the four-manual Möller organ at the Pennsylvania College for Women, Pittsburgh, Sept. 25. He used this program: Prelude in C minor, Bach; Concerto in F major, Handel; Pavane, Byrd; Gavotte, Wesley; Chaconne in G minor, Louis Couperin; Suite for Organ, Jerzy Fitelberg; Suite for Organ, Gardner Read.

Leonard R. Ballou, Raleigh, N. C.—For his July 14 recital at the Shiloh A.M.E. Zion Church Mr. Ballou chose these numbers: Prelude and Fugue in C and Chorale Prelude, "From God Will I Ne'er Turn Me," Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Toccata and Fugue in D minor and Chorale Preludes, "Salvation Now Is Come to Earth," "Christians Now Rejoice" and "All Men Are Mortal," Bach; "Prayer to Our Lady" and Toccata from "Suite Gothique," Boellmann.

Frederick Marriott, Chicago, Ill.—Mr. Marriott gave a recital for the Northern Baptist Assembly at Greer Lake, Wis., Aug. 25. He played these numbers: Fantasia and Fugue in A minor, "Blessed Jesu, We Are Here" and Sonata, "God's Time Is Best," Bach; Fantasia on a Flemish Folk Song, Peeters; "The Cathedral at Night" and "Moonlight on the Lake," Marriott; Sketch in D flat, Schumann; Toccata in D minor, Bonset.

Robert Rayfield, Chicago, Ill.—Mr. Rayfield played two recitals for the dedication of the new Aeolian-Skinner organ at the First Presbyterian Church, Danville, Ill., Sept. 10. For his afternoon recital he used these numbers: "Grand Responsive Chorus," Gigout; Chorale Preludes, "Rejoice Now, Beloved Christians" and "Jesu, Joy of Man's Desiring," and Fugue in G major, Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Mountain Sketches," Clokey; Allegretto, Parker; "Reverie," Dickinson; Concert Variations, Bonnet.

In the evening Mr. Rayfield played this program: Chorale Preludes, "In These Is Gladness," "Rejoice Now, Beloved Christians" and "Jesu, Joy of Man's Desiring," and Fugue in G major, Bach; "Mountain Sketches," Clokey; Toccata, Farnam; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; Intermezzo, Symphony 3, Vierne; "Reverie," Dickinson; "Elfin Dance," Edmundson; Prelude and Fugue on "B-A-C-H," Liszt.

Donald Shanks, San Diego, Cal.—Mr. Shanks was guest organist at the Spreckels Organ Pavilion, Balboa Park, Sept. 10 and 11. His Sept. 11 program included these selections: "The Heavens Resound," Beethoven; Chorale Preludes, "Hark! A Voice Saith All Are Mortal" and "Today Has God's Only Son Triumphed," Bach; French Noel, Mulet; Chorale Prelude, "How Brightly Shines the Morning Star," Reger; Prelude No. 2 in G major, Op. 37, Mendelssohn; Gavotte and Choral Song, Wesley; Three Evening Hymns; Trumpet Tune and Air, Purcell.

Harold Fink, New York City—In commemoration of the thirty-fifth anniversary of Fordham Lutheran Church, Mr. Fink will play these selections at services in October: Introduction and Passacaglia, Willan; "O God, Have Mercy," "In These Is Joy," "Rejoice, Ye Christians," Toccata in F and Passacaglia and Fugue, Bach; Overture to the "Occasional Oratorio," Handel; Chorale in A minor, Franck; Allegro and Chorale from the Second Symphony and Andante and Finale from the First Symphony, Vierne; "Een Vaste Burg," Kint; "A Mighty Fortress," Edmundson.

Robert Hawksley, F.A.G.O., Alexandria, Va.—Mr. Hawksley was guest organist for the Aug. 6 recital at the Washington Cathedral, Washington, D. C. His program consisted of these numbers: Prelude and Fugue in B minor, Bach; Symphony for Organ in G major, Sowerby.

