

THE DIAPASON

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PITTSFIELD CHURCH ORDERS AUSTIN ORGAN

FOUR-MANUAL IS DESIGNED

Large Organ Will Be Installed in Edifice Built Nearly a Century Ago of Native Materials—Stoplist Shows Resources.

Negotiations have been completed for the installation of a four-manual Austin organ in the First Church of Christ, Congregational, Pittsfield, Mass. Aside from the use of certain pipes from the old instrument, the entire structure will be new. The organ is being put in as part of an extensive renovation program which includes an enlarged choir loft and important additions to other parts of the church.

The First Church of Christ was organized nearly 200 years ago. Though the present edifice is the third in the history of the church, it is nearing the 100-year mark. It was built of granite from the Berkshire County quarries and chestnut collected from the woods in Pittsfield and Lanesboro. The church has a stained-glass window designed by John LaFarge and made by Louis Tiffany. This and other unusual appurtenances combine with the notable architecture of the building to make it a structure of singular beauty.

Mrs. Alberta Kent, director of music, was co-founder of the Berkshire Chapter, A.G.O., and its first dea. Mrs. Kent attended Peabody Conservatory and studied with Virgil Fox and Charles M. Courboin. She is a member of the worship committee of the Pittsfield Council of Churches. The new organ will have the following resources:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Diapason 1, 8 ft., 61 pipes.
Diapason 2, 8 ft., 61 pipes.
Wald Flöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Mixture, 2 ranks, 122 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (console preparation).
Harp (console preparation).

SWELL ORGAN.

Dolce, 16 ft., 68 pipes.
Geigen, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Salicional Celeste, 8 ft., 56 pipes.
Spitz Flöte, 8 ft., 68 pipes.
Spitz Flöte Celeste, 8 ft., 56 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Solo Flute (console preparation), 8 ft.
Melodia, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Prestant (prepared for), 4 ft.
Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
English Horn, 16 ft., 68 pipes.
Corno d'Amour, 8 ft., 68 pipes.
Clarinet, 4 ft., 68 pipes.
Tuba (console preparation), 8 ft.

ECHO ORGAN.

Solo Flute (console preparation), 8 ft.
Clarabella, 8 ft., 61 pipes.
Flute Dolce, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Flute, 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tuba (console preparation).
Chimes (console preparation).
Harp (console preparation).

PEDAL ORGAN.

Contra Violone (console preparation), 32 ft.
Open Diapason, 16 ft., 32 pipes.
Violone (Great), 16 ft.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Dolce (Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Violone (Great), 8 ft.

ARCHER GIBSON AT 75 LOOKS BACK ON UNIQUE CAREER



See story on page 4.

Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Mixture (prepared for), 3 ranks.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
English Horn (choir), 16 ft.

DINNER MARKS SIXTIETH ANNIVERSARY OF THE A.O.P.C.

The American Organ Players' Club, which celebrated its sixtieth anniversary by sponsoring a series of recitals in the Washington Memorial Chapel, Valley Forge, Pa., in October and November, observed the anniversary with a dinner at the Belgravia Hotel, Philadelphia, Oct. 28. The speaker of the evening was Dr. Francis Harvey Green, well-known pedagogue and lecturer, formerly of the West Chester, Pa., State Teachers' College and headmaster emeritus of the Pennington School, Pennington, N. J. Although in his ninetieth year, Dr. Green has a vitality and fluency of utterance above that of many lecturers thirty years younger. His subject was "The Nature and Worth of Wit and Humor." Besides delighting his hearers with many witticisms, he showed a depth of thought and a wonderful philosophy of life that will make his meeting with the club one long to be remembered.

STRINGS, ORGAN AND CHORUS IN CHICAGO CONCERT DEC. 5

The Illinois Chapter, A.G.O., is sponsoring a special event in the form of a concert of music for organ, strings and chorus Tuesday, Dec. 5, at St. James' Episcopal Church in Chicago. The event, which will begin at 8:15 p.m., is open to the public without charge, but a special section will be reserved for members of the chapter and their guests.

The entire program will be under the direction of Dr. Leo Sowerby. Other participating artists are Frederick Marriott, Robert Lodine and Wallace Dunn. The choir of St. James' Church will present the choral works. The string ensemble will be made up of members of the Chicago Symphony Orchestra.

VIRGIL FOX BACK AT HOME AFTER HIS EUROPEAN TOUR

Virgil Fox returned Oct. 1 from Europe, where he completed his second continental tour, playing in Bristol, London, Canterbury, Edinburgh and Paris. His Paris recital was played in the Salle Pleyel concert hall. One of the highlights of the tour was his thirty-minute BBC broadcast from the great Westminster Cathedral. While in Paris Mr. Fox spent many hours with Marcel Dupré at his church, St. Sulpice, and at the Dupré villa, overlooking the city. Many other friends were met, among them Henry Willis, the well-known organ builder.

Upon his return to this country Mr. Fox opened his 1950-51 concert schedule in the United States by playing recitals in Chambersburg, Pa., Washington, D. C., Syracuse, N. Y., San Leandro and San Francisco, Cal. While in California he conducted a five-day master class at the University of California in Berkeley.

DR. FRANK W. ASPER HEARD IN RECITALS IN MANY CITIES

Dr. Frank W. Asper of the Mormon Tabernacle in Salt Lake City is in the midst of a busy season of recitals in addition to his work at the new Tabernacle organ. Oct. 6 he gave a dedicatory recital on the Kilgen organ in the Rexburg Second Ward Chapel and Oct. 12 he was heard at the State Teachers' College in Wayne, Neb. Other engagements in October and November included the following: Oct. 15, Presser Hall, Bethany College, Lindsborg, Kan.; Oct. 16, First Baptist Church, Kansas City, Mo.; Oct. 17, Central Christian Church, Wichita, Kan.; Nov. 11, Walla Walla College, Walla Walla, Wash.; Nov. 12, First Christian Church, Yakima, Wash.

The Kansas City program was made up of the following numbers: Concerto in B flat, Handel; "Jesu, Joy of Man's Desiring," Bach; Fantasie and Fugue in G minor, Bach; "Truth Divine," Haydn; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Weaver; "Berceuse et Priere," Bedell; Toccata, "Thou Art the Rock," Mulet.

ST. PAUL'S, RICHMOND, WILL HAVE NEW ORGAN

ORDER TO AEOLIAN-SKINNER

Church in Which Jefferson Davis Worshipped Awards Contract for Three - Manual Instrument with Antiphonal Division.

A large three-manual organ with an antiphonal division is being built by the Aeolian-Skinner Organ Company for St. Paul's Church in Richmond, Va. This church was founded in 1843 and President Jefferson Davis of the Confederacy was confirmed and worshipped in St. Paul's.

The console has already been built and installed; the antiphonal organ will be installed next summer and the completion of the instrument will take place by the end of next year.

Dr. James R. Sydnor is the organist and choirmaster and conducts a professional quartet and volunteer choir of thirty in addition to a children's choir. He received his bachelor and master of music degrees from Westminster Choir College and his doctor of sacred music from Union Theological Seminary. He is head of music at the Assembly Training School and Union Theological Seminary in Richmond and director of the Richmond Choral Society, in addition to his duties at St. Paul's.

The resources of the new organ are as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Geigen Prinzipal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viola de Gambe, 8 ft., 68 ft.
Viola Celeste, 8 ft., 56 pipes.
Flute Celeste, 2 ranks, 124 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contre Hautbois, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Harp.
Tremulant.

CHOIR ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
English Horn, 8 ft., 68 pipes.
Harp.
Tremulant.

ECHO-ANTIPHONAL ORGAN.

Gedeckt Pommer, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Kleine Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Trompette Harmonique, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp.
Chimes.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Quintaton (Great), 16 ft., 32 notes.
Rohr Bourdon (Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes, 30 notes.
Rohrflöte (Swell), 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Rohrflöte, 4 ft., 32 notes.
Posaune, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes, 30 notes.
Clarion, 4 ft., 12 pipes, 30 notes.

PAUL SWARM was the guest speaker at the meeting of the Chicago Club of Women Organists Nov. 20 at the Baldwin organ studios. Mr. Swarm gave a lecture and demonstration of the Schlieder method of improvisation. Melba Peterson and Ruth Baginski gave a recital on the Baldwin electronic organ.

**NEW ORGAN FACTORY
FOR STANDAART FIRM
TO OCCUPY NINE-ACRE SITE**

Six Buildings Are under Construction, to Be Finished by the First of the New Year—Sited Just Outside Suffolk, Va.

Purchase of a new plant, with a surface area of nearly nine acres, just outside of Suffolk, Va., as the future home of the Standaart Organ Company, Inc., is announced by Dr. Adrian Standaart, president of the corporation. Dr. Standaart states that six brick and concrete buildings, providing over 78,000 square feet of working space, all on the ground floor, will be occupied by the first of the year. The increased space will permit an immediate increase in personnel of about fifty persons and will reduce considerably the time required to manufacture the Standaart organ.

The main building in the group, located on U. S. Highway 58, just east of Suffolk, will be used for the woodworking department and erecting-room. This building, with 28,000 square feet of surface, is especially adapted for this purpose, since it has a forty feet high ceiling, which will permit the erecting of open 32-ft. pipes with comparative ease. Of the other five buildings one will be used for a dry kiln, another for the manufacture of consoles, one for the making of metal pipes, one for the wood pipe department, and one building, the large boiler-house, to supply steam for heating the project. In addition to this, large buildings are available for the storage of the mahogany used in the construction of the Standaart organ. All offices, voicing and drafting rooms will be air-conditioned. Among advantages of the new location, pointed out by Dr. Standaart, is a private railroad siding connected with the Atlantic Coast Line Railroad.

The Standaart firm has grown rapidly since its beginning about two years ago at its present location in Suffolk. The enlarged operations will permit it to accept more orders than previously and to offer much quicker delivery.

Contracts for three-manual organs have been received recently from: First Baptist Church, Graham, N. C.; University Methodist Church, Chapel Hill, N. C.; Grace Baptist Church, Durham, N. C.; Two-manual contracts were signed with Holy Trinity Lutheran Church, Chapel Hill, N. C., and Coburn Memorial Methodist Church, Salisbury, N. C. Four-manual organs are under construction for: Longwood College, Farmville, Va.; First Baptist Church, Salisbury, N. C.; Burlington High School, Burlington, N. C.; First Baptist Church, Gaffney, S. C., and St. John's Lutheran Church, Salisbury, N. C.

Dr. Standaart announced that the company has completed the first and most important part of the restoration of the four-manual organ at Grace Covenant Presbyterian Church, Richmond, Va., where William H. Schutt presides at the new all-electric console, with remote-control combination action. Delivery is scheduled about Christmas of a three-manual to the Ginter Park Baptist Church in Virginia's capital.

**WILLIAM SELF AND CHOIR
HEARD IN WORCESTER EVENT**

William Self, organist and choirmaster of All Saints' Church, Worcester, Mass., and the boy choir which he directs there took prominent parts in the Worcester Music Festival, held the week of Oct. 22. Mr. Self played the organ accompaniment for a performance of Britten's Festival Te Deum, Op. 32, by the Worcester Festival Chorus Oct. 24. The All Saints' boy choir united with the chorus and the Philadelphia Symphony Orchestra for a performance of the symphonic poem "Mandu-Carara," by Villa-Lobos, Oct. 26. The conductors were Eugene Ormandy and Boris Goldovsky.

A LARGE AUDIENCE was present when Handel's oratorio "Judas Maccabaeus" was performed Oct. 30 under the direction of Vernon de Tar at the Church of the Ascension, New York City. As a prelude Mr. de Tar played the Allegro from Handel's Concerto 4.

THE LAST RECITAL of the Bach commemorative series at the First Methodist Church, Evanston, Ill., will be played by John K. Christensen Sunday, Dec. 10, at 4 p.m.

**CHARLES H. DEMOREST DEAD;
SUCCUMBS TO HEART ATTACK**

Charles H. Demorest, A.A.G.O., prominent organist and composer, died Nov. 22 of a heart attack in St. Anthony's Hospital, Terre Haute, Ind. Mr. Demorest was 64 years old. He was a resident of Chicago for many years and taught on the faculty of the Chicago Musical College. He had held the positions at the First Methodist Church and the First Church of Christ, Scientist, both of Evanston, and St. Paul's Episcopal Church in Chicago.

Mr. Demorest was born Jan. 3, 1886, at Madelia, Minn., the son of a Congregational minister, and at the age of 8 began the study of the piano with his mother. When he was 16 he took up the organ with John Knowles Weaver, now of Tulsa, Okla. Subsequent studies were in piano under Allen Spencer and Arthur Friedheim and organ under Dr. Louis Falk for one year and under Harrison M. Wild for eight years. He also studied theory under Dr. Falk and Adolf Weidig.

Mr. Demorest's first church position was at the Presbyterian Church in Waukegan, Ill., when he was 19 years old. Subsequent positions were in large churches in Chicago, Los Angeles, Cal., Seattle, Wash., New York City and Brooklyn. He appeared as organ soloist with the Los Angeles Philharmonic Symphony, the Los Angeles People's Symphony, the Minneapolis Symphony and the Portland, Ore., Symphony Orchestra, being official organist of the Los Angeles Philharmonic Symphony for one year.

Mr. Demorest won his A.A.G.O. certificate in 1910. He was dean of the Southern California Guild chapter for one year and sub-dean of the Illinois Chapter for a year. Several of his compositions for organ, piano and voice have been published by Presser, Gray, Summy and Willis. He organized and managed the Demorest School of Music and headed the organ department of the Eagan School of Music in Los Angeles.

While in Los Angeles Mr. Demorest took up the playing of the organ in motion pictures and held positions as organist in large theaters in Los Angeles, Seattle, New York City and Chicago for nine years.

At the time of his death Mr. Demorest was associated with the Wilking Music Studios in Indianapolis.

**CATHARINE CROZIER PLAYS
IN MANY CITIES; HER DATES**

Catharine Crozier, concert organist and professor of organ playing at the Eastman School of Music, is engaged in an active recital itinerary this season. In October Miss Crozier gave recitals in Philadelphia and New London, Conn., and in November she was heard in New York City, Binghamton, N. Y., and Detroit. Other recitals scheduled by Miss Crozier are as follows:

- Dec. 3—Cleveland.
- Jan. 30, 1951—Seattle.
- Feb. 2—Sacramento, Cal.
- Feb. 4—San Francisco.
- Feb. 5—Los Angeles.
- Feb. 15—Denton, Tex.
- Feb. 20—Columbus, Ohio.
- Feb. 21—Pittsburgh.
- March 4—Baltimore.
- March 5—Bridgeton, N. J.
- March 29—Chambersburg, Pa.
- April 12—Lynchburg, Va.
- April 15—Akron, Ohio.

Miss Crozier will give a recital in June at the A.G.O. regional convention in Buffalo.

**WICKS ORGAN IN DREXEL HILL,
PA., DEDICATED BY WEINRICH**

A two-manual Wicks organ having seventeen sets of pipes was dedicated at the Church of the Incarnation, Drexel Hill, Pa., in a recital by Carl Weinrich Nov. 1. A capacity congregation heard Mr. Weinrich play the following program: Prelude and Fugue in E major, Lübeck; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Chorale Preludes, "In dulci Jubilo," "Lord God, Now Open Wide Thy Heaven," "A Mighty Fortress" and "By the Waters of Babylon," Bach; Prelude and Fugue in A minor, Bach; Andante in F, Mozart; Sonata 1, Hindemith; Third Movement from "The Ascension," Messiaen.

A. Addis Ziegler, Jr., is organist and choirmaster of the Church of the Incarnation.

THE DIAPASON.

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 4. Large scale Deagan Harp Celeste with piano type hammers and action. Metal bars 49-note.
 5. Large scale Deagan Marimba Harp, 61 notes, wooden bars, metal resonators.
 6. Complete Foundation Section 9 set unit chest with pipes, racks, reservoirs, tremolos, etc.
 7. Complete Main Section, 7 set unit chest with pipes, racks, reservoirs, tremolos, etc.
 8. Complete Solo Section 6 set straight chest containing six 49-note 4' sets of pipes.
 9. Complete Reed Section main and offset chests for 16' Tuba Mirabilis, 73 note. Low 12 are wooden diaphonic type. Chest and rack for 8' 73 note English horn.
 10. 4-Manual Console, relay and switches.
 11. One Grand Piano with organ action, also upright piano with organ action.
 12. Miscellaneous percussions, chimes, chrysoglott, Kettle Drum, Bass Drum, etc.



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H. WILLARD GRAY,
PUBLISHER, IS DEAD

ACTIVE IN U. S. SINCE 1894
Over a Period of Fifty-six Years He
Encouraged American Composers
of Church and Organ Music—
Reached Age of 82.

H. Willard Gray, founder and president of the H. W. Gray Company, Inc., New York music publishers, died Oct. 21 at his summer home in Old Lyme, Conn., after a long illness, at the age of 82 years.

Mr. Gray was born in Brighton, England, and came to the United States in 1894 to head the New York branch of the British music house of Novello & Co. In 1906 he purchased the branch and organized the firm which operates under his name.

Although his chief interest was in sacred music, Mr. Gray encouraged American composers to write choral and organ music. In 1907 his firm published "The Pipe of Desire," by Frederick S. Converse, which in 1910 became the first opera by an American composer to be produced in the Metropolitan Opera House.

Mr. Gray was a former member of The Players, and for many years served as secretary-treasurer of the Oratorio Society of New York. He also had helped organize the American Guild of Organists.

Surviving are four sons—Philip H., Geoffrey H., Donald H. and Arthur H.—and a daughter, Mrs. Alfred Davidson.

COMBINED CHOIRS TO SING
"THE MESSIAH" IN YONKERS, N.Y.

The music commission of the Yonkers, N. Y., Council of Churches announces that a performance of the Christmas part of "The Messiah" will be given by the combined choirs of Yonkers Dec. 6 at St. John's Episcopal Church. Harold W. Friedell, organist and choirmaster of St. Bartholomew's Episcopal Church, New York City, will direct this performance. Mr. Friedell will bring three of his soloists at St. Bartholomew's—Ruth Diehl, soprano; Lydia Summers, contralto, and Myron Sands, baritone. George Rasely,

formerly of the Metropolitan Opera, will be the tenor soloist. Robert Owen of Christ Church, Bronxville, will accompany the soloists on the harpsichord.

Two hundred singers representing over twenty-five churches in Yonkers, Hastings-on-Hudson, Dobbs Ferry, Bronxville, Scarsdale, Mount Kisco and New York City will take part, besides students from choirs at the Roosevelt High School and Gordon High in Yonkers. Combined rehearsals are being conducted by James Howe, director of the Lyndon Wright choral group in Yonkers, and Neal Russell, organist and choir director of the South Presbyterian Church in Dobbs Ferry. Berenice B. Anner is accompanying for Mr. Friedell and she is chairman of the music commission for the council.

GEORGE HARRY SCHOFIELD
OF NEW LONDON, CONN., DEAD

George Harry Schofield, organist and choirmaster of St. James' Episcopal Church, New London, Conn., for seventeen years, died Nov. 8 at the United States Marine Hospital, Staten Island, N. Y., at the age of 56 years. He had been in failing health since last May and was admitted to the hospital five weeks before his death.

Mr. Schofield had helped to organize the New London County Chapter, A.G.O., now in its second year, and was its present dean. He formed the New London Men's Chorus eight years ago and was its director. As a musician first-class he was a member of the Coast Guard Academy band since 1929.

Mr. Schofield is survived by his widow, the former Mabel D. Rowan, and two sons—Marshall J. and William S. Schofield.

NEW OFFICERS OF THE Music Publishers' Association of the United States were installed at a meeting Nov. 16 in the Warwick Hotel, New York. Arthur A. Hauser of G. Ricordi & Co. succeeds Nelson M. Jansky of C. C. Birchard & Co. as president for 1950-51. Mr. Jansky becomes vice-president. Donald H. Gray of the H. W. Gray Company succeeds himself as secretary and Willard Sniffin of Harold Flammer is again treasurer. Miss Amy W. Klingmann has been reappointed administrative secretary.

STRUCTURE

The structure of an organ reflects its general character and quality. The supporting members must be sturdy and reliable. Swell-boxes must be acoustically designed and free of sympathetic vibration. Swell folds should let sound out as efficiently as they hold it back.

In order for these three elements of an organ to accomplish these qualifications over long periods, only the finest materials can be used. There is a necessarily close relationship between structure and the building and thus no margin for error.

The layman can often be impressed by non-essentials in an organ because of its complexity and tendency to promote "gadgets." Inspection of a quality instrument, however, always reveals the cumulative effect of the painstaking planning necessary to build it: Meticulous workmanship, fine materials frankly exposed and, above all, a concern for the musical result.

I have seen many changes in twenty-seven years in the organ business. The best change, in my opinion, is the primary consideration of the music in all matters pertaining to the design and building of the instrument.

Aron Bjorken

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Archer Gibson, at 75, Recalls Fifty Years Playing in Mansions

Archer Gibson, F.A.G.O., will be 75 years old on Dec. 5. The approaching birthday anniversary recalls half a century of organ playing in the mansions of the wealthiest and most prominent men in America by one whose career deserves the adjective "unique." No other organist so far as the history of the profession has recorded has given enjoyment in their homes to so many persons who could afford magnificent organs and were willing to engage the best artists to play these instruments. Now the houses are nearly all a thing of the past and their organs have been sold or wrecked, leaving Mr. Gibson with memories of a golden age in New York. On the site of the Schwab palace a monster apartment building is nearly ready for tenants. Mr. Gibson recalls that he played for four generations of Vanderbilts. Most of their Fifth Avenue residences have made way for stores. He also played for four generations of Rockefeller. He himself is still active, interested in the organ and its music, whereas his patrons have been gathered unto their fathers, with one exception. The surviving patron of organ music is Mrs. E. Parmalee, Prentice, a sister of John D. Rockefeller, Jr., for whom Mr. Gibson is still playing.

Ever since he moved to New York Mr. Gibson has specialized as a home organist and in charge of entertaining in the mansions of American royalty—the kings and queens of American industry, among whom were Charles M. Schwab, the steel king; John D. Rockefeller, Sr., the oil king; H. E. Manville, the asbestos king; Emily Vanderbilt (Mrs. W. D. Sloane, later Mrs. Henry White) and her sister, Florence Vanderbilt (Mrs. H. McK. Twombly), acknowledged queens of the social 400. Among others in the long list of patrons for whom he played in their homes were H. C. Frick, whose New York house is now the Frick Art Gallery, containing a large four-manual and antiphonal organ designed by Mr. Gibson. Mr. Frick had another organ at Prides Crossing, on the fashionable north shore of Massachusetts. George Blumenthal, international banker, had an excellent organ in what was one of the most strikingly beautiful rooms in the country, where he entertained lavishly, often with famous people among his guests. The home of Joseph C. Baldwin, Jr., at Mount Kisco, suburb of New York, contained an organ of outstanding interest, placed in an exquisite chapel-like building of Italian-Spanish Renaissance type. At one end of the music-room was a large four-manual organ with a full scale 32-ft. pedal open diapason. At the opposite end of the room, in the gallery, stood another organ, with its own pedal. A third organ was located on the floor below, the sound entering the music-room from behind the carved choir stalls that lined the walls. The console was conveniently located halfway down the room. The demand for his services left little time for Mr. Gibson outside the Eastern area. He frequently went to Washington, D. C., to play the four-manual and echo organ in the home of William S. Corby, an instrument of over 100 stops, with an effectively connected grand piano. Mr. Gibson made most of the hand-played records for the Aeolian Duo-Art organ. Victor records were made on the Schwab organ. Mr. Gibson also broadcast for NBC and CBS from the Schwab house and his own studio.

As early as forty years ago Mr. Gibson had won national fame and received the tributes of fellow musicians and newspaper critics in every part of the land. He was in constant demand to play dedicatory recitals in churches. Commentators of two-score years ago wrote that "Archer Gibson's technique is marvelous; his musicianship is transcendent; his personality is forceful and all-pervading." A writer in a religious paper said that "it would be hard to name an American organist whose work is attracting more attention today than that of Archer Gibson."

Mr. Gibson was born in Baltimore Dec. 5, 1875. He lived in that city until 1900, teaching organ and theory at the Peabody Conservatory and holding the position of organist of the Old First Church. In New York he was conductor of the Apollo Club, organist and director at the Brick

Presbyterian Church and Temple Beth El, and organist of the Philharmonic Orchestra, the Musical Art Society and other organizations. He was heard in three recitals at the St. Louis Exposition and three at the Pan-American Exposition in Buffalo.

It is Mr. Gibson's cheerful philosophy that no doubt helps him maintain his youthfulness. Writing of his life's experiences he says:

"I have had a busy, full and singularly picturesque life, with plenty of failures and an adequate number of triumphs to more than compensate. I value as one of my mottoes the statement on the title page of Burton's 'Kasidah,' 'self-culture, with due regard for others, is sufficient be-all and end-all for existence.' Thank God, there is not a drop of orthodoxy in my blood. I accept trial and error as the best method of trying to reach any conclusion. My own life has been a journey of exploration, never a conducted tour. * * * I am out of tune with obvious tendencies in the arid world of music today, especially as to the organ, both designing and playing. I have no respect for reformers or those who would copy the past. I have faith in the future and confidence in the 'minority report,' which all history usually shows to be the correct one. * * *

"It need not be advertised indiscreetly, but the church has not been a blessing to the art of the organist. The organ has been a faithful, abused and uncomplaining servant. In truth, the organ is the emperor as well as the pope among musical instruments. It is the ideal instrument for the home, where it existed a thousand times more frequently than in the church in the days of Bach and Handel. Even Pepys mentions the delight of the Earl of Sandwich (his boss) when his 'pair of new organs for the great dining hall' arrived.

"When I was a boy in Baltimore there were three organs (pipe organs) in homes near my own. There were many churches without organs, using tuning forks or bass viols. My father was instrumental in getting the first organ for the church in which he led the music as a young man. Incidentally the 'orthodox' element smashed the instrument. But the younger element won out and a new organ was installed. It was 'ever thus,' and doubtless will be so until the end of time. We can learn from the past, if we choose, . . . but we should not attempt to bring it back. It is worse than folly."

UNITED CHOIR OF 157 SINGS PSALMS IN PHILADELPHIA

To mark the anniversary year of the 1650 Scottish Psalter and Reformation Sunday, two of Philadelphia's largest churches united their choirs under the joint leadership of Dr. W. Lawrence Curry and Ira M. Ruth in a service which packed the sanctuary of the First Methodist Church Oct. 29. The churches were the First Presbyterian and First Methodist of Germantown. The organ prelude was played by Mr. Ruth, director of music of the First Presbyterian. He used chorale preludes based on psalm-tunes. Robert Kleinschmidt, carillonneur of the First Methodist, played a recital of Scottish psalm-tunes on the sixty-eight-bell carillon in the tower.

The initial part of the service included psalms sung by the joint choir of 157 voices. These psalms were taken from the pamphlet supplied by the Hymn Society of America. The second portion of the service was made up primarily of psalms from the Presbyterian Hymnal, 1933, sung by the congregation. Dr. Curry, minister of music of the First Methodist Church, delivered a brief address on "Our Musical Heritage in the Scottish Psalter" and used the congregational psalms that were sung as illustrations of his message.

Dr. George Peters, minister of the First Presbyterian Church, spoke on "Our Reformation Heritage." The service was concluded with the singing by the massed choirs of Dr. Curry's setting of Psalm 150, using "Old Hundredth" as its principal theme. In the finale of this anthem the entire congregation joined in the singing.

CHARLES ALAN ROMERO, organist and director of music at the First Baptist Church of Philadelphia, has announced five musical services for the month of December. Walter Baker will give a recital there Dec. 3. Parts 1, 2 and 3 of Bach's Christmas Oratorio will be sung under Mr. Romero's direction Dec. 10. "The Messiah" is scheduled for Dec. 17 and a candlelight carol service for Dec. 24. Parts 4, 5 and 6 of the Christmas Oratorio will be heard Dec. 31. Mr. Romero played a program of music by Bach Nov. 5.

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VIRGINIA

Harold W. Gilbert's Thirty-Five Years' Service Recognized

Harold W. Gilbert's thirty-five years' service as organist and choirmaster at St. Peter's Episcopal Church, Philadelphia, was celebrated with a surprise testimonial dinner by the church Nov. 15. The rector of historic St. Peter's, the Rev. Allen Evans, the vestry, members of the choir, and members of the parish gathered at the Penn-Sheraton Hotel to pay tribute to Mr. Gilbert. They were joined by many alumni of St. Peter's Choir School, founded over a century ago, of which Mr. Gilbert is the headmaster. Fellow-musicians and friends also were present at the festivities.

The address of welcome was delivered by Dr. Evans. The guest speakers for the dinner were Bishop Remington of the Diocese of Pennsylvania and Guy Mariner, well known to the members and friends of the Philadelphia Orchestra. In appreciation of Mr. Gilbert's service to the parish he was presented with a camera and a check.

At St. Peter's Mr. Gilbert has made a unique contribution to sacred choral music. The choir is known for the remarkable precision in speech rhythm chanting which he developed. To hear the choir chant the Psalms is an experience of rare beauty. St. Peter's choir has appeared in concert in New York as well as in Philadelphia, and the boy choir of St. Peter's has been featured on several occasions at the annual children's Christmas concert of the Philadelphia Orchestra. They also appear on various radio networks and their programs have been broadcast. Recently R.C.A. issued two volumes of records by the choir—one of Christmas carols and the other of well-known hymns. Each year the commencement exercises of the choir school include an original operetta, written and directed by Mr. Gilbert. Some of these operas are "The Isle of Pegus," "The Singing Eagle" and "Romany." At the Pennsylvania Institute for the Blind several years ago the blind children had

the experience of producing "The Singing Eagle" under his direction.

Mr. Gilbert will be remembered as having been a member of the Church Music Commission for the 1940 Episcopal Hymnal. Members of the Pennsylvania Chapter, A.G.O., will recall the valuable suggestions he made as part of the chapter's Guild school for church musicians.

In addition to his church work Mr. Gilbert is music director of the Mendelssohn Club of Philadelphia. The Fortnightly Club, a men's chorus, also is under his direction. For several years he has been the choirmaster of Trinity Episcopal Church in West Chester, Pa., and director of music at Cookman Methodist Church, Philadelphia.

Mr. Gilbert's choir experience began at the age of 10 years, when he was soprano soloist at the Church of Our Saviour, Jenkintown, Pa., where his first teacher, Lewis A. Wadlow, was organist. At the age of 16 he became choirmaster and organist at St. Martin's Church in Oak Lane, Philadelphia. When Mr. Wadlow went to St. Peter's Mr. Gilbert returned to his former church in Jenkintown as choirmaster and organist. At the age of 21 years he again followed in the footsteps of his teacher, being named to succeed Mr. Wadlow at St. Peter's.

Mr. Gilbert is a graduate of the University of Pennsylvania. He studied piano with Constantin von Sternberg, organ with Dr. Charles Courboin and Charles Marie Widor and choir training with Sir Sydney Nicholson. In the course of two trips abroad for study he also observed the choir techniques used at King's College and many prominent English churches.

The large gathering of friends and associates made Mr. Gilbert's anniversary dinner a memorable event.

CHOIR BOYS OF ST. THOMAS' TO SING IN BERLIOZ "TE DEUM"

The choir boys of St. Thomas' Church, New York, will be heard in Carnegie Hall Wednesday evening, Dec. 13. They will join forces with the Schola Cantorum of New York and the Royal Philharmonic Orchestra of London, England. The work to be performed by these organizations under the direction of Sir Thomas Beecham is "Te Deum Laudamus" by Berlioz.



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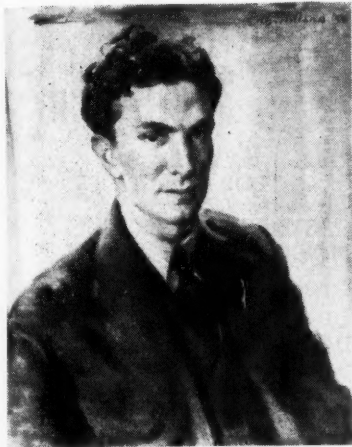
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ALEC WYTON



ALEC WYTON OF LONDON, England, has been appointed organist and choirmaster of Christ Episcopal Cathedral, St. Louis, Mo.

Mr. Wyton, who was born in 1921, has been organist at Exeter College, Oxford; sub-organist at Christ Church Cathedral, Oxford; organist and choirmaster at St. Matthew's Church, Northampton; conductor of the Northampton Bach Choir and Orchestra and a lecturer in music to the extramural board of Cambridge University. He is well known as a recitalist in England and has played in all parts of the country and for the BBC. He has written and lectured on musical subjects and is at present writing a book on the life and teaching methods of the late Dr. Cunningham.

Mr. Wyton's career in music began when at the age of 3 he sang a solo in a London church. Thereafter he was a choir boy and later studied organ under the organist of Norwich Cathedral and at the Royal Academy of Music, London, where his teacher was the renowned English organist G. D. Cunningham. He was graduated in music and history from the University of Oxford and is a fellow of the Royal College of Organists and a Turpin prize winner of the college, holds the choirmaster diploma of the college, is a master of arts of the University of Oxford and a fellow of the American Guild of Organists.

At various times Mr. Wyton has studied for careers in chemistry and law and he served in the Royal Corps of Signals and the Royal Observer Corps during the war. In 1948 he surprised his medical advisers by carrying out a full program of recitals, broadcast and television appearances, conducting engagements and lessons while encased in plaster with a fractured spine. He protested that he hadn't time to lie in bed. Mr. Wyton has been in the United States since February of this year and is shortly to marry Miss Maribelle Halverson, a member of the Southwest Michigan Chapter of the A.G.O.

DEAN H. CRAFT PASSES AWAY;
INDIANAPOLIS ORGAN BUILDER

Dean H. Craft, 63 years old, well-known organ builder and musician, died Nov. 10 in St. Vincent's Hospital at Indianapolis, Ind.

Mr. Craft had completed plans to install an organ in the Meridian Street Methodist Church. He had built organs for churches throughout Indiana.

Mr. Craft was graduated from Emmerich Manual Training High School and was a member of the Methodist Church. He also was a member of the Scottish Rite Orchestra, the Athenaeum Orchestra, the Indianapolis Philharmonic Orchestra, the Indianapolis Symphonic Choir and the Masonic Lodge. In 1941 he was installed as associate grand guardian of the Indiana Order of Job's Daughters.

Survivors include a daughter, Mrs. Dorothea Bertorelli; his mother, Mrs. William H. Craft; a brother, Dr. Kenneth Craft, and two grandchildren.

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Christmas Greetings from
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Dickinson in N. Y. Recital

By **GEORGE Y. WILSON**

Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church, was the recitalist Nov. 14 at the Central Presbyterian Church, New York City, where prominent organists are presenting programs in connection with the newly-installed Möller organ.

Dr. Dickinson's program was an admirable example of his skill in combining contrasting numbers in such a way that the interest is maintained. A keen awareness of the coloristic possibilities of the instrument also was apparent and the treatment of the Allegro from the "Storm King" Symphony was noteworthy. This reviewer does not remember hearing as superbly managed a crescendo as Dr. Dickinson achieved in this number.

