

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
 Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-second Year No. 3. Whole No. 495.

CHICAGO, ILL., U.S.A., FEBRUARY 1, 1951

Subscriptions \$1.50 a Year—15 Cents a Copy.

CHURCH IN ROCHESTER ORDERS AUSTIN ORGAN

FOUR-MANUAL IS PLANNED

Third Presbyterian Will Have Instrument of More Than 4,000 Pipes—Old Echo Division Will Be Retained—The Stoptist.

The Third Presbyterian Church of Rochester, N. Y., has ordered a four-manual Austin organ which is to be installed in January, 1952. The specifications were decided upon by Samuel R. Warren, representative of Austin Organs, Inc., and Theodore Hollenbach, organist and choir-master of the church. The echo division from the old organ is being retained and will be playable from the solo manual. The new divisions will contain a total of 4,056 pipes.

The instrument is to have the following resources:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Cymbal, 3 ranks, 183 pipes.
- Trumpet (in Choir box), 8 ft., 61 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 68 pipes.
- Geigen Diapason, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Geigen Principal, 4 ft., 68 pipes.
- Waldflöte, 4 ft., 68 pipes.
- Spitz Fifteent, 2 ft., 68 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Corno d'Amour, 8 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN.

- Gemshorn, 16 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Dolce Conique, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 68 pipes.
- Fugara, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Scharf, 4 ranks, 244 pipes.
- Clarinet, 8 ft., 68 pipes.
- Schalmel, 4 ft., 68 pipes.
- Tremolo.

SOLO ORGAN.

- Hohlflöte, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Gamba Celeste, 8 ft., 68 pipes.
- Rohrflöte, 4 ft., 68 pipes.
- Cor Anglais, 8 ft., 68 pipes.
- Orchestral Oboe, 8 ft., 68 pipes.
- Trompette Militaire, 8 ft., 68 pipes.
- Tremolo.

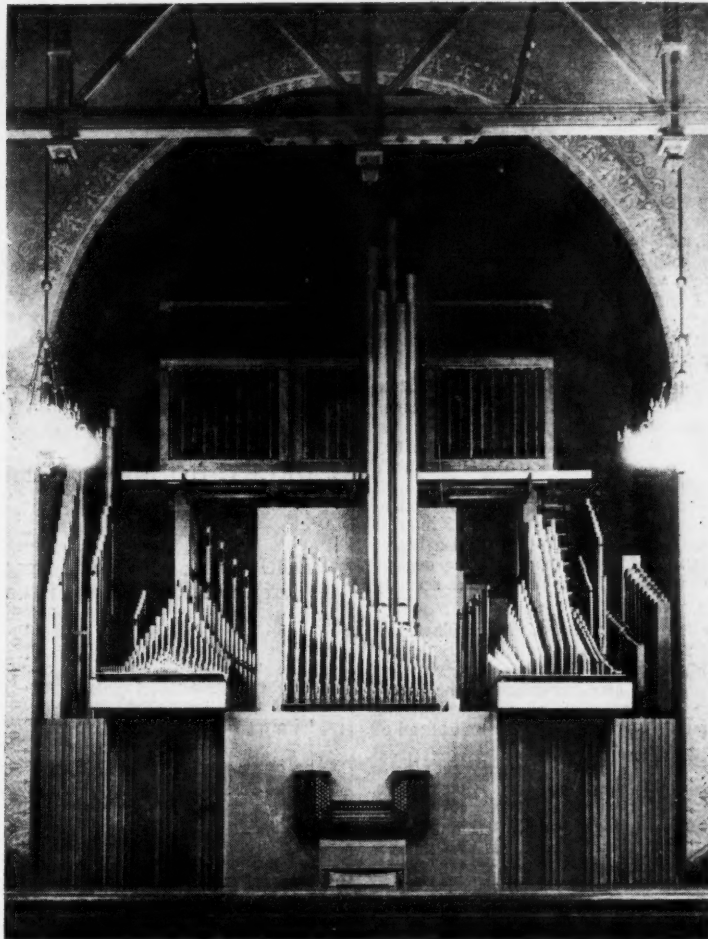
PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Bass, 16 ft., 32 pipes.
- Principal, 16 ft., 32 pipes.
- Quintaten (from Great), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Gemshorn (from Choir), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Spitzflöte, 8 ft., 32 pipes.
- Gemshorn (from Choir), 8 ft., 32 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 32 pipes.
- Blockflöte, 4 ft., 32 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Double Trumpet (from Swell), 16 ft., 32 notes.

EDGAR HILLIAR BREAKS LEG; NO RECITALS UNTIL MARCH

Edgar Hilliar, organist and choirmaster of St. Mark's Church, Mount Kisco, N. Y., and well-known recitalist, has found it necessary to cancel all recital engagements until March because of a broken limb. Mr. Hilliar fell in New York City Dec. 1 and broke both bones in his left leg.