Robert Hieber, Washington, D. C.—Mr. Hieber, organist and choirmaster of the Westmoreland Hills Congregational Church, played at the Washington Cathedral July 2. His program was as follows: Chaconne in G minor, Louis Couperin; Elévation, François Couperin; Suite in D, Stanley; Cantabile and "Piece Heroique," Franck; Prelude on "Iam Sol Recedit Igneus," Simonds; Scherzo, Whitlock; "Electa ut Sol," Dallier.

Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.—Mrs. Hamlin, organist of the First Church of Christ, Scientist, Red-

wood City, gave a recital Aug. 20 at the Church of St. Matthew, Episcopal, in San Mateo. Her program included these selections: Chorale Prelude, "Gelobet seist Du," Bach; Concerto 2, Andante Maestoso and Allegro ma non Presto, Handel; "Cantilene Pascale" on the Alleluia, Benoit; "Domine Deus Rex Celestis," Couperin; "Angelus du Soir," Bonnet; "Marche Religieuse," Boellmann.

A. Edward Linzel, New York City—Mr. Linzel, organist of the Church of St. Mary the Virgin, gave a recital for the Arkansas Chapter, A.G.O., in Little Rock July 19. His program included these numbers: Chorale Preludes, "Jesu, Priceless Treasure," "O Whither Shall I Flee?," "If Thou but Suffer God to Guide Thee," "Praise to the Lord" and "My Soul Doth Magnify the Lord," and Toccata and Fugue in D minor, Bach; Fugue in C major, Franck; "I Am Black but Comely," Magnificat, "His Left Hand Is under My Head, and with His Right Hand Doth He Embrace Me" and "How Fair and How Pleasant Art Thou," Dupré; Scherzo from Symphony 2, Vierne; "Christmas, 1914," Reger; Finale from Symphony 1, Vierne.

Carl D. Scheibe, Chattanooga, Tenn.—Dr. Scheibe played at the First Presbyterian Church Sept. 10. He used this program: "Suite Gothique," Boellmann; Chorale Preludes, "O Mensch, bewein dein Sünde gross" and "Alle Menschen müssen sterben" and Toccata and Fugue in D minor, Bach; "Benedictus," Reger; "The Swan," Saint-Saens; "Divertissement," Vierne; "Starlight," Karg-Elert; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Third Chorale, Andriessen.

William H. Barnes, Mus.D., Chicago—Dr. Barnes played the dedicatory recital on the three-manual Möller he designed for the House of God, Mooseheart, Ill., Sept. 15. He was assisted by Catherine Aspinall, soprano. The organ numbers were as follows: Trumpet Tune, Purcell; "Sheep May Safely Graze" and Prelude and Fugue in B flat, Bach; March and Largo, Handel; "Dialogue for Two Trumpets," Clerambault; "Regina Coeli," Titcomb; "Communion," Purvis; "Prayer," Humperdinck; Prelude on "Belmont," Edmundson; Prelude on "B-A-C-H," Richard Keys Biggs.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his recital at Grace Church Sept. 14 Dr. Boothroyd played these selections: Passacaglia and Minuet, Bach; Minuet, Mozart; Allegro Cantabile from Symphony 5, Widor; Allegro Appassionato from Sonata 5, Gullmunt.

Karl Eby Moyer, Hershey, Pa.—The 13-year-old organist, Karl Moyer, gave a recital at St. John's Episcopal Church, Marietta, Pa., June 25. He played these selections: Prelude and Fugue in F major and Prelude and Fugue in D minor, Bach; "Agnus Dei," Bizet; Offertory in F and Offertory in A flat, Read; "Hymn of the Nuns," Lefebure - Wely; "Evensong," Johnston; Adagio, Stephens; Aria, Handel; Adagio, Beethoven; Largo, Dvorak; "The Lord's Prayer," Malotte; "Grand Choeur," Maitland.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music at the Church of the Pilgrims during September and October included the following: Improvisations, Rowley; Promenade, Air and Toccata, Haines; "Allegro Symphonique," Fleury; Ballade, Fantasia and Fugue on "B-A-C-H," "Ciaccona e Fuga," Fantasia and Prelude, Chorale and Variations, Jan Nieland; Fantasy and Fugue, Keller; "Choral et Fughette," van Dressel; Cantabile, Ross.