In addition to being a program which appealed to the lay listener, there were numerous lessons for the organist who may be called upon to dedicate a new instrument, not the least of these being a genial quality of musicianship, well illustrated in the introductory remarks by the minister of the church, Dr. Theodore Cuyler Speers, who said that Dr. Dickinson had remarked to him before the program: "Just tell them that I have come to play for my neighbors."

The program was as follows: Third Chorale, Andriessen; Rondo from Concerto for Flute Stops, Rinck; "Agnus Dei," from Mass for Organ Alone, Couperin; "Comest Thou, Lord Jesus," Bach; "Ad Nos ad Salutarem Undam" (fugal finale), Liszt; Allegro and Intermezzo from "Storm King" Symphony, Dickinson; "Piece Heroique," Franck; Andante from Sonata I, Hindemith; Berceuse, Dickinson; "A Mighty Fortress Is Our God," Reger.

CLARK B. ANGEL LEAVES POST IN BATTLE CREEK FOR ARMY

Clark B. Angel resigned as organist and choirmaster of St. Thomas' Episcopal Church, Battle Creek, in October when he was recalled into the army. Corporal Angel, a reservist since his discharge in 1945, has been assigned to counterintelligence and is at present taking a basic

training refresher course at Fort Lewis, Wash.

Besides his duties as organist and director of three choirs in Battle Creek Corporal Angel was dean of the Southwest Michigan Chapter, A.G.O., and president of the board of the Civic Symphony Association. He plans to complete his work for the master of arts degree at Boston University upon his discharge from the service.

MAEKELBERGHE CONDUCTS FALL FESTIVAL IN DETROIT

The first fall music festival of St. John's Episcopal Church, Detroit, was held Oct. 29, 30 and 31. The festival was under the direction of August Maekelberghe, organist and choirmaster. The opening event was a program of music for strings, voices and organ Oct. 29. Mr. Maekelberghe was at the organ for Mozart's Sonata 2 for strings and organ, Corelli's Sonata in D major for the same combination, "My Jesus Is My Lasting Joy," by Buxtehude, for sopranos, violins and organ, and Vivaldi's Concerto in A minor for violin and continuo. John Callaghan was guest accompanist when Mr. Maekelberghe conducted the chorus in Bach's Cantata No. 4.

The two remaining evenings of the festival were devoted to recitals by Flor Peeters. He played a Bach program Oct. 30 and presented works by Bach, Corelli, Loeliet, Franck, Purvis, Van Hulse and Peeters Oct. 31. The festival was heard by an aggregate audience of 1,600 and will probably be repeated next year by popular demand.

Mr. Maekelberghe began a series of twenty-six weekly organ recitals at St. John's Nov. 10. The recitals will be played every Friday at 12:15 p.m. through May 18, 1951.

ASBURY METHODIST CHURCH in El Paso, Tex., held a Bach service Nov. 11. Lester Silberman, the organist, played a recital and the choirs of Asbury—senior, youth and Charles Wesley, for juniors—sang music of Bach. A very large congregation attended this service.

DR. HENRY F. SEIBERT gave a Bach commemorative recital at Christ Lutheran Church, New York City, Oct. 22 marking the eighty-second anniversary of the church. He was assisted by John Munro, tenor.

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JAMES S. CONSTANTINE



two years and then went to Princeton for further study in the classics. While at Oberlin he had held organ positions in Elyria and Wellington, Ohio, and at Princeton he played in a Methodist Church and was assistant organist and choirmaster of the university chapel. Mr. Constantine went to the University of Virginia in 1930 and a short time later became organist-choirmaster of the Charlottesville Presbyterian Church. In 1940 he moved to his present "Sunday job" at St. Paul's.

Service with the A.A.F. as a communications code and cipher clerk took Mr. Constantine to the Caribbean. He was organist for the chapel services of the air base at which he was stationed and later gave recitals on a four-manual Willis organ on the island of Barbados, in the British West Indies. A recital which he gave there in 1945 attracted an audience of more than 1,000 people.

Mr. Constantine returned to his university and church posts in 1946. At St. Paul's he plays a large four-manual Skinner organ and gives a recital at least once a year. His Bach program last February was a benefit for the American Albert Schweitzer fund and this year he plans an organ travelogue recital illustrating the music of seven European countries which he visited in the summer. Mr. Constantine is currently engaged in a study of music of the ancient Greeks and plans to translate some of the writings of the Greek music theorists.

JAMES S. CONSTANTINE, organist and choirmaster of St. Paul's Memorial Episcopal Church, Charlottesville, Va., and assistant professor of Greek and Latin at the University of Virginia, was born in 1900 in York, Pa. With the help of occasional music lessons and practice on a cabinet organ in his home he prepared himself to become organist of the Cookman Methodist Church, Columbia, Pa., when he was a junior in high school. His organ work was continued under the tutelage of Harold Jackson Bartz while he was a student at and chapel organist of Franklin and Marshall College, Lancaster, Pa.

Mr. Constantine was graduated from college in the spring of 1922 and entered the Oberlin Conservatory in the fall of that year. At Oberlin he was a pupil of Dr. George Whitfield Andrews. He received his bachelor of music degree in 1925, passed the A.A.G.O. examinations the same year and was granted the degree of master of music in 1926. During this time he had been pursuing, "on the side," advanced studies in the classical languages. Mr. Constantine became an instructor in Greek and Latin at Oberlin College for

THE 200TH ANNIVERSARY of the death of Johann Sebastian Bach was observed by the chancel choir and organist of the First Presbyterian Church, Spokane, Wash. Leonard B. Martin, minister of music, prepared a special program for Sunday evening, Oct. 15, including organ numbers by Mrs. Ila Blake, organist of the church. Mrs. Evelyn Ayre, a member of the Spokane Symphony and an outstanding violinist, was heard in a group of selections. Mr. Martin directed the choir in the chorale "Rejoice Ye, Christians," the three variations of the chorale "Jesu, Priceless Treasure" and the soprano and tenor duet and final chorale from Cantata No. 4, "Christ Lay in Death's Dark Bonds." Mrs. Blake played "Sheep and Lambs May Safely Graze," Bach; Grave and Presto, Concerto No. 1, Vivaldi-Bach; Sonatina from the Cantata "God's Time Is Best" and "In Thee Is Gladness," Bach.

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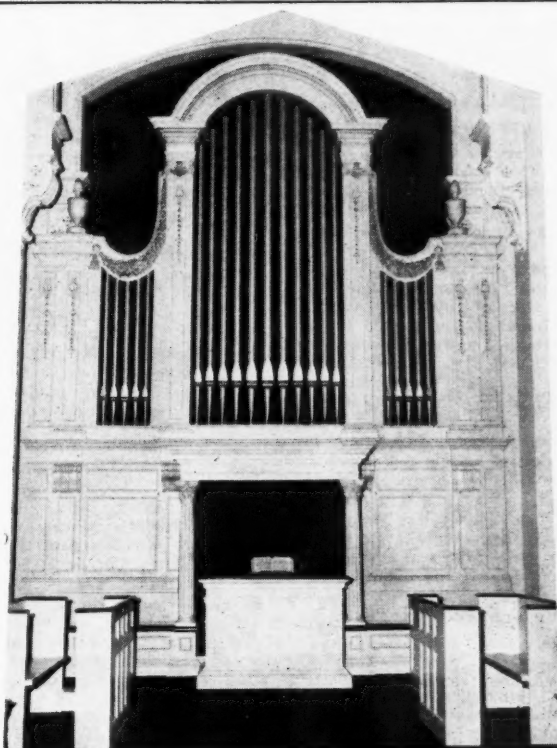
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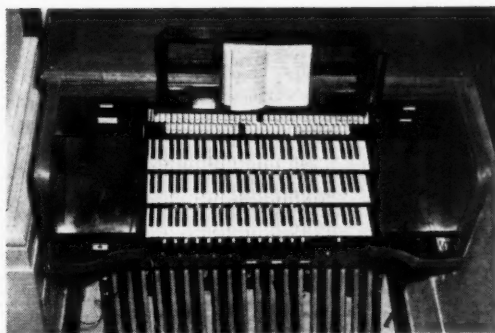


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Characteristics of Devotional Hymn Playing Are Listed

By PAUL F. LAUBENSTEIN

[Continued from November issue.]

The first and second marks of a hymn are so closely intertwined that it is necessary to consider them together: that a hymn is a means of worshiping and that it is a rhythmical, metrical, rhymed set of words. If it is necessary to use the organ (as instrument) as handmaid of the voice in hymn playing it is also true that music as a whole in the church service should be regarded and treated as the handmaid of religion and of the words of those units of worship, the hymns. Again, what are the implications of this familiar observation? For one thing, it means that if at any time in a service of worship the music comes to be regarded as an end in itself, the music is getting out of hand, the alignment is being wrenched askew. It means, with respect to hymn singing, that whenever musical considerations conspire to prevent the words of the hymn from making the primary impression, from meaning all that the hymn writer intended them to mean, then correction is in order—a new perspective, realignment, readjustment.

What there is in music that makes it so well adapted to be the handmaid of religion, as it has been from of old, and what the full explanation of this is, is matter for interesting speculation (and psychological investigation?). (Writing to his composer friend Zelter on two separate occasions, Goethe said: "My conception of your Grand Master [Bach], I put it to myself thus: As though the eternal harmony were conversing with itself, as it might have done in the bosom of God on the eve of the world's creation." And again: "There is nothing like music to fill the moment with substance [in the metaphysical sense], whether it attune the quiet mind to reverence and worship, or whether it make the mobile senses dance in exultation." And Confucius' conviction of the essential oneness of music and ceremonies with the Way of Heaven is well known.) But as to the fact of some sort of inherent affinity between religion and music, that causes them to take to each other as the lover and the beloved, there can be no question.

In this mutuality there are at once dangers and advantages. The big danger, that of musical usurpation, becomes especially acute in hymn playing, where the temptation to conceive the hymn as music rather than as words and to make musical considerations primary is very real, and many organists there be who succumb to it. Plato's dictum that the best government is that which governs least also has relevance here, *mutatis mutandis*. The hymn playing which best promotes the ends of worship is that of which the worshipping congregation is least aware, which calls the least attention to itself, is least obtrusive and diverting and which, by being such, leaves the mind of the worshiper as free as possible to attend to the words, the mood and meaning of the hymn. This calls for a certain careful, relaxed manner of playing hymns, leisurely if you like (thoroughly consonant with the fact that the hymn is a vocal piece), so that the utmost possible attention may be given to the words and their meaning. This demands that the organ should indeed lead and hold the congregational singing together, but not in such a way as to rush, push, pull, shove, hurry or jostle the singing congregation *a la* New York subway. Is this an impossible, self-contradictory ideal? I think not.

On the part of the organist, it is mainly a matter of constantly keeping the ideal before one, and of unobtrusive training of the congregation so that by repeated practice it becomes a habit. And by "it" here I mean the devotional singing and playing of hymns. This is the burden of my song. What I have said about recognizing and making allowances for the vocal character of the hymn, and with regard to the subservience of the music to the words and worship—all this (and more) belongs to devotional hymn playing. To the question "How should hymns be played?" the one categorical answer is—devotionally, so as to inspire in the worshipping congregation a sense of the presence of God. (In this respect there

is something prophetlike in the task of the organist, choirmaster and choir.) Once the organist lets that idea and mood possess him, other problems will tend to resolve themselves—problems such as fast or slow; in strict time or a bit relaxed; how loud or how soft; with uniform or with varied registration, etc. In such matters a devotional, consecrated discretion must be the final guide. (At this point I wish to correct any possible impression gained that devotional playing means playing as slowly as possible. More important than the question of fast or slow, it does mean unhurried playing, playing with a composure begotten of devotion.)

And this requirement of devotional hymn playing holds *however* the hymn may be used in the service. Broadly speaking, hymns may be used in the service in two ways: 1. They may be employed more or less independently to help establish a worshipful mood, it may be at the opening of the service; or to instill various moods at certain points in the service; e.g., hymns may be selected by the minister with a sort of emotional or thought progression in mind, or they may be used to give a particular tone to a particular kind of service, etc. Or (2) hymns may be used as adjuncts to something else in the service—perhaps in preparation for the main prayer, and/or at the close of a prayer to drive home the mood or the main idea of the prayer; or in preparation for the sermon, and/or at its close to confirm the main theme or mood of the sermon; or before or after the administration of the Lord's Supper, etc. Sometimes, of course, musical or choral responses are used for these purposes.

The requirement of devotional hymn playing also holds *whatever* the type of hymn to be sung. Every organist at one time or another no doubt has studied or consulted the topical index or index of subjects to be found in most hymnals. Such a classification reveals how many different types of hymn are available to the minister for use in various ways throughout the services, the different types reflecting the various aspects of Christian life, experience and thought. One can learn a great deal about the many phases of Christianity and about Christian theology from a perusal of one good hymnal, all set forth in poetry—rhythmical, metrical, rhymed. And such perusal (regular or occasional) is to be highly recommended to all church organists. To be sure, we cannot expect an organist to be a theologian, nor need he be, but he should at least be concerned for Christianity and have some familiarity with basic Christian concepts and experiences and with the terminology in which they are expressed; and one does get these in the hymns. In this connection it may also be reasonably expected of the organist that either before or during the playing of the hymn (preferably both) he read the words of the hymn, so that, understanding it himself, he may by his playing make clearer its message to the congregation—perhaps by a bit of musical punctuation, perhaps by carrying over a line here and there as the sense demands, perhaps by discreet dynamic variations, etc.

It goes without saying, too, that the more intelligent and devoted Christian the organist is the greater the chances are that he will be able to play hymns devotionally, of whatever kind they be. One and the same hymn may embody several types. Probably the great majority of hymns are essentially prayers of one kind or another. But whether prayers or not, we can distinguish hymns of: praise, glorification, adoration, confession, thanksgiving, intercession, exhortation, inspiration, assurance, consolation, hope, faith, love, aspiration, meditation, contemplation, dedication, affirmation, recollection, brotherhood; mystical hymns, missionary hymns, militant hymns, social service hymns, hymns of Christian action, and many others.

I have grouped these classifications of militant, social service, Christian action together because it might appear to be difficult, if not impossible, to play hymns of this kind devotionally, or that devotional hymn playing is rather inappropos here. It would seem that what is demanded in these cases is playing that is full of life, "pep" and "go." As the enthusiastic deacon who was conducting a church service said, after announcing a hymn: "Now let us sing this hymn with vim, zeal and vigor." "Soldiers of Christ, arise, and put your armor on": "Awake, my soul, stretch every nerve, and press with vigor

on"; "The hosts of sin are pressing hard to draw thee from the skies," etc.—sentiments of this kind are found in many good Christian hymns and represent one important aspect of the Christian life. The situation is urgent and calls for quick action; there is no time to lose. Therefore, put all of that into the playing of such hymns. And many organists do. Not only so, but they carry that mood and style of hymn playing (compact of hurry and speed) over into all of their hymn playing, whether the words and the type of hymn warrant it or not. And so, fast hymn playing comes to be regarded as in itself a virtue.

Above all else, according to this conception of hymn playing, hymns must be played with plenty of "dash and verve." And this can be and often is carried to extreme and is just as indefensible as that other organist's custom of stopping completely at the end of each line. I recall one choir director who had the organist play all the hymns at such terrific speed that as elements in a service of worship they meant absolutely nothing, and the hymn singing had degenerated into nothing more than a wild scramble of choir and congregation to keep up with the organ and to mouth the words with sufficient rapidity—words which under those conditions meant little or nothing. Many in the congregation simply made no attempt to sing, and the spirit of worship fled. It was a horrible example of organicist usurpation. I do not say musical usurpation here, because those hymns were played so fast that they were being robbed of their musical value also, with the result that both worshipfully and musically the hymn element in that service was just about a total loss. Bad enough; but it also meant that the congregation was being cheated out of some values it had a right to expect and was being deprived of a very desirable sense of community. (We may trust that a forgiving Lord transmuted the performance into an acceptable offering.) If we must err as between too fast and too slow, the greater values lie in the direction of the avoidance of haste. This will at least give the congregation the opportunity to read and perhaps even to think a little about the words, to acquire a devotional frame of mind and a sense of spiritual community, so that it will not feel as though the main purpose of hymn singing is to match words to a fast-moving organ piece suggestive of going to a fire.

In fact, as I implied, there are some hymn-tunes whose musical values cannot be really appreciated unless they are taken slowly. I refer to the old psalm-tunes of the sixteenth and seventeenth centuries and the German chorales of about the same time. Most hymnals contain a number of these. In the psalm-tunes (English, Scotch, French, Welsh) the vocal character of the hymn is manifest. As you will recall, these tunes were originally "lined out"—the deacon or cantor singing each line in advance and the congregation repeating it after him until the whole hymn was sung. These psalm-tunes (like "York," "Old Hundredth," "Dundee") are square-cut, stately, rather severe, often majestic melodies, reflecting the stern and severe Calvinistic theology of the hymns to which they were sung, and they originated as slow-moving tunes, so that they could be learned and sung by their (on the whole) rather unmusical Puritan congregations, which for many years had no hymn-books. They had to be taught the words and tunes by ear, and this had to be done slowly.

The massive, slow-moving German chorales likewise accord well with the rather stolid German character and the solid Lutheran theology of their hymns. Both of these types of tunes also come from "slower-moving" times, when life was not geared up to such a high speed as ours. There are some who favor speeding up tunes of these types in the attempt to accommodate them to the tempo of modern living. And those who do so have their reward—in just that.

(1) For one thing, the musical and spiritual character of these tunes is distorted or destroyed if they are rushed through, and in this important aspect they just do not "come off." They were not written to be speeded through, and to deprive them of their due integral majesty and dignity in performance means also to rob them of their full musical and spiritual essence. (2) If one plays all the hymns in the hymnal at the same rapid tempo and reduces them all to a uniform tempo level, one thereby deprives the hymnal of a grateful and enriching musical variety, which ought to be actualized rather than

ironed out. (3) Moreover, there is a more significant reason why this variety ought to be emphasized. To render these hymns in their original slow-moving tempos as intended is to suggest musically the rock whence we have been hewn, to call attention to the roots of our religious tradition, to the antiquity of our faith, to its continuity and to our oneness with it, our belonging to it. Different times, different types, different tempos, different communities, yet all one throughout the centuries, in Christ. And when we sing and play these hymns in musical character, we are to that degree at least entering into the richness and fullness of an ancient and honorable religious heritage and trying to understand and appreciate it in its own terms—and not attempting to wrest it into something modern, which these tunes are not. This, rightly conceived, is an enlarging experience, and belongs to the process of entering into the

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communion of saints. I happen at present to be playing through the hymns of the Huguenot Psalter (sixteenth century), harmonized "in the modes" by J. Ver. To attempt to speed these up in the hope of making them more acceptable and understandable to a fast age is utterly to fail. They thereby become only meaningless musically and spiritually, and we have accomplished nothing. Of course, the privilege (and obligation) of realizing the antiquity and continuity of a religious tradition *via* music applies with still greater relevance in the case of the Catholic churches in their use of Ambrosian, Gregorian and Byzantine chant in their liturgies.

But there is a still larger continuity to which hymn playing may be conducive. To this we might refer as the "continuity of God." Probably the main justification for a service of worship as a whole is that it is an endeavor to remove barriers so that the presence of God may break through and higher, larger and better dimensions of life emerge into the spiritual vision and be experienced. Whatever promotes this in the service is in order; whatever hinders it is out of place. This goes for preludes, interludes, offertories, responses, postludes, hymn playing and hymn singing. The principal objection to "peppy" hymn playing, or to any hymn playing characterized by haste, hurry, rush, is precisely that it smacks too much of man and his humanly conditioned "world," man "whose breath is in his nostrils," who "struts and frets his hour upon the stage," man speciously self-sufficient yet anxious, frenetic, fussy, worried—and not of God the Eternal Spirit, with Whom a thousand years are but as a day. Whose ways are not our ways and whose thoughts are not our thoughts. Who never seems to be in a "hurry," although He is a God who causes the earth to spin about on its axis once every twenty-four hours and light to travel 186,000 miles per second, yet Who has also been engaged for some two or three billion years in bringing our solar system into existence.

Francis Thompson refers also to the "deliberate speed, the majestic instancy" of the God whom Christ reveals as He deals with man. No musical instrument devised by man is better qualified to

suggest this "majestic instancy" of the abiding, continuing God than the organ with its sustained tones, capable of indefinite prolongation. We must take advantage of this in a service of worship in our hymn playing, to suggest not man's frenetic haste and impatience, but the divine leisureliness, majesty, sovereignty, otherness, God's utter competence to deal with any and every situation (perhaps through man), but in His own way and in His own time ("Gottes Zeit ist die allerbeste Zeit"; cf., also the Greek *kairos*.) We are concerned in worship to acknowledge our obligation to make our ways conform more nearly to God's ways and not to attempt to fit Him into our human schemes, systems and categories, or into our human nervousnesses. It is this sense of trust in God's complete competence, His absolute sovereignty, that enables us to play even militant, activist, social service hymns devotionally. It is highly fitting that we should do so as a confession of our faith in His good intent toward us and in His wisdom and power, and to express this. In so doing we are, as it were, setting our case before Him, trying to see the problem in His light.

Through the hymn (often a prayer), we seek to gain His strength to fight His and our battles against sin and social iniquity, etc., or to exhort one another so to do. "Place on the Lord reliance, my soul, with courage wait; His truth be thine affianced, when faint and desolate." Or again, "Soldiers of Christ, arise, and put your armor on," but note what appears next and is indeed the main point of this militant hymn: "Strong in the strength which God supplies, thro' His eternal Son." Therefore it is proper that this be done in a devout mood and manner, as befits God's presence in His sanctuary. We are not called upon to act as though we were on an actual flesh and blood battlefield, for example. We are in the sanctuary. We must beware of construing such things too literally and of assuming that when we see in a hymn such words as "march on" or "soldiers" or "fight" we are obligated forthwith to play the hymn containing them as if it were a military march. These realities of the spirit must be spiritually discerned, interpreted—and rendered. Yes, we can and ought to play even militant, activist hymns devotionally.

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GOD BLESS THY YEAR	Henry Overley	.15
GOD OF THE EARTH	Raymond Rhea	.16
GOD OVER ALL	Raymond Rhea	.18
HE CAME SO STILL	Raymond Rhea	.16
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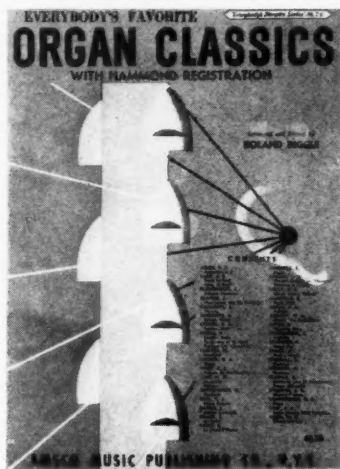
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Father Huré Presides Over Instrument Installed after Destruction of Old One by Fire—Revealed on Visit to Isolated Spot.

[Frederick Erickson is organist-choirmaster of Emmanuel Episcopal Church in Baltimore. The following article is the fruit of Mr. Erickson's summer vacation.]

BY FREDERICK ERICKSON

The small island of Martinique, having a population of 235,000 and an area of only 385 square miles, is one of the French West Indies group. Many people have heard of the charm of Martinique, the kindness of its people, the cool climate, the gorgeous tropical vegetation and the wonderful mountain scenery; and some still remember when its volcanic Mont Pelee erupted, burying the city of St. Pierre and killing everybody except one man who was a prisoner in the local hoosegow. But few know that in the capital city, Fort-de-France, is situated a magnificent cathedral boasting a French-made organ of unusual beauty. It was with a keen sense of adventure that I boarded a Pan-American Airways plane early in the summer to visit the island, which I had wished to see for so long.

Martinique proved to be an island paradise, much more beautiful than any other island in the group and completely unspoiled by tourists. French is the only language spoken, and the people look to France for everything and seem almost cut off from and unaware of the American continent. The organist of the cathedral in Fort-de-France asked me in all seriousness if there were good organs in the United States, and did we have any composers of organ music. I promised to send him a year's subscription to THE DIAPASON. It will open his eyes a bit!

I had been in Fort-de-France only a few days when acquaintances at the hotel offered to arrange a meeting with Father Robert Huré (de la Congrégation du Saint-Esprit), the cathedral organist. The cathedral is an immense structure consisting of steel columns and girders, with the walls filled in except at the top of the steeple, where one can see the blue sky through the web of steel framework, an engineering feat from top to bottom. This is to preserve the building against earthquakes and fire. Father Huré told me that the former Cavaillé-Coll organ in the tower had been shaken to pieces by the vibration caused by the swaying of the immense bells above it. A high gallery extends the full length of the church on each side of the nave and across the back, where the former organ stood. The present organ stands in the north gallery, about where the transept would be if the church had a transept. The console is just opposite, in the south gallery.

Father Huré proved himself a most gracious host and we fell to talking shop at once. He showed me the console and invited me to play. It is a splendid modern organ of some fifty stops built by Frederic Haerper in Lorraine. Stops and couplers are tilting tablets and over each tablet are three little handles about the size of match sticks, but half as long, which are used for setting combinations. The tablets were arbitrarily numbered from left to right as they appeared on the console—this for the purpose of recording registration. I said I would like to hear the organ from other parts of the building; so as I wandered about the nave Father Huré played the great D minor Prelude and Fugue and then the Widor Toccata from memory. It was superb organ playing and the instrument was worthy of it.

As we became better acquainted I found that the good father had his troubles like the rest of us. As there is no possibility in Martinique of getting the organ serviced he has to do all the tuning and repairing. He told me that when he had finished putting the organ in condition for a big service or a recital he felt almost too worn out to do any playing.

Sensing a story that would be of interest to readers of THE DIAPASON, I asked Father Huré to give me some historical data and the stop specification of the organ.

The present instrument is the third since the construction of the cathedral. The first one was probably the finest. It was a Cavaillé-Coll, which was installed in

FATHER HURÉ AT ORGAN IN FORT-DE-FRANCE, MARTINIQUE



1880, and which cost at that time 120,000 francs. Ten years later it was destroyed by the great fire of 1890, which wiped out almost the whole city of Fort-de-France. The church was rebuilt in 1895, but it was not until 1922 that a new organ was purchased, a Cavaillé-Coll Mutin of twenty-six stops. This organ was not adequate for the vast nave of the cathedral, and in 1936 it was replaced by the present instrument of fifty-one stops and 3,518 pipes. The stoplist is as follows:

GREAT ORGAN.

Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Flute Ouverte, 8 ft.
Salicional, 8 ft.
Prestant, 4 ft.
Flute Pastorale, 4 ft.
Quinte, 2½ ft.
Octavin, 2 ft.
Fourniture, 4-5-6 ranks.
Basson, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.

SWELL ORGAN.

Principal, 8 ft.
Quintaten, 8 ft.
Cor de Nuit, 8 ft.
Viole de Gambe, 8 ft.
Voix Celeste, 8 ft.
Octave, 4 ft.
Flute Douce, 4 ft.
Flute Champêtre, 2 ft.
Tierce, 1½ ft.
Cymbale, 3 ranks.
Voix-Humaine, 8 ft.
Chalumeau, 4 ft.

CHOIR ORGAN.

Quintaten, 16 ft.
Diapason, 8 ft.
Cor de Chamois, 8 ft.
Salicional, 8 ft.
Flute Douce, 8 ft.
Unda Maris, 8 ft.
Flute Octavante, 8 ft.
Flute Pointue, 4 ft.
Quinte, 2½ ft.
Doublette, 2 ft.
Cornet, 4 ranks.
Basson-Hautbois, 8 ft.
Cromorne, 8 ft.

PEDAL ORGAN.

Contrebasse, 16 ft.
Soubasse, 16 ft.
Bourdon, 16 ft.
Quinte-Basse, 10½ ft.
Octave-Basse, 8 ft.
Violon, 8 ft.
Chorale-Basse, 4 ft.
Siffloite, 2 ft.
Cornet, 5 ranks.
Bombarde, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.

Father Robert Huré went to Fort-de-

France in 1944. He was born in 1914 and received his education in the Petit-Séminaire in Versailles, near Paris, where he studied organ with Augustin Pierson, organist of the Cathedral of Versailles.

Once a year Father Huré gives a recital in the cathedral. More and more these recitals are attracting the interest of the public, which up to this time has not known of the great literature of the organ. The composers most often represented on these programs are Bach, Vierne, Widor, Franck, Gigout, Boellmann and Alain.

Father Huré says that in spite of a very wet climate and a country where destructive insects and rodents thrive in abundance, the organ, after fourteen years of constant use, is in perfect working order and is a credit to the builder.

CALVARY CHURCH, NEW YORK, ANNOUNCES SACRED SERIES

A series of Wednesday and Sunday evening concerts is in progress at Calvary Episcopal Church, New York City, where J. H. Ossewaarde is organist and choirmaster. The first three of these programs, Oct. 18, Oct. 25 and Nov. 1, consisted of works by Bach and included such outstanding compositions as the Trio-Sonata in E flat, the Passacaglia and Fugue and these solo cantatas: "Schlage doch gewünschte Stunde" (contralto), "Ich will den Kreuzstab gerne tragen" (bass) and "Jauchzet Gott in allen Landen" (soprano).

A concert Nov. 19 featured music by Brahms and included the Motet, Op. 29, the "Alto Rhapsody" and "Song of Destiny." Other programs scheduled for the season will be on Sunday evenings. "The Messiah" will be sung Dec. 10. The Jan. 14 program of voice and organ music will consist of a solo cantata by Buxtehude, the Dupré Variations on a Noel and the complete "Exultate" by Mozart. Beethoven's "Missa Solemnis" will be performed Feb. 11 and the Brahms "Requiem" is scheduled for March 11.

MISS GRACE FARWELL has begun her thirty-seventh year as organist of the Hampshire Colony Congregational Church in Princeton, Ill. For thirty-six years she has played an early Hook & Hastings tracker action organ and has never missed a service except during a brief period of time when she was recovering from a broken arm. Miss Farwell has long been active as a teacher of piano in her community and at one time numbered Virgil Fox among her pupils.

Flor Peeters in Chicago

Flor Peeters, the Belgian organist who is making his third American tour, drew a large audience to Rockefeller Chapel at the University of Chicago Nov. 6 and was heard in a Bach program played with real artistry. That there are many Bach devotees at the university and in the city of Chicago was made evident, for Bach has had a real inning at Rockefeller Chapel this season. It was proved that the throng which came out, for example, to one recent Bach recital, that of Frederick Marriott, the chapel organist and carillonneur, was hungry for more of the same ration and amply able to digest it and ask for a second and third helping.

Mr. Peeters devoted an hour to several of the major organ works of Bach, supplemented by four chorale preludes. He began with a cleancut performance of the Prelude and Fugue in D major, followed by the Prelude and Fugue in A minor, while an outstanding performance of the Passacaglia, the Little Fugue in G minor and a brilliant rendition of the Toccata and Fugue in D minor completed the list of war horses which were made to prance under his guidance.

Mr. Peeters, who is the organist of the Metropolitan Cathedral of Rombaut, in Malines, and is in the United States under the La Berge management, is filling a busy schedule, which will end with his recital for the American Guild of Organists Dec. 5 at the Academy of Fine Arts and Letters in New York City.

TEMPLE SHOLOM IN CHICAGO TO PRESENT BLOCH MUSIC

A festival musical service dedicated to the works of Ernest Bloch will be held at Temple Shalom, Chicago, Sunday morning, Dec. 3, at 11:15. The program includes sections of the "Sacred Service," the Finale from the "Israel" Symphony and Bloch's hymn "America," from his symphony of the same name. The augmented temple choir will be under the direction of Dr. Max Sinzheimer, who will also play the organ accompaniments. Dr. Bloch plans to be present for the occasion.

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New Issues for the Choir

Some late Christmas issues may still be in time for directors who save their Christmas music until Christmas rather than beginning it around Thanksgiving in cooperation with secular merchandising enterprises.

Parke S. Barnard has made a delightful four-part arrangement of the French carol "Noel Nouvelet," the tune which Dupré used for his famous Variations on a Noel. Mr. Barnard is also the composer of an original carol for mixed voices, *a cappella*, the text being Winkworth's translation of Luther's "Ah, Dearest Jesus." The skill with which this young composer works and his fine feeling for sacred texts assure us that this is not the last we shall hear from him. Both numbers are published by Hall & McCreary, who also offer the following: "To a Virgin Meek and Mild," a Spanish carol arranged by L. Stanley Glarum, SATB *divisi*; "Lullaby of the Christchild," German carol arranged by Van A. Christy, SATB *divisi*; "Awake, Awake, Good People All," a contemporary carol by Haydn Morgan for SSATB, and "O Jesu, Blessed Lord, to Thee," transcribed from a keyboard piece by William Byrd.

Other Christmas numbers are "As I Sat under a Sycamore Tree," by Raymond Rheâ (E. H. Morris & Co.), and "Three Christmas Carols," "Come to the Manger" and "Venite Adoremus," all old carols edited by Bedell for Edition Le Grand Orgue. Mr. Bedell has also written the English words for "A Christmas Cradle Song," soprano solo by Karg-Elert.

"The Word Made Flesh," by Joseph W. Clokey, cannot be classified as a cantata, an oratorio or a pageant. We shall therefore call it what the composer stipulates—"A Devotion with Music on the Incarnation." In recent years Mr. Clokey has done a nearly complete musical about-face. Having become very interested in ancient hymns, chants and liturgy, he incorporated much of that material in his latest work. One can hardly believe that the same man who a few years ago composed "Jagged Peaks in the Starlight" has today written these instructions with reference to an organ accompaniment:

"Those stops which are sweetly ornamental—to wit, chimes, harp, vox humana and tremolo—albeit they are eagerly requested, yet they are unsuitable, being neither unobtrusive nor accompanimental. To draw them will surely bring about distraction and irrelevance. * * * Let the expression pedals be used to bring about complete balance betwixt singers and organ; and let them not be used for effete swellings of sound."

Besides the several choruses, hymns and organ pieces, the work contains dialogues and responsories for the spoken voice. It could conceivably be used at any time from the beginning of Advent through Epiphany and merits careful examination by directors interested in presenting something unusual.

C. C. Birchard includes on his list of new publications five anthems for Christmas. Arthur Bergh has set Longfellow's "I Heard the Bells on Christmas Day" for SATB *a cappella*—an easy anthem to learn and an effective program number. "Sleep, Little Jesus," by Ralph E. Howes, is a carol for SATB with descant. "O Blessed Night," by David D. First, is another easy one for SATB *a cappella*. The other Christmas anthems are for women's voices: "Alleluia, Christ Is Born," by Morten J. Luvaas, SSA *a cappella*; "Awake, Ye Shepherds," a German carol arranged by Ruby Shaw for SSAA *a cappella*, and "Norwegian Cradle Song," arranged for SSA with piano accompaniment by Mr. Luvaas.