HOLTKAMP ORGAN OPENED AT SYRACUSE UNIVERSITY



THE FOUR-MANUAL organ built for Syracuse University by Walter Holtkamp of Cleveland was opened in the auditorium of Crouse College on Nov. 13 by Arthur Poister, head of the organ department of the university, with a recital which drew an audience that filled the auditorium so that standing room was obtained with difficulty. The recital attracted university and city people as well as many musicians from near and distant colleges and churches. Enthusiasm for both recitalist and the instrument was warmly displayed.

The program served well to demonstrate this classical instrument in solo and ensemble use. It was opened with the Bach chorale prelude "We Believe in One God, Father." This was followed by a brilliant rendition of the difficult Second Organ Concerto of Bach. The contrasts of the concerto were sparkling and the registration difficulties were solved as though they did not exist. The Bach group closed with the C minor Passacaglia and Fugue. Later in the program Mr. Poister turned to the contemporary Preludes of Milhaud. These highly in-

dividual and sometimes acrid fragments received colorful and persuasive treatment. At the end of the program the recitalist played the final two movements of the Reubke Sonata and almost literally brought down the house. Interpolated in the program were a few works using various sets of strings. They were a Trio by Corelli, the Mozart Introduction and Rondo for organ and quartet, and the Fifth Concerto of Handel, which had the assistance of twenty-six members of the university orchestra. This was conducted by Alexander Capurso, head of the music division.

At the end of the program, during the general ovation, Mr. Poister came to the front of the stage to remark that on most occasions the performer and composers receive applause. He wished, in this instance, to express his appreciation and that of the university to the builder of the instrument, Walter Holtkamp of Cleveland, for work which he considered of the finest quality.

The resources of this instrument are shown in the stoptist published in the January, 1950, issue of THE DIAPASON.

J. LAURENCE SLATER GOES TO ST. PETER'S IN ALBANY, N. Y.

Announcement has been made of the appointment of J. Laurence Slater, A.R.C.O., as organist and choirmaster of St. Peter's Episcopal Church, Albany, N. Y. St. Peter's is the second oldest Episcopal Church in the country and boasts a boy choir which won wide fame during the long career there of Frank Sill Rogers.

Mr. Slater began his church music when he was a chorister at York Minster in England. There he studied with Sir Edward Bairstow and became his deputy organist and choirmaster. He held this post for eight years. Mr. Slater came to the United States in 1932 to succeed Norman Coke-Jephcott at Grace Church, Utica, N. Y. After ten years in Utica he returned to England to join the British army. He spent four war years there, coming back to America in 1946 to accept the position at the Church of the Heavenly Rest in New York City. He resigned from this position in October.

RENE DOSOGNE AT ST. ITA'S; WILL DEDICATE ORGAN FEB. 4

Rene P. Dosogne, dean of the Illinois Chapter, A.G.O., began his duties as organist and choirmaster of St. Ita's Catholic Church, Chicago, Jan. 1. Mr. Dosogne was formerly organist and choirmaster at Notre Dame Church, a position which he had held since 1942.

Mr. Dosogne will give the dedicatory recital on the large four-manual Wicks organ at St. Ita's Feb. 4 at 8 p.m. The program will consist of compositions based on Gregorian chant and will include pre-Bach, Bach and contemporary works. The choir of men and boys will sing the chants on which each of the compositions is based.

SALES BY MUSIC STORES in the United States amounted to \$337,000,000 in 1948, according to a final census of business figures released by the Bureau of the Census, Department of Commerce. This represented an increase of 418 percent over the \$65,000,000 figure for 1939, the year of the next most recent census of business.

NEW YORK CONCLAVE MARKS HOLIDAY WEEK

A.G.O. MEETING IN NEW YORK

Recitals, Chamber Music, Discussion of 1951 Examinations and Christmas Dinner Party Fill the Program of the Guild.

Christmas week in New York City was devoted by members of the American Guild of Organists and by a number of visitors to enjoyment of a conclave which took on the proportions of a small convention. Specially devoted to a meeting of deans and regents, the events were open to all members of the Guild and included several recitals, a meeting of the council with heads of chapters from various parts of the United States, a program of chamber music, a festive dinner at the Riverside Church, visits to churches and a valuable forum at which plans of the examination committee for changes in the annual tests were presented and discussed.

The conclave opened with a recital on the afternoon of Dec. 27 by Marshall Bidwell, Mus.D., A.A.G.O., at the Church of the Ascension. Dr. Bidwell, whose weekly recitals at Carnegie Institute in Pittsburgh have been a feature of the musical life of the steel city since he became the latest in a list of distinguished organists under the endowment created by the late Andrew Carnegie, supplemented compositions by Handel, Bach and Loeillet with a list of modern offerings by Bossi, de Maleingreau and Langlais, and three Americans—Virgil Thomson, Robert Crandell and Richard Purvis. He played the Handel work with repose, gave a masterly performance of the Bach Passacaglia and achieved a powerful climax in the de Maleingreau work. The complete program was as follows: Concerto in F major, No. 13, Handel; Aria, Loeillet; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Allegro, Sonata I, Bach; Passacaglia and Fugue in C minor, Bach; "La Nativité," Langlais; Giga, Bossi; "Symphonie de L'Agneau Mystique" ("Nombres"), de Maleingreau; Pastoral on a Christmas Plainsong, Thomson; "Pulcinella" (Scherzo) and "Harlequin's Serenade" (Capriccio from "Carnival"), Crandell; "Toccata Festiva" ("In Babilone"), Purvis.