Dillon Throckmorton, Jr., San Francisco, Cal.—Mr. Throckmorton gave a recital before the evening service at Glide Memorial Methodist Church July 16. His program included these numbers: Toccata in G major, Dubois; "Toward Evening," Ellsasser; "O Sacred Head Now Wounded," Bach; "Imitation of an Early Organ," Twelfth Century; Prelude and Chorale, Reger; "By the Waters a Willow," Throckmorton; "The Fountain," Denner.

RICHARD ELLSASSER will resume his performance of the entire organ works of Bach this fall, presenting the fourth series of programs at the Wilshire Methodist Church, Los Angeles, on the five Sunday nights in October. Immediately after the series Mr. Ellsasser will leave for a three-week tour of the Midwest and South.

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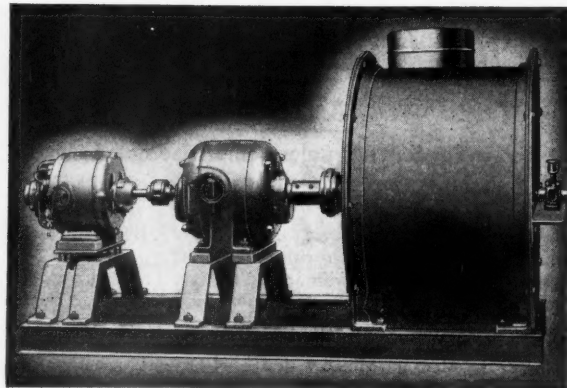
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ROSEMARY CLARK



ROSEMARY CLARK, FOUNDER and director of the Rosemary Clark Conservatory of Music in Deland, Fla., is one of the small number of musicians in Florida privileged to write "Ph.D." after their names. She completed the requirements for the doctorate this summer at the Eastman School of Music. The degree of bachelor of music, *cum laude*, was bestowed on her by Stetson University in 1940. She received the master of music degree and organ diploma from the Philadelphia Musical Academy in '41 and '42 respectively. In 1943 she earned the A.A.G.O. certificate.

Dr. Clark has had nine years' teaching experience—a year of teaching children in Philadelphia and seven years at Stetson University, where she was head of the organ department as well as assistant in the piano and theory departments—while last October she opened the conservatory of music which bears her name.

Dr. Clark is widely known as a concert artist both on organ and piano, having appeared in North and South as a solo performer and guest artist with various orchestras. She has also composed extensively for various media. Her dissertation entitled "A Man of Sorrows," for solo voices and orchestra, will be performed at the Eastman School in the coming year.

**PURVIS BEGINS NEW SERIES;
PLANS MONTHLY PROGRAMS**

Richard I. Purvis, organist and master of the choristers of Grace Cathedral, San Francisco, gave the initial recital of his 1950-1951 "Masterpieces of Organ Literature" series Sept. 10. The program was devoted to the music of Bach and Franck and included these numbers: Chorale Preludes, "Dearest Jesus, We Await Thee," "Glory Be to God on High" and "Have Mercy on Me, O God." Duetto 2 and Passacaglia, Bach; Cantabile and Chorale in A minor, Franck.

Mr. Purvis will play subsequent recitals each month except in February and March, when he will be on a transcontinental tour. Recitals for these months will be by guest organists. The schedule for the remainder of the season is as follows:

- Oct. 8—Handel, Brahms, Schumann, Purvis.
- Nov. 12—Forerunners and contemporaries of Bach.
- Dec. 10—Bach, Handel, Roger-Ducasse, Dupré, Purvis.
- Jan. 14—Bach-Franck cycle 2.
- Feb. 11—Guest organist.
- March 11—Guest organist.
- April 8—Mendelssohn, Schumann, Brahms, Liszt.
- May 13—Bach-Franck cycle 3.
- June 10—Contemporary composers.