"Psalm 42," by Arthur Shepherd (Birchard), is a large-scale work for SSAATTBB with organ (orchestral parts available from the publisher). A well-written score by a conscientious composer, it is worth the attention of directors who can find a place for a piece of this length (twenty-six pages). "Once More, My Soul" is a charming SATB *a cappella* arrangement of an American folk-hymn by Florence L. Shute.

Another folk-hymn arrangement, "There Is a Holy City," a white spiritual, for SSAATTBB, is by Don Malin. Herbert E. Hyde's setting of Psalm 98, "O Sing unto the Lord," SATB, is written in a popular style and has plenty of spirit.

Other Birchard publications are these: "Rejoice in the Lord," A. G. Maltzoff,

SATB *a cappella*; "How Beautiful upon the Mountains," David Hugh Jones, TTBB, *a cappella*; "Praise the Lord," Arthur Bergh, SATB; "God's Son Has Made Me Free," Norwegian folk-melody, arranged by Morten J. Luvaas, SSAATTBB.

Every serious choral director and music scholar will want for his library Werner Neumann's "Handbook of Johann Sebastian Bach's Cantatas," which gives a complete listing of the cantatas, bibliographical information, instrumentation, movements and other valuable information. The book is entirely in German. It was originally published by Breitkopf & Härtel and is now available from the Associated Music Publishers, Inc.

"A Child of Our Time" is an oratorio both the words and music of which were written by Michael Tippett (Associated). The text endeavors to convey a social message based on the theme of interracial conflict. Several Negro spirituals are incorporated in the work. The music is in the modern idiom and requires a well-trained chorus large enough to divide and an orchestra. The oratorio should prove an interesting project for college groups and other choruses wishing to do contemporary music.

G. Schirmer has done the musical world a real service by making available in their Harvard-Radcliffe series editions two Gabrieli sacred choral symphonies—"O Jesu Mi Dulcissime" and "Jubilate Deo." These works come from the latter part of Gabrieli's life (he died in 1612) and both are eight-part writing of the highest order. The latter work calls for a brass choir to double the vocal lines. G. Wallace Woodworth's editing is above reproach. Two other worthwhile publications from Schirmer are a "Sanctus" by Lionel Power (fifteenth century English) for male alto, tenor and bass, edited by Percy Grainger, and "Not unto Us, O Lord" for mixed voices *a cappella* by Theodore C. Pierce.

Four new sacred solos are offered by Schirmer. "Whither Shall I Go?," by Rena Van Nuys, is based on verses from Psalm 139. "The Vigils of Mary" by Marion Ohlson is arranged from the anthem of the same title which we mentioned two months ago. "Speak, Lord," arranged by Carl Deis, uses the melody of "Drink to Me Only with Thine Eyes," precluding its use in many churches. "Don't Take Away My Jesus," by Rudolf Friml, suffers from a weak text and trite music.

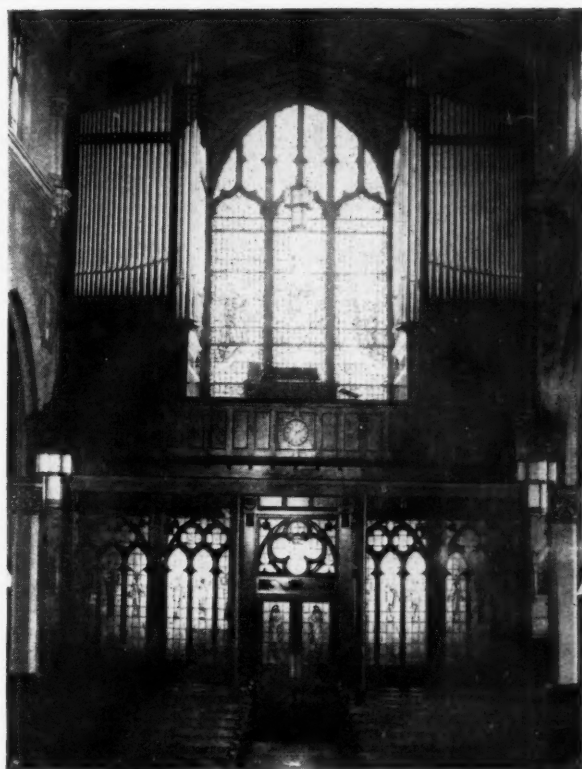
Walter E. Buszin has made clever anthem arrangements of two Bach chorale preludes—"Dear Christians, One and All Rejoice" and "O Whither Shall I Flee?" (H. & McC.). In both cases the melody is first sung in unison with the figuration played on the organ and then in a four-part harmonization. This type of "arranging" is quite valid inasmuch as it is the sort of thing which Bach frequently did himself.

Other Bach choruses and chorales available are "Why Art Thou Cast Down, O My Spirit," "The Lamb That Was Slain for Us," "In Steadfast Faith I Stand" and a group of six straight chorales bound together. Theron W. Kirk's arrangement of Teschner's chorale "All Glory, Laud and Honor," for SAB, also is good. From the same publisher: "None Other Lamb," by Donald E. Sellev, and "Psalm 117," by John Timothy Laverty.

Current interest in American folk hymns has caused the publication by Schirmer of two selections from the famous "Sacred Harp." These are "Spiritual Sailor" and "Hebrew Children." Edwin H. Morris & Co. is the publisher of these numbers by Raymond Rhea: "God of the Earth," "Serenity" and a collection of five responses. "Wist Ye Not," by David Stone Lee, and "Carol," by Cecil E. Lapo, are from the same publisher.

"Holy Spirit, Heavenly Dove," by Bedell, is published by Gray. Remick's latest SATB publications are Kocher's "For the Beauty of the Earth," with descant and refrain by Katherine K. Davis, and "The City of Our God," also arranged by Miss Davis from a melody by Thomas Campion. J. S. D.

THE JOHN HARMIS CHORUS was heard in a performance of Rossini's "Stabat Mater" at the auditorium of the American Academy of Arts and Letters in New York City Nov. 1. The concert was sponsored by the Art Center of Washington Heights. Dr. Henry F. Seibert, organist, and other artists assisted.



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The President's Column

The eighth annual national conclave of deans and regents is called for Dec. 27, 28 and 29 in New York City. While this interesting gathering of Guild officials from many parts of the country, which takes place during Christmas week every year, is designed primarily for deans and regents of all Guild centers, all members of the Guild and their friends are cordially invited to attend every event, and large numbers do attend each year. The program announced is as follows:

Dec. 27—4:30 p.m., recital by Dr. Marshall Bidwell, A.A.G.O., at Church of the Ascension; 8:30 p.m., chamber music by Ernest White, Marie Schumacher and Edward Linzel; soprano soloists, Dorothy Anne Heerman and Ruth Harvey; harpsichordist, John Beaven; Symphonicae Chordae, at the Church of St. Mary the Virgin.

Dec. 28—9:45 a.m., visit to the oldest Methodist Church in Manhattan—Old John Street Methodist Church, Roy E. McKibben organist; 10:45 a.m., recital by Bob Whitley of Oklahoma City, Okla., winner of the 1950 national organ playing competition, at St. Paul's Chapel; 2 p.m., playing of the 1951 test pieces by Harold W. Friedell, F.A.G.O., F.T.C.L., at Calvary Church, followed at 3 p.m. by a Guild examination discussion, conducted by Dr. T. Frederick H. Candlyn, chairman of the examination committee, with the collaboration of all members of the committee; 6:30 p.m., Christmas dinner party in the Great Hall of the Riverside Church. (We have every expectation of having a holiday jollification that will even surpass the festivities of the party of last year. To those who were fortunate enough to be present, further reference is superfluous. Tickets \$2. Dress informal. Reservations must be made at national headquarters by Dec. 21.)

Dec. 29—Visits to churches: 9:45 a.m., Central Presbyterian, the Rev. Hugh Giles organist; 10 a.m., Christ Church, Methodist, Everett Tutchings organist; 12 noon, recital by Dr. Charles M. Courboin at St. Patrick's Cathedral; 1:15 p.m., president's luncheon to deans, regents and regional chairmen at News-Center Restaurant, Associated Press Building, Rockefeller Center; 2:30 p.m., meeting of national council, choir room of St. Bartholomew's Church; all members of the Guild are invited to attend; a section of seats will be reserved for observers; 4:30 p.m., recital by John Huston at St. Bartholomew's Church.

The 1951 series of regional conventions is being organized and the following announcements can be made: New Orleans, April 3, 4 and 5; Topeka, April 10, 11 and 12; Seattle, April 23 and 24; Denver, April 30; Miami, May 14, 15, 16 and 17; Buffalo, June 18, 19, 20 and 21; Atlantic City, June 19, 20 and 21; Southern California, June 19, 20, 21 and 22. The others will be announced as information is received.

The following chapters have been organized: Northeastern Wisconsin (in Appleton); Orange Coast (in California); Amarillo, Tex.; St. Joseph, Mo. Also the Clearwater Branch of the St. Petersburg, Fla., Chapter. Guild student groups have been formed at Eastern Washington College, Cheney, Wash.; the Eastman School of Music, Rochester, N. Y., and Junior High School No. 4, Trenton, N. J. All student groups should be reorganized by this time, now that the new academic personnel is known. Their activities are proving to be of great interest to organ students who are eager to become acquainted with all that has to do with the A.G.O. and its national program and purposes.

With the valued cooperation of the chairmen of six Guild regions it has been my privilege and pleasure to visit the fol-

lowing cities this fall in the interests of the Guild, attending meetings of many chapters and forming several new ones: Dover, Del.; Charleston, W. Va.; Lexington, Louisville and Paducah, Ky.; Memphis, Tenn.; Little Rock, Ark.; Amarillo, Tex.; Colorado Springs, Boulder and Denver, Colo.; Hastings and Lincoln, Neb.; St. Joseph and St. Louis, Mo., and Columbus, Ohio. Several music departments of universities and colleges also were visited, with the idea of forming closer relations with the A.G.O.

S. LEWIS ELMER.
Wiesemann New York City Dean.

Officers of the New York City Chapter are: Dean, Carl Wiesemann, Mus.D.; sub-dean, M. Searle Wright, F.A.G.O.; secretary, Lillian Carpenter, F.A.G.O.; treasurer, Charles E. Billings; registrar, Anne V. McKittrick, F.A.G.O., Ch.M., F.T.C.L.; librarian, Robert E. Crandell; auditors, Frank Campbell-Watson and Edward Margetson, A.A.G.O.; chaplain, the Very Rev. Monsignor William T. Greene; executive committee, Alice V. Gordon-Smith, A.A.G.O., Albin D. McDermott, A.A.G.O., Jack H. Ossewaarde, A.A.G.O., Everett Tutchings, Robert Baker, Sac. Mus. D., Harold W. Fitter, F.A.G.O., Frederick Graf, Marie Schumacher, Walter Baker, the Rev. Hugh Giles, M.S.M., Anna Shoremount Rayburn, F.A.G.O., Ch.M., W. Richard Weagly.

Every member in the country now belongs to a chapter, for there will be no more headquarters memberships, but only chapter memberships. This will allow the New York City Chapter to function just as any other chapter functions and it will be up to the officers and members to provide the ways and means of creating interest in the affairs of the chapter in the form of new members and subscribers, financial means of support and more and greater personal interest in the programs of the chapter. There is also the very significant fact that now the national officers will be free to work on national matters only.

I personally feel the great honor that has been bestowed upon me and accept the challenge that the office of dean presents to me.
CARL WIESEMANN, Dean.

Illinois Chapter Plans Events.

The Illinois Chapter has planned many interesting events for the coming months, the most outstanding perhaps being the concert of organ and orchestral music at St. James' Episcopal Church in Chicago Dec. 5 at 8:15 o'clock.

The chapter is very happy to receive the following into membership: Nathalie A. Wakeley, Evelyn Heidtke, Mrs. Elsie Michaud, Paul I. Hanson, Walter E. Abbott and Donald R. Oakes. Robert M. Webber came in by transfer from the Missouri Chapter. Charles H. Clarke has transferred to the Ithaca, N. Y., Chapter. SOPHIE M. P. RICHTER, Registrar.

Great Service in Trenton.

Assisting the Trenton Council of Churches, the Central New Jersey Chapter, headed by Dean Elsie Gebhard, provided organists and assembled a choir to participate in the Reformation Day service held Sunday evening, Nov. 5, in Trenton's beautiful war memorial building. The congregation and choir overflowed the main auditorium into the small auditorium at the rear, while another group was seated in a basement chamber. The speaker of the evening was the Rt. Rev. B. Bromley Oxnam, resident bishop of the Methodist Church in the New York area and co-president of the World Council of Churches.

The chorus of more than 600 voices was led by Raymond Rudy, organist and conductor at Trinity Episcopal Church,

A.G.O. Members Please Note

To Members of the American Guild of Organists and Chapter Treasurers:

Subscriptions to THE DIAPASON paid by Guild chapters for their members are now due for the year 1951. To avoid disappointment and inconvenience to any of our readers the January issue will be mailed to all for whom the A.G.O. made payment in 1950; but in order to enable us to send future issues promptly it will be necessary to receive orders from the chapters at the earliest possible date.

Princeton. In front of the choir and flanked by a magnificent floral piece representing an open Bible with a cross lying over it stood a grand piano and the latest model of the Baldwin electronic organ, both of which were used in the half-hour opening recital and for accompaniment to anthems and hymns. The following organists of the chapter took part in the program: Albert Ludecke, Jr. (Trinity Cathedral), Joseph Denelsbeck, Mrs. Robert Jennings (Pearson Memorial Methodist), Mrs. John Galvin (St. Paul's Reformed), Mrs. Raymond Eades (Old Trinity Methodist) and Mrs. A. F. Flintzer.

The following music was used: Anthems, Christiansen's "Beautiful Saviour," "O Magnify the Lord with Me" (Bay States Collection) and the Lutkin Choral Benediction; organ and piano, Largo, Handel; Slow Movement from Piano Concerto in C, Mozart; Adagio Cantabile from "Sonata Pathetique," Beethoven; "Jesu, Joy of Man's Desiring," Bach, and "The Heavens Are Telling," Haydn; piano, Bourree, Bach; Arioso, Bach; organ, Chorales, "Saviour of the Gentiles, Come," Bach, and "I Call to Thee, Lord Jesus," Bach.

The service was broadcast from station WBUD. In making public acknowledgment the general chairman gave Dean Elsie Gebhard and Central Chapter high praise for their continuing contributions of musical service to the Trenton Council of Churches.

RAMONA C. ANDREWS, Registrar.
Hear New Organ in Grinnell.

Sixty members of the Central Iowa Chapter attended the October meeting, held in Grinnell, on the campus of Grinnell College, Oct. 16. Walter Hardy, Chicago representative of the Aeolian-Skinner Company, discussed the principles of tonal design for a small organ. Hoyle Carpenter, Grinnell faculty member, then played the following numbers on the new Aeolian-Skinner organ: "Noel," d'Acquin; Selection from Twenty-four Pieces, Vierne; "Vom Himmel hoch," Pachelbel.

During the informal period which followed the recital the chapter members took turns playing the new organ.

MARGUERITE HELLMAN,
Corresponding Secretary.

President Elmer in Little Rock.

The Arkansas Chapter was favored with a visit from President S. Lewis Elmer, who is touring the country in the interest of the Guild. A banquet in honor of Mr. Elmer was held Oct. 24 at the Women's City Club in Little Rock. President Elmer's enthusiastic interest in the benefits of Guild membership and his wealth of entertaining stories were most enjoyable.

MRS. JOHN STROM, Sub-dean.
Knoxville Hears Ragats.

A recital by Oswald G. Ragatz, M.A., A.A.G.O., of Indiana University Oct. 19 was sponsored by the Knoxville Chapter with subscriptions from patrons. The

program was as follows: "Grand Jeu," Du Mage; Concerto No. 5, F major, Handel; Prelude and Fugue in D major, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Divertissement," Vierne; "La Nativité," Langlais; "The Rhythmic Trumpet," Bingham; "Carillon," DeLamarter; "L'Organo Primitivo," Yon; "Carillon-Sortie," Mulet. A reception was held at the First Baptist Church by the chapter for Mr. and Mrs. Ragatz after the recital.

Members of the Knoxville Chapter met Nov. 20, after which a tour of four of the largest organs in Knoxville was made. Those visited were the Broadway Baptist, Miss Margaret Johnson organist; Church Street Methodist, Miss Elizabeth Platt organist; First Baptist, Mrs. Walter Eppes organist; First Presbyterian, William G. Barnes organist. Robert Swatts, program chairman, arranged this tour.

MRS. R. G. SAWYER, Dean.

Church Cycle Studied in Charleston.
The Charleston, S. C., Chapter met Nov. 6 at St. Joseph's Catholic Church. After a most enjoyable musical program by the organist and choir of the church a short business meeting was held and refreshments were served.

Mrs. H. Tracey Sturcken, the organist, explained the two cycles of the church—the time cycle and the cycle of the saints. This was explained or demonstrated by the following program: May—"Hail, Holy Queen Enthroned Above," Traditional Melody; Advent—"Adoramus Te," Dubois; Christmas—"Et Incarnatus" from "Credo," Mozart; Holy Thursday—"O Sacrum Convivium," Remondi; Good Friday—"O Come and Mourn," Traditional; Easter—"Sanctus" and "Benedictus," Stewart.

Plans were completed for the music institute to be held in Charleston on Nov. 24, 25 and 26 under the leadership of Claude Murphee, regional director from Gainesville, Fla. Mr. Murphee is to conduct private consultations and class lectures, and an organ recital will conclude the institute.

ELIZABETH MCCRANIE, Reporter.
Recital by Frank Bohnhorst.

The Central Missouri Chapter held its second meeting of the year by attending the organ recital of our new dean, Frank Bohnhorst, Nov. 5 at the Missouri Methodist Church in Columbia. The following Bach program was a musical treat for all: "Now Is Salvation Come to Us," "Rejoice, Ye Christians," "Kyrie! God, Our Eternal Father," "Ah, Whither Shall I Flee?" "When in the Hour of Utmost Need," "Jesus Christ, Our Saviour," Fugue in G major, Fugue in A major, Toccata, Adagio and Fugue in C major, Trio-Sonata No. 1 and Passacaglia and Fugue.

After the recital there was a short business session and a dinner for all members.

MRS. R. T. DUFFORD, Secretary.
Recital for Patapsco Chapter.

The Patapsco Chapter, Baltimore, held its first meeting of the fall season Oct. 7 at the Centennial Methodist Church, Dean Charles A. Stanley presiding. After a brief business meeting an organ recital was given by Mrs. Dorothy Quennell Flexner, a graduate of the Peabody Conservatory of Music, a pupil of Courboin and a former pupil of Marcel Dupré. Her program was as follows: "O Hail This Brightest Day of Days" and Pastoral, Bach; Chorale in A minor, Franck; Fugue in G minor, Dupré.

At the conclusion of the recital the guests went into the social parlors of the church, where refreshments were served.
LUTHER C. MITCHELL, Registrar.

News of the American Guild of Organists—Continued

Those Who Passed 1950
Examinations Receive
Certificates at Dinner

More than 100 persons were present at the annual presentation dinner of the A.G.O., honoring the members who passed the examination in May. The dinner, held Oct. 16, featured Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, as speaker. The Very Rev. Msgr. William T. Greene of the Archdiocese of New York welcomed those present in his capacity as national chaplain of the Guild. Christopher Tenley of Washington, regional chairman of the District of Columbia area, and George Huddleston of the Middlesex Chapter spoke briefly. Charles Billings, chairman pro tem of the recently formed New York City Chapter, spoke of the reasons the chapter had been formed. Stephen Manton and Keturah Sorell, visitors from London, were introduced, and Mr. Manton recalled his experiences as soloist at Westminster Abbey.

Edouard Nies-Berger gave an informative account of the work he did during the summer. Mr. Nies-Berger is working with Dr. Albert Schweitzer on the last three volumes of the Widor-Schweitzer Bach edition. His summer was spent collecting the material.

After a talk by Dr. Clarence Dickinson, who spoke of his tour of the European music festivals in recent months, Harold Friedell, chairman of the examination committee, presented the candidates for certificates to President Elmer, who then made the awards.

Mr. Leinsdorf provided an entertaining and illuminating account of some of his experiences during many years as an opera and orchestra conductor. He closed his reminiscences with a fervent plea for adhering to the highest standards in music. Directing attention to the fact that musical training, however poor, is available to a large number of people, Dr. Leinsdorf emphasized the point that this could result in deterioration in the standards set for professional music in this country.

CHARLES BILLINGS.

President Elmer in Colorado.

The music college of the University of Colorado at Boulder was honored Oct. 28 with a visit from S. Lewis Elmer, president of the A.G.O. The local chapter of the Guild entertained at luncheon for him at the student memorial union building, where Mr. Elmer spoke informally on the history of the Guild from its earliest beginning to the present time, explaining the aims and projects undertaken by the organization. Dean Dunham brought out questions which led Mr. Elmer to explain more in detail concerning the examinations.

Guild members from the university faculty, the student body and the city of Boulder were present at the luncheon and Mr. Elmer expressed gratification over the fine growth of the Boulder Chapter, which is only 4 years old.

GERALD GREELEY.

Close of Pennsylvania Guild School.

The Guild school sponsored by the Pennsylvania Chapter, which opened Sept. 26, ended Oct. 31. It involved a six-weeks' intensive course of study and was well attended by an interested and studious group. Each session was opened with a fifteen-minute sing of Bach chorales. There were two classes, taught by Dr. William Reese, A.A.G.O., and Howard Gamble, F.A.G.O., Ch.M. Dr. Reese spoke on the use in church of various instruments with voice and organ. He had done extensive research in bringing to light the wealth of this type of music available. How to achieve balance in the proper number of voices and instruments used was thoroughly discussed. Recordings of such music were heard. Mr. Gamble's class was engaged in the study of organ construction, its mechanical features and accessories. The first lecture was devoted to terminology; then followed a detailed explanation and demonstration of the various types of action. There was a display and description of different pipes and an explanation of the process of tone production in each type.

The final session of the school closed with a social hour.

ADA R. PAISLEY.

All Saints' Day Observed.

A recital and evensong were features of the observance of All Saints' Day by the Indiana Chapter Nov. 1 at Christ Church, Indianapolis. After a turkey dinner Ruth Graham, D.S.M., of Hanover College, Hanover, Ind., played the following attractive program: Prelude and Fugue in E, Lübeck; Allegro, Chorale and Scherzo, Second Sym-

phony, Vierne; "The Joy of the Redeemed," Dickinson. Miss Graham played beautifully, and the half-hour recital was all too short.

Evensong was held with the Christ Church choir singing under the direction of the Rev. William E. Weldon, A.A.G.O., organist and choirmaster. The choir of men and boys sang the Magnificat in G and Nunc Dimittis in G by Cruickshank and the following anthems: "And I Saw Another Angel," Stanford, with tenor solo by Edward Ferrell; "Souls of the Righteous," Noble, and "Then Round about the Starry Throne," Handel.

Greetings from the church were extended by the new rector, the Rev. John P. Craine. The hospitality of Christ Church has been a blessing to the chapter throughout the years and at this meeting even the weather cooperated in lending its warmth to the occasion.

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

Program at Carleton College.

Donald Pribble, who recently was appointed to the organ department of St. Olaf College, Northfield, Minn., played a program at Carleton College for the Minnesota Chapter Sunday, Oct. 8. Forty-four organists drove to Northfield from the Twin Cities, where they enjoyed a wiener roast on a beautiful wooded hill near the Carleton campus. Later the group attended the vesper service at Skinner Memorial Chapel, where Mr. Pribble played works of Purcell, Bach, Sowerby and Farnam. The college choir of 125 voices, under the direction of Mrs. Henry Woodward, with Mr. Woodward at the organ, sang selections from Pachelbel's Magnificat. The Woodwards are on the music staff of Carleton. After the concert Mr. and Mrs. Pribble and the Guild members were entertained in the home of Mr. and Mrs. Woodward.

St. Paul Student Group.

The St. Paul student group met in the Drew Fine Arts Center of Hamline University on the evening of Oct. 24 for a discussion of organ literature of the pre-baroque and baroque periods. Discussion and recordings of works by Frescobaldi, Froberger, de Cabezón, Sweelinck, Raison and Clerambault were presented by Don Hlar. Robert Sheaffer led the discussion of works of Bach. The evening ended with coffee and a social hour.

RUTH OMODT, Secretary-Treasurer.

Contest in District of Columbia.

The District of Columbia Chapter met in the organ salon of the Campbell Music Company Nov. 7 for a program of recordings of European organs, presented by Donald Gillette and played on the Fisher radio-phonograph. It was a new experience to hear these records produced on a machine which covered the full tonal range of the organ.

The chapter is growing rapidly. Five new members were received and four additional applications were presented. The music editors of the three leading Washington newspapers were invited to become honorary members.

Perhaps the most important activity of the chapter this season will be the contest for young artists with a scholarship award of \$250 to the winner. This contest is being arranged by Mrs. Kathryn Hill Rawls. The prize has been made possible by the will of Fulton B. Karr and therefore will be known as the "Fulton B. Karr Memorial Scholarship." Mrs. Rawls announced that the competition would be held on Easter Monday, March 26, and that all applications must be in by Dec. 31. The winner of the competition will represent the District of Columbia Chapter in the young artists' competition at Roanoke, Va., in June, 1951. The winner at the regional convention will play for the assembly of the national convention, American Guild of Organists, at San Francisco in 1952.

WILLIAM G. PECK, Registrar.

Hear New Organ in Portland.

The Oregon Chapter met Oct. 28 at the Apostolic Faith Tabernacle, Portland, where a program of music was given by Mrs. Lena Ediger Wallace, organist of the tabernacle; Jascha Galberin and James L. Strachan. Mrs. Wallace played: "Meditation Serieuse," Bartlett; Intermezzo, Calaelts, and Toccata, Nevin. Mr. Galberin was heard in a group of violin solos. Mr. Strachan's organ numbers were these: Prelude, Theme and Variations, Handel; "Humoresque Fantastique," Edmundson, and "Enchantment," Strachan. After the program the members inspected the tabernacle's new four-manual Wicks organ.

CHARLES O. GRAY.

Dr. Herford Speaker on Bach's Music.

Kenneth D. Beardsley, dean, started off the year's program of the Berkshire, Mass., Chapter with a spaghetti dinner at the State Forest Ski Lodge. The chapter was presented with an outline of the programs for the year. Dr. Julius Herford, professor of music at Union Theological Seminary, New York, gave an inspiring talk on "Spiritual Revival through Bach's Music." St. Stephen's Church was the host for the chapter. The Guild will sponsor two organ

recitals this season. The first was presented by Clarence Watters Nov. 13 at the First Baptist Church.

On Nov. 5 Robert Barrow, head of the department of music at Williams College, gave an interesting concert of music for organ, strings and trumpet. The program consisted of sonatas by Corelli, Mozart and Handel and ceremonial music by Purcell. In December the chapter will have a round-table of Christmas music.

MRS. PRENTICE BRADLEY, Sub-dean.

Study Accompaniments in Michigan.

The Western Michigan Chapter enjoyed a dinner Nov. 6 at St. John's Episcopal Church in Grand Haven with William Birdwell, organist of the church, acting as host. A program on accompaniments was given by six members of the chapter. Selections from "The Messiah," "Elijah" and hymns were used as illustrations. Those taking part were William Birdwell, Joseph Sullivan of St. Andrew's Cathedral, Albert McConnell of the Central Reformed Church, John Davis of the Park Congregational Church, Donald Pempin of St. Mark's Cathedral and William Burhenn, Second Congregational Church.

MRS. J. A. KRONEMEYER,
Corresponding Secretary.

Lexington, Ky., Chapter.

On Oct. 10 the members of the Lexington Chapter met at the residence of our dean, Mrs. Earl T. Bryant. After a "tour" of the lovely premises a business meeting was held. Mrs. Ruth E. Fife, program chairman, outlined and discussed the work and programs for the year. It was decided to forward letters to organists in fifteen surrounding towns and invite them to become members of our organization.

On Oct. 19 our chapter was honored with a visit by S. Lewis Elmer, national president of the Guild, who was on a three weeks' trip to the various chapters in this section of the country. A dinner was held in his honor at the LaFayette Hotel, at which time Mr. Elmer made a very interesting and instructive talk concerning the aims and objects of the Guild. We were very happy to have him with us and feel that we were extremely fortunate in that Mr. Elmer included Lexington in his itinerary.

HAZEL I. ADAMS, Secretary.

Westerly, R. I., Branch Entertained.

The Westerly Branch of the Rhode Island Chapter held its first fall meeting Sept. 19 with a potluck supper at Barnmore, in Ashaway, home of Albert and Althea Crandall. A delightful evening was spent by the twenty-one members present, playing musical games. After supper a business meeting was held and a brief resume of the functions of the A.G.O. was given for the benefit of new members. Plans were made for the October meeting, held in Christ Episcopal Church, with the Rev. William L. Kite, rector, as guest speaker. The November meeting was held in the vestry of the Broad Street Christian Church, at which time the film "Singing Pipes" was shown.

In August the Westerly Branch met for a picnic at the home of Charles E. Ross in Charlestown. A brief business meeting was held and a short resume of the week spent in Boston at the national convention of the A.G.O. was given by Mrs. Charles S. Larkin and Mrs. J. Gaynor MacIntyre. After the meeting Mr. Ross invited the members to the Quonochontaug Church, where several organists played the organ which Mr. Ross gave to the church.

ALBERT M. WEBSTER, Regent.

Heitmanns Guests in Champaign.

Dr. and Mrs. Fritz Heitmann were guests of honor at a reception sponsored by the East Central Illinois Chapter after Dr. Heitmann's recital in Smith Memorial Hall, University of Illinois, on the evening of Nov. 1. The reception was held in the parlors of the Congregational Church in Champaign, where Miss Mildred Brannon is organist and choir director. Serving was in charge of Mrs. Harold Iles, assisted by Miss May Messman and Miss Sarah Marquardt.

The recital was well attended, people coming from many towns in the vicinity. The long-distance record went to a group of sixteen students from Depauw University, Greencastle, Ind., who journeyed 104 miles to attend the recital and reception.

NADINE W. KISTNER, Secretary.

Group Recital in Lodi, Cal.

The October meeting of the Central California Chapter was held Sunday afternoon, Oct. 29, at the home of Mrs. Wilhelmine Welch in Lodi. It was followed by refreshments and a social hour. Prior to the meeting over 200 persons, including out-of-town guests, were present for the first group recital at the First Methodist Church. Organists participating were E. D. Brommer, Donald Sutherland and Mrs. Gwyn Gray Clark. They were assisted by a guest vocalist, Mrs. Paul Bowers, accompanied by Mrs. Emil Bentz, Mrs. Peter Verkuyl, dean of the chapter, made introductory remarks for each group.

GWYN GRAY CLARK,
Chairman of Publicity.

National Competition
for Organists Under 25
Years of Age Announced

The A.G.O. national competition in organ playing for organists under 25 years of age is announced. The following rules have been adopted to govern the competition:

Competitions to be held by local chapters as one of the regular (or extra) public meetings during late winter or spring season. (Only first-place winners will be eligible to compete in regional semi-finals; others to be awarded honorable mention.)

Competition of local chapter winners at regional conventions during the year 1951 as one of the convention events. (Only first-place winners will be eligible to compete in the 1952 national finals; others to be awarded honorable mention.)

Final competition to be held during the latter part of the week preceding the 1952 biennial national convention in San Francisco. Winner of national finals to play a solo recital at 1952 national convention and to be awarded a bronze plaque by the national council. All finalists will be presented with a scroll.

The treasurer of each chapter is asked to send \$5 to the regional chairman the first of March, 1951 and 1952, to help defray the expenses of the competition. We trust that the aggregate contribution will cover the expenses of this project. In the event that further financial aid is absolutely necessary, it will be given by the Guild.

1. Competition to be open to any organist 25 years of age or under as of Jan. 1, 1951, whether or not he is a member of the Guild. There is but one stipulation for the entrant—he shall not have played a solo recital for the American Guild of Organists prior to the date of competition preliminaries (local chapter or convention). Those planning to compete must fill out competition application blank, to be obtained from and returned to local chapter, and pay an entry fee of \$1 (to help defray expenses of competition) not later than one week before the date of preliminaries. Entrants from branch chapter sectors will enter the chapter preliminaries.

2. Each contestant shall be allowed fifteen minutes' playing time in the competition. This shall apply to local preliminaries, regional semi-finals and national finals.

3. During the fifteen minutes of playing time allotted the contestant he shall be free to play whatsoever he may choose. In the national finals each contestant will be required to include a composition by J. S. Bach. He may play one extended work taking up the entire fifteen minutes or he may play two or more shorter pieces, as long as the time limit is not exceeded. The contestant must indicate upon his application blank the composition or compositions he has chosen to play.

4. The competition preliminaries are to be judged by a committee of from two to three organists (Guild members) to be selected by the local chapter officials. The committees of judges (two to five) for regional semi-finals are to be appointed by the regional chairmen. The committee of judges (three to five) for national finals shall be composed of nationally prominent organists to be selected by the national competition committee.

5. The contestants will be judged on the following points (in all stages of competition): Technique, style and facility, accuracy, rhythm, registration, interpretation, personal artistry and taste—(a) general musicality and imagination shown and (b) selection of work or works to be played.

6. Each contestant shall be allotted a minimum of one hour (and, if possible, a maximum period of two hours) practice time at the organ upon which the competition is to be played.

A.G.O. NATIONAL COMPETITION COMMITTEE.

Robert Baker, Sac. Mus. D.
Seth Bingham, F.A.G.O.
Claire Coci.
Harold W. Friedell, F.A.G.O.
Carl Wiesemann, Mus. D.
M. Lerie Wright, F.A.G.O., Chairman.
Harold W. Fitter, F.A.G.O., Secretary.

Heitmann Recital in Cleveland.

Fritz Heitmann, the distinguished German organist, opened the eighth annual series of artist recitals at the First Methodist Church, Cleveland, Ohio, Oct. 29. The night was unseasonably warm, there were other worthwhile musical events, but a near-capacity audience listened with rapt attention and applauded Dr. Heitmann's scholarly playing of a program of Vivaldi, Bach, Reger and Pepping.

Catharine Crozier will appear next in the series on Dec. 3, George William Volkel will play Jan. 23 and Virgil Fox makes his third appearance on April 1, 1951.

News of the American Guild of Organists—Continued

Lecture on Composition

Dr. T. F. H. Candlyn lectured on composition before the New York City Chapter Nov. 15 at St. Thomas' Church. The success of the evening was marred by the lamentably small attendance, which may have been caused by the change from the customary Monday night pattern followed in previous years.

Drawing from his experience as a composer and teacher, Dr. Candlyn discussed composition with the church in mind, dealing specifically with accompanied and unaccompanied anthems, the chorale prelude and the passacaglia. He suggested familiarity with the following texts: Corder's "Modern Musical Composition," d'Indy's "Cours de Composition Musicale," and Stanford's "Musical Composition." He suggested that, as a starter, one should take a simple hymn-tune and, using the harmonies, erect a new melody and even a new bass line. Progress should be made to larger forms, keeping to the harmonic and modulatory limitations of the piece.

In writing the anthem he suggested memorizing the words first. They in turn would suggest a melody, which should be written down with a possible bass line, using figures to keep harmonic implications clear. Leaving space for interludes and introduction, fill in the inner parts and write an accompaniment that doesn't duplicate the voice parts. For a climax, reserve a high note for a telling spot, employ contrapuntal treatment or an unusual modulation. Go back and write in interludes and introduction drawn from material used.

The principal faults he found with the average effort of students have been too many four-bar phrases, very strong phrases which could have been softened by the use of suspensions, unnecessary repetition of words, not necessarily for emphasis, improper accenting of words and failure to write important passages where voices are most telling. He suggested a study of the works of Vaughan Williams, Handel and Mozart for treatment of words.

The unaccompanied anthem, he said, poses a slightly different problem. The same general rules hold good except that there should be more polyphonic interest, more use of imitation and more rests. A study of Byrd's "Ave Verum Corpus" would be advantageous. He suggested that if an impasse is reached, one should put the piece down for a month and greater possibilities may be seen upon returning to it.

Turning to music for the organ and discussing the chorale prelude, the speaker suggested the following: Pick a good tune, decide the form to be used, plan the climax and utilize figures to be found in the hymn-tune. He improvised a lugubrious prelude on the tune "Need" as an object lesson on what not to do. For a passacaglia he suggested testing the theme for variety of harmonies, sketching variations even to the extent of planning one variation in a different key.

The audience welcomed Dr. Candlyn's comments with enthusiasm.

CLIFFORD D. MAXWELL.

Bidwell Plays in Cincinnati.

The Southern Ohio Chapter opened its season of free recitals Oct. 26, presenting Dr. Marshall Bidwell, organist and director of music at Carnegie Music Hall, Pittsburgh. The recital took place at the Odeon of the Cincinnati College of Music, Cincinnati, on its recently modernized three-manual Hillgreen, Lane & Co. organ.

Seldom has a visiting organist been received with such spontaneous enthusiasm. The program was wisely chosen to appeal to various types of listeners and music-lovers. The first half was intended more for the professional organists in the audience and the second half was calculated to appeal to the general public. Dr. Bidwell's playing had an electrifying quality characterized by unusual rhythmic vitality, rapid and smooth changes in registration, uncanny speed in moving from one manual to another and rare poetic feeling. His comments and explanations before most of the numbers played were enlightening. His encores were a number of light and beautiful selections.

After precluding the composition of J. Alfred Schehl, A.A.G.O., past dean, Mr. Bidwell asked the composer to come to

the organ, where congratulations were exchanged between the artists to the accompaniment of vociferous applause. This number was dedicated to Robert S. Alter.

At the close of the recital George Higdon, the dean, invited the audience to a reception and refreshments in the blue room of the College of Music. Details of the reception were in charge of the chairman of the hospitality committee, Mrs. Irene Ganzel.

Dr. Bidwell was entertained by the dean at a luncheon and by Mr. and Mrs. Alter at a dinner and illustrated lecture by Lowell Thomas, Jr., on "Tibet" at the Woman's Club.

ROBERT S. ALTER,
Chairman of Publicity.

Michigan Forces Hear Flint Program.

The October meeting of the Eastern Michigan Chapter was held at St. Paul's Episcopal Church in Flint on the evening of Oct. 17. The Rev. Wilfred Layton, F.R.C.O., organist of the church, was the host. This meeting took the form of a joint meeting with the Lansing Chapter and the student guild of Michigan State College. A large representation was present.

The program consisted of organ numbers by Mr. Layton and choral numbers by St. Paul's choir. The offerings were drawn entirely from the compositions of Johann Sebastian Bach. Mr. Layton chose as his organ numbers the Toccata and Fugue in D minor; Three Chorale Preludes ("Our Father," "Ah Whither Shall I Fly" and "We All Believe in One True God") and the Passacaglia and Fugue in C minor. The choir sang: "Jesu, Joy of Man's Desiring" and selections from the Christmas Oratorio and from the cantata "A Mighty Fortress." The choir had the assistance as soloists of Miss Leonore LaRiviere, soprano; Miss Joan Blake, contralto; Loren Rockafellow, tenor, and Vernon Syring, basso.

MARK WISDOM, Secretary.

Eleven Choirs in Greensboro Festival.

A church music festival held at the First Presbyterian Church in Greensboro, N. C., Oct. 15 was the first large event to be sponsored by the recently-organized Piedmont, N. C., Chapter. Choirs from eleven churches in Greensboro, Burlington and High Point joined in a program which included choral offerings, congregational singing and organ numbers. There were 175 in the chorus and more than 1,000 in the congregation. Dr. Austin C. Lovelace, organist-director at the First Presbyterian Church, conducted the chorus and Miss Eva Staples, organist-director of the First Baptist Church, High Point, played the accompaniments.

The service opened with the Franck Chorale in A minor, played by Henry Whipple, organist-director of the First Presbyterian Church, High Point. For the offertory James Bergen played the Adagio from Widor's Symphony No. 6. Mrs. Don Trexler of the Asheboro Street Baptist Church played "Jesu, Joy of Man's Desiring" and "I Call to Thee, Lord Jesus Christ" by Bach. The postlude was Bach's Prelude in G, Mrs. Randolph Phillips at the organ. Choral offerings were "With a Voice of Singing," Shaw; "Let Thy Merciful Ears Be Open," Weelkes; "Now All the Woods Are Sleeping," Bach; "How Lovely Is Thy Dwelling-Place," Brahms, and "Turn Back, O Man," Holst.

Plans of Savannah Chapter.

The Savannah, Ga., Chapter opened the 1950-51 season with a business session Oct. 16 in Christ Church, with Mrs. Robert Emmett Fennell, the dean, presiding. Mrs. Fennell reviewed the chapter's activities of the past season and received the report of the program committee for the coming year. The schedule for the season, prepared by Mrs. Audrey M. Harrell, Mrs. F. Kenneth Wolfe, Jr., and Mrs. Addie May Jackson, includes a lecture and demonstration on the building of a new organ, a recital by Claude L. Murphree, a presentation of Mendelssohn's "Elijah," a program centered around the Hammond electronic organ, a panel discussion on the church choir and a youth choir festival.

The A.G.O. national convention in Boston was the topic of the program. Mrs. Robert Emmett Fennell gave an excellent report, received with great interest.

RACHEL PARK, Secretary.

Flor Peeters Tucson Guest.

The Southern Arizona Chapter entertained Flor Peeters, Belgian organ virtuoso and composer, during the three days

he visited Camil Van Hulse, Tucson composer and organist, prior to his recital Nov. 12.

Nov. 10 a buffet supper was served at the Arizona Inn to honor Mr. Peeters. Dean Anne Price Eaton introduced her husband, Louis Eaton, who presided as toastmaster. Mr. Eaton then presented the following distinguished guests, all of whom gave brief welcoming addresses: Mayor J. O. Niemann, the Very Rev. Francis Green, vicar general of the Tucson Diocese; the Rev. Jerry Wallace, rector of Grace Episcopal Church, and Carolus Verhaeren, Belgian painter. Lastly Mr. Eaton introduced Mr. Van Hulse, who gave an informative talk on the birth and development of polyphonic music in Flanders during the thirteenth and fourteenth centuries. Mr. Van Hulse then presented his fellow countryman with a major work for organ written for and dedicated to Mr. Peeters, entitled appropriately "Breughel Rhapsody." Mr. Peeters acknowledged the gift with emotion and told the guests how happy he was to be in Tucson.

The following day the chapter entertained in the home of Genevieve Doyle, honorary member of the Guild. A tea and reception from 4 to 6 was held in Mr. Peeters' honor.

On Sunday afternoon, at the Scottish Rite Cathedral, Mr. Peeters played before an appreciative audience which filled the great organ hall to capacity.

Mr. Peeters began his program with the Bach Toccata and Fugue in D minor. The highlight of the performance came with the playing of Cesar Franck's "Grande Piece Symphonique." Mr. Peeters' performance was flawless and effortless.

Mr. Van Hulse's Toccata in D major, which won the A. G. O. prize in 1946 and which was the composer's first composition for organ, was played with cleancut technique at a tremendous tempo and with an irresistible rhythmic drive. At the conclusion of the Toccata the audience rose to honor the two famous Belgians.

MARTHA H. HUME, Registrar.

Hugh Giles Plays in San Francisco.

The Northern California Chapter presented Hugh Giles in a recital at Calvary Presbyterian Church Sunday afternoon, Nov. 12. His first number was a colorful interpretation of the lively A minor Concerto of Vivaldi, as arranged by Bach. The second work of major interest was the Franck B minor Chorale, which was noteworthy in that Mr. Giles chose to follow the composer's intentions for the piece insofar as the organ he was playing would permit. After the intermission we were treated to the Allegro from the Second Symphony of Vierni. The performance closed with the Grave et Caprice after the style of Couperin, which displayed the skill of the artist. Its bold lines and brilliancy completely overcame the instrument.

It is with a great deal of regret that we must report the resignation of our treasurer, Richard Weeks. He has been one of our most active members. As well as being the organist of Calvary Presbyterian Church, he is an accountant for Trans-Arabian Pipe Lines, which has decided that his services are more valuable to it in New York City.

Twenty Choirs in Vermont Festival.

The October meeting of the Vermont Chapter took the form of a choir festival held in Rutland Oct. 29. A group of 250 singers, representing twenty choirs from all over the state, sang eight anthems under the direction of Professor Howard Bennett of the University of Vermont. The prelude was played by Miss Kedra Greaves of Claremont, N. H., and Leo D. Ayen of Rutland played the offertory and postlude. Mr. Ayen was also chairman of local arrangements. This was the second annual choir festival of this chapter and was voted a very successful undertaking by the members.

HARRIETTE SLACK RICHARDSON,
Registrar.

Colorado Springs Activities.

The Colorado Springs, Colo., Chapter welcomed S. Lewis Elmer, national president, at a luncheon Oct. 27. Mr. Elmer gave the chapter an interesting and valuable picture of the Guild as a national organization.

At Shove Memorial Chapel, Sunday afternoon, Nov. 5, the first of the series of concerts which the chapter plans and arranges for Colorado College, was presented. Jessie Newgeon Hawkes of the college staff and minister of music of the

Pass 1950 Examinations

Successful candidates in the 1950 Guild examinations are announced as follows:

FELLOWSHIP.

Hampson A. Sisler.
Svend O. Tollefsen.

ASSOCIATESHIP.

Josephine Balcome.
Anthony V. Cirella.
Robert S. Clippinger.
Rene P. Dosogne.
John Eargle.
Ralph W. Fiedler.
Edward A. Hansen.
Robert C. McCoy.
G. William Richards.
Preston Rockholt.
Maria Schmitz.
Howard W. Vogel.

CHOIRMASTER "A."

Royal A. Brown.
Grover J. Oberle.
Samuel T. Walter.

CHOIRMASTER "B."

Paul Maynard.
Donald Shanks.
Joseph A. Surace.

First Congregational Church, played and the Colorado College Concert Choir sang under the direction of John O. Fundingsland of the college faculty, with Robert Lynn, chapel organist, as accompanist.

The November meeting of the chapter was held Nov. 14 at the First Presbyterian Church, with Mrs. Dorothy Schlegel, sub-dean and organist of the church, as hostess. A workshop study of choral literature for Christmas was enjoyed. The evening closed with a social hour and refreshments. The chapter welcomed several new colleagues.

Ray Berry, dean of the chapter, recently was appointed a member of the Inter-Church Activities Committee of the Pike's Peak Council of Churches. This committee makes arrangements for interdenominational services and observances throughout the year, the first of which was a community Thanksgiving service at Shove Memorial Chapel, for which Mr. Berry arranged music sung by the choirs of the First Christian, First Baptist and First Lutheran Churches as a massed chorus.

The chapter's current project is the arrangement of Christmas music to be sung in the various chapels for the thousands of army men stationed at near-by Camp Carson. The programs are being arranged for weekday evenings and will feature church choirs and other choral organizations of the community, in addition to some instrumentalists.

FRANCES POND, Publicity Director.

Lehigh Valley Meetings.

Members of the Lehigh Valley Chapter held their October meeting in Trinity Episcopal Church, Bethlehem, Pa., Saturday evening, Oct. 14. Dr. Ifor Jones, the dean, presided. Thirty members and guests were present at this meeting. Christmas anthems were reviewed, the organists submitting the numbers and acting as accompanists and the other members acting as a choir.

After the meeting Dr. Jones invited the group to his home, where luncheon was served by Mrs. Jones. Six organists from the Lehigh Valley submitted applications for membership at this meeting.

The chapter held its November meeting in Christ Evangelical and Reformed Church, Allentown, Saturday evening, Nov. 11. The feature of this meeting was an illustrated lecture on bells and carillons delivered by Dr. Robert Kleinschmidt, a member of the American Guild of Carilloners. Prior to the lecture organ numbers were played by James H. McClellan and Claude E. Hollenbach, organist of the host church. After the lecture luncheon was served by the women of the parish. About fifty members and guests attended this event.

SUE F. ENRIGHT, Secretary.

Long Island Chapter.

The Long Island Chapter met Nov. 12 at St. John's Lutheran Church in Lindenhurst, N. Y. The first part of the meeting, which took place in the parish-house, was devoted to a talk on the history of the Lutheran Church by Pastor Hoegart, who read and explained parts of the liturgy. The group then went into the church and sang the vespers service under the direction of Trevor M. Rea, organist of St. John's. At the close of the service Mr. Rea played Pasquet's "Lo, How a Rose E'er Blooming." Refreshments were served in the parish-house.

MARGARET BULL, Secretary.

THE KIRK CHOIR of the Pasadena, Cal., Presbyterian Church was heard in a performance of Vaughan Williams' "Dona Nobis Pacem" Nov. 12. The choir was under the direction of Howard Swan and David Craighead was at the organ.

EDGAR HILLIAR, the concert organist, is to play a recital at Trinity College, Hartford, Conn., Tuesday evening, Dec. 12, at 8 p.m.

News of the American Guild of Organists—Continued

Guild Events in New York

Dec. 5, 8:30 p.m.—Recital by Flor Peeters, organist of the Metropolitan Cathedral of Belgium, at the Academy of Arts and Letters.

Dec. 27, 28 and 29—Annual national convocation of deans and regents. Organ recitals, examinations round-table, Christmas dinner party, president's luncheon to deans and regents. Visits to churches and organs and other places of interest.

Jan. 22, 8:30 p.m.—Group singing and discussion of new anthems. Assembly hall of Church of the Incarnation.

Feb. 13, 8:30 p.m.—Subscribers' night. Annual Guild service, Central Presbyterian Church. Dr. Robert Baker guest organist; choir of Central Church, Hugh Giles organist and choirmaster. Reception.

March 12, 8:30 p.m.—Lecture by Robert E. Crandell on "An Organist's Scrapbook and Some Tarn Pages."

April 11, 8 p.m.—An evening of liturgical music. Choir of Flux X School, the Rev. Mother Alleen Cohalan director.

May 3, 8:15 p.m.—Ascension Day service, St. Bartholomew's Church. Combined choirs under direction of Harold W. Friedell, F.A.G.O., organist and choirmaster.

May 14, 6:30 p.m.—Dinner and annual general meeting.

The regional convention for New York State and northern New Jersey will be held in Buffalo June 18 to 20.

Poister Recital in Milwaukee.

The Wisconsin Chapter presented Arthur Poister, the distinguished American organist, in a recital at Immanuel Lutheran Church, Milwaukee, Sunday, Oct. 22. Mr. Poister's program was as follows: Chaconne in G minor, Couperin; the Bach chorale prelude "Be Glad Now, All Ye"; Prelude and Fugue in E flat major, Bach; Andante in F major, Mozart; Chorale Preludes, "O How Blessed, Faithful Spirits" and "Deck Thyself, O My Soul," Brahms; Chorale in B minor, Franck; Variations on a Noel, Dupré.

After the recital a supper was given in the church for Mr. Poister, chapter members and their guests. The master class held later in the evening was well attended and was under the leadership of Mr. Poister.

JANE KRENKEL, Secretary.

Wilbur Held Plays in Appleton, Wis.

The Northeastern Wisconsin Chapter began its first season by presenting Wilbur Held, F.A.G.O., of Ohio State University Oct. 22 in Lawrence Memorial Chapel, Appleton. A very responsive audience of more than 700 people heard Mr. Held play the following program: Concerto No. 2, Handel; Arioso and Prelude and Fugue in D major, Bach; Fantasia in A and "Piece Heroique," Franck; Scherzo from the Second Symphony, Vienne; "You Raise the Flute to Your Lips," DeLamarter, and "Pageant," Sowerby. Mr. Held has a prodigious technique, as was shown in the spectacular Sowerby "Pageant." This he matches with real musicianship and colorful registration which held his audience enthralled.

After the recital the Gamma Zeta Chapter of Phi Mu Alpha, men's music fraternity, held a reception in honor of Mr. Held and for Guild members and friends in Lawrence College's new Worcester Art Center, where an added attraction was the Aaron Bohrod collection of paintings from the University of Wisconsin.

LaVahn Maesch, A.A.G.O., dean and professor of organ at Lawrence College, played a dedication program on the new three-manual Möller at the First Congregational Church, Sheboygan, Nov. 26. Included were works of Pachelbel, Bach, d'Aquin and Franck, as well as a modern group. Mr. Maesch also presented a dedication recital at the Algoma Methodist Church in Oshkosh on Nov. 12.

MIRIAM C. DUNCAN, A.A.G.O.,

Secretary.

Denver Has Choir Festival.

The fourth choir festival sponsored by the Rocky Mountain Chapter was held in St. John's Cathedral, Denver, Oct. 22. In 1947 several members of the Guild began working on a united choir festival. The first year there were about ninety in the combined choirs. Each year the interest has increased and this year there were thirteen choirs with 220 members.

The program began with a prelude, Sonata 6, by Mendelssohn, played by the dean, Mrs. J. H. Jamison, M.S.M. The colorful procession filed into the chancel, overflowing into the nave of the church. In the processional hymn, "Ye Watchers and Ye Holy Ones," the boy choir of the cathedral sang a descant. C. Lee Williams of the Community Methodist Church in

Englewood directed the choir in these anthems: "Come, Ye Servants of the Lord," Tye; "In Joseph's Lovely Garden," Dickinson; "The 150th Psalm," Franck; "I Hear Along Our Street," Mackinnon, and "How Lovely Are Thy Dwellings," Brahms. David Pew, M.S.M., organist and choirmaster of the cathedral, played the accompaniments.

An a cappella choir of eighty voices seated in the balcony sang the antiphonal arrangement of "Come, Ye Servants" and the anthems "Blessing, Glory, Wisdom," Bach, and "Alleluia," Thompson. The a cappella choir was directed by Richard Shaffer, M.S.M., organist and choir director of the First Baptist Church. After the benediction the choirs left the church singing the hymn "Glorious Things of Thee Are Spoken." The postlude, Finale from Symphony 5, by Vienne, was played by Mr. Shaffer.

Mr. and Mrs. Paul Parker were hosts at the meeting of the Rocky Mountain Chapter Nov. 6. An important feature of the program was the playing of the recording made of the choir festival. The organ recital program to be played by Flor Peeters Nov. 24 was discussed by David Pew. He gave the outline of each composition and played the themes of some of them. Mrs. Paul Parker played the following organ compositions on a Baldwin electronic organ: "Little Bells of Our Lady of Lourdes," Gaul; Cantabile, Jongen, and "Tenebrae," Karg-Elert.

The chapter was visited by President Elmer Oct. 28 and 29. On Saturday evening the Guild honored him with a dinner. Mr. Elmer spoke of the work being done throughout the country and the enthusiasm of the chapters.

Catharine Crozier in Philadelphia.

Catharine Crozier, distinguished American organist, was presented in a recital by the Pennsylvania Chapter in the Walnut Street Presbyterian Church, Philadelphia, Oct. 16. Miss Crozier's program was as follows: Chorale in B minor, Franck; Three Chorale Preludes, Bach; Symphonic Chorale, "Jesus, Still Lead On," Karg-Elert; "The Tumult in the Praetorium," de Malengreau; "Requiescat in Pace" and Fantasy for Flute Stops, Sowerby; "Litanies," Alain; "Ascension Day Meditation," Messiaen; Prelude and Fugue in G minor, Dupré.

On the evening preceding the recital Dean Harry Wilkinson entertained the members of the executive committee and their husbands and wives at dinner. Miss Crozier was the guest of honor.

ADA R. PAISLEY,

Rabbi Speaker in Champaign, Ill.

The East Central Illinois Chapter met Sunday afternoon, Oct. 22, at Grace Evangelical Lutheran Church, Champaign, where Mrs. J. L. Benefiel is choir director and Mrs. J. L. Kistner organist. In the absence of the dean, Lester Van Tress, sub-dean, introduced the speaker, Rabbi Samuel H. Berkowitz, whose subject was "Hebrew Liturgy."

Rabbi Berkowitz was ordained in 1944 at the Jewish Theological Seminary of America. Later he received a master's degree in Hebrew literature, also an M.A. degree in Semitic languages, from the Catholic University of America. He was director of the Hillel Foundation at Washington, D. C., from 1946 to 1949 and an instructor in Jewish history at the Washington College of Jewish Studies. Since 1949 he has been director of the Hillel Foundation at the University of Illinois.

Rabbi Berkowitz explained that all Biblical readings are chanted in the Jewish synagogue and there is no written musical setting for the chants. Different methods of chanting are used for different parts of the service, though the text used may be the same. The speaker gave examples of the chanting and answered questions at the close of his talk.

Further illustrations of the music were given by Professor LeRoy R. Hamb of the University of Illinois faculty, who has had extensive experience singing in the temples of Chicago. He was accompanied by Kenneth Cutler, musical director of radio station WILL, who also has had experience in Chicago temples. The vocal numbers were taken from music used in the conservative or Reformed temples and were from settings which closely approximate the spirit of the traditional or unwritten chant.

A social hour was enjoyed in the church parlors, with Mrs. Harold Hies in charge, assisted by Miss May Messman.

NADINE W. KISTNER, Secretary.

Waterloo, Iowa, Chapter.

The Waterloo, Iowa, Chapter met at the First Presbyterian Church in Independence Sunday afternoon, Oct. 15. The following program was presented: Fantasia in E minor, Merkel, and "When Dust Gathers Deep," Stebbins (Mrs. Sherman Hovey); "Holy City," Adams, and "How Lovely

Are Thy Dwellings," Liddle (Mrs. Jean Eischeld, soprano); Trio in E flat, Mozart (Elwood Keister, viola; Dr. Arthur Christmann, clarinet; Mrs. Gloria Keister, piano); "In Summer," Stebbins, and "Feastspiel," Volkmann (Mrs. Sherman Hovey).

The concert was attended by 150 members and friends of the chapter. Mrs. Ruth Jones, organist of Immanuel Lutheran Church, Independence, entertained the group at a buffet supper after the program.

MRS. ADELAIDE E. ALTLAND, Secretary.

Recital for Charlotte Chapter.

The monthly meeting of the Charlotte, N. C., Chapter was held Oct. 16 in the Myers Park Methodist Church, opening with a brief recital on the beautiful new Aeolian-Skinner organ by Philip Gehring of Kannapolis, a new member, late of the Harrisburg Chapter.

The business meeting which followed the recital was presided over by Dean Richard van Schver. The special feature was a round-table discussion of an organist's responsibility for guiding those concerned at funerals and weddings into the selection of appropriate music. The difficulty inherent in these situations was recognized, but helpful suggestions were made. A proposal was adopted for a special committee to prepare a list of selections (vocal and instrumental) to be placed in the hands of pastors as well as other interested persons.

Mrs. Thomas D. Newell, Jr., reported that her plans were complete for the junior choir festival to be directed for the third successive season by Mrs. Ruth Krebbel Jacobs. Five new members were introduced.

Our chapter is growing and many interesting events are planned for this season.

MRS. ESTHER WAINWRIGHT, Registrar.

Ancient Instruments Heard.

An atmosphere of eighteenth century charm was combined with present-day informality in a soiree of spinet, organ and piano music for the Cumberland Valley Chapter at the lovely home of Mrs. E. H. Nichols in Williamsport, Md., Oct. 28. Mrs. A. E. Pierce and Mrs. W. E. Peacher, Jr., played two groups on the piano and organ and two solos each on the 300-year-old spinet before an appreciative audience.

The six-rank, two-manual organ was built by Wetzel of Waynesboro, Va., in the late 1800's. The spinet was a product of a Viennese builder of the eighteenth century whose artistic workmanship on the mechanism and beautiful case has endured with no changes or improvements save that of being restrung.

Following the program a business meeting was conducted by the dean and refreshments in keeping with the Hallowe'en spirit were served, thus ending the second meeting of this chapter's 1950-51 season.

MARJORIE A. PEACHER, A.A.G.O., Dean.

October Meeting in Youngstown.

The October meeting of the Youngstown Chapter was held Oct. 23 in the First Covenant Church. A large audience had assembled to hear four members present an interesting program of service numbers on the Hillgreen-Lane two-manual organ. Miss Gertrude McCartney, Miss Gina Saino, Homer Taylor and Gordon Brooks were the performers.

A short business session followed the recital, presided over by the dean, Mrs. Paul Adams, after which we were invited to the lower auditorium, where we were introduced to a new feature, a white elephant sale of used organ music, conducted by James Evans. During the social hour the choir of the church provided refreshments.

MRS. A. F. SONENBERG, Secretary.

Elmer Visits Delaware.

S. Lewis Elmer of New York, national president of the Guild, was the guest speaker for the Delaware Chapter at a dinner meeting Oct. 17 at Naaman's Tea-House. The speaker reviewed the history of the Guild. Miss Sarah Hudson White, dean of the chapter, presided. Mrs. F. M. Swinnen told of her trip with her husband to Europe. They visited Belgium, Switzerland and Italy. Motion pictures were shown by Frederick W. White.

CAROLYN CONLY CANN, Registrar.

Chautauqua Branch.

The Chautauqua Branch, Jamestown, N. Y., met Oct. 16 at the home of the dean, Howard Zettervall, and discussed the problems of organists in playing for church services and weddings. The examination papers were gone over. The dean assigned a month to each member in which he is to have charge of a program. Organ records were played.

HAROLD STEVENS, Registrar.

Bridgeport, Conn., Activities.

A picnic meeting was held by the Bridgeport, Conn., Chapter at the home of the dean, Mrs. Ethel Brandon, Ravfield, Westport, Conn., Sunday afternoon, Sept. 24. Mrs. Brandon and Mrs. George J. Kish gave accounts of the convention in Boston and later in the program Miss Ruth Stoneridge, literary editor of G. Schirmer, Inc., New York, gave an interesting and helpful talk on "Publication."

A meeting was held in the First Evan-

gelical and Reformed Church of Bridgeport Oct. 16. Mrs. Florence Beebe Hill, organist and choir director, acted as hostess. Members brought Christmas music (carols, anthems and organ numbers), which were examined by those present. An impromptu chorus was formed and some of the numbers were sung.

The membership of this chapter is constantly increasing and shows a gain of 53 per cent since the annual meeting in May.

HARRIS BARTLETT, Secretary.

Missouri Members Visit College.

The October meeting of the Missouri Chapter was held Oct. 30 at Lindenwood College, St. Charles, with Paul Fries as host. After the program tea and coffee and cakes were served in the main lounge. After the business meeting conducted by Dean Grossmann a very interesting program of distinctive music was presented by Miss Pearl Walker, soprano, and Miss Gertrude Isidor, violinist, both members of the music faculty of Lindenwood, where Mr. Fries is an instructor. Plans were announced for a choral clinic led by Gerhard Schroth Jan. 13 and 14.

The second in a series of three fine recitals was played Nov. 7 at the Second Baptist Church when Clarence Dickinson of the Brick Church in New York played a program for organ and brass instruments. The program was based on a church service. Another recital is planned for the spring.

BENJAMIN HARRISON,

Publicity Chairman.

Louisville Events.

The Louisville, Ky., Chapter was honored to have the national president, S. Lewis Elmer, include the city in his tour of Guild chapters. Mr. Elmer was in Louisville the entire day of Oct. 20. In his honor a luncheon was given at the Arts Club with all officers and members of the executive committee invited. Mrs. Frank Ropke invited the entire membership of the chapter to meet Mr. Elmer at her home the evening of Oct. 20.

The monthly meeting of the Louisville Chapter was held Nov. 13 at St. Paul's Methodist Church. Following the dinner the program was presented by the combined choirs of St. Paul's Methodist and Crescent Hill Methodist Churches. Harry William Myers was organist and Mrs. Catherine Higgins, dean of the Louisville Chapter, directed the choirs. The following program was presented Nov. 12 at the Crescent Hill Methodist Church and Nov. 13 at St. Paul's Methodist Church for members of the Guild and of the church: "Ho! Everyone That Thirsteth," Martin; "Grant Us Thy Help," Pasquet; "Lines," Bales; "Had We but Hearkened," Davies; "Let Thy Holy Presence," Tschernokoff; "O Lord God, unto Whom Vengeance Belongeth," Baker.

The School of Church Music of the Southern Baptist Theological Seminary of Louisville is presenting a series of services dedicating the new Aeolian-Skinner organ which is located in the recently completed Alumni Chapel of the seminary. Donald Winters is conductor of the School of Church Music choir and Kenneth Pool is the organist. The services and programs are announced as follows:

Nov. 5—Organ and choral music commemorating the 200th anniversary of Bach's death: Passacaglia and Fugue in C minor; Chorale Preludes, "Dearest Jesus, We Are Here," "I Cry to Thee, Lord Jesus Christ," "Our Father, Throned in Heaven High" and "Salvation Now Has Come to Man"; Prelude and Fugue in A minor; Arioso in A; Cantata, "The Lord is a Sun and Shield."

Nov. 9—Dedication service.

Nov. 12—Thanksgiving and praise service: Gothic Suite, Boellmann; Prelude on the Welsh Tune "Rhosymedre," Williams; "Thine Is the Greatness," Bortniansky-Achenbrenner; "Ah, Dearest Jesus," Crüger-Johnson; "God Be Merciful to Us," Bryan; "Sing Praise to Him," Andriessen; "Thou Light of Life," Tschernokoff; "O Lord God, unto Whom Vengeance Belongeth," Baker; "The Lord Bless You and Keep You," Lutkin; Toccata, Wilder.

Harry William Myers played the following organ recital at St. Paul's Methodist Church Sunday evening, Oct. 15: Prelude and Fugue in C minor, Bach; "Mr. Ben Jonson's Pleasure," Milford; "Gavotta," Martini; "Piece Heroique," Franck; "Scherzo Symphonique," Faulkes; "Dripping Spring," Clokey; "Suite Gothique," Boellmann.

The first of a series of musical services to be given in the course of the season at St. Andrew's Episcopal Church was performed Nov. 4. The senior choir, under the direction of Robert F. Crons, organist and choirmaster, presented the Requiem by Brahms at a service of choral evensong.

MAIWA DICKSON, Registrar.

Petersburg Chapter Studies Chant.

The October meeting of the Petersburg, Va., Chapter was held in St. Paul's Episcopal Church Oct. 15. Mrs. Johanna Spiers, Ch.M., gave a very interesting talk on the origin and development of chants, and the group sang some Gregorian chants under her direction.

ELIZABETH GOODMAN, Secretary.

News of the A.G.O.—Continued

Los Angeles, Chapter.

The November meeting of the Los Angeles Chapter of the Guild was held at the People's Independent Church of Christ, one of the largest Negro churches in the city. Over seventy members and friends of the chapter enjoyed a turkey dinner prepared and served by the women of the church. After dinner and a short business meeting the fifty-voice choir presented the German Requiem, by Brahms. Those who were responsible for a fine presentation were the choir, Albert McNeil director, Mrs. Fannie Benjamin organist, Miss Jacquelyn Freeze pianist, Miss Georgia Ann Lester soprano and Cecil Doty baritone.

The first monthly meeting of the season was held by the Los Angeles Chapter Oct. 2 at Trinity Episcopal Church. After dinner in the parish-house the members adjourned to the chancel of the church, where the remainder of the evening was devoted to a unique presentation by William Hartshorn. As head supervisor in the Los Angeles city schools, president of the Civic Light Opera Association, a member of the executive committee of the Philharmonic Orchestra and minister of music at the First Methodist Church in Glendale, Mr. Hartshorn was well equipped to discuss "Principles and Materials in Church Music." His lecture was illustrated by the reading of several new anthems of various types and varying degrees of difficulty. The audience participated as the choir, with organ accompaniment by Anita Priest.

The following were elected in May to serve for the new season just beginning: Mrs. Anita Priest, dean; J. Carl Brand, sub-dean; Marvin Blake, secretary; Robert Kursinski, treasurer; Miss Helen Macey, registrar.

MARVIN BLAKE, Secretary.

Weekly Broadcasts in Lynchburg, Va.

The Lynchburg, Va., Chapter held its first meeting of the fall Sept. 22 at Centenary Methodist Church. Dean Bernard Williamson opened the meeting with a brief review of the purposes of the Guild. He reported that since June the chapter has presented a fifteen-minute radio program once a week. These broadcasts are made possible through the courtesy of station WWOOD. At present the programs are recordings of organ or choral works. Later we plan to expand to a half-hour program in order to include discussions of various topics of musical interest.

Our program was a Christmas music workshop arranged by Robert Moore. Miss Nancy Peck, Robert Moore and Mrs. S. H. Williams, Jr., played organ selections and Mrs. H. C. Cushing and Mrs. Williams introduced the group to a number of anthems. Each member found something to add to his Christmas repertoire.

The October meeting was held on the 27th at the First Presbyterian Church and featured the showing of two films on the art and craft of organ building. One film, "Singing Pipes," was from Casavant Freres. The other is a silent "movie" prepared by A. J. Schantz, Sons & Co. Eric A. Johnson of Lynchburg, representative for Casavant, and Ernst G. Hornig of Baltimore, representative of the Schantz Company, were present. Mr. Hornig concluded our program with a presentation of a wire recording of the Gigue Fugue and several other selections as performed on a Schantz organ by Richard Ross.

Officers for the 1950-51 season are: J. Bernard Williamson, dean; Mrs. W. H. Hickson, sub-dean; Mrs. J. L. Staples, secretary; Mrs. S. H. Williams, Jr., treasurer; Mrs. T. R. Leachman, registrar; Dr. E. A. Potts, chaplain.

DOROTHY S. LEACHMAN, Registrar.

Dinner-Workshop in Williamsport.

The Williamsport, Pa., Chapter held a dinner meeting and workshop at Christ Episcopal Church Nov. 11. Three new members were welcomed—Vincent Paris Fish and Jay Stenger (by transfer) of Williamsport and Miss Rue Davenport of Bloomsburg. Mrs. Woods Nicely outlined plans for a membership drive to be launched soon, with an open invitation to our Christmas party. Evan Wood announced that twelve half-hours of radio time have been offered the Guild by the two local stations for recitals during the Christmas season.