**SALVADOR WILL DEDICATE
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Dr. Mario Salvador will be guest organist for the dedication of the newly installed instrument at St. Mary's Basilica, Minneapolis, Oct. 15. The program is to be broadcast in full and possibly televised.

Dr. Salvador's program will include these works: "Ave Maria," Schubert-Salvador; Toccata and Fugue in D minor, Bach; Capriccio, Lemaigre; First Movement from Symphony 6, Widor; "Tu es Petrus," Mulet; Improvisation on a Lourdes Hymn, Salvador; Prelude and Fugue in G minor, Dupré; "Belgian Mother's Song," Benoit-Courbois; Toccata, Wood.

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MAURICE JOHN FORSHAW



MAURICE JOHN FORSHAW, young American organist, has just returned from two years in France, where he did private study with the eminent blind organist of St. Clotilde, Jean Langlais. He is said to be the first American to have studied with Langlais and was honored by an appointment as his assistant. Mr. Forshaw is an exponent of the modern French school and greatly interested in Olivier Messiaen, whom he frequently visited at the tribune of La Trinité.

Mr. Forshaw, whose home is in La Jolla, Cal., is planning a series of recitals devoted to the major works of Bach, an integral performance of the six Trio-Sonatas and representative compositions of Langlais, Messiaen and Alain. He gave a recital Sept. 4 at the Spreckels Organ Pavilion in San Diego, using this program: Credo, Adagio and Vivace from Sonata 4, Largo from Sonata 5, Allegro from Sonata 6 and Fugue in D major, Bach; "Basse de Trompette," Clerambault; "Choral Dorian" and "Litanies," Alain; "Les Mages," Messiaen; "Vif et Joyeux," Langlais.

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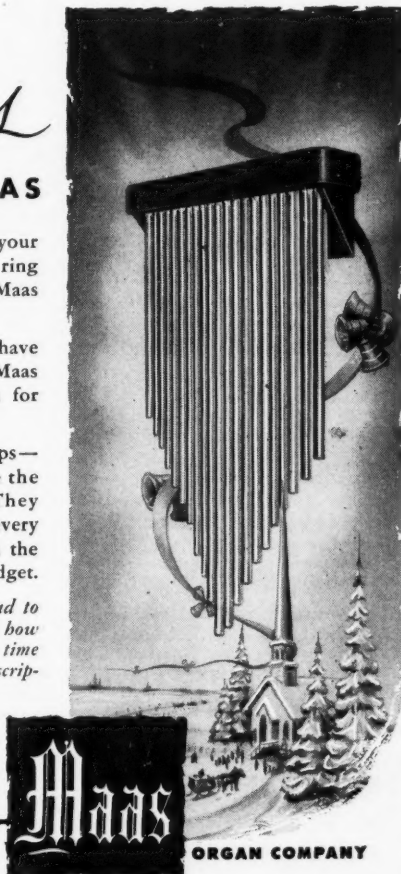
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JOHNSON WILL PLAY ANNUAL ORGAN RECITAL AT JUNIATA

The seventh annual vesper organ recital at Juniata College, Huntingdon, Pa., will be heard in Oller Hall Sunday, Oct. 22, at 3:30 p.m. The organist will be Professor Donald S. Johnson of the college faculty and he will be assisted by Miss Marion Thomas, pianist. The program will be as follows: Chorale Preludes, "These Are the Holy Ten Commandments," "O Hail This Brightest Day of Days," "In Death's Strong Grasp the Saviour Lay," "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; Concerto in E flat (piano and organ), Liszt; "American Hymn," Biggs; "Cathedral Prelude," Clokey; "Arioso in Ancient Style," Rogers; "Elfin Dance," Edmundson; Toccata, Farnam.