The business meeting was followed by what seemed a lengthy intermission while the men attempted to replace a blown fuse. With the lights came revealing informa-

tion on a subject about which many of us had been in the dark, for Mr. Wood discussed the A.G.O.-approved method of modulation and improvisation, and his explanation and demonstration were equally helpful. The evening closed with an informal examination of materials for service playing under the direction of Miss Louise Stryker, with comments by Frederick Snell encouraging the use of preludes based on familiar hymn-tunes, since they have real meaning for the congregation and are therefore more conducive to worship.

BARBARA TUTTLE, Secretary.

Anthem Clinic in Lancaster.

The Lancaster, Pa., Chapter held its monthly meeting in St. James' parish-house Nov. 6 with Dean McConnell presiding. Richard Harvey spoke concerning a choir festival to be held May 14, 1951. Mr. Harvey is the newly-appointed organist and choir director of Trinity Lutheran Church. Highlights of the A.G.O. convention were presented by Miss Kathleen Stetler, organist and choir director of the First Methodist Church. She expressed the hope that others might plan to attend the next convention in 1952.

The feature of the evening was a clinic on anthems with Harold Shaar, director of music at St. Paul's Reformed Church, in charge of the program. Each member was asked to bring along two anthems from his library, with enough copies of each to distribute to the group, who then would sing the number and comment upon it afterwards. It was a most helpful project and the group discovered some very useful numbers for both junior and senior choir work.

DALE L. HERSHEY, Registrar.

Fort Worth Guild Service.

The Fort Worth, Tex., Chapter held its annual Guild service Nov. 14, having the aid of the musical forces of the First Christian Church, though the service was moved at the last minute to the First Presbyterian Church, the instrument at the host church having developed organic trouble. A large proportion of the 150 members of the chapter were in attendance upon an impressive service in charge of the Rev. Robert Boshen of the Hemphill Presbyterian Church, chairman of the chapter. The address and Scripture reading were by the Rev. L. D. Anderson and the Rev. Howard Johnson of the First Christian Church. The choir of the church, directed by Floyd Lisle, with Virginia Jackson Wright at the organ, sang "How Lovely Is Thy Dwelling," Brahms, and "Let Thy Merciful Ears, O Lord," Weelkes. Guild members played organ numbers as follows: "The Forests Are at Rest," Bach, and Cathedral Prelude, Pflaegg (Mrs. J. C. Byars) and "Chant de Mal," Jongen, and Sonata No. 2, in C minor, Mendelssohn (Tracy Cary). Dot Echols Orum was at the organ for the hymns.

Dinner for Pastors in Wichita Falls.

The North Texas Chapter held its first meeting of the season Oct. 31 at the Woman's Forum, Wichita Falls. This was a dinner meeting and was in honor of the pastors, their wives and choir directors. Mrs. C. W. Norwood, the dean, presided. Misses Joza Lou Bullington and Evelyn Barry were in charge of arrangements and decorations. Fifty-five members and guests were present, including Hugh Giles, who gave an interesting after-dinner recital at the First Methodist Church.

MRS. JAMES S. SMITH,
Historian-Reporter.

Dr. and Mrs. McCurdy in Houston.

The Houston, Tex., Chapter presented Alexander McCurdy and Miss Greenwood in a harp and organ recital Nov. 2 at the First Evangelical Church. They had a very appreciative audience. Afterward the executive committee was entertained at the home of Dr. and Mrs. Greenwood, cousins of Miss Greenwood (Mrs. McCurdy).

CLARA B. WHEELER,
Corresponding Secretary.

Ministers at Banquet in Lubbock.

The Lubbock, Tex., Chapter held its annual organist-minister banquet at the First Christian Church Nov. 13. Forty-eight members and guests were present. Speakers for the evening were Dr. Gene Hemmle, head of the music school of Texas Technological College, who discussed "The Organist's Job from the Choir Director's Point of View," and Dr. Travis White, pastor of the First Christian Church, who spoke on "The Organist's Job from the Minister's Point of View."

After dinner the group went into the church, where a musical program was heard. George Prigmore played a tone poem by Corbin and Jerre Hancock played the Prelude and Fugue in F major by Bach. Solos were sung by Rex Webster, bass, and Ira Schantz, tenor. Miss Patsy Gibbs, cellist, played two selections.

The October meeting took place at Trinity Baptist Church Oct. 9. Cecil Bolton discussed registration, improvisation and

modulation. Selections were then played by Mr. Bolton as follows: "March of the Magi," Dubois; "Carillon," Sowerby; "Fiat Lux," Dubois; Mrs. Ernest Wilpitz played "All Hail, Thou Brightest Day of Days," by Bach, and "Fall on Your Knees, Ye Christians," a Lithuanian folksong.

MRS. C. M. TROUT, Secretary.

Texarkana Chapter.

The Texarkana Chapter met Oct. 28 at the First Methodist Church, Texarkana, Tex. Miss Mary Tension, the dean, presided over the business session. She expressed her appreciation to the social committee for its work in arranging for the luncheon the chapter gave last month in honor of the ministers of the city. This committee was composed of Mrs. William Hibbitts, Mrs. T. A. Bain and Mrs. Ralph Crosnoe.

Mrs. Ottis Goodson and Mrs. Winston Montgomery were given a welcome as new members.

The program was in charge of Miss Ruth Turner, minister of music. Miss Turner played two organ numbers: "Electa ut Sol," Dallier, and Communion, Purvis. The second part of the program consisted of the first movement of the Piano Concerto in A minor by Schumann, with Mrs. Montgomery at the piano, accompanied by Miss Turner at the organ.

Sherman-Denison Chapter.

The Sherman-Denison, Tex., Chapter held its monthly program meeting Nov. 13 at the Central Christian Church. Mrs. James D. Chambers, organist of the host church, played as the organ prelude "O Sacred Head Now Wounded," Bach; Mrs. Leonard Collins reviewed the book "Albert Schweitzer, the Man and His Mind," and Mrs. Chambers and her pupil, Miss Doris Coffey, who is a new colleague, played as an organ and piano duo "My Heart Ever Faithful," Bach. Mrs. Charles Dannel, the dean, presided. This program was for colleagues and patrons.

MABEL SPINDLE, Registrar.

Virginia Recital on New Austin.

In line with its desire to promote the advancement and development of church music the Virginia Chapter presented a recital at the Pine Street Baptist Church in Richmond Nov. 14. The recital was played on the Austin organ installed last spring. Preceding the recital, a dinner meeting was held for members of the Guild. The Guild was honored to have as its guests John Austin, Mr. Moore, and Mr. Stope, all of Austin Organs, Inc., who had installed the organ. Dean James R. Snyder presided at the business meeting.

Recitalists on the program were Roland Crisci, minister of music at the Ginter Park Methodist Church, and Ernest Bedell, minister of music at the Seventh Street Christian Church, both of whom are Westminster Choir School graduates; Miss Ruth Lane, Miss Mary Ann Settle and Miss Florence Clarke, organist of St. John's Episcopal Church, all of whom are senior organ students of Charles W. Craig, Jr., F. A. G. O., at the Richmond Professional Institute.

After the recital the members had an opportunity to inspect the new console and organ chambers.

The entire recital program was recorded by one of our members, Dr. George Zur Williams.

FRANCES SUTTON, Secretary.

Susland Chapter Meeting.

The Susland Chapter of El Paso, Tex., met Oct. 17 at Asbury Methodist Church. A report on the convention was made by the dean, Lester Silberman, and Miss Dorothy Learmonth. Mrs. Warren D. Small gave a report on her visit to Salt Lake City. A large number of the members attended this first meeting of the season.

Dr. Schweitzer Nashville Subject.

The Central Tennessee Chapter held its monthly meeting and musical at Christ Church, Episcopal, Nashville, Nov. 14. The theme of the meeting was "An Evening with Albert Schweitzer." The following talks were made on Dr. Schweitzer: "As a New Testament Scholar," by Dr. Kendrick Grobel of the Vanderbilt School of Religion; "As a Medical Missionary," by Dr. Oscar Nelson of Vanderbilt Hospital; "As a Philosopher," by Dr. Edward Ramsdell of the Vanderbilt School of Religion; "As a Musician," by Dr. John F. Ohl, head of the music department of Fisk University.

After the lectures Arthur Henkel, organist of Christ Church, gave a half-hour Bach recital.

CORINNE G. ANDERSON, Secretary.

Activities in Memphis.

The Tennessee Chapter held its first meeting of the new year at the Church of the Good Shepherd Oct. 16. The dean, M. B. McGrew, presided at the business meeting. The topic for discussion was "Hymns and Hymn Playing." Members joined in a panel discussion of appropriate hymns for worship in the church service. New members were introduced.

The Tennessee Chapter was host Oct. 26 to the national president, S. Lewis Elmer, at a dinner party in the Hotel Peabody. Mr. Elmer made a very interesting talk.

The chapter met Nov. 6 at the Church of the Good Shepherd. Mrs. E. A. Angier, A.A.G.O., who recently returned from a

European trip, told of her travels and of her visit to Oberammergau, where she saw the Passion Play. The topic "Hymns and Hymn Playing" was continued from the last meeting. Plans were discussed for a recitalist to visit Memphis and also for one from the Memphis Chapter to go to the convention in New Orleans.

SALINA KELLOGG ACREE,
Corresponding Secretary.

Oklahoma Chapter Studies Hymns.

The Oklahoma Chapter held its first meeting Oct. 3 and a second meeting Nov. 7 at St. Paul's Methodist Church, Tulsa. For the latter meeting the committee in charge, mindful of the time of year, served a turkey dinner. The study committee at the beginning of the year recommended that to the theoretical subjects, harmony, modulation and transposition, hymnology be added. An interesting paper on "The Source of Hymn-tunes" was read by Miss Edith Willhite.

The regional convention was announced by Dean Hine, to be held at Topeka, Kan., April 10, 11 and 12, 1951. Our region is composed of Oklahoma, Kansas, Texas and Louisiana.

The chapter voted to entertain pastors at a dinner Dec. 5; only pastors of churches whose organists are Guild members to be invited.

JOHN KNOWLES WEAVER, Sub-dean.

Oklahoma City Clergy Dinner.

The Oklahoma City Chapter held its annual clergy dinner at St. Paul's Cathedral Nov. 6. The master of ceremonies was Finley G. Williams of the music school at Oklahoma City University. Several numbers were sung by Mrs. Don Akin. The head of the music school of Oklahoma University, Carlos Mosely, delivered an address.

On Oct. 18 the chapter had a dinner at Bishop's restaurant for the national president, S. Lewis Elmer. He gave a very inspiring talk on the history of the Guild. Mr. Elmer was a guest of the organ department of Oklahoma University during the day.

The annual Christmas party will be held Dec. 4. The host and hostesses will be Mrs. Fred Kirkland, Mrs. Nelson McGowan, Mrs. J. W. Skaggs, Miss Donna Lee Banzett and Paul Roe Goodman, all of Edmond, Okla.

MARY ELIZABETH MCCRAY, Secretary.

Rhode Island Events.

The Rhode Island Chapter opened its season with a recital by Margaret Westlake Powers, director of music at the Pawtucket Congregational Church, at Savies Hall, Brown University, Providence, Oct. 16. The program: Concerto in D minor, Bach; Chorale Prelude, "Nun, komm, der Heiden Heiland," Bach; Chorale in E major, Franck; Introduction and Passacaglia, Rezer; "Neuf Pieces pour Grande Orgue," Langlais; "La Nativité du Seigneur," Messiaen; Improvisation on "In dulci Jubilo," Karg-Elert.

The chapter presented G. Huntington Byles Nov. 20. He spoke on "Preparing for Choral Performance." Mr. Byles has studied under Widor, Vierne and Dupré. He has also studied with Dr. David McK. Williams and Dr. Ernest Bullock of Westminster Abbey, London. During the recent war Mr. Byles served in the navy and he is now organist-choirmaster of Trinity Church, New Haven, Conn. The meeting was held in the Church of the Transfiguration, Edgewood, R. I.

MARJORIE OOLVIE, Registrar.

Code of Ethics Discussed.

A code of ethics adaptable to local needs was thoroughly discussed at a meeting of the Hartford, Conn., Chapter Oct. 16. Grace D. Berry presented a suggested code, based on the national code. Genevieve F. Brooks played several numbers on the organ, featuring Christmas service music. Roberta Bitgood's "Be Still and Know That I Am God" was sung by Lillian S. Schulze.

The first Hartford artist recital was played by Claire Coci Oct. 25 at St. Justin's Church. Miss Coci delighted her listeners by her complete command of the instrument, her sparkling technique and her sensitivity to tone color and delicate phrasing.

At the close of the recital a solemn benediction of the Most Blessed Sacrament was sung by the St. Justin's male choir.

MRS. MILTON F. JONES,
Publicity Chairman.

Recitals in Central Ohio.

The Central Ohio Chapter was delighted with the extraordinary musicianship of Flor Peeters and his unassuming manner when he played at the Broad Street Presbyterian Church, Columbus. His recital of Nov. 1 included: Toccata and Fugue in D minor, Bach; Two Pieces by Old Masters, Preludio, Corelli, and Giga, Loeffler; "Grande Piece Symphonique," Franck; Prelude on "Greensleeves," Purvis; Toccata in D major, Van Hulse; Elegie, Peeters; Aria, Peeters; Flemish Rhapsodie, Peeters.

On Sunday, Oct. 22, Otterbein College presented Lawrence S. Frank in a faculty recital. Mr. Frank played: Toccata, Adagio and Fugue in C major, Bach; Seven Chorale Preludes, Bach; Sonata No. 2, first movement, Hindemith; Minuet and Allegro from Fourth Symphony, Vierne; Variations on a Noel, Dupré.

THE DIAPASON

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CHICAGO, DECEMBER 1, 1950

Christmas

It will still be several weeks before Christmas when this issue of THE DIAPASON reaches its readers—except those across the seas—but it will be near enough to find the majority of our constituents deeply engrossed in their preparations for the annual festival of Christendom. Until after the Christmas services are over it is hardly appropos to wish any organist a merry Christmas, for he has not the time nor is he in the mood to listen to it.

The angels who sang their song over the plains of Bethlehem looked down on a world troubled very much as it is today. Everything then seemed to be discouraging, just as it is now to some nations and individuals. And for that reason alone Christmas should be most welcome to all of us. Nothing yet has been found to take the place of the promise of peace on earth and good will to men in encouraging those who need encouragement.

That the professions which this paper represents are the successors of the angels who proclaimed the birth of Christ, and are entrusted with the task of carrying their song down the ages, should be enough to make any man concerned with the music of the church and the making of the organs which provide that music feel a deep satisfaction. Whatever depressions of an economic nature may come, or how great may be the prosperity of the future, our labor in preparing the songs of Christmas cannot be anything but a real satisfaction to those who undertake the task with sincerity of spirit. That thought will remove the drudgery from the many details involved, which are so important, yet so often not realized or appreciated. As long as there is Christmas music this will be a good world in which to live for those who make it and those who listen to it.

So we wish all our readers a very happy Christmas season. And may all your music go smoothly!

[The foregoing is a reprint of an editorial in THE DIAPASON Dec. 1, 1930—just a score of years ago. Then, as now, the world was troubled, just as it was at the time of Christ's birth, and probably will be throughout all generations. Humanity has the same problems, the same sorrows; likewise the same hopes, the same comforts and the same vision, today as twenty years ago and 2,000 years ago.]

H. Willard Gray

In the course of a career of fifty-six years in the United States H. Willard Gray rendered a service that made him a man of pronounced prominence in the realm of church and organ music; yet he was neither an organist, nor a choir director, nor a composer. There is hardly

a writer of anthems or organ compositions of the last half-century who does not have reason to give Mr. Gray, the publisher, credit for the encouragement he has given a host of composers. This includes both the leaders of the old generation and a group of young men, some of whom owe much of their popularity to Mr. Gray's ability to sense talent. His death at the age of 82 years, reported in our news columns, brings to a close a distinguished record.

The world of organ music takes publishers pretty much for granted. And Mr. Gray never sought the limelight or recognition for the service he rendered. He was one of a noteworthy group which included such men now gone from the scene as George Fischer, Arthur P. Schmidt, Theodore Presser, Clayton F. Summy and a number of others whose names should be included in any comprehensive list. The ability to appraise the intrinsic value of a composition and to foresee the appeal it will make is not always appreciated. The average composer is inclined to remember only that some of his manuscripts have been rejected and forgets the financial risk assumed and the effort necessary to bring a composer and his work to a place where they will win public acceptance. On the other hand, if one should ask the majority of successful writers of church and organ music they would acknowledge the help received from H. W. Gray to bring their creative work to public attention. In the early days of the American Guild of Organists Mr. Gray also served that organization by publishing its first official organ.

On more than one occasion THE DIAPASON requested Mr. Gray to provide it with a photograph and data about himself, but with his usual shyness he waved away such requests with the remark that he did not "believe in these premature obituaries." It is a cause of genuine regret that this tribute to him can no longer be regarded as premature.

Dr. Thompson Retires

After having served the readers of THE DIAPASON for just thirty-two years Dr. Harold W. Thompson has been obliged to ask to be relieved of his work on the paper's staff because of the condition of his health. He has been ill for several months and unable to engage in any of his varied activities. Now he has recovered sufficiently to teach one class at Cornell University, where he is professor of English. Dr. Thompson promises, however, to contribute special articles to THE DIAPASON from time to time.

In the December, 1918, issue, just after the signing of the armistice which brought the first world war to a conclusion, we published a new feature under the title of "Quartet and Chorus," by the Albany, N. Y., organist, then at the First Presbyterian Church of the New York capital city and on the faculty of the State Teachers' College. Since that time Dr. Thompson's monthly reviews and essays on various topics concerned with church music, new anthems, etc., have been eagerly awaited by our readers and have been highly valued by the publishers of church music. From attention to the quartet these contributions developed with the times into articles on music for chorus choirs. They have consistently kept abreast of the day. All of Dr. Thompson's writings have been scholarly and characterized by undeviating fairness. As a consequence he has made friends among our readers by the thousand.

The entire DIAPASON family, including both those who have known him personally and the much larger number who know him through what he has written, will wish Dr. Thompson early and sure restoration to health.

WORKS PERFORMED at evensong services in November by the choir of St. Bartholomew's Church, New York City, under the direction of Harold Friedell include parts of Mendelssohn's "Hymn of Praise," "The Lord Is a Sun and Shield" and "Blessing, Glory, Wisdom and Thanks," by Bach; Faure's Requiem, and Darke's "An Hymn of Heavenly Beauty."

German Organists' Misery under Rule of Russians Shown

A conception of the horrors of existence under Russian rule in Eastern Germany is afforded by a letter received by the Central Tennessee Chapter, A.G.O., as the result of an act of mercy by the members of that chapter. This group had heard of the plight of an organist now in Oldenburg and took up a collection to help him purchase music for his work. The response received from him led to a donation of \$50. A copy of the German organist's letter has been sent to THE DIAPASON by Miss Corrine G. Anderson, secretary of the Central Tennessee Chapter, with the suggestion that other chapters may wish to be Good Samaritans to other organists in Europe. From this letter the following is quoted:

With great joy and hearty thanks I received your esteemed communication of Aug. 11 of this year; it was indeed a great surprise to me. It showed me that kind people are sympathetically thinking of me. This has a most beneficial effect upon me, who once knew no want and now possess nothing more at all. I have lost everything—my homeland (Silesia), all my possessions, all my music collection, in which I possessed more than 6,000 chorale preludes alone. * * * Without exaggeration I can claim that there was scarcely a book of chorale preludes for organ that I did not own. Another great loss that I have to mourn is that of my beloved harmonium, which I had had more than thirty years. It will very likely interest you to know that it originated in the factory of Story & Clark, Chicago.

Perhaps it would interest you for me to give a brief account of what we went through in the period between January, 1945, when the Russians marched into Silesia, and July, 1946, when we were evicted from our beloved homeland. I doubt that such things could be considered still possible in the twentieth century. If you and the other ladies and gentlemen of your local Guild of Organists desire an authentic account of the impression the Russians made (that is, of what they really are), then, in the case of an eventual invasion by the Russians, every one of you would lose the desire to keep on living. Parenthetically let me say that the "Russians"—they are Mongols, Kirghiz, Tartars, halfbreeds, and so on, at any rate scum of humanity—attacked indiscriminately anyone from girls of 4 to a woman of 83! At any rate it would take strong nerves to be able to listen to it—and believe it—if I should tell it in detail.

A year and a half we had to endure this sort of thing every day over again until finally the last hard blow came—eviction from our homeland. It was night; nine heavily armed Polish militiamen informed us that we must leave our home within five minutes. Nothing might be taken along. I was permitted to put on my shabbiest trousers and shabbiest coat—nothing else. My wife was not even given time to put on the most essential underclothing! So we arrived here in West Germany actually poorer than beggars. From 1946 until the beginning of 1950 there was nothing to buy. Now that there are things to buy it cannot be done because everything is too expensive and salaries bear no relation to expense. Mine barely suffices for provisions for the three of us (my wife, our little girl of 8, and myself); we can't begin to think of buying new clothing or even now and then a cigarette—a thing which we know any more by sight only.

FALL SERIES OF PROGRAMS AT REDLANDS UNIVERSITY

The fall series of organ concerts at the University of Redlands, Redlands, Cal., opened Oct. 29 at the Memorial Chapel with a program of music of The Netherlands. A feature of this concert was the singing of old Dutch psalmtunes by members of the four Dutch Reformed churches in Redlands. Dr. Leslie P. Spelman, head of the organ department, played works by composers of The Netherlands from the sixteenth century to the present time, including Sweelinck, Pomper, Zwart, Andriessen, Kousemaker and Bonset.

The series continued with three concerts in November by organ students of Dr. Spelman and Miss Margaret Whitney Dow, assisted by students from the voice department. These were devoted to contemporary music, the one Nov. 5 being works of French composers and those Nov. 19 and 29 music by English and American composers.

Dr. Spelman will be heard in another organ recital Dec. 3, playing numbers by

Looking Back into the Past

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

A series of thirty-five recitals in the principal churches of New York was arranged by the American Guild of Organists.

The four-manual organ built by the Austin Company for the Independence Boulevard Christian Church of Kansas City, Mo., was opened with a recital by Edward Kreiser Nov. 25. R. A. Long was the donor of the instrument.

Organists of St. Paul and Minneapolis met Nov. 23 to organize the Minnesota Chapter, A.G.O., with George H. Fairclough as dean.

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

Radio organ recitals were in their infancy, which gave special interest to the announcement of a series to be broadcast by station WAHG from the New York studio of the Skinner Organ Company. There were to be thirty-six artist programs and the list of performers included a number of eminent organists.

Ralph Kinder, organist and choirmaster of Holy Trinity Church, Philadelphia, played his 1,000th recital there Nov. 15.

Harold V. Milligan retired as reviewer of new music for THE DIAPASON and was succeeded by William Lester of Chicago.

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

Twenty-five years of service to the cause of church music in Grand Rapids, Mich., on the part of Harold Tower were recognized Nov. 3 at Trinity Methodist Church, which Mr. Tower had served as organist and choirmaster for the last five years. The score of years which preceded his going to Trinity were spent by Mr. Tower at St. Mark's Episcopal Church, where he built up an organization of men and boys who have been Mr. Tower's devoted friends of a lifetime. A special anniversary service was held in the afternoon in addition to the service of commemoration in the morning. About 600 attended the service and several hundred a reception which followed in the choir rooms. There were nearly 150 in the choir.

New chapters of the A.G.O. were organized in Altoona, Pa., and Waterloo, Iowa.

composers of the United States, Canada, Hungary, Switzerland and France. On this program he will play for the first time a new work by Camil Van Hulse, Chorale Fantasy on "St. Magnus" which is dedicated to Dr. Spelman. Other selections will be a Sonata for Organ by Paul Pisk (also dedicated to Dr. Spelman), Russell Broughton's "Sacramentum Unitatis," a "Praeludium," by Kodaly, "Legende," by Bernard Schule, Frederick Karam's "The Modal Trumpet" and Frederick Jacobi's Three Preludes for Use in the Synagogue. The Poulenc "Litanies a la Vierge Noire," for women's voices and organ, which will be heard on this program, has not had a performance on the west coast.

The series will close Jan. 7 with a recital by Miss Margaret Whitney Dow, F.A.G.O., organist of the First Presbyterian Church of Redlands and on the faculty of the university, assisted by Charles Fisher, baritone. Their program will be devoted to English and American church music.

NOTABLE WORKS TO BE SUNG BY THE CHORUS PRO MUSICA

Boston's Chorus Pro Musica has begun a new season under the baton of Alfred Nash Patterson and has announced programs for this winter which include performances of the Schütz Christmas Oratorio, Monteverdi's "Magnificat," Haydn's "The Seasons" and the Bach motets "Jesu, meine Freude" and "Singet dem Herrn." There are also tentative plans for first performances of contemporary works.

The Chorus Pro Musica, with its ambitious programs of outstanding choral literature, has become widely known in New England. Recent offerings have included such works as the Mozart Mass in C minor, Copland's "In the Beginning" and the Boston premiere of the Stravinsky Mass. The group was heard at the Guild convention in Boston when Ifor Jones appeared with it as guest conductor for the Bach "Magnificat."

**THREE-MANUAL MÖLLER
ORDERED FOR EL PASO**

2,198 PIPES IN TEXAS ORGAN

Instrument Will Go to Trinity Methodist Church, Where Extensive Music Program Is Directed by G. Douglas Sloan.

M. P. Möller, Inc., has won the contract for a three-manual organ of 2,198 pipes to be installed in Trinity Methodist Church, El Paso, Tex. Trinity is one of the outstanding churches of the city and an extensive music program is carried on under the direction of G. Douglas Sloan, organist and choir director.

The stoplist of the new instrument will be as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes, 21 bells.
- Tremulant.

SWELL ORGAN.

- Rohrgedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 73 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Bassethorn, 8 ft., 73 pipes.
- Harp, 4 ft., 49 notes.
- Tremulant.

PEDAL ORGAN.

- Violone, 16 ft., 44 pipes.
- Bourdon, 16 ft., 56 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Violone, 8 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Bourdon, 4 ft., 32 notes.
- Bombarde, 16 ft., 56 pipes.
- Bombarde, 8 ft., 32 notes.
- Bombarde, 4 ft., 32 notes.
- Chimes, 21 notes.

**THREE-MANUAL BY ODELL
AT COLUMBIA UNIVERSITY**

Installation of a three-manual organ has just been completed by J. H. & C. S. Odell & Co. in Milbank Chapel, Teachers' College, Columbia University, New York City. A set of twenty-one Maas chimes also was installed.

The original chapel organ was a two-manual tracker instrument built by George

Jardine & Son of New York City. Much of this organ was used in constructing the new one. Changes and additions were made to implement the strings and reeds and complete the harmonic development of the diapason chorus, the idea being to make the instrument fairly representative of the major tonal values of the organ within the space limits.

The specifications were drawn up by William H. Odell in collaboration with Howard A. Murphy, professor of music education of the college.

**TRIBUTE IN LONG BEACH
TO WILLIAM RIPLEY DORR**

St. Luke's Church in Long Beach, Cal., bade farewell Oct. 29 to William Ripley Dorr, who for twenty years had been in charge of its boy choir, an organization that has won national fame through its concerts and its appearances in a number of important motion pictures. Mr. Dorr's resignation in order to gain a rest ordered by his physician has been announced in THE DIAPASON.

At a reception in the afternoon for Mr. and Mrs. Dorr the congregation of St. Luke's presented a large library of choice records to them. In a note on the folder of the day the following tribute to the retiring choirmaster was printed:

It is a good and joyful thing to be thankful! And how many boys and parents, yes far beyond the borders of St. Luke's and Long Beach, make up the invisible multitude who have been spiritually and musically blessed by the devoted ministry of William Ripley Dorr. For twenty years he served St. Luke's as organist and choirmaster. St. Luke's Choristers, numbering nearly 300, now live in every part of this country. Their tribute is the silent witness of manly Christian character which owes much to the sincere interest of their beloved friend and director. The girls' choir and the junior choir, too, have had their share in his inspiring leadership. And the men who have with rare fidelity supported Mr. Dorr and St. Luke's choirs are in the loyal legion of those who with the vestry and parish leaders wish Mr. and Mrs. Dorr to know that St. Luke's is grateful for their distinguished service.

**ALFRED A. ASHBURN ASSUMES
DUTIES IN SAN FRANCISCO**

Alfred A. Ashburn began his duties Oct. 22 as organist and choirmaster at the Episcopal Church of St. Mary the Virgin in San Francisco. At present the St. Mary's edifice is undergoing major reconstruction which, when completed, will include the rebuilding of the organ. The musical forces of the church consist of an adult gallery choir and the parish children's choir.

Mr. Ashburn recently resigned after serving for one year as organist at the First Church of Christ, Scientist, in Berkeley, Cal. Before going to the west coast he was at Christ Lutheran Church in Lancaster, Pa., and before the war was at Trinity Church in Altoona, Pa. At that time he also served three years as dean of the Central Pennsylvania Chapter, A.G.O.

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**TWO ORGANS BY HOLT KAMP
FOR MARYVILLE COLLEGE**

Maryville College, Maryville, Tenn., has a new fine arts building and a greatly expanded program in the arts has been prepared. The new building is of contemporary or functional design and is chiefly of one-story height. Miss Katherine C. Davies is the dean of fine arts. W. Curtis Hughes is the teacher of organ. Two Holtkamp organs are planned for the new building. One, a practice organ, has already been installed in a double practice room large enough for ensemble work. The second is to be installed in 1951 and is planned for teaching and recitals in a small concert hall with unusually bright acoustics. Walter Holtkamp designed the organ for a location across the back of the stage and with the positive projected on a side wall.

The stop specification is as follows:

GREAT.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

SWELL.

Chimney Flute, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Gemshorn, 4 ft., 61 pipes.
Cornet, 3 ranks, 183 pipes.
Cromorne, 8 ft., 61 pipes.
Oboe Clarion, 4 ft., 61 pipes.

POSITIV.

Copula, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.

PEDAL.

Subbass, 16 ft., 32 pipes.
Quintadena (Great), 16 ft., 32 notes.
Violone, 8 ft., 32 pipes.
Gedeckt Dolce, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Stille Posaune, 16 ft., 32 pipes.

A CONFERENCE ON CHURCH music at St. Lucas' Evangelical and Reformed Church, Evansville, Ind., Nov. 14 to 16 was led by Richard W. Ellsasser. Mr. Ellsasser conducted master classes in organ playing and choir directing, lectured on various aspects of church music and gave a recital the closing night.

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Organist and Director of Music
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Pennsylvania College for Women
Shady Side Presbyterian Church
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Organist and Choirmaster
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BRYN MAWR, PA.
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Baldwin School, Bryn Mawr, Pa.

Newton H. Pashley

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The new action was designed by the vice-president and chief engineer of the Kilgen Company, Max Hess, whose extensive experience has made him an authority on organ building.

**BACH FESTIVAL PLANNED
AT FRIENDS UNIVERSITY**

A Bach festival, sponsored by the music department of the Friends University, Wichita, Kan., will be held at the university Dec. 10, 11 and 12. The opening event will be a performance of the Christmas Oratorio by the school's symphonic choir and orchestra. This group is popularly known as the "Singing Quakers" and has given many concerts in the Mid-West under the direction of its conductor, Fred Mayer. The festival will continue Dec. 11 with a two-piano recital by Benny Brock Kemp and Suzanne Kemp, assisted by Minas Christian, violinist. The concluding program will be an organ recital Dec. 12 by Dorothy Addy, assisted by Sara Lou White and Vivian Fleming, vocal soloists.

**TONE REGULATION
IN THE
CONCERT MODEL
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ORGAN**



When an organist plays a chord on one manual, he has no control whatsoever over the loudness of one key relative to the other keys. This balance in loudness between the keys is *permanently built into* the organ by the organ builder. It is an extremely important adjustment and is known as *tone regulation*. In a properly voiced organ *the loudness of each key will be the same over the entire range of the manual*. Thus, when playing music having contrapuntal interest (such as a Bach fugue), the listener can clearly hear the theme even when it occurs in an inner voice. In a good organ, this equality of tone regulation will prevail for *any* registration which the organist may choose to use.

In an effort to produce an organ inexpensively and at the same time provide a large number of registration controls or "stops," the organ builder is faced with the temptation of using a system of what might be called "tone control stops" (because they operate in the same manner as ordinary radio "tone controls"). These "stops" (bearing highly euphemistic names) may be used to literally decorate the console. As no additional tone generators or key switches are required, their expense is scarcely more than that of the stop tabs themselves. Their operation is based on the principle that a bright tone (rich in overtones) is initially generated, and that other tone qualities are obtained by *filtering out* some of the overtones. In order to make this system economical, a *single filter* is used for the entire manual of keys. However, a *single filter* can alter tone color only at the expense of upsetting the manual's tone regulation. Thus, if an attempt is made to produce a "flute" effect by means of a filter having sufficient action to purify the low manual keys, it will be found that the high manual keys are almost inaudible. Similarly, if an attempt is made to produce a "keen string" effect with a filter which emphasizes the high overtones, it will be found that the low manual keys are much too soft by comparison to the high ones. Thus such "stops" are poorly suited for playing contrapuntal music because the bass and tenor parts are thrown out of balance with respect to the alto and soprano parts. They seriously impair the organ's tone regulation.

To test an organ for suitable tone regulation, draw each stop (or other quality control) INDIVIDUALLY, and then play arpeggios up and down the keyboard without moving the swell pedal. If it is a genuine voice and not merely a "tone control stop," the loudness will be constant and even over the entire manual range. If *each* stop of the organ passes this test, it may be assumed that the tone regulation is good for any combination of them.

The Concert Model Hammond Organ passes the above test with a grade of 100%. All registration changes are achieved legitimately by separately varying the tone quality of every key on the manual to exactly the same extent. *Uniform and equal balance in loudness (tone regulation) is always maintained over the entire manual range for all registrations*. There are no "tone control stops." Not only are both manuals of this remarkable instrument free from "tone control stops," but they are also free from the tonal hiatus produced by "unification" stops and devices such as octave couplers, etc. The Concert Model Hammond Organ is "straight" in the strictest sense, and is ideally suited for playing music having contrapuntal interest.

Another feature of special interest to the church and concert organist is the full 32 note pedalboard with its independent Solo Pedal Division controlled by eight stop tablets. Pitches of 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. are available. All of these pedal stops, including the 32 ft. stops, contain all true harmonics as well as fundamentals. None are produced as "resultant" tones. Another feature which is receiving great acclaim is the new Selective Vibrato with its *separate* manual stops. This feature greatly extends the usefulness of the vibrato effect to the church and concert organist. These are but several of many features which make this instrument superb for church, teaching and recital use.

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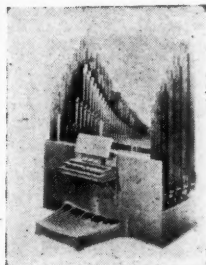
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Test Pieces for 1951.

Test pieces for the June, 1951, C.C.O. examinations will be the following:

FELLOWSHIP (F.C.C.O.).

One piece to be chosen from each group (A, B and C).

A.

Bach—Prelude and Fugue in E minor (Wedge) (Novello, Book 8); Toccata and Fugue in D minor (Dorian) (Novello, Book 10); Toccata in F major.

Willan—Prelude and Fugue in C minor (Novello).

B.

Rheinberger—Sonata No. 12 in D flat (first movement).

Purcell—Sonata for Trumpet and Strings (Oxford Press).

Elgar—Sonata in G, Op. 28 (last movement) (Breitkopf).

C.

Karg-Elert—"Lauda Sion" ("Cathedral Windows") (Elkan).

Sowerby—Prelude on "The King's Majesty" (Gray).

Vierne—Symphony No. 3 (first movement).

ASSOCIATESHIP (A.C.C.O.).

One piece to be chosen from each group (A and B).

A.

Bach—Fugue in B minor on a theme by Corelli (Novello, Book 3); Fugue in G minor (Novello, Book 3, page 123); Chorale Prelude, "Ach bleib bei uns" (Novello, Book 16); Chorale Prelude, "In dulci Jubilo" (Novello, Book 18).

B.

Karg-Elert—"Harmonies du Soir" (Novello).

Purvis, Richard—"Communlon" (Leeds Music Corporation).

Vierne—Pastorale ("Twenty-four Pieces in Free Style," Book 2).

Willan—From Six "Chorale Preludes" (Concordia Publishing House). "Song 13" and "Gelobt sei Gott."

FREDERICK C. SILVESTER,
 Registrar for Examinations.

St. Catharines Centre.

James Hopkirk, Mus.B., organist-choir-master of St. Thomas' Anglican Church, addressed the St. Catharines Centre at its meeting Sunday, Nov. 2, which was held in Christ Lutheran Church. Speaking on the Anglican liturgy Mr. Hopkirk outlined its development from the arrival of Augustine in Britain in 597 to the present day and explained the contributions made by such men as John Merbecke in setting up a purely Anglican liturgy following the Reformation. A short discussion period followed this and the evening was concluded with a social hour.

GORDON KAY, Secretary.

Kitchener Centre.

Members met at the country home of Mr. and Mrs. Eugene Fehrenbach on a fine clear evening in the middle of September for a wiener roast. Tentative plans for meetings, etc., for the season were announced by the new chairman, Mrs. Eleanor Singlehurst. The annual Christmas presentation of Handel's "Messiah" will be given Dec. 28 with a choir composed of members from various Twin City church choirs. A report on convention activities in Toronto was made by Mr. Fehrenbach.

Members of the Galt and local centres were guests of the Hallman Organ Company in Waterloo Oct. 16. J. C. Hallman, president, welcomed everyone and conducted a tour through his factory, explaining the stages of electronic organ construction. Several models were on display in the showroom.

After the serving of refreshments by Miss Helen Critchison and her social committee, Raymond G. Massel invited all to adjourn to St. Louis Church to see and hear the Hallman installation there.

RAYMOND G. MASSEL,
 Publicity Chairman.

Galt Centre.

Miss Christine MacLean of Toronto was the guest of the Galt Centre at its meeting in the Central Presbyterian Church Nov. 4. Miss MacLean played a program of organ music of high calibre, displaying brilliant technique and excellent rhythm.

Miss MacLean's program was as follows: Little Fugue in G minor, Trio-

Sonata, First Movement, Chorale Prelude, "O Whither Shall I Flee" and Sinfonia in F minor, Bach; Fantasia in F minor, Mozart; Scherzetto, Berceuse and "Carillon," Vierne; Rhapsody No. 2, Saint-Saens; "Carillon-Sortie," Mulet.

After the recital a social hour was spent at the home of our chairman, C. R. Kilgour. Plans were made for the third annual massed choir Christmas carol service.

CLAUDE P. WALKER, Secretary.

Oshawa Centre.

The first general meeting of the Oshawa and District Centre was held Oct. 11 at Adelaide House. The members were acquainted with plans for the season, which include a Bach recital in November and a carol service in December. The business meeting was followed by a talk by George Rapley in which he related the highlights of a long trip through the United States and Canada. Eight new members were welcomed to the local centre.

MRS. GEORGE K. DRYNAN, Secretary.

Brantford Centre.

Instead of the regular meeting, the Brantford Centre presented Richard W. Ellsasser in a recital Nov. 9. The Brant Avenue United Church was filled and everyone was thrilled as he listened to this youthful musician.

After the recital out-of-town guests were entertained at a social in the church parlors, at which time Chairman George E. F. Sweet called upon Mr. Ellsasser to speak. The proceeds go to the British Organ Restoration Fund.

MARJORIE C. COOK, Secretary.

"THE INCARNATE WORD" TO BE SUNG IN CHICAGO ON DEC. 17

"The Incarnate Word," a Christmas pageant by Robert Elmore and Robert B. Reed, will be presented by the combined choral and dramatic groups of Luther Institute Dec. 17 at Our Redeemer Lutheran Church, Sixty-fourth Street and Harvard Avenue, Chicago. The Luther Institute A Cappella Choir of eighty-five voices will provide the choral background for the pageant proper and a group of approximately 100 carolers will sing traditional Christmas numbers as a background for the final and symbolic portion of the pageant. Both groups will be under the direction of A. Kurt Grams, who will also preside at the organ. The pantomime pageantry will be provided by the members of the Luther Institute Drama Club, directed by Miss Ruth Vortmann and Herbert Treichel. There will be no admission charge.

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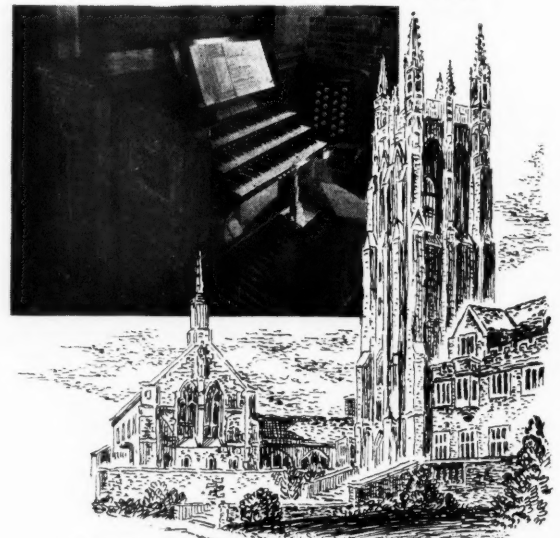
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DAVID S. ALKINS



DR. DAVID S. ALKINS, organist of St. Luke's Chapel, Berkeley Divinity School, Yale University, was guest organist with the Berkeley Choir of eighty-five male voices at Christ Church Cathedral, Hartford, Conn., Oct. 22. The service was sung in plainsong in the presence of the Bishop of Connecticut. Organ selections were Bach compositions and the service was broadcast over a large Eastern area. The guest preacher was the Right Rev. Harold E. Wynn, D.D., Lord Bishop of Ely (England), a visiting professor at Berkeley.

On the Feast of All Saints (Nov. 1) the service of solemn evensong was conducted for the Anglican-Orthodox Society of New Haven at Dwight Chapel. Dr. Alkins and the Berkeley Choir provided the music, which was sung to plainsong. Organ selections were by Reger, Bach, Brahms, Franck and Buxtehude.

VAN DUSEN CLUB OPENS YEAR: ROBERT LODINE IS PRESIDENT

The first meeting of the Van Dusen Organ Club for the 1950-51 season was held in the organ salon of the American Conservatory in Chicago Oct. 23. The club presented Wallace Dunn and Robert Lodine in the following program: Concerto in G major, Bach, and Two Chorale Preludes, Bach (Mr. Dunn); "Variations sur Un Noel," Dupré (Mr. Lodine); "Chant de Paix" and "Chant de Joie," Langlais; Elevations, Op. 22, 1 and 2, Dupré; Finale, Symphony 1, Vierne (Mr. Dunn); Classic Concerto, Sowerby (Mr. Lodine, organ, and Mr. Dunn, piano).

Following the program the annual election of officers was held with the following results: President, Robert Lodine; vice-president, Frank Junkerman; secretary, Paul Hummel; corresponding secretary, Esther Timmerman; treasurer, Wallace Dunn; directors, Rex Bateman, E. J. Richardson, Helen Fabish, Marjorie Jackson and Dick Mitchell.

Dr. Van Dusen announced the following appointments of club members to organ positions: Preston Rockholt, Villa Park Congregational; William Knaus, St. Christopher's Episcopal, Oak Park; Dick Mitchell, North Austin Methodist; Miss Brolund, Norwood Park Methodist, and Norris Freed, Buena Memorial Church.

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Tocatta on a Gregorian Melodie.....	Tombelle	1.00
Prelude on a Chorale.....	Tombelle	.75
Petite Suite pour Grand Orgue.....	de Severac	1.50
Tocatta (Ein Feste Burg).....	Middelschulte	.80
Suite (Elizabethan Music).....	Furell	.75
Tocatta (Aeolian Mode).....	Rossi (1925)	.60
Tocatta (Ultra-modern Dutch).....	Monnikendam	.80
Two Preludes on Bach Chorales.....	Sittard	.80
Bourree et Musette.....	Karg-Elert	.75

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Three short motets (SATB a cappella) E-L.....	Reger	.16
Four short motets (2 Pt. SA or TB) E-L.....	Reger	.20
Christ our Lord has risen (SATB) E-G.....	Bruch	.18
The snow lay on the ground (SATB).....	arr. Bedell	.10
Come to the manger (SATB).....	arr. Bedell	.13
Three French Noels (SATB).....	arr. Bedell	.15
Three sermons of my heart (SATB) Lent.....	Rheinberger	.20

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 It is the most complete compendium that I have seen in any field of music—a useful tool for those directly connected with, or interested in, church music. You are to be congratulated upon the thoroughness of your research and the intelligent manner in which the material has been organized.

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MRS. GEORGE GUYAN



OBSERVANCE OF THE NINETIETH anniversary of the Congregational Church of Monticello, Iowa, Nov. 12, was marked by recognition of the completion of thirty-five years of service to that church as organist by Mrs. George Guyan. At Mrs. Guyan's request no feature was made of her anniversary, but members of the congregation and a number of former members who attended a dinner after the morning service took occasion to express their congratulations and she was presented with a beautiful corsage. In the afternoon a musical vesper service was held and an organ program was presented by S. E. Gruenstein of Chicago, Mrs. Guyan's brother, who had played the dedicatory recital on the organ in the church in 1902. Mrs. Donald L. Chapman, wife of the church's pastor, was the vocal soloist.

In a beautiful tribute written by the pastor, Mr. Chapman, he said that the high quality of Mrs. Guyan's organ music was a highlight of the service for him and that her "devotion and consecration created a sense of the essential beauty of God." Other letters came from former pastors and individual members of the church.

Before being appointed to the position at the Congregational Church Mrs. Guyan was organist of the Evangelical and Reformed Church of Monticello, of which her father, the Rev. Elias E. Gruenstein, D.D., was the pastor for twenty-three years. Her husband, George Guyan, at the time of his death sixteen years ago had been postmaster of Monticello for many years. Mrs. Guyan teaches a large class of piano pupils and some of them have won high honors in local and state contests.

Mrs. Guyan is the mother of two sons—the late Siegfried G. Guyan of Monticello and George R., sales manager of Walter Schwimmer Productions, prominent in the radio and television field.

CHORAL AND ORGAN music from the works of Bach was featured in a concert at the Kirkland Huske Memorial Parish Hall of All Saints' Church, Great Neck, N. Y., Nov. 8. Hugh McEdwards, organist and director, conducted the choir in selections from the Mass in E minor, the Christmas Oratorio and the Passions.

YURY ARBATSKY DIRECTOR AT SALEM CHURCH, CHICAGO

Dr. Yury Arbatsky, European musician and composer, assumed the position of director of music in Salem Lutheran Church, Chicago, Oct. 1 and was heard in the first of a series of recitals Nov. 5.

Dr. Arbatsky, a refugee from communist Russia, had been a pupil of Rachmaninoff in Dresden, Germany. Rachmaninoff won for him a scholarship for further studies in the state conservatory at Leipzig, where he was a pupil of Grabner in composition, Ramin in organ and Martienssen in piano. Dr. Arbatsky was organist of the cathedral in Belgrade, serving in this position for ten years. In the course of his stay in Yugoslavia he became interested in the Balkan folksong and as a result of his research and publications is considered an authority on the subject. The manuscript of his largest work on folksong is in the Library of Congress.

Dr. Arbatsky received the degree of doctor of philosophy from the Charles University of Prague. After the war he resided in Regensburg, serving as organist for the United States army. He came to this country a year ago to live with a relative in Macon, Ga., and subsequently went to Fremont, Ohio, where he gave music instruction and organ recitals. The first of several church compositions by him was recently published by the Chantry Music Press, Fremont, Ohio.

A series of programs is being presented at Salem Church under the direction of Dr. Arbatsky the first Sunday afternoon of each month at 5 o'clock. As part of the Christmas Eve service the choir will sing Buxtehude's cantata "Lauda Sion Salvatorem" and the Christmas Cantata by Lübeck.

HOLTKAMP THREE-MANUAL FOR CHURCH IN SAN ANTONIO

An organ of three manuals built by the Votteler-Holtkamp-Sparling Organ Company is slated for installation in December at the First Church of Christ, Scientist, San Antonio, Tex. The main part of the organ is to be placed in a chamber and will be visible through a very thin net. The positiv division will be hung on the face of the chamber.

The resources of the instrument will be as follows:

GREAT ORGAN.
 Quintadena, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Chimney Flute, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Doublette, 2 ft., 61 pipes.
 Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.
 Copula, 8 ft., 61 pipes.
 Dulcian, 8 ft., 61 pipes.
 Gemshorn, 4 ft., 61 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Nachthorn, 2 ft., 61 pipes.
 Terzian, 2 ranks, 122 pipes.
 Plein Jeu, 4 ranks, 244 pipes.

POSITIV ORGAN.
 Gedeckt, 8 ft., 61 pipes.
 Rohrflöte, 4 ft., 61 pipes.
 Octave, 2 ft., 61 pipes.
 Larigot, 1 1/2 ft., 61 pipes.
 Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.
 Subbass, 16 ft., 32 pipes.
 Quintadena (Great), 16 ft., 32 notes.
 Violon, 8 ft., 32 pipes.
 Flauto Dolce, 8 ft., 32 pipes.
 Choral Bass, 4 ft., 32 pipes.
 Mixture, 3 ranks, 96 pipes.
 Stille Posaune, 16 ft., 32 pipes.

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Those who shared in the Scottish Psalter hymn festival at the Fifth Avenue Presbyterian Church, New York, Sunday afternoon, Nov. 12, were greatly rewarded. The gallery around the auditorium was filled, as was the main floor, 1,900 persons being present. All the metrical psalms sung by the congregation were contained in the leaflet provided by the Society. The choirs were distributed in six large groups on the main floor, as well as in the side galleries, while from the rear gallery over 125 from six youth choirs were led by John Harvey of Englewood, N. J. They sang alone two stanzas of the beautiful setting "Wiltshire," for the Twenty-third Psalm.

Two trumpets and a violin were employed with great effect, especially in the 148th Psalm, sung by all the choirs alone. The tune used was "Darwall's 148th," with descant and obbligato by Vaughan Williams, written in 1948 for the American tercentenary celebration. The effect on both eye and ear as the thirty choirs rose in their various places and sang first in unison and then in harmony is long to be remembered. The tune has a triumphant swing which lent itself to the descant.

Much of the success of this choral number and the congregational singing was due to W. Judson Rand, organist at St. Paul's Church, Flatbush, who conducted the service. The conducting of the descant itself was in the able hands of Miss Mary Arabella Coale. Mr. Rand was aided by the organist of the church, Harry Gilbert, who also appeared as composer

in a charming meditation on Scottish tunes, using the violin as a solo.

The singing by the congregation was remarkably crisp and impressive, considering how greatly the tone was diffused in such a large auditorium. There was no perceptible dragging. The words of all the stanzas, except for three hymns, were printed below the music. While the tunes were relatively familiar, there seemed to be no hesitation in giving forth the words.

We felt that this was an unusual assembly. Nearly 2,000 people had come to gether voluntarily just to sing some fine hymns. More and more these festivals appeal to that anonymous group—a large one in every city—which consists of lovers of hymn singing. Experience proves that such folk will come out in large numbers to these festivals.

A word must be added about the message brought by the pastor, Dr. John Sutherland Bonnell, and also the planning of the program itself, which was in the hands of George Litch Knight with the ministers of the church. The whole event gave evidence of skillful management and cooperation by everyone concerned. It was an example of what a church of sufficient standing and size can accomplish when it is willing to offer its resources to the community and act as host for all the churchgoers of its neighborhood.

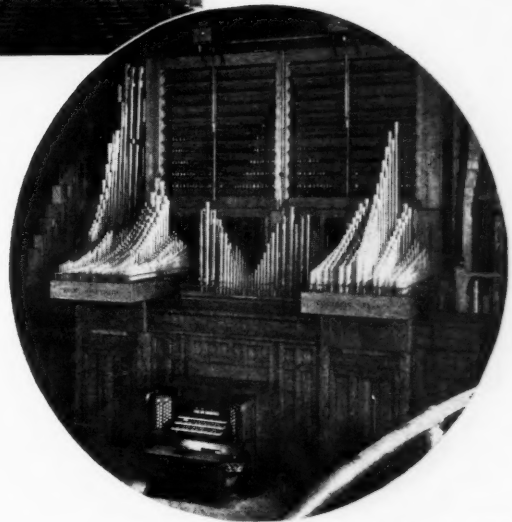
The deep interest of ministers in hymns was indicated at a meeting of the Clergy Club of Manayunk, near Philadelphia, Nov. 16. With their organists they took part in a demonstration of hymn-tunes and considered some aspects of selection and interpretation of tunes. They functioned as a choral unit in singing a varied program of relatively unfamiliar hymns. Five ministers sang the canon in "Tallis' Canon." They enjoyed the early American folk-tune for "How Firm a Foundation," and felt that it relieved the pressure on "Adeste Fideles."

As a result of this gathering the writer, who was present and spoke of the work of the Hymn Society, would suggest that such projects, ably planned, would be a popular addition to the winter programs of other community ministerial groups. This is a real and unexplored field for extending group interest in hymns. Will our readers report such reactions to us?

REGINALD L. MCALL.



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NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

Finale on a Noel, by Harry Banks; *Christmas Eve Song*, by Robert Jaques; *Prelude on the Tune "Edsall"* by Darwin Leitz; "Ariel," by Garth Edmundson; *Sinfonia from Wedding Cantata* (No. 196), by Bach, arranged for organ by Hugh Porter; published in the *St. Cecilia Series of Organ Compositions* by the H. W. Gray Company, Inc., New York.

The first two titles listed will be welcome for their seasonal appropriateness. Their intrinsic musical worth is less than their novelty value. Both smack too much of "made" music for an occasion to merit greater consideration. Both are well written, above the average of like material. Service players will give these two new numbers a welcome for their aptness and simplicity. Seekers after strange sounds will enjoy the prelude on the hymn-tune, a simple diatonic air that is the originating impulse for some highly inharmonious accompaniment. As a sample of extreme contemporary organ idiom it has points of interest; I cannot visualize much enthusiasm from a congregation compelled to listen to the piece in a service. The purpose of this column is not to coerce or influence likes and the reverse; our aim is to describe fairly and faithfully the piece under notice so as to give the reader a practical idea of what it is and its utility. He can then make up his own mind as to whether or not he desires to add that number to his repertory.

The scherzo by Edmundson is "something else again"—real organ music, playable, intrinsically valid and interesting. It supplies a glittering piece of virtuoso music cast on not too difficult a plane. Unless I miss my guess this excellent short piece will be a concert favorite before the season is out.

That sterling organist and all-round musician, Dr. Hugh Porter, has taken a likeable Bach instrumental ensemble from one of the best of the church cantatas and fashioned it into an attractive and useful organ solo. It has unusual pedagogical values besides its musical interest; teachers will do well to become familiar with this selection.

"Elegie-Lament" ("Hymne de la Passion"), "Vexilla Regis Prodeunt," by Robert Leech Bedell; published by Chappell & Co., Inc., New York.

All of the listed titles belong to one short piece, a simple melodic number imbued with the color and mood of the Passion hymn on which it is based. A sensitive organ will be needed to give the color and expressional value sought by the composer, and a player of some imagination will be essential.

"Vignettes," by Maurice Baron, transcribed for the organ from the original score by George Crook; published by M. Baron Company, New York City.

Eight short pieces compose this interesting set of impressionist sketches. The arranger has succeeded well in realizing in the organ version the rich orchestral string color inherent in the original format. Eight pieces of varying moods and types are placed in clever sequence. A good idea of the scope of the work and its possible applications can be gained from a listing of its titles. In order the pieces run: Pavane, Menuet, Serenade, Prayer, Pastorale, Dirge, Scherzo and Elegy. Each piece is introduced by a short poetical quotation which serves to make definite the mood aimed at by the composer. The registration is for a pretty complete instrument of the modern type—the organ must needs be flexible and easily altered, with emphasis on a wealth of quiet solo voices rather than voluminous ensemble. As music these short numbers must be given a high rating. They display imagination and constructional skill, they are

set down in a practical range of playing difficulty and they are out of the common rut—they have definite originality and personality. Concert players will do themselves a service by looking up this new suite.

"Twilight and Evening Star," by Edwin D. Wyckoff; "Northern Lights" from "Norwegian Tone Poems," Torjussen, transcribed for organ by Harold Vincent Milligan; published by the Arthur P. Schmidt Company, Boston.

A new number in an interesting series of pieces for organ featuring chimes is the initial title listed. It is honest music of no great profundity, service music of a goodly value and easy to play. The second title is an extract from a successful set published some years ago, now made available in a separate issue. It is interesting music made the better for an excellent arrangement for the organ.

Toccata in the Aeolian Mode, by M. Rossi; *Toccata*, by M. Monnikendam; published in *Edition Le Grand Orgue*, New York.

With the competent editorship of Robert L. Bedell these two brilliant pieces appear in a reprint that will be welcome. The Rossi dates from the mid-seventeenth century; the other piece is by a contemporary Netherland composer. Both are excellent examples of their type, worth the attention of ambitious players willing to be known as having progressive tendencies and a willingness to perform concert selections out of the usual run. Neither piece is in the easy category, but both are set down in skillful organ writing that sounds beyond its actual difficulties. Certainly this duo of concert titles will amply and gratefully repay the labor of learning and playing.

THREE-MANUAL BY KILGEN

FOR COLUMBUS, GA., CHURCH

St. Paul's Methodist Church, Columbus, Ga., has commissioned the Kilgen Organ Company, St. Louis, to build a three-manual organ. The instrument will be placed in two chambers, with large tone openings facing the chancel. A stop tablet console, with the Kilgen combination action, requiring no wind in the console, will be installed. A special tone opening into the chapel adjoining the main auditorium, with louvres that can be cut off or connected to the expression pedal, has been provided and certain stops from the main organ are made playable from the chapel console so that they will speak into the chapel.

Some ranks of pipes from the old organ will be incorporated in the new. All other parts, action, etc., will be entirely new. Installation is planned for early 1951.

The stop specification of the organ is as follows:

GREAT ORGAN.

(Expressive in Chamber I.)

1. Diapason, 8 ft., 73 pipes.
2. Hohl Flöte, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Principal, 4 ft., 73 pipes.
6. Twelfth, 2 3/4 ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.

Chimes.

SWELL ORGAN.

8. Diapason, 8 ft., 73 pipes.
9. Rohr Flöte, 8 ft., 73 pipes.
10. Viole d'Orchestre, 8 ft., 73 pipes.
11. Viole Celeste, 8 ft., 61 pipes.
12. Aeoline, 8 ft., 73 pipes.
13. Flute Harmonic, 4 ft., 73 pipes.
14. Plein Jeu, 3 ranks, 183 pipes.
15. Trumpet, 8 ft., 73 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Expressive in Chamber II.)

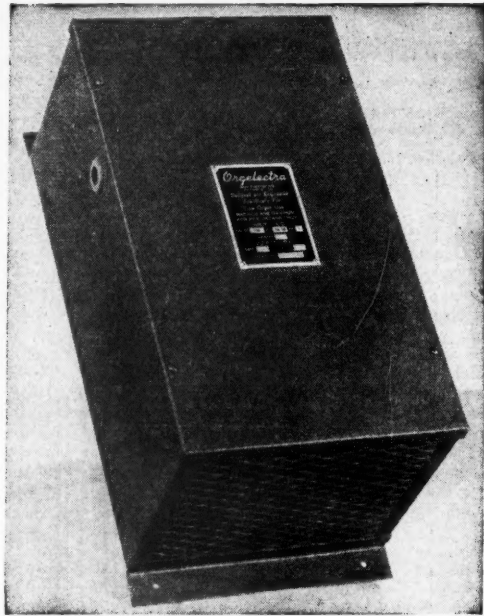
18. Flautino, 2 ft., 61 pipes.
19. Concert Flute, 8 ft., 73 pipes.
20. Dulciana, 8 ft., 73 pipes.
21. Unda Maris, 8 ft., 61 pipes.
22. Gemshorn, 4 ft., 73 pipes.
23. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

(Expressive with Manuals.)

24. Major Bass, 16 ft., 32 pipes.
25. Bourdon, 16 ft., 32 pipes.
26. Dulciana, 16 ft., 12 pipes.
27. Major Bass, 8 ft., 12 pipes.
28. 'Cello (from Great Gamba), 8 ft., 32 notes.
29. Bass Flute (ext. 16-ft. Bourdon; present pipes and action), 8 ft., 12 pipes.
30. Dulciana (from Choir), 8 ft., 32 notes.
31. Trumpet (from Swell), 8 ft., 32 notes.

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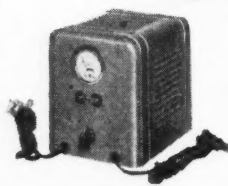
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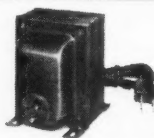
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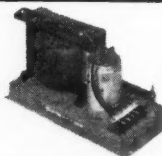
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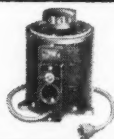
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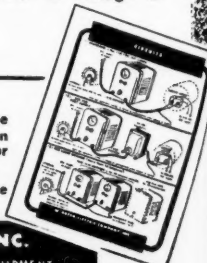
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LOYAL B. ALDRICH ENDS SERVICE OF FORTY YEARS



LOYAL B. ALDRICH has resigned as organist and choir director of St. Thomas' Episcopal Church in Washington, D. C. He began his work at St. Thoms' Nov. 1, 1910, and, except for a three-year period (1922-25) when he was in South America, served continuously until Sept. 1.

On Oct. 20, the senior warden and Mrs. William L. Beale entertained at dinner in Mr. Aldrich's honor. A beautiful silver bowl, Paul Revere pattern, was presented to Mr. Aldrich as a gift of appreciation from the wardens, the rectors and the

members of the vestry, who, with their wives, made up the guest list.

Mr. Aldrich is a graduate in piano of the Wisconsin Conservatory of Music, Milwaukee, and in organ of the University of Wisconsin School of Music, Madison. His life has been a busy one, for his chief activity is astrophysics. He is director of the Astrophysical Observatory of the Smithsonian Institution, an important research bureau conducting fundamental studies in the field of solar radiation.

New British Book on Organ

"The Organ; Its Tonal Structure and Registration" (Grenville Publishing Company, Ltd., London), is a new volume by Cecil Clutton and Colonel George Dixon. This is probably the best book on organ matters that has come out in years and the most practical one I have ever read. It is not a compilation, but a highly original resumé that coordinates, clarifies and focuses into terse, useful form the essentials necessary to the understanding of organ ensemble and how to use it. The writing is interesting and beautiful and the reasoning solid, common-sense and sequential. The approach is correctly historical.

The table of contents, herewith presented, in itself is enough to whet the appetite of every builder, player and devotee of the organ, for they all have something to learn from this book:

Chapter I—History of Tonal Design. Development of the diapason. Development of the reed chorus. Seventeenth and eighteenth-century German organ. Seventeenth and eighteenth-century French organ. Nineteenth and twentieth-century French organ. The "Baroque Revival."

Chapter II—Early Forms of Registration. Seventeenth and eighteenth-century German school. Seventeenth and eighteenth-century French school.

Chapter III—Tonal Structure of the Modern British Organ. Great organ; swell organ; choir organ; echo organ; solo and orchestral organ; tuba and bombardier organ; pedal organ. General. The extension organ.

Chapter IV—Registration of the Modern British Organ.

Let those continentally-minded imagine that they would have little to learn from an exposition of the modern British organ, let me say that Colonel Dixon, that grand old man of British organ design, who is responsible for the last two chapters, takes a catholic view of things in general and his specific illustrations of registration are the kind every organist can put to immediate and practical use. He puts his

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SYLVAN K. KETTERMAN
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It Made His Name Known

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

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

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

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

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

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

And that's the story, but it certainly goes a long way to prove the value of a card in THE DIAPASON.

If your name is not kept constantly before everyone in the organ world through a card in THE DIAPASON, the foregoing should suggest something to you.

Such publicity is astonishingly moderate in cost. Ask us for details.

THE DIAPASON
1511 Kimball Building
Chicago

finger on the weak spots of customary registration and views the science from the original standpoint of *listener* rather than player. It is information requisite to intelligent handling of the organ and should be the basic textbook in every organ school. Hardly an organist, of no matter what experience or skill, but will be able, after studying this book, to produce effects he did not know his organ contained, that will not only fit the original intent of the composer but enhance the majesty and scope of his instrument.

My advice: "Get it at once."

J. B. JAMISON.

MRS. GOLDSWORD DISABLED BY ACCIDENT IN KITCHEN

The hazards of the kitchen to a woman organist were brought home forcibly and painfully late in October to Mrs. Thelma Merner Goldsword, the Cleveland organist, an accident causing a hospital experience and the threat of permanent disability. As a consequence Mrs. Goldsword has been absent from the console at the large First Methodist Church for the first time in twenty-four years.

Mrs. Goldsword cut a finger on a kitchen utensil and infection set in, making it necessary for her to enter the Huron Road Hospital, where for a time she was threatened with the loss of her right arm. But she made so rapid a recovery that on Nov. 1 she was able to return to her home. It is hoped that she will be able to play again by Jan. 1. Meanwhile she has been compelled to cancel several engagements, one of them the nightly family program at her home in which she, her daughter Gail Ann, 8 years old, and her son, William Edward, 7, take part, William Edward singing and Mrs. Goldsword and her daughter playing the two pianos.

COL. GEORGE DIXON DIES; HAD JUST COMPLETED BOOK

Colonel George Dixon, leading layman of the British organ world, died Oct. 21 at the age of 80 years. Long recognized as a writer and authority on organ subjects, Colonel Dixon had just completed, in collaboration with Cecil Clutton, a book entitled "The Organ, Its Tonal Structure and Registration," which will be published by the Grenville Publishing Company, Ltd., in January.

Colonel Dixon was an adviser to the organ building firm of Harrison & Harrison and his counsel was sought in planning many of the large cathedral instruments of England. He had the reputation of being a "progressive" throughout his life. At the time of his death Colonel Dixon's residence was in Cumberland, England.

There Were Giants Who Created Organs in Those Early Days

Lake Wales, Fla., Oct. 28, 1950.—To the editor of THE DIAPASON:

In these days when so many are discussing scales, each one (usually) assuming he has the key to all scales, and when achievements of the past, all the glorious organs of Willis, Hill, Gray & Davison, the Hooks, the Roosevelts, Hutchings, the Casavants, *et al.*, are set aside as mere "efforts," to say nothing of good solid stuff by Henry Erben, Johnson, Jardine and others, it may well be worth while to examine some of that old and older work to see how they managed to get the results they did.

Erben and Jardine, Appleton, Stewart and other early ones built many very small organs of one and two manuals, a surprising number of which are still in use. The first two commonly made their octaves or principals one scale smaller than the diapason, the fifteenth one scale less than the octave and the twelfth one less than the fifteenth. This sort of rule-of-thumb scaling was done to accommodate a lot of foundation in small space, the diapason being, of course, the most difficult to manage. It is surprising what a lot of foundation was had from a structure like this, with the fillers, flutes 8 and 4 ft. and big dulcianas helping the diapasons.

Erben built many three and four-stop organs of one manual, sometimes with coupled pedal, sometimes no pedal. The diapason usually was carried down in a tapering scale stopped wood bass, quite moderate at the junction with the metal and full at CC. They were matched with a low cut next to the metal, there were gedeckts with straight upper lip and the ears were not splayed, but the effect was remarkably good. Jardine used a very full stopped bass for his diapasons. The effect of both was extra good with a coupled pedal, whether there were pedal pipes or not.

Another trick of Jardine was to divide the 2-ft. stop (sometimes fifteenth, again flageolet) so the bass could be drawn separately to brighten and give point to the pedal—which it really did. Erben was strong on big dulcianas, little less than small diapasons of sleepy and dull character. While not so good as accompaniment they were really effective alone or in combination with flutes. Played at sub pitch against the normal moderate choruses or combinations they were magnificent.

When the Hooks came along for some years their schemes were reflections of the older ones, but suddenly they stepped out—their diapasons became 45 per cent spotted metal, with that something certainly English about them. Their scaling jumped about two less as the pitch ascended, there was balance of tone, astonishing volume, the stops were such that the old stereotyped method of playing did not have to be adhered to, there was color, blend, the woods were mellow and clean, with complete absence of "chiff," they put in beautiful keraulophons and violas that were stringy and rich. Their reeds departed from the fish-horns then prevalent and the brass wedges assured their standing in a way with which the wood wedges could not compete.

Then came the Roosevelts with their big-toned diapasons, their incomparable wood stops, their excellent mixtures and wonderful cornets. These compound stops it would profit modern builders to observe. The quint rank of the cornet was nearly always a small spitzflöte, assuring that it did not "stick out," while the tapered pipe made for a rich assortment of harmonics. In large types this stop was as good as a reed in combination, while the smaller ones were mild and blended in the finest way. Roosevelt mixtures carried a bewildering array of gemshorns, spitzflötes, chimney flutes, diapasons and dulcianas at the various "breaks," but what they did to the full organ and choruses was astonishing. Whatever it took to get results, the Roosevelts were there with the remedy.

Perhaps Roosevelt reeds were too brilliant for presentday ears, but as they were French reeds, with a purposeful military clang, no other explanation is needed. They were certainly "telling," and voiced on today's pressures they come out beautifully.

Some have said that Roosevelt strings will not do today, yet I have done over those organs that had tin salicionalis as fine as anything now produced, and it must be remembered that the roll beard had not then been introduced, the uncertain "frein" being the staple device for speech. I never liked Roosevelt gambas,

NOVA M. BRANSBY AT ORGAN IN DETROIT CHURCH



NOVA M. BRANSBY is here shown at the new console of the recently rebuilt organ at Faith Lutheran Church, Detroit, where she is organist. The three-manual instrument of forty stops was built originally by the Estey Organ Company in 1926. This year it was remodeled and enlarged by M. P. Möller, Inc.