RECITALS AT VALLEY FORGE TO MARK CLUB'S BIRTHDAY

The American Organ Players' Club announces that plans are under way for a series of six recitals in the Washington Memorial Chapel, Valley Forge, Pa., on the four Saturday afternoons in October and the first two Saturday afternoons in November, from 2:30 to 3:30. Proceeds from the recitals will go toward a fund for rebuilding the chapel organ. The players so far scheduled are: Francis Murphy, Jr., Oct. 7; Harry C. Banks, Oct. 14; Rollo F. Maitland, Oct. 21, and Harry Wilkinson, Oct. 28. The recitals will be a part of the celebration of the club's sixtieth anniversary. A dinner celebrating this event is planned for Saturday evening, Oct. 28, in Philadelphia.

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RAYMOND C. BOESE begins his work as teacher of organ, piano and theory at Earlham College, Richmond, Ind., this fall. Mr. Boese received his A.B. degree in music from the University of Redlands in 1949 and his M.M. degree in organ from the same university in June. He is a member of Pi Kappa Lambda. Besides his duties at the college Mr. Boese will be organist and choir director of the First Friends Church in Richmond.

THE KILGEN ORGAN COMPANY, St. Louis, reports among recent contracts orders for two-manual organs as follows: St. Aloysius' Catholic Church, Washington, D. C.; SS. Cyril and Methodius Church, Sheboygan, Wis.; St. Anthony's Catholic Church, Everett, Mass., and Buford Street Methodist Church, Gaffney, S. C.

EVENING MUSICAL SERVICES have been planned for three Sundays at the Old Bergen Church, Jersey City, N. J., where Martha Mahlenbrock, A.A.G.O., is organist-director. The Oct. 22 service will consist of violin and vocal solos. Elsa Moegle, harpist, will be heard Nov. 5. The Old Bergen Quartet, accompanied by Miss Mahlenbrock, will sing Nov. 26.

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**HARRISBURG DEDICATION
FEATURES CONCERT SERIES**

Arnold S. Bowman, minister of music of the Derry Street Evangelical United Brethren Church, Harrisburg, Pa., has announced the schedule of recitals planned in connection with the dedication of the recently installed three-manual Möller organ. The organ will be placed in a completely new chancel and was designed by John H. Hose of the Möller Company in collaboration with Mr. Bowman. The dedication is set for the week of Oct. 8 to Oct. 15 with the following services scheduled:

Oct. 8—Dedication of altar and organ at the morning service with a musical service in the evening by the choir of the Annville United Brethren Church.

Oct. 10—The dedicatory recital played by Robert S. Clippinger, organist of Grace Methodist Church, Harrisburg, and the Lutheran Seminary of Gettysburg College.

Oct. 11—The adult choir of the Derry Street Church will sing "The Messiah," with Mr. Bowman at the organ.

Oct. 12—Organ recital by members of the Harrisburg Chapter, A.G.O.

Oct. 15—Musical service by the choirs of the Derry Street Church.

Guest organists have been invited to play twenty-minute recitals before the evening services every Sunday from the dedication until Christmas.

The specifications of the new organ are as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Viola, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Spitzflöte, 4 ft., 73 notes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 25 bells.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Oboe (T.C.), 16 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Spitzflöte, 4 ft., 73 pipes.
Nazat, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Harp, 49 bars.
Celeste, 49 notes.
Tremolo.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 32 notes.
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

**CONCERT SERIES TO OPEN
NEW PHILADELPHIA ORGAN**

An ambitious music program for the month of October has been planned in connection with the opening of the new Möller organ at the First Baptist Church in Philadelphia. The dedicatory recital will be played by Dr. Alexander McCurdy Oct. 1, as announced in a previous issue of THE DIAPASON. The Requiem by Verdi will be sung Oct. 8. Marilyn Costello, first harpist of the Philadelphia Orchestra, will assist when Debussy's "The Prodigal Son" is presented Oct. 15. Other events will include a program of sacred music Oct. 22 and the Mozart Requiem Mass in D minor Oct. 29. Charles Alan Romero is organist and director of music.

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One of the surest ways to stimulate interest in hymns, hymnology and the Hymn Society's work is through the commemoration of anniversaries. Experiences with the Lowell Mason, Lyte and Watts anniversaries and the present Scottish Psalter tercentenary have proved the value of such efforts. Enterprising ministers and alert organists and choirmasters in churches of all denominations may enrich their services and create a wider interest in the treasury of faith found within the hymnal through celebration of special anniversaries with sermon and song. A copy of the society's current literature sheet will bring a number of excellent suggestions concerning available materials.

Sunday, Oct. 29, is widely marked as Reformation Sunday. Such a day provides a timely opportunity for a climax to the year's celebration of the tercentenary of the 1650 Scottish Psalter. Ministers may well preach on the thrilling history of the Scottish Reformation and its legacy of metrical psalms; choirs can sing some of the psalms found in hymnals and in the society's psalter leaflet, and congregations ought to have the chance to become familiar with the psalms and tunes contained in our selection of representative portions of the 1650 Psalter. Copies of the psalter leaflets may be obtained from the society for 3 cents each in any quantity. A sheet of suggestions will be sent to you on request.

Church members of all denominations will wish to pay tribute to the memory of Frank Mason North, author of "Where Cross the Crowded Ways of Life," called the greatest missionary hymn of the twentieth century. The 100th anniversary of Dr. North's birth falls in December, and Sunday, Dec. 3, is the day after the actual anniversary date. The April issue of *The Hymn* carried a splendid article by William Watkins Reid; the material contained in it would provide suggestions and also some of Dr. North's lesser-known hymns for use by the choir. Copies of the April issue may be obtained from the executive secretary for 25 cents each.

Members of the society will be interested to know that in 1951 we shall commemorate the 400th anniversary of the Genevan Psalter of 1551, in which first appeared the greatest of all Protestant psalm and hymn-tunes—"Old Hundredth." Only within recent years has there been a full appreciation of the great contribution of Bourgeois and those associated with him to the church's song. Many of the treasures of the 1551 psalter have been neglected or overlooked by American hymnal compilers. A leaflet containing tunes from the 1551 book and a variety of words, old and new, will be published by the society in January, 1951, and will be ready for use during the year. Reprints of Paper 4, "The Influence of the Old French Psalter," by Professor Waldo Selden Pratt, are available at 25 cents each from the society and other materials and suggestions will be available early in the new year.

GEORGE LITCH KNIGHT.

The fall issue of *The Hymn* will contain a careful study of the great hymn writer William Cowper, information about the plans of the society, with reviews of the

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Oxford American Psalter, and other recent works. It is due for publication Oct. 1 (25 cents). With it will be sent the new literature listing of the society.

For the first dinner and public meeting of the society in New York this fall we are fortunate in securing Professor Albert Edward Bailey of Worcester, Mass., author of the widely-known book "The Gospel in Hymns." He will speak Oct. 16 of his journeys to Europe in search of the authoritative stories of hymns that are described in his book.

Broadway Tabernacle Church, 211 West Fifty-fifth Street, New York, will be our host for the meeting, which will take place at 8 o'clock. A dinner will precede the meeting at 6:30, with Professor Bailey as guest of honor. The meeting and dinner are open to the public. Reservations for the dinner should reach the office of the society as soon as possible. R.L.M.

DR. NORMAN COKE-JEPHCOTT, organist and choirmaster of the Cathedral of St. John the Divine, will give four lectures on boy choir routine at the Gullmant Organ School in New York beginning Thursday, Oct. 5.