Mrs. Bransby, a native of Sterling, Ill., studied at the Chicago Musical College with C. Gordon Wedertz and was a pupil of David McK. Williams at a summer session of Northwestern University. Her

but I have never liked any other builder's gambas, and still do not like them.

Hook-Hastings made a dulciana cornet of three ranks that was of peculiar beauty. The pipes were all spotted metal, the twelfth was properly subdued, there was only one break—the top octave of the seventeenth or nineteenth as the highest rank might be. It had a highly enriching effect on the swell; yet it was so mild it could be played with one 8-ft. stop with no trace of dissonance, and its effect in the solo passages was magical. Both Roosevelt and Hook mounted their compound stops on separate slides regardless of type of chest, so that they really could be tuned. I recall a small Roosevelt organ that had a stopped bass in front. These metal pipes were such a perfect match that where the wood pipes inside left off and the metal began could not be detected. Hook-Hastings frequently put a stopped metal bass for the dulciana in the case. This, too, was a triumph, and a grand relief from the noisy diapason fronts blaring directly in the organist's face.

The Hooks built two editions of seven-stop two-manual organs, both with 45-scale diapasons, and others in the same moderate proportion. In order to get the entire pedal across the back of the organ a scale of 4½ by 9 inches inside the CCC pipe was developed. The pipes were gedeckts, not bourdons in any sense. The mouth was very high cut, with straight thick lip. The tone was true to the bottom note and very steady; the volume was very big. This sub bass, rightly so-called, was a triumph. The chest for this stop had round valves seating vertically. There were no springs. Short trackers ran up to a square bar across the back frame, then across the bellows to another square bar that branched trackers down to the pedal keys. This was ideal. The bellows was set low, trackers were out of dirt and rodents; every part was easy of access and adjustment. What clever fellows those oldsters were!

I recall a Hook organ of seven sets built in 1870. It had a lovely spotted metal diapason, 45-scale, there was an 8-ft. stopped flute of clear, soft pine, with walnut caps, wonderful tone, and the finest wald flöte I have ever heard. Bodies of pipes were red cedar, fronts cherry, walnut caps, the characteristic "hoot" was there. With strings or 8-ft. flutes it was gorgeous. The pedal sub bass, only 6 by 7¼ inches inside the CCC pipe, was a splendid stop, made of clear white cedar.

Roosevelt made his 4-ft. flute harmonic and 4-ft. flauto traverso double-length down to tenor *f*, seven pipes lower than the run. Even at this time they do not extend below middle C double-length. The orchestral quality of those pipes was very apparent, and for bright tone they are seldom equaled today. Roosevelt wood flutes were nearly all of clearest white pine, with maple fronts and birch caps. Their double flute has never been excelled and where a big flute is needed it is ideal—for instance, in a solo division.

Roosevelt made a special set of 4-ft. orchestral flute pipes that were bored out

of solid maple, turned outside. They were double-length down to tenor *f*, or even to tenor *c* in some cases. Caps were of ebony put on with nickel screws. They were shellacked and varnished and were the very ne-plus-ultra in appearance and tone. At a time when everything was low in price they got \$250 per set for those pipes, quite aside from chests or mounting.

So it happens that with all our attainments of this time, with facilities not dreamed of in those other days, we have not advanced much beyond the trail blazed by those who have gone before, and to whom so frequently no credit is given.

JAMES N. REYNOLDS.

Plea to Restore Pipe Fronts.

Grand Rapids, Mich., Oct. 21, 1950.—Dear Mr. Gruenstein:

With the rise of electronic instruments for church use, American and Canadian organ builders are faced with the problem of making church authorities and congregations "pipe organ conscious." An excellent step in this direction has been taken by the Associated Pipe Organ Builders of America through their advertisements in your valuable journal.

It seems to me, though, that many builders are overlooking the psychological and artistic value of display pipes in church installations. For much too long our organs have been hidden behind grilles, trellises and gratings. It is high time that the pipe front, which after all has far more decorative and architectural possibilities, be restored to our churches.

To me it doesn't make a whit of difference whether the pipes be real or dummies.

When people see a display of pipes they will expect pipe tone. If perchance the pipes are used to masquerade a pipe organ substitute, this will be immediately evident. I hope that other readers will express themselves on this subject.

Sincerely yours,
JOSEPH L. SULLIVAN,
Organist and Choirmaster, Grand Rapids Cathedral.

This Again Proves Our Fallibility.

Oak Bluffs, Mass., Nov. 4, 1950.—Dear Mr. Gruenstein:

Regarding the unfortunate slip made by someone in your "make-up" department, the result of which appears on page 30 of the current issue, it is likely that a goodly number of readers will send you their caustic comments; on the other hand it is possible that they will all say to themselves that somebody else is sure to protest and decide that they will "let George do it." Jealous as I am for the credit of THE DIAPASON, I drop you this line just to make sure that the mistake does not, undetected, escape all notice.

Westminster Abbey is, of course, not a cathedral at all, but for all that there is in London a Westminster Cathedral, belonging to the Roman Catholics, where because of his devoted attention to early English composers the music was for years famous under Dr. Terry. The Anglican cathedral in London is of course St. Paul's.

That by many folk who know little about such things, and who care perhaps even less, Westminster Abbey should be assumed to be a cathedral just because of its size and impressiveness is not surprising, but nevertheless, it is unfortunate; and the number of those who suppose St. Peter's in Rome to be a cathedral must be large indeed. It might be a good question for "Information, Please" to ask "What is the name of the cathedral in Rome?" (The answer, of course, is "The Church of St. John Lateran.")

With kindest personal regards, believe me
Sincerely yours,
PERCY CHASE MILLER.

CONFERENCE ON CHURCH MUSIC HELD IN CLEVELAND

A conference on choirs, organs and the music of the church was conducted by Camp Wa-Li-Ro at Emmanuel Church, Cleveland, the afternoon and evening of Oct. 26. Clergymen, organists, choirmasters and others interested in church music were invited.

The first afternoon session was conducted by the Rev. John W. Norris of Brattleboro, Vt., acting chairman of the Joint Commission on Church Music of the Episcopal Church. He told of the plans of the commission for publishing lists of anthems and music for regular services, weddings and funerals, with special attention to the small church. He briefly outlined the plan for a summer school for church musicians to be held next August in the Middle West.

Walter Blodgett, organist of St. Paul's Church, Cleveland Heights, had charge of the second afternoon session, spending the time in the study of the plainsong in the hymnal.

A smorgasbord dinner was served by the Wa-Li-Ro staff, after which Paul Allen Beymer spent an hour with Anglican chanting and hymn singing with descants, and making anthems out of hymns. A new descant on "Austria" by the Rev. Mr. Norris was sung. The last hour was spent in studying new hymns and was conducted by Mr. Norris. The evening sessions were held in the church with Donald Warman, Warren Miller and Mr. Beymer at the organ.

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**GEORGE KNIGHT DIES AT 90;
VETERAN CHURCH MUSICIAN**

George Knight, New England industrial pioneer, patron of music and for twenty-three years director of music at the First Baptist Church of Brockton, Mass., died Oct. 30 at the age of 90. A devoted friend of church music, Mr. Knight not only had given his services at his church without salary but was the donor of a large organ. He was a member of THE DIAPASON family of readers for twenty-five years.

Mr. Knight was born in Charlotetown, Prince Edward Island, June 21, 1860. He was educated in island schools and went to Boston in 1885. There he founded the firm of George Knight & Co., which specialized in machinery for the shoe industry known throughout the world.

Mr. Knight's first marriage was to Annie Alberta Amos in 1888. She died in 1893. He married the former Abbie S. Beals of Hanson, Mass., in 1896. Mr. and Mrs. Knight observed the golden anniversary of their wedding in July, 1946. For close to sixty-five years Mr. Knight was an active member of the First Baptist Church of Brockton. For the last forty years he devoted much of his time to arranging services at the Union Chapel in Oak Bluffs, Mass., where his summer home was located. Usually he spent the winter months in Florida with Mrs. Knight.

Music was George Knight's lifelong interest. He was a regular attendant at the concerts of the Boston Symphony Orchestra and a generous supporter of that organization. For many years he was a member of the Handel and Haydn Society.

Mr. Knight is survived by his widow, four sons and three daughters: George R., Chesterton S., F. Stuart, Carleton, Kathleen Moore Knight, well-known novelist, Mrs. Morton S. Johnson and Mrs. Burt H. Maycock.

**TWELFTH BIENNIAL CONTEST
FOR STUDENT MUSICIANS**

Illinois student musician contests, a part of the twelfth biennial contests of the National Federation of Music Clubs, will be held in the early spring of 1951 and are for students between the ages of 16 and 24 inclusive. All clubs, teachers and stu-

dent counselors are asked to assist in bringing the contests to the attention of students.

There are six classifications: Piano, organ, violin, violoncello, men's voices and women's voices.

The Illinois contest will be held in Chicago March 31, 1951. In addition to the cash award offered each state winner will be presented with an official certificate, signed by the national president and state president and the national and state contest chairmen. They will then proceed to the district or three-state contest.

Application blanks are available, with complete rules, from the state chairman, Edith Heffner Dobson, 1512 Dearborn Parkway, Chicago 10.

**WURLITZER INSTRUMENTS
HEARD IN ST. PETER'S SQUARE**

Word has been received by the Rudolph Wurlitzer Company, North Tonawanda, N. Y., that experiments with the Wurlitzer electronic organ installed in the Vatican City radio and TV station have resulted in providing music to thousands of people in St. Peter's Square for various programs.

Mauro Ercole, technical director of the station, and Walter Pearce, European representative of the Wurlitzer Company, conducted a test Oct. 18 at which the music from the radio and television station was piped through especially designed amplification equipment to the tremendous square and to the streets leading to St. Peter's. Dignitaries from the Vatican were present for the experiment. One of these was the Rev. Carlo Rossini, secretary general of the Association of St. Cecilia, a music group whose headquarters is in Rome. Father Rossini is organist and choir director of St. Paul's Cathedral in Pittsburgh. The Wurlitzer organ is to be used for outdoor celebrations in the future and experiments are being conducted to carry its music from the radio station to the basilica itself.

Holy year pilgrims have also heard Wurlitzer organs installed in the recently-restored crypt of the basilica of St. Peter's, Chapel Matilde, Santa Maria Maggiore, the general headquarters of the St. Cecilia Association and the church of the State University in Rome.

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Programs of Organ Recitals of the Month

Robert Rayfield, Chicago—Mr. Rayfield gave a recital at Trinity Episcopal Church, Michigan City, Ind., Nov. 12. This was his program: Grand Responsive Chorus, Gigout; Chorale Prelude, "Rejoice, Beloved Christians," Bach; "Benedictus," Couperin; Prelude and Fugue in D major, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Canon in B minor, Schumann; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; Allegretto, Parker; Reverie, Dickinson; Concert Variations, Bonnet.

Mr. Rayfield was assisted in a recital Nov. 5 at Christ Episcopal Church, Ottawa, Ill., by Robert Thatcher, baritone. Organ numbers on the program were as follows: "Psalm 18," Marcello; Chorale Prelude, "Rejoice Beloved Christians," Bach; "Benedictus," Couperin; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; "Wind in the Pine Trees," Clokey; Allegretto, Parker; Reverie, Dickinson; Concert Variations, Bonnet.

Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.—Dr. Maitland played the following program Oct. 21 in the Valley Forge Chapel, the recital being one of the series sponsored by the American Organ Players' Club: "Exultemus," Maitland; Andante Espressivo, Russell H. Miles; Chorale Preludes, "We All Believe in One True God" and "My Soul Doth Magnify the Lord," Bach; First Sonata, Mendelssohn; Allegro Vivace from Fifth Symphony, Widor; "The Brook," Dethier; Evensong, Martin; "The Thrush," Kinder (by request); Concert Rondo, Hollins.

Oct. 25 Dr. Maitland played a recital in Messiah Lutheran Church, Williamsport, Pa. The Lions' Club of Downingtown, Pa., presented him in a recital at the Central Presbyterian Church Nov. 9.

Dr. Robert Baker, Brooklyn, N. Y.—Dr. Baker played the dedicatory recital on the John T. Austin memorial organ at St. John's Episcopal Church, West Hartford, Conn., Oct. 22. Included on his program were these numbers: Concerto No. 13, Handel; Prelude from the Ninth Sonata for Violin, Corelli-Gullmatt; Two Ritornelles, Rameau-Karg-Elert; Chorale Preludes, "O Lamb of God, Pure and Holy," "My Soul Doth Magnify the Lord," "Come, Holy Ghost, Creator Bless!" and "Hark! A Voice Saith All Are Mortal," Bach; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Chorale in B minor, Franck; "Rhythmic Trumpet," Bingham; "Comes Autumn Time," Sowerby; Berceuse, Dickinson; Toccata, Mulet. The specification of this organ was published in the August issue of THE DIAPASON.

Warren Dwight Allen, Tallahassee, Fla.—Mr. Allen played at the First Methodist Church, Thomasville, Ga., Oct. 22. His selections were these: Toccata and Fugue in D minor, Chorale Preludes, "Hark, a Voice Saith All Are Mortal," "Sleepers, Wake!" and "Rejoice Ye, Christians," Bach; Sinfonia from "I Stand before the Gate of Heaven" and Fugue in E flat, Bach; Bourree in D, Sabin; "The Primitive Organ," Yon; "Litany for All Souls' Day," Schubert; Adagio from Sonata 1, Mendelssohn; Toccata in B minor, Barle.

Harry Wilkinson, Philadelphia, Pa.—Mr. Wilkinson played at the Washington Memorial Chapel, Valley Forge, Pa., Oct. 28. His selections were these: "Dorian" Toccata in D minor, "Sleepers, Wake!" and Passacaglia and Fugue, Bach; "Water Music" Suite, Handel.

Homer Whitford, Belmont, Mass.—For his Nov. 7 recital at the Eliot Memorial Chapel, McLean Hospital, Waverly, Mass., Mr. Whitford selected the following: Andante, Minuet and "Ode to Joy," Beethoven; "Traumerel," Sketch in D flat and "Warum," Schumann; Four Preludes and Nocturne in E flat, Chopin; Two "Songs without Words," Mendelssohn; Allegro Moderato, "Ave Maria," "Moment Musicale" and "Marche Militaire," Schubert.

Dorothy R. Addy, A.A.G.O., Wichita, Kan.—The Friends University department of music presented Mrs. Addy in a recital at the Central Christian Church Oct. 8. She played these numbers: Voluntary, Croft; "The Musical Clocks," Haydn; Fantasia and Fugue in B flat, Boely; "Moonlight on the Lake," Marlott; "The Chapel of San Miguel," Seder; Scherzo, Weaver; "Elfin Dance," Edmundson; Prelude and Fugue in G minor, Dupre; Minuet-Scherzo, Jongen; Finale from Symphony 5, Vienne.

Boies Whitcomb, M. S. M., A. A. G. O., Honolulu, Hawaii—Mr. Whitcomb's recital at the Central Union Church Nov. 7 was marked by the playing of these numbers: Symphony in B flat, Le Begue; "Soeur Monique," Couperin; Chorale in B minor, Franck; Berceuse and Impromptu, Vienne; Toccata on "Ave Maris Stella," Dupre; Variations on a Theme by Jannequin and "Le Jardin Suspendu," Alain; "Priere" and "Sonata Eroica," Jongen.

Harold Fink, New York, N. Y.—Mr. Fink's recital at the Fordham Evangelical Lutheran Church Christmas Eve will consist of the following numbers: "Vigile de

la Fete" and "Vers la Creche," de Maleingreau; "Gloria in Excelsis" and "Rejoice, Ye Christians," Bach; Prelude to the Christmas Oratorio and "In dulci Jubilo," Bach-Gaul; "The Nativity," Hokanson; "Noel Parisien," Quef; Three Carols for the Christchild, Marryott; "The Holy Night," Buck.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman was assisted by Myron Myers in a program of organ and piano music at the Memphis College of Music Nov. 5. Their selections were as follows: Presto, Handel; Chorale Prelude, "Sleepers, Wake!," Bach; "Totentanz," Liszt; Introduction and Allegro Appassionato, Op. 92, Schumann; Prelude, Fugue and Variation, Franck; Classic Concerto, Sowerby.

Frank K. Owen, Kalamazoo, Mich.—A recital was given by Mr. Owen at St. Luke's Episcopal Church Oct. 29. His program consisted of these numbers: "Grand Jeu," du Mage; Gavotte, Wesley; Variations, Cabezoni; "Le Coucou," d'Aquin; Fantasia and Fugue in G minor, Bach; "Nef," Mulet; Two Chorale Preludes, "Gelobet sei Gott" and "Quem Pastores," Willan; Sketch in D flat, Schumann; Scherzo from Symphony 2, Vienne; "Pageant," Sowerby.

Winston A. Johnson, A.A.G.O., Chicago—Mr. Johnson was heard Oct. 22 in the first of a series of recitals by faculty members of North Park College. He was assisted by Alfred Vernon, trumpet player. The program was as follows: Symphonic Chorale, "Ach bleib mit deiner Gnade," Karg-Elert; Chorale Preludes, "Erbarm' dich mein" and "Nun freut euch," Bach; Fantasia in F minor, Mozart; Pieces for Trumpet and Organ, Purcell; "The Tumult in the Praetorium," de Maleingreau; "Le Jardin Suspendu" and "Litanies," Alain.

Myrtle Regier, M.S.M., New York City—Miss Regier, associate organist of Union Theological Seminary, gave a recital at the First Methodist Church, New Haven, Conn., Oct. 29. Her program was as follows: Little Preludes and Intermezzi, Schröder; Chorale Prelude, "Now Pray We to the Holy Spirit," Buxtehude; Toccata in C minor, Muffat; Trio-Sonata 6, Bach; Aria from Concerto 12, Handel; "Sonata Eroica," Jongen.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—At his Nov. 5 recital at Trinity Cathedral Mr. Kraft played the following: Festival Fanfare, Wolf; "Romance," Reger; Finale from Second Symphony, Weitz; Arioso, Pasquet; Prelude on the Hymn-tune "Andernach," Willan; "Jubilee Suite," Van Hulst.

Elbert M. Smith, Grinnell, Iowa—Mr. Smith gave a recital at Grinnell College Nov. 13. He chose these numbers: "Come, Saviour of the Gentiles," Bach; Adagio, Fourth Organ Symphony, Widor; Rhapsodie 3, Saint-Saens; "Abide with Us, for It is Toward Evening," Weinberger; Symphonic Chorale on "Eine feste Burg," Hastings.

A recital by Mr. Smith Oct. 28 marked the homecoming at Grinnell College. This was his program: Trumpet Voluntary, Purcell; Praeludium in F minor, Bach; "The Hen," Rameau; Rhapsodie 3, Saint-Saens; "Carillon," Sowerby; Festival Toccata, Fletcher.

Klaus Speer, Harrogate, Tenn.—Mr. Speer gave a recital under the sponsorship of the Kenyon College department of music at St. Paul's Church, Mount Vernon, Ohio, Nov. 13. This was his program: Prelude and Fugue in E minor and "By Adam's Fall," Buxtehude; Sonata 2, Hindemith; Fantasia on "Lord, I Have Committed Evil," Schwartz; Trio-Sonata No. 3, Prelude and Fugue in G major and Four Chorale Preludes from the "Orgelbüchlein," Bach.

William T. Stone, Berkeley, Cal.—Music of the nineteenth century was featured in Mr. Stone's recital Nov. 19 at St. Mark's Episcopal Church. These are the numbers he played: Prelude and Fugue in C minor, Mendelssohn; Canon in B major, Canon in B minor and Sketch in F minor, Schumann; Chorale Preludes, "Herzlich tut mich erfreuen" and "Schmücke dich, O liebe Seele," Brahms; Fifth Symphony, Widor.

Walter Blodgett, Cleveland, Ohio—Chorale preludes for Advent by Bach, Buxtehude and Walther will be featured in Mr. Blodgett's recitals at the Cleveland Museum of Art on Sundays in December. At his curator's recital Dec. 13 Mr. Blodgett will play the following by Bach: Prelude and Fugue in B minor; Chorale Preludes, "All Men Are Mortal," "Through Adam's Fall," "We Believe in One God, Father" and "We Believe in One God, Creator"; Trio-Sonata No. 5; "O Whither Shall I Flee?"; Passacaglia and Fugue.

Regina Fryxell, Rock Island, Ill.—For organ vespers Nov. 12 at St. John's Lutheran Church Mrs. Fryxell played these selections: Meditation on the Twenty-third Psalm, Darke; Intermezzo, Callaerts; Toccata, Pierre; Fantasia, Saint-Saens.

Mrs. Fryxell participated in a program given by the Rock Island Fine Arts Club Nov. 7 at the Broadway Presbyterian

Church, where a three-manual Möller has recently been installed. She played the following: Passacaglia and "In dulci Jubilo," Bach; Fantasia, Saint-Saens.

Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.—Mr. Webber was assisted by Miss Mary Louise Reput, soprano, in his recital at the Idlewild Presbyterian Church Oct. 22. He played these selections: Prelude and Fugue in D major, Bach; Prelude on "Thy Life Was Given for Me," Van Hulst; Pastoral, Clokey; Fanfare for Organ, Shelley; "In the Village," Ippolitoff-Ivanoff; Chorale in A minor, Franck; "Pantomime," de Falla; Scherzo, Alain; "Clouds," Debussy; Toccata, Andriessen. Mr. Webber gave a recital at the First Methodist Church, Osceola, Ark., Oct. 17, using these pieces: Overture to "William Tell," Rossini; Arioso, Bach; Pastoral, Clokey; Prelude and Fugue in G major, Bach; "The Bells of St. Anne de Beaupré," Russell; "In the Village," Ippolitoff-Ivanoff; Fantasia on "A Mighty Fortress Is Our God," Faulkes; "Ave Maria," Schubert; Fanfare, Shelley; Scherzo, Alain; "Clair de Lune," Debussy.

Ronald K. Arnatt, Washington, D. C.—Mr. Arnatt was assisted in his recital Nov. 12 at the Church of the Ascension and St. Agnes by Mary Kennedy, mezzo-soprano. The program, which was devoted to the music of Bach, included the following: Fantasia in G major; Sonata No. 4, in E minor; Prelude and Fugue in E minor; Chorale Prelude, "When in the Hour of Utmost Need"; Prelude and Fugue in C minor.

Vernon de Tar, New York City—Mr. de Tar gave a recital Nov. 13 at the Church of the Ascension, playing these numbers: Adagio, Barber; Sixth Concerto, Handel; "Fange Lingua," de Grigny; Prelude and Fugue in E minor, Buxtehude; Fantasia in A, Franck; Prelude on "Palsades," Sowerby; Chromatic Study on "B-A-C-H," Piston; Prelude and Fugue in A minor, Bach.

A recital at St. Peter's Church, Morris-town, N. J., Oct. 28 was played by Mr. de Tar. He chose these selections: Chorale Preludes, "Kyrie, God the Holy Ghost" and "Beloved Jesus, We Hear Thy Word," and Passacaglia and Fugue, Bach; Concerto No. 6, Handel; "Thou Art the Rock," Mulet; Prelude, Fugue and Variation, Franck; Scherzo from the Second Symphony, Vienne; "Requiescat in Pace," Sowerby.

Anna Shoremount Rayburn, Brooklyn, N. Y.—Mrs. Rayburn gave a recital at Calvary Baptist Church, New York City, Nov. 19. Her program consisted of the following: Chorale in E major, Franck; Scherzetto and Berceuse, Vienne; Sonata in E, R. B. Rayburn.

William Teague, Shreveport, La.—At his recital in St. Mark's Episcopal Church Oct. 3 Mr. Teague played the following: Concerto No. 10, in D minor, Handel; Canzon on "Liebster Jesu," Purvis; Toccata on a French Psalm-tune, Norman Fisher; "La Nativité," Langlais; Scherzo, Whitlock; Sonata on the Ninety-fourth Psalm, Reubke.

Homer C. Wickline, Pittsburgh, Pa.—The dedicatory recital on a three-manual Möller organ at the First Methodist Church, Greensburg, Pa., was given by Mr. Wickline Nov. 7. He was assisted by the Rev. Paul J. Halstead, vocal soloist. Mr. Wickline's numbers were these: Prelude in E flat major, Bach; "Come, O Death, Thou Twin of Slumber," Bach; Wickline; Two Voluntaries, Stanley; "In Paradisum," Bedell; "Fireside Sketches," Clokey; Passacaglia and Fugue in D minor, Diggie; "Offertoire Mystique," Tardif; "The Wind and the Grass," Gaul; "The Stars in Their Courses," Wickline; "Flemish Rhapsody," Peeters.

Gordon Farndell, A.A.G.O., A.R.C.O., Pella, Iowa—Mr. Farndell played the dedicatory recital on a three-manual Casavant organ Nov. 9 at Ebenezer Reformed Church, Morrison, Ill. His program was as follows: Trumpet Tune, Purcell; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "Sleepers, Wake, a Voice Is Sounding," Bach; Prelude and Fugue in A major, Walther; Variation on Psalm 25, Vogel; "Fantasia en Fuga in Kerkstijl" over Psalm 68, Bijster; Chorale in B minor, Franck; "Flourish for an Occasion," Harris; "The West Wind," Rowley; Toccata, Mulet; March in C, Stults.

Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.—Professor Ragatz of Indiana University gave a recital at the First Baptist Church, Knoxville, Tenn., Oct. 19 under the sponsorship of the Knoxville Chapter, A.G.O. His program included the following: "Grand Jeu," du Mage; Concerto No. 5, Handel; Chorale Preludes, "From Heaven Came the Angelic Hosts" and "Now the Old Year Hath Passed Away," Bach; Prelude and Fugue in D major, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Divertissement," Vienne; "La Nativité," Langlais; "The Rhythmic Trumpet," Bingham; "Carillon," DeLamar; "Carillon-Sortie," Mulet.

Mr. Ragatz played at the Bowling Green, Ohio, State University Aug. 2. These were

his selections: Trumpet Tune and Air, Purcell; Chorale Preludes and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Divertissement," Vienne; "The Nativity," Langlais; "The Rhythmic Trumpet," Bingham; "Carillon-Sortie," Mulet.

Mrs. Rudolph H. Oswell, Jr., Mobile, Ala.—In a recital at the Government Street Methodist Church Oct. 13 Mrs. Oswell was assisted by a soprano soloist and a group of string players. Organ numbers on the program were these: "If Thou but Suffer God to Guide Thee," Bach; "O Christ, Thou Art the Light of Day," J. C. Bach; Five Sonatas for Organ and Strings, Mozart; Toccata, Rogers.

Cecil A. Walker, A.C.C.O., Lockport, N. Y.—Mr. Walker played these numbers at Grace Episcopal Church Oct. 22: "Fireworks Music," Handel; Gavotte, Wesley; Chorale Preludes, "Sleepers, Wake," "Have Mercy upon Me, O Lord" and "Whither Shall I Flea," Bach; Fugue in E flat, Bach; Chorale in A minor, Franck; Fantasia, Willan; "Behold, a Rose Is Blooming," Brahms; "La Nativité," Langlais; Minuet from "Sulte Gothique," Boellmann; "Harmonies du Soir" and "Now Thank We All Our God," Karg-Elert.

The Rev. Gerhard R. Bunge, A.A.G.O., Bellevue, Iowa—Mr. Bunge was organist at the convention of the American Lutheran Church, held in Christ Church and at Capital University, Columbus, Ohio, Oct. 5 through Oct. 8. The programs which he presented included the following: Chorale in E major, Franck; Andante Cantabile, Symphony 4, Widor; "Prelude et Cantilene," Rousseau; Allegro, Sonata 1, Borowski; Adagio from Sonata 1, Fugue from Sonata 2, Andante Tranquillo from Sonata 3 and Andante from Sonata 6, Mendelssohn; Prelude and Fugue in G minor, Prelude and Fugue in E minor and Prelude and Fugue in G major, Bach; Allegro con brio, Sonata in E minor, Rogers; Sonata in C minor, Guilman; Toccata and Fugue in D minor, Bach; Concert Variations, Bonnet; Finale, Franck.

Mr. and Mrs. H. Leroy Lynn, Springfield, Ohio—Mr. and Mrs. Lynn gave a recital of organ and piano music at the Church of the Brethren in New Carlisle, Ohio, Oct. 22. Mr. Lynn's organ numbers were these: "The Musical Clocks," Haydn; "Carillon," Roberts; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; "The Squirrel," Weaver; Intermezzo for Bells, Ketelbey. The selections for organ and piano were as follows: Siciliano and "Jesu, Joy of Man's Desiring," Bach; Meditation, Massenet; "Air Varie," Demarest; Pavane, Ravel; Intermezzo from Symphonic Piece, Clokey.

Orrin Clayton Sutherland II, Lincoln University, Pa.—Mr. Sutherland gave a recital Oct. 22 at Mary Dood Brown Memorial Chapel. His program was as follows: Festival Toccata, Fletcher; "God's Time Is Best" and "In Thee Is Gladness," Bach; "Song of India," Rimsky-Korsakoff; "The Squirrel," Weaver; "Ave Maria," Schubert; Toccata from "Suite Gothique," Boellmann.

Robert T. Benford, Peru, Neb.—Mr. Benford, associate professor of music at the Nebraska State Teachers' College, gave a recital at the First Baptist Church, Hamburg, Iowa, Oct. 17. He included on his program these selections: Fantasia Sonata, Rheinberger; Pastoral, Canzona, "Contemplation" and "Grand Choeur," Purvis; Melody, West; "Suite Joyeuse," Diggie.

Eugene Devereaux, Mount Vernon, Iowa—The Iowa Music Teachers' Association presented Mr. Devereaux in a recital at the First Methodist Church, Iowa City, Oct. 29. He played these numbers: "Psalm 18," Marcello; "Courante," Scheidt; Concerto in D minor, Walther; Chorale Preludes, "In Peace and Joy I Depart," "In Thee Is Joy," "The Old Year Has Passed Away" and "We All Believe in One God," Bach; Passacaglia and Fugue, Bach; Chorale in the Phrygian Mode, Alain; Chorale in A minor, Franck.

Mrs. Ethelinda Rose, West Orange, N. J.—Mrs. Rose's recital at the Paterson Memorial Presbyterian Church Oct. 15 marked the thirtieth anniversary of the Rev. Henry A. Pearce's ministry. Mrs. Rose was assisted by vocal soloists. Organ numbers on the program were these: Prelude and Fugue in C minor, Prelude in G and "O Hail This Brightest Day of Days," Bach; Prelude on "Forest Green," Purvis; "Desert Lament" and "Highland Sketch," Noble; "Will-o'-the-Wisp," Nevin; Minuet, Thiman; "Dreams," Wagner; Fantasia, Purvis.

George L. Scott, Bloomington, Ill.—Mr. Scott gave recitals at the First Methodist Church, Paxton, Ill., and at Presser Hall, Illinois Wesleyan University, Nov. 5 and Nov. 17. The following was his program on both occasions: Fantasia in A, Franck; Aria in F, "Der Tag, der ist so freudereich," "In dulci Jubilo" and Toccata in F, Bach; Toccata, Op. 14, de Maleingreau; "Benedictus," Reger; Fugue in C sharp minor, Honnegger; "Pastel" in B major, Karg-Elert; Finale, Vienne.

Recital Programs

Robert Elmore, Wayne, Pa.—Mr. Elmore gave a recital Nov. 11 at the Washington Memorial Chapel, Valley Forge, Pa., marking the sixtieth anniversary of the American Organ Players' Club. His program was as follows: Toccata and Fugue in D minor, Bach; "Communion," Saint-Saens; "Piece Herolque," Franck; Rhapsody on Spanish Christmas Carols, Gigout; "Marche Champetre," Boex; Chorale Prelude on "Seelenbrütigam" and Humoresque in the form of a Gavotte, Elmore; American Rhapsody, Yon.

Irene Robertson, Oberlin, Ohio—Dr. Robertson gave a recital at the Oberlin Conservatory Nov. 6. She was assisted by a group of string players. Her program was as follows: Nine Sonatas for Organ and Strings, Mozart; "The Musical Clocks," Haydn; Promenade, Air and Toccata, Haines; Variations on a Noel, Dupré.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon gave the first in a series of monthly recitals Oct. 29 at St. John's Church. His program included the following: Variations on an Original Theme, Peeters; "Jesus Speaks to the Women of Jerusalem," Dupré; Two Preludes on American Folk Hymns, Donovan; Cantabile, Franck; "The Musical Clocks," Haydn; Fantasia and Fugue in G minor, Bach.

Robert Rodwell, Charlotte, N. C.—Mr. Rodwell gave a recital at the Bethania Moravian Church, Winston-Salem, N. C., Oct. 24. His program was as follows: "Rigaudon," Campra; "Be Merciful to Me, O Lord," Bach; "Hymn of Glory," Yon; Melody, Dawes; "Elfin Dance," Edmundson; "Clair de Lune," Debussy; Chorale in A minor, Franck; "Suite Gothique," Boellmann.

Paul Allwardt, F.T.C.L., Mus.D., New York—Dr. Allwardt gave a recital at the Gustavus Adolphus College Chapel in St. Peter, Minn., Nov. 12. This was his program: Fantasy in F minor, Mozart; Gothic Symphony, Widor; Six Short Preludes and Intermezzi, Schroeder; "The Nativity," Langlais; Allegro Assai, Howells.

Helen Borngesser, Newton, Mass.—Miss Borngesser was assisted by Dorothy Bernard, soprano, in her recital Oct. 20 at the Central Congregational Church. Organ numbers on the program were these: "The Rejoicing," Handel; Aria, Buxtehude; "Dialogue," Clerambault; Toccata in C major, Bach; Chorale in E major, Franck; Grand Chorus in the Style of Handel and Pastorale (organ and piano duo), Guilmant; "Carillon," Vierne; Chorale Paraphrases, "Eln' feste Burg," "St. Kevin," "Gardiner" and "Nun danket alle Gott," Homer Whitford.

G. Leland Ralph, Sacramento, Cal.—For the organ vesper service at the First Baptist Church Sept. 24 Mr. Ralph played these pieces: "Les Cloches," LeBegue; "Le Coucou," d'Aquin; Chaconne, Louis Couperin; Aria, Op. 51, Peeters; Prelude and Fugue in G major, Bach; "Praeludium Festivum," Becker; "To a Wild Rose," MacDowell; Hymn Prelude, "Pass Me Not, O Gentle Saviour," Thompson; Elegie, Henderson; Introduction and Toccata, Walond.

Maurice John Forshaw, La Jolla, Cal.—Mr. Forshaw played these selections when he gave a recital at the Union Congregational Church Nov. 15: "Suite Medievale" and "Deux Poemes Evangeliques," Langlais; "L'Orgue Mystique," Tournemire; "La Vierge et l'Enfant," Messiaen; "Ballade en Mode Phrygien" and "Premiere Fantaisie sur un Texte d'Omar Khayyam," Alain.

Myron D. Casner, F.A.G.O., Sturgis, Mich.—Mr. Casner's recital Oct. 22 at St. John's Episcopal Church was marked by the playing of the following: Toccata, Adagio and Fugue, Bach; Elegy, Bairstow; Largo, Allegro, Air and Two Variations, Festing; Three Pieces, Milford; Andante Moderato, Bridge; Adagio and March, Handel; Sonata, Arne; "Come, Sweet Death," Bach; Allegro from Concerto No. 10, Handel.

Thomas Curtis, Elyria, Ohio—The Rev. Mr. Curtis gave a recital at the First Congregational Church Nov. 1. This was his program: Introduction and Toccata in G major, Walond; Prelude in G major, Purcell; Five Pieces for a Musical Clock, Haydn; Chorale Preludes, "We All Believe in One God," "Sleepers, Wake" and "Come Now, Saviour of the Heathen," Bach; Fugue in E flat, Bach; "Rejoice, Ye Pure in Heart," Sowerby; Prelude on a Folk-tune, Beach; "Roulade," Bingham; Toccata in B minor, Gigout.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke was assisted in his recital Oct. 3 at the First Methodist Church by Mrs. Virginia Lingren, soprano. These organ numbers were on the program: Prelude and Fugue in C, Krebs; Sinfonia, "I Stand at the Threshold," Bach; Chorale in A minor, Franck; First Movement, Sonata 3, Hindemith; "Ronde Francaise," Boellmann; "Comes Autumn Time," Sowerby.

Harold L. Turner, Clinton, Ill.—Mr. Turner's recital Oct. 29 at Zion Evangelical United Brethren Church in Mendota, Ill., marked the dedication of an Allen electronic organ. He played these numbers: "Jesus, Joy of Man's Desiring" and

Prelude and Fugue in E minor, Bach; Largo, Handel; Sonatina in A minor, Karg-Elert; "Morning Mood," Grieg; "The Lost Chord," Sullivan; "Deep River," Spiritual; "Humoresque Americana," Murphree; "Romance sans Paroles," Bonnet; "Hymn Meditation," Selected; Festival Toccata, Fletcher.

Bernice LaRochelle, Chicago—Miss LaRochelle gave the dedicatory recital on a two-manual Kilgen organ at St. Joseph's Slovak Church Nov. 12. Her selections were these: Grand Chorus on Credo 3, Biggs; "Ave Maria," Bossi; "Salve Regina," Bedell; "Rhapsody on the Sursum Corda," Candlyn; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Vater unser im Himmelreich," Bach; Prelude, Fugue and Chaconne, Buxtehude; "Solemn Prelude," Rowley; Antiphon 3, Dupré; "The Cuckoo," d'Aquin; Toccata, Gigout.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown's recital at the Spreckels Organ Pavilion Nov. 4 included these selections: Fugue in D major, Arioso in A major and "Jesus, Joy of Man's Desiring," Bach; Grand Processional March, Stewart; Andante Cantabile and Finale from the Fourth Symphony, Widor; "Angelic Dream," Rubinstein; "The Squirrel," Weaver; Toccata, Driffill.

Garth Peacock, Oberlin, Ohio—Mr. Peacock, a student of Dr. Irene Robertson at the Oberlin Conservatory, chose the following for his senior recital Nov. 14: Concerto No. 4, Handel; Nine Preludes, Milhaud; Chorale Preludes, "Christe, Aller Welte Trost," "Wir glauben all an einen Gott" and "Christ, unser Herr, zum Jordan kam," Bach; Prelude in E flat major and the "St. Anne" Fugue, Bach.

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How to Learn Improvising

[First in a series of articles solicited by the Committee on Members' Interests of the A.G.O.]

By **JAMES W. BLEECKER**

Improvisation, or the art of extemporization, today is a much misunderstood and neglected branch of music. By the organist it is looked upon as a necessity, but in this respect usually amounts to no more than some short interludes or at most perhaps a muddled and formless postlude; by the concert pianist, a stunt. This is far from its proper use.

Improvisation should stand in relation to music just as conversation does to speech and thought; it is only through speech and conversation that a language becomes native. To one who only studies the grammar and reads and writes it, it remains a foreign tongue. A certain school of languages has a slogan "A new language makes a new man." This is true if, indeed, one will use it in self-expression until it really becomes part of one's being. The author knows from a very long and rich experience that only an insignificant number of students who study harmony and counterpoint ever learn to use their knowledge in a musical way; correct exercises, yes; music, no. If one studies music correctly he should be able to express a musical thought as spontaneously and as effectively as he does in speech.

This brings us to the crux of the question. One may say we agree, but what if he has no musical thought? The answer is that musical thoughts should be developed the same as we develop thoughts in talking. A noted writer has said: "I speak to find out what I think." To be really a musician one must learn to think and feel as well as act (technic) as a musician, and this should start at the first lesson. Just as conversation and thoughts are complementary, so are musical thoughts and their expression. Music can be made through the simplest means. Given the C major scale the student can be encouraged and guided to make melodies; after this a few of the simplest harmonies, and so step by step be led into music. This means much more than notes, rules and technic; it means imagination, will, action and attention. The student must grow as a whole. If in learning the rules he loses his enthusiasm and self-confidence he defeats himself. We have met many such conscientious students who, being thwarted, imagine that they need more drill in harmony or counterpoint, whereas the truth is they have already had too much. Bergson says: "A learning that is too bookish represses and compresses from the start those energies which were only waiting to burst forth." We can say positively that if a student is encouraged and guided properly he comes in time to hear what he sees and to see what he hears, and is able to use tones and rhythms to express musical ideas. A close study of Bach's life will convince one that he expected his students to improvise from the start to the finish.

Improvising is not an unpleasant necessity, nor is it a stunt, but in fact the very life-blood of music. If it were more generally practiced at present we would have fewer blueprints of the music of the future and more real music of the present. It is perhaps true, as some contend, that it cannot be taught, but it can be en-

couraged and guided in such a way that the student earns his ability just as he does in speech. Most of us enjoy talking and it would be just as true of music if one follows the right path. If in language one would say as so many do in music, the pupil must first learn to spell, then study his grammar before speaking, we feel sure there would not be many people who could speak fluently, if at all.

We feel strongly that the greatest force in human nature is self-expression and creative activity. Why not try it in music?

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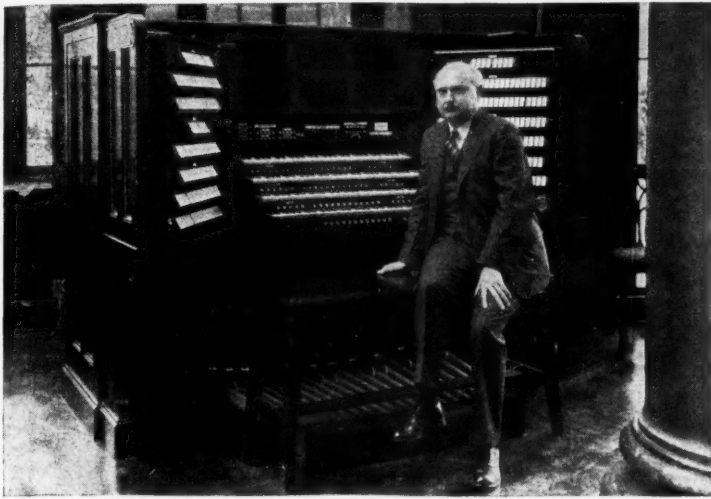
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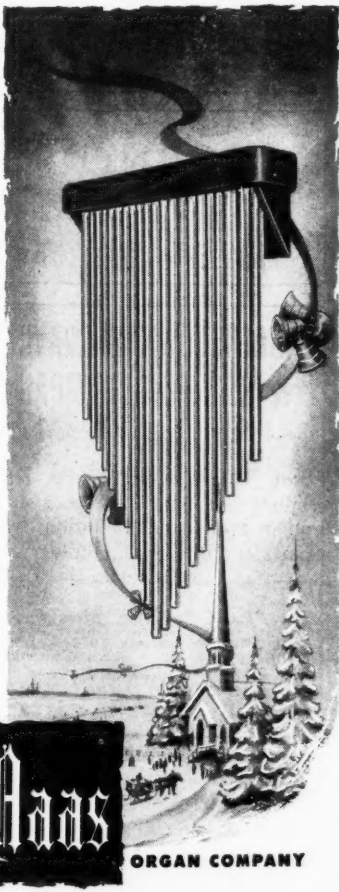
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AEOLIAN-SKINNER IN TACOMA DEDICATED BY EICHINGER

Walter A. Eichinger, instructor in organ at the University of Washington, played the dedicatory recital on the three-manual Aeolian-Skinner instrument at the Mason Methodist Church, Tacoma, Oct. 15. The organ is the first Aeolian-Skinner to be installed in the Northwest. The chimes and vox humana, which were given as memorials in the old instrument, were retained in the present one.

The resources of the organ are as follows:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes.

SWELL ORGAN.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Koppel Flöte, 8 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

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

For the dedicatory recital Mr. Eichinger played the following program: "Psalm 19," Marcello; "Jesu, Joy of Man's Desiring," Bach; Allegro from Concerto 13, Handel; Chorale Prelude, "Adorn Thyself," Brahms; Chorale Prelude, "In Quiet Joy," Pepping; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "The Nativity," Langlais; Canon in B minor, Schumann; Meditation, McKay; "Thou Art the Rock," Mulet.

TREND OF A CENTURY SHOWN AT NOVEL SACRED CONCERT

George S. Dunham, organist and choir director of the Porter Congregational Church, Brockton, Mass., planned and directed a concert of sacred music in the church Oct. 15 which illustrated music used in the church for the last 100 years. Mr. Dunham was particularly well qualified to arrange this review of the Porter ministry of music because of the long connection of his family with the music of the church. The postlude which he played for this service was written by his uncle, who was organist for eight years. His grandparents sang in the first choir and there has been a family representative in the choir loft ever since that time.

The organ prelude, Grand Offertory in D by Batiste, was to illustrate the secular style of organ music used in churches fifty years ago. The remainder of the program was devoted to choral music and demonstrated the three major epochs which have taken place since 1850. The "singing school epoch" was represented by old hymn-tunes of Read, Maxim, Kimball and Billings and the anthem, "How Beautiful upon the Mountains," by Smith, which was used at an early installation service.

The second part of the program was made up of anthems from the church's old library of quartet music and included "Rejoice in the Heart of Thy Servant," Southard; "The Homelight," Macy, and "Jubilate Deo," Hanscom. The last group consisted of standard chorus repertory in common use today—"The Lord Is My Light," Parker; "Grant Us to Do with Zeal," Bach; "Behold Now, Praise the Lord," Titcomb; "List to the Lark," Dickinson, and Franck's "Psalm 150." The postlude was the Finale from Sonata 2, by Henry M. Dunham.

ON THE EVENING OF DEC. 10 the cantata chorus of Concordia Teachers' College, River Forest, Ill., will sing Bach's "Christmas Oratorio" under the direction of Carl L. Waidenschmidt. Three outstanding soloists and a full symphony orchestra will combine with the 200-voice chorus in presenting this winter concert. Soloists will be Eleanor Limbach, alto; Kenneth Jorgensen, tenor; and William Thomas, bass.

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George L. Gansz, organist of Lehigh University, Bethlehem, Pa., has announced that a contract has been signed with Austin Organs, Inc., for the installation of a three-manual instrument in Packer Memorial Chapel on the university campus. The organ is partly a gift to the university and is being installed in conjunction with the redecorating program now under way in the chapel. The contract calls for completion and installation of the new organ by Sept. 15, 1951.

In addition to its use with regular chapel services and special festivals featuring university musical organizations, the organ will be used in the annual presentations by the Bethlehem Bach Choir. The organ will be heard in next year's series of Sunday recital broadcasts played once a week by Mr. Gansz.

The stop specifications are as follows:
GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal Mixture, 3 ranks (15-19-22), 183 pipes.
- Cymbel Mixture, 3 ranks (29-33-36), 183 pipes.
- Diapason Contique, 8 ft., 61 pipes.
- Flute Ouverte, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks (17-19-22), 183 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- French Horn (Choir), 8 ft., 61 notes.
- French Horn Tremolo.

SWELL ORGAN.

- Contra Sallcional, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 73 pipes.
- Sallcional (from Contra Sallcional), 8 ft., 12 pipes.
- Sallcional Celeste (T.C.), 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Flageolet (from Sesquialtera), 2 ft., 73 notes.
- Sesquialtera, 3 ranks (12-15-17), 183 pipes.
- Mixture, 2 ranks (19-22), 122 pipes.
- Bass Clarinet, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarinet, 8 ft., 12 pipes.
- English Horn, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste (T.C.), 8 ft., 61 pipes.
- Gemshorn Octave, 4 ft., 73 pipes.
- Nacht Horn, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Bassoon, 8 ft., 73 pipes.
- Orchestral Oboe, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Contra Gedeckt, 32 ft., 20 pipes (12 electronic notes).
- Diapason, 16 ft., 32 pipes.
- Violine, 16 ft., 32 pipes.
- Gedeckt (from Contra), 16 ft., 12 pipes.
- Quintaten (Great), 16 ft., 32 notes.
- Sallcional (Swell), 16 ft., 32 notes.
- Lieblich Gedeckt (Choir Bourdon), 16 ft., 12 pipes.
- Octave (Diapason), 8 ft., 12 pipes.
- Violine (Violone ext.), 8 ft., 12 pipes.
- Gedeckt (Gedeckt ext.), 8 ft., 12 pipes.
- Lieblich Bourdon (Choir), 8 ft., 32 notes.
- Super Octave (Diapason ext.), 4 ft., 12 pipes.
- Mixture, 3 ranks (5-12-15), 96 pipes.
- Contra Bombarde, 32 ft., 20 pipes (12 electronic notes).
- Bombarde (from Contra), 16 ft., 12 pipes.
- Tromba (from Bombarde), 8 ft., 12 pipes.
- Clarion (from Tromba), 4 ft., 12 pipes.
- Bass Clarinet (Swell), 16 ft., 32 notes.

MRS. FRED W. BOESCH, who for forty years was organist of the First Methodist Church of Burlington, Iowa, died at her home in Burlington Oct. 22. Mrs. Boesch was 83 years old. She had been a reader of THE DIAPASON for more than thirty-four years. Mrs. Boesch was active throughout her life in community music affairs and taught for a number of years.

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SPECIAL TRAIN TAKES FANS TO HEAR LIVERPOOL ORGAN

What English organ enthusiasts consider an event of prime importance took place this year for the first time since 1938. It was the Willis excursion from London to Liverpool, a distance of 200 miles, to hear an anniversary recital on the great organ in the Liverpool Cathedral. A special train had been booked and about 400 passengers left London at 10:15 a.m. Oct. 21, took luncheon on the train and arrived at Liverpool about 2:30 p.m. In the cathedral the London party was joined by others from local organists' associations in Leeds, Manchester and other parts, so that every available seat in the great cathedral was occupied.

Evensong was sung by the full choir of men and boys, the responses and psalms being unaccompanied. The canticles were sung to Stanford's setting in C and the anthem was "O Praise God" by Le Fleming. Dr. Dwelly, dean of the cathedral, prefaced the organ recital by Harry Goss Custard, F.R.C.O., with tributes to the art of music in the worship of God. Mr. Goss Custard played: Concerto in G minor, No. 3, Handel; Prelude to "Parsifal," Wagner; Passacaglia and Fugue in C minor, Bach; Chorale in E, No. 1, Franck; "Legend," Karg-Elert; "Campanile," Mulet; Fantasia on "Ein feste Burg," Reger.

This was the first time the London party had been able to visit the organ since the great central space had been completed and the instrument is now heard under the conditions for which it was scaled and voiced.

Evensong was accompanied from the original console of 1926 (north chancel front) and the recital was played from the all-electric console installed in 1940 and placed on the northeast side of the central space.

The special train left Liverpool at 6:15 p.m. and dinner was served en route. All the arrangements had been made by Henry Willis & Sons, Ltd., builders of this great organ.

FOUR RECITALS MARK MONTH AT UNION SEMINARY IN N. Y.

In the month of November four students at the School of Sacred Music of Union Theological Seminary in New York presented organ recitals. These recitals were played by Billy Christian, Farley Hutchins, Rita Avram and Gordon Jones. Both Mr. Christian and Miss Avram are candidates for the degree of master of sacred music, while Mr. Hutchins and Mr. Jones are working toward the doctor of sacred music degree.

Mr. Christian's program Nov. 6 consisted of the Prelude and Fugue in C minor, Bach; Chorale Prelude, "O God, Thou Holy God," Brahms; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; Fugue, Honegger, and the Finale from the Sixth Symphony of Widor. Nov. 13 Mr. Hutchins played: "Jesu, meine Freude," Walther; Chorale Prelude, "O Lamm Gottes, unschuldig," Bach; Sonata No. 3, Hindemith, and the "Ninety-fourth Psalm" Sonata of Reubke.

The recital by Miss Avram Nov. 15 included: Concerto in D minor, Vivaldi; Bach; "Nun komm, der Heiden Heiland," Bach; Fantasie and Fugue in G minor, Bach; Andante from "Grande Piece Symphonique," Franck; Scherzo from Symphony 2, Vierne, and "La Nativite du Seigneur" ("Dieu Parmi Nous"), Messiaen. For his recital Nov. 20 Mr. Jones chose works of Tomas de Santa Maria, Peraza, Oxinagas and Menalt; Chorale Prelude on "Allein Gott in der Höh' sei Ehr," Bach; Trio-Sonata 2, Bach; Chorale Prelude on "Ach bleib bei uns, Herr Jesu Christ," Bach; Concerto 2, Handel; settings of the Passion Chorale by Telemann and Langelais; "Divertissement," Vierne, and "Le Banquet Celeste" and "Transports de Joie," Messiaen.

PLANS FOR THE YEAR for the College of Wooster choir include programs in advance of the Thanksgiving, Christmas and Easter holidays and a commencement program. Richard T. Gore, head of the department of music and director of the choir, took eighty members of the 120-voice choir to St. Clairsville, Ohio, Nov. 19 to present Mendelssohn's "Elijah" in the First Presbyterian Church. The oratorio was sung Nov. 21 in the College of Wooster chapel with orchestral accompaniment and the full choir. A vesper service of Christmas music will be held Sunday, Dec. 17. Robert Shaw, director of the chorale which bears his name, will conduct the choir in its performance of the Bach B minor Mass on Good Friday evening, March 23.

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1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago 4, Ill.

Editor—Same.

Managing editor—None.

Business manager—None.

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S. E. GRUENSTEIN, Owner.
Sworn to and subscribed before me this 25th day of September, 1950.

[SEAL] JANET PEARSON.

[My commission expires Oct. 27, 1953.]

VOLKEL'S ACTIVITIES INCLUDE
RECITAL IN DECATUR DEC. 4

Since Dr. George W. Volkel's return from Chautauqua, N. Y., where he officiated last summer as the institution's official organist for the nineteenth consecutive year, he has been busy as a recitalist and director. Nov. 13 he gave a recital in his own church, All Angels' Episcopal, New York. On the 20th he flew to Carlisle, Pa., to dedicate the Möller organ in the Second Presbyterian Church. This month finds him in Decatur, Ill., where on Dec. 4 he will be the guest at a dinner by the local A.G.O. chapter. On the following evening Dr. Volkel will give a recital in the First Presbyterian Church of Decatur. The program will consist of music by Bach, Noble, Schumann, Debussy, Vienne and Franck.

On Dec. 10 Dr. Volkel will conduct a performance of the Advent and Christmas portions of Handel's "Messiah" in his own church. His choir will be augmented by the full choir of the First Methodist Church of New Rochelle and that of Emmanuel Baptist Church, Brooklyn. Richard Litterst and Henry Fusner are the directors, respectively, of these choirs. The following Sunday, Dec. 17, at 7:30, Dr. Volkel will give Bach's Christmas cantata "For Us a Child Is Born."

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Announcement has been made of a series of choral evensong services at the Chapel of the Incarnation, New York City, where Searle Wright, F.A.G.O., is organist and choirmaster. The first program of this series was offered Nov. 5, at which time the following works were performed: Magnificat and Nunc Dimittis in D, Sowerby; "Whispers of Heavenly Death" and "Darest Thou Now, O Soul," Williams; "I Will Exalt Thee," Tye; "The Canticle of the Sun," Beach, and Fugue, Canzona and Epilogue for organ, violin and women's voices, Karg-Elert.

A BAROQUE PERFORMANCE of "The Messiah," using the original Handel orchestration, is scheduled for Advent Sunday, Dec. 3, at 3 p.m. at the Rockefeller Memorial Chapel of the University of Chicago. The university choir and an orchestra composed of members of the Chicago Symphony will be conducted by Richard E. Vikstrom. Frederick Marriott will be at the organ.

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Hints to Correspondents

A few hints to chapter correspondents of the Guild may help to make the A.G.O. department of increasing general interest.

Accounts of chapter events should be sent in with promptness, so that they may be printed when they are still news, and not ancient history. Do not record January events in May or July.

Do not "pad" your stories, but make them short and crisp, without sacrifice of important facts, so that they will attract every DIAPASON reader. Eliminate trivial details. And remember that not all recitals need to be described as "brilliant," all luncheons and dinners as "delicious" and other events as "delightful." The value of an article is determined not by its length, but by its appeal to the reader's interest. Remember that our space is limited and must be shared by a large number of chapters.

Write on one side of the paper only, and if at all possible use the typewriter. Be accurate as to spelling of proper names.

Do not send programs or clippings and expect accounts of events to be written at the office of THE DIAPASON. Be sure to tell when and where an event took place.

All items for publication should be sent to the editorial office—not to A.G.O. headquarters.

Return envelopes addressed to THE DIAPASON are provided for your convenience. Write to this office for a supply.

All routine news should reach this office by the 15th of the month; the 20th is the "deadline" for everything except emergency news.

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

FORMULA for MODULATION

Ernest Douglas

A chart presenting a modulation from each key to every other key. Send One Dollar to the G Clef Publishing Company, 312 South Westmoreland Avenue, Los Angeles 5, Calif.

WANTED—MISCELLANEOUS

WANTED—A LEADING AND WELL-established Dutch organ manufacturer seeks a representative for the sale and installation of its church organs in the United States. The organs are standing high in artistic demands according to Dutch standards. Apply Box E. M. 1298 adv. ag. De Bussy, Rokin 60, Amsterdam, Holland.

WANTED—OBSOLETE CATALOGUES and other descriptive literature on the W. W. Kimball pipe organs. Interested in purchasing a Kimball horseshoe type console, Kimball pipe ranks, chests, etc., for use in residence. Address Alden E. Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn. [11]

WANTED—IMMEDIATELY, MINISTER of music. Graded choir system; large Southern Presbyterian Church. Send photograph, state age, experience, qualifications, references and salary expected. Music Chairman, P. O. Box 2422, Jacksonville, Fla.

WANTED—TWO-MANUAL ORGAN console with standard thirty-two-note pedalboard. Console must include couplers and combination action. Write Edward D'Entremont, 16 Cotting Street, Medford, Mass.

WANTED—HAMMOND ORGANS. Rental agency can use several Hammonds, any condition. Best prices paid. Can pick up anywhere. MIDWEST Organ Rentals, 5355 West Madison Street, Chicago 44, Ill. [tf]

WANTED—EXPERIENCED INSTALLATION and tone finishers. Excellent opportunity for high-type individual. The Kilgen Organ Company, 4632 West Florissant Avenue, St. Louis 15, Mo.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [tf]

WANTED—TO BUY TWO OR THREE-manual pipe organ as is. Give list of stops, builder's name and your price in reply. Write M-3, THE DIAPASON.

WANTED—ORGAN BOOKS AND LITERATURE, any age, foreign or domestic. Also, three-manual Wurlitzer console. John R. Wood, 7340 Fisher Road, Dallas, Tex.

WANTED—WURLITZER SEVEN, eight or nine ranks. Good shape. From West Coast or Middle States. V. Akina, 7509 Denny Avenue, Sun Valley, Calif.

WANTED—ORGAN BUILDERS. Competent. State experience, reference, salary. No age limit. Apply Cannarsa Organ Company, Hollidaysburg, Pa.

WANTED—SIXTEEN-FT. GOTTFRIED trumpet or tuba unit of seventy-three pipes, 5-inch wind, in good condition. Address M-6, THE DIAPASON.

WANTED—MORTUARY AND SECULAR player rolls for one-manual pipe organ. Single row tracker bar. Address M-2, THE DIAPASON.

WANTED—TO BUY THREE-MANUAL console in first-class condition. Address M-5, THE DIAPASON.

WANTED—TOP PRICES PAID FOR organ literature or music. Address K-2, THE DIAPASON. [9/52]

FOR SALE

FOR SALE—MARR & COLTON RELAY for five ranks; just re-leathered, contacts polished and not used since re-leathering. Two-manual Reuter console with coupler slides and combination rolltop. Rebuilding two unit and one straight organ, all for church use. Address M-4, THE DIAPASON.

FOR SALE—NEARLY NEW ESTEY two-manual and pedal church pipe organ. Nineteen speaking stops, ten couplers, sixteen adjustable combination pistons. Installed and guaranteed for \$5,800. Would cost \$14,000 today. H. R. Pennsyle, Box 2309, Winston-Salem, N. C.

FOR SALE—AUSTIN ORGAN, THREE-manual, twenty-five sets of pipes. Organ 12 years old. Now at St. Peter's Church, downtown Chicago. Price \$8,500.00. For information write F. C. Wichlac & Son, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—ORCHESTRAL. BUILT by Welte & Söhne, Freiburg, ib, Germany. Not a reed. Approximately sixty rolls. One thirty-note pedal keyboard; one 10-V. 15-amp. generator; one-half h.p. Orgoblo. Sylvester E. Kohler, 3292 Illinois Avenue, Louisville, Ky.

FOR SALE—THREE KINETIC BLOWERS, 1/2-h.p. Century motor, 1,165 r.p.m., good condition; \$75.00 each. Stop action pulls for slide chest. Pull down pallet action for slide chest. Edgar H. Mangam, 2011 Chestnut Street, Philadelphia 3, Pa.

REED ORGAN OWNERS—ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N. Y.

FOR SALE—AEOLIAN ORGAN, TWO-manual, twelve sets of pipes. New console. Installed within 100 miles of Chicago. Price \$5,600.00. For information write F. C. Wichlac & Son, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—TWENTY-THREE-NOTE set of chimes—A sharp to G sharp—very good tone. Brass 1-inch chimes of heavy quality, \$85. Also tenor C viola, good string tone, \$38.00. Bernard Blum, 5223 Jefferson Street, Philadelphia, Pa.

FOR SALE—TWENTY CHOIR ROBES for women w/hats. Twelve choir robes for men. Finest dura-faille material (black), academic style. Practically new. Will sacrifice. Write: Mr. Ralph E. Talley, Burwell Building, Knoxville, Tenn.

FOR SALE—TWO-MANUAL EVERETT Orgatron. Late model, excellent condition. Thirty-two-note pedal, A.G.O. specification. Price \$1,200 f.o.b. Hartford. Watkins Brothers, Inc., 241 Asylum Street, Hartford, Conn.

FOR SALE—TO BE REMOVED FROM the church soon. Two-manual Kilgen electric action. Seventeen sets. Your inquiry is invited. If possible state your available floor space. Address M-10, THE DIAPASON.

FOR SALE—BALDWIN ELECTRIC organ; used less than a year; \$500.00 reduction from new price. Northwest Hammond Studios, West 401 First, Spokane, Wash.

FOR SALE—BLACK CHOIR GOWNS, \$5.00 up. From rental stock. Free catalogue mailed. Lindner, 153-TD West 33d Street, New York City. [6-51]

FOR SALE—ORGAN CHEST, EIGHT stops, reservoir and parts. John Street Church, 44 John Street, New York 7, N. Y. [11]

FOR SALE—DIRECT ELECTRIC chest magnets. Gottfried French horn. Pücher and Estey pipes. Address J-4, THE DIAPASON.

FOR SALE—ORGAN BLOWER FOR two-manual reed organ. Fine set concert flute pipes. Address M-8, THE DIAPASON.

FOR SALE—ORGAN CABLE ON spools; also rectifiers. Good buys. Address G-10, THE DIAPASON.

FOR SALE

FOR SALE—ONE MÖLLER TEN-STOP electric chest—principal, twelfth, larigot, vox celeste, fifteenth, septima, dulciana (seventy-three pipes each stop), clarinet, 61 pipes (4-inch pressure). One Möller five-stop chest—corno d'amour, harmonic trumpet, orchestral oboe, flute harmonic, capped oboe (seventy-three pipes each stop, high pressure). Two small 2x4-ft. bellows, 12, 25 and 30-note chests for pedals; trunks, cables, three Kinetic blowers, 6-inch, 8-inch and 12-inch outlet; eight other stops, wood and metal. Anthony Porto & Son, 145-35 Thirteenth Avenue, Whitestone, N. Y.

FOR SALE—TWO 1-H.P. MOTORS with blowers directly connected and almost new. Very efficient and quiet running. The blowers develop 6 to 7-inch wind. A set of four toe cones; two large cup cones. An open diapason, dulciana, melodia, fifteenth, salicional, stopped diapason, aeoline, celeste, flute harmonic. A pedal bourdon, 16-ft. The metal basses are full length and all of the pipes are in very good condition. Also a 1/2-h.p. motor and blower, in good condition. All of these articles are guaranteed to be as stated. Conrad Preschley, 8501 Clark Avenue, Cleveland 2, Ohio.

FOR SALE—TWENTY-ONE-NOTE set of Deagan chimes, hardly used, in excellent condition, together with keyboard, keyboard floor stand, transformer and switch, complete, \$265.00. Also Hammond Solovox, hardly used, in excellent condition, complete, \$95.00. There will be a saving if purchased together as all packing, crating and shipping will be extra. K. Chadwick, Alden Park Manor, Germantown, Philadelphia 44, Pa.

FOR SALE—REAL BARGAINS: Plimpton two-manual pipe organ, four ranks, complete; price \$350.00. Wurlitzer pipe organ with piano, \$350.00. Robert-Morton pipe organ, f.o.b. Los Angeles, Cal. Thordardson (2) 50-watt amplifiers. Thordardson fader and mixer, 100-watt, all for \$300.00. Will consider any electronic organ in trade or buy. D'ARTRIDGE ORGAN COMPANY, 737 Cole Street, San Francisco 16, Cal.

FOR SALE—FOUR-FT. CHIMNEY flute, \$25.00; octave, \$25.00; stopped diapason, \$25.00; forty-four-note pedal bourdon, \$75.00; oboe (tenor C), \$35.00; Lieblich gedeckt, forty-four notes, \$7.00; fifteenth, \$30.00; twelfth, \$30.00; dulciana (tenor C), \$25.00; melodia, \$25.00. Bernard Blum, 5223 Jefferson Street, Philadelphia, Pa.

FOR SALE—ORGAN POWER SUPPLIES manufactured specifically for pipe organ use. Regulated voltage from ten volts to fifteen volts in one-volt steps. Selenium type rectifier with a complete filter system to eliminate hum. An outstanding buy for trouble-free service. Electronic Specialties, Box 322, Lawrence, Kan.

FOR SALE—USED LESLIE VIBRATONES and Hammond tone cabinets for the Hammond organ. Good condition, some like new. Attractive savings. Glenn Davis, 5355 West Madison Street, Chicago 44, Ill. [tf]

FOR SALE—DEAGAN FORTY-NINE-note harp, with action; price \$550.00 f.o.b. Chicago. For information write F. C. Wichlac & Son, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—CHURCH AND CONCERT library of organ music. Over three hundred items, for sale piece by piece. Write direct for price list to Harry Mueller, 1725 Crestmont Drive, Huntington, W. Va.

FOR SALE—KILGEN ELECTRIC-pneumatic pipe organ, thirty-eight ranks. Purchaser to dismantle and remove. Temple Israel, 5017 Washington Avenue, St. Louis, Mo.

FOR SALE—TWO-MANUAL MODERN pipe organ, sixteen stops and chimes. Specifications on request. Rev. A. L. M. Worthy, 1908 Stanwood, Philadelphia 15, Pa.

FOR SALE—TWENTY-FIVE-NOTE Kimball chime action. Excellent condition; \$150.00. Hartog Piano Company, Edgerton, Minn. [1/51]

FOR SALE—USED PIPES OF ALL kinds, in A-1 condition. Complete stops from 16-ft. pedal open to mixtures. Address L-9, THE DIAPASON.

FOR SALE—TWENTY-FIVE-NOTE set cathedral chimes with new A.C. action and controls. Möller cornocone and horn, 5-inch wind. Address L-10, THE DIAPASON.

FOR SALE—TWENTY-ONE-NOTE 1 1/2 set of chimes, with electric action, contact block and cable; \$350.00. Box 290, Danville, Ill.



WESTMINSTER CHOIR COLLEGE

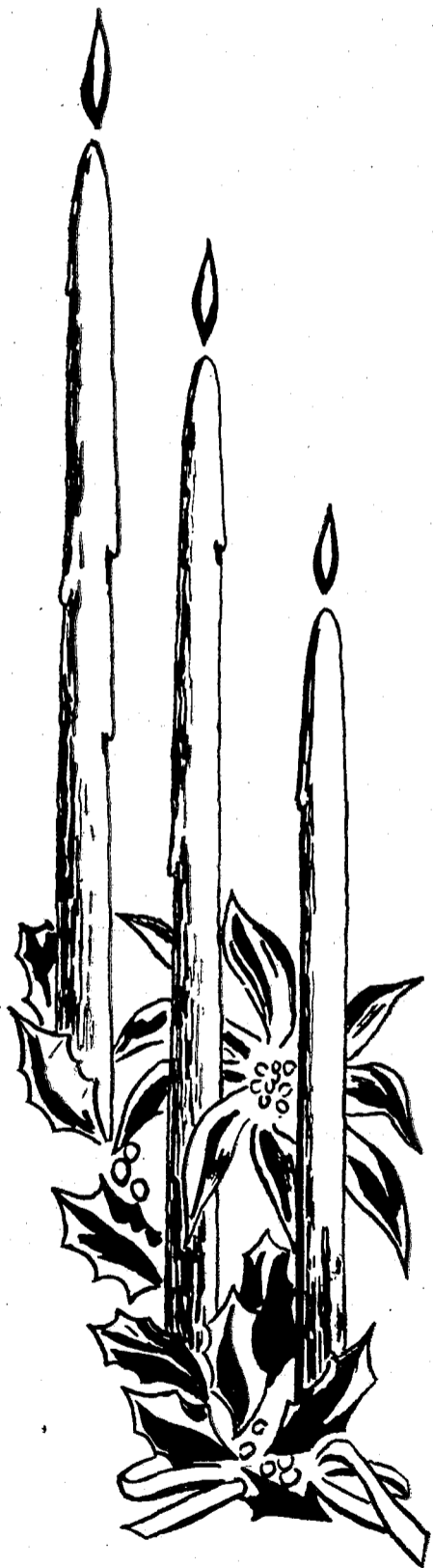
JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY
Head of Organ Department

PRINCETON, NEW JERSEY

Season's Greetings

Joyous Christmas greetings
and
best wishes
for a year of happiness,
health and prosperity



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