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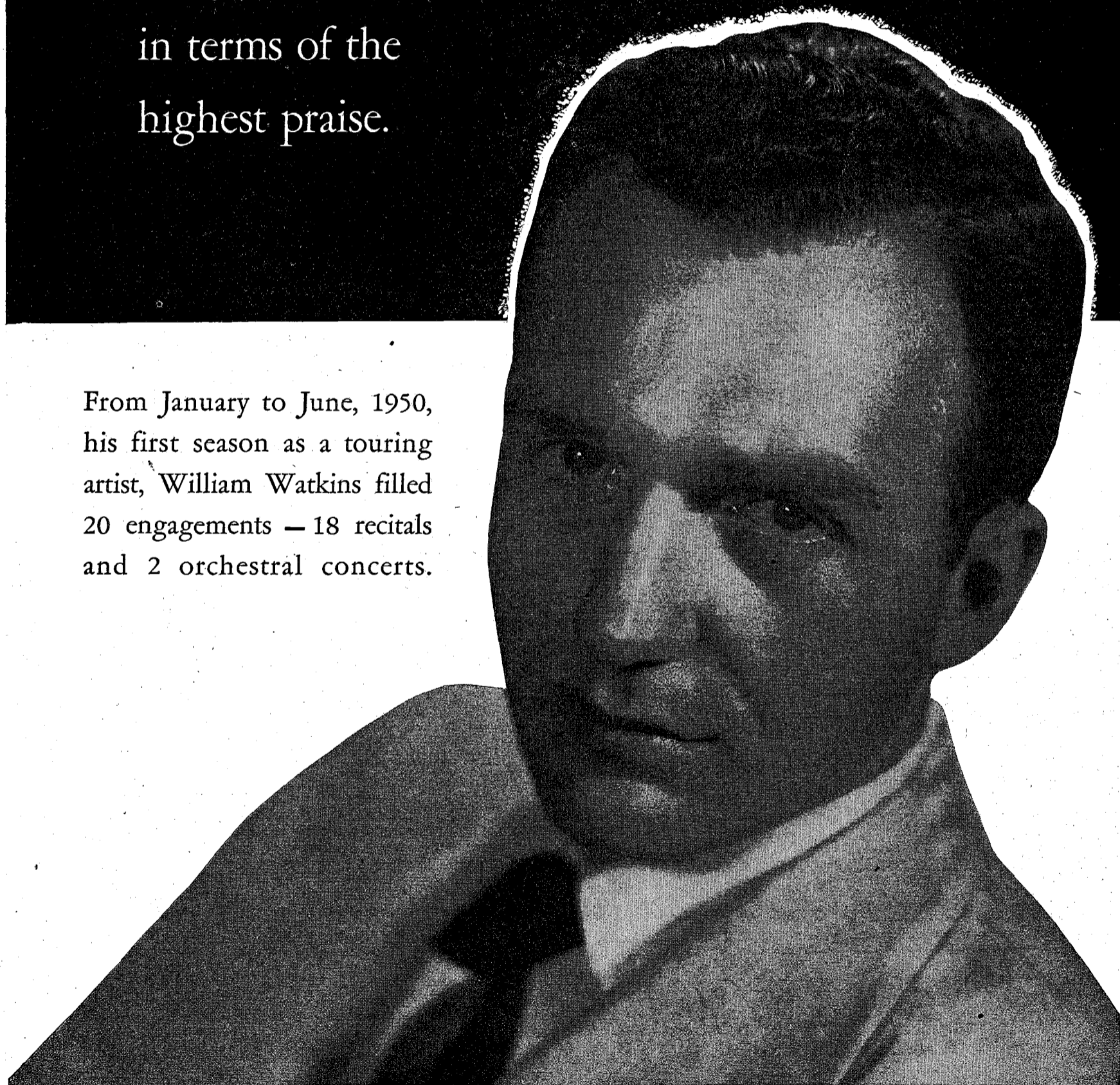
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