On Wednesday evening the Church of St. Mary the Virgin presented a fine program of chamber music with Ernest White and Edward Linzel alternating as conductor and organist and with the assistance of the Symphonicae Chordae; Dorothy Anne Heerman and Ruth Harvey, sopranos; John Beaven, harpsichordist, and Marie Schumacher, organist for the first number of the evening.

The varied and colorful program began with the Concerto No. 1, in G, by Handel; then proceeded to this reviewer's favorite of the evening, the "Cantata Pastorale for the Nativity," by Scarlatti, which was sung superbly by Miss Heerman. Daniel Pinkham's Sonata for Organ and Strings and Harry Banks' "Triptych" gave us two interesting compositions by Americans, followed by Mozart's enchanting and familiar motet "Exultate Jubilate."

The program was concluded with a hair-raising performance of the Concerto in G by Francis Poulenc, in which Mr. Linzel again proved that this large Aeolian-Skinner organ "has it."

The program for Thursday began with an interesting visit to the oldest church of its denomination in the United States—the John Street Methodist. The visitors inspected the relics preserved in this edifice, some of which date back nearly two centuries. The Rev. Arthur Bruce Moss, the pastor, lectured on the history of the parish and showed the Embury Bible, brought from Ireland in 1760. The church observed its 182d anniversary last October. Roy E. McKibben is the organist.

Next the Guild members visited another historic church—St. Paul's Chapel, where the Aeolian-Skinner Company recently rebuilt the organ and where Washington's pew is a special point of interest. Here

a recital was played by Bob Whitley, the winner of the Guild 1950 national organ playing competition. The recital afforded a first opportunity for many to hear the organ as rebuilt. The result is a conservative and satisfying instrument.

Buxtehude's much-played Prelude, Fugue and Chaconne showed excellent registration and clean, steady rhythm, but the Chaconne can stand more detached playing. None of the brief movements of Haydn's "Musical Clocks" has any particular musical value, and all except the fugue would sound more realistic on a celesta or harpsichord. The "terraced" dynamics of Bach demand sharper contrasts than Mr. Whitley gave us in the great B minor Prelude, which also needs more flexibility in the beginnings of phrases and at cadence points. And the Fugue could well begin without mixtures following the brilliantly registered Prelude. In spite of very slight technical slips, the playing here had authority and style, with a splendid build-up at the end.

One's liking for Sowerby's Arioso grows with repeated hearings. The middle section is somewhat artificial in contrast to the warm, flowing first theme, but the total effect is unified and persuasive. A thinner string accompaniment would benefit the opening section. It was well and sensitively played.

That grand old warhorse, Franck's Third Chorale, was presented for the most part with excellent tempi, although the adagio section was too rigid. Franck's intensive crescendos and rapid diminuendos always offer difficulties, no matter how many gadgets one commands. Mr. Whitley solved most of them with success. The chef of the "Celestial Banquet" might have varied the menu to our and his own advantage. As to Messiaen's "Outburst of Joy," it's a he-man display piece, and the performer made the most of its bravura possibilities.

This writer foresees a brilliant future for Bob Whitley in his chosen calling. Even more pleasing than his technical gift is the innate musical sense of the young artist. His interpretative powers will mature with time. He is already a credit to his teacher and to the profession.

Thursday afternoon was devoted to the A.G.O. examinations and began with a performance of the associateship and fellowship test pieces for 1951 by Harold W. Friedell, F.A.G.O., at Calvary Church. Mr. Friedell played, as always, with competence and with a conception of the character of the music which candidates for Guild certificates must use to prove their qualifications. The associateship pieces were "Alla Breve" in D major, Bach; Andante from First Symphony, Vierne, and "In Te, Domine, Speravi," Baumgartner, and the fellowship numbers were the following: Prelude and Fugue in G major, Bach; Chorale in B minor, Franck, and Prelude on "The King's Majesty," Sowerby.

The examination committee then met at Calvary community-house, Dr. T. F. H. Candlyn presiding. Dr. Candlyn reviewed briefly the object of the examinations, stressing that the standards were not to be lowered. He also announced the changes being made. These are outlined in detail on the A.G.O. pages. Dr. Candlyn then introduced Harold Heeremans, who discussed the paper work. He stated that preparation for the tests developed the musical mind and that the various questions explored facets of that mind. Seth Bingham discussed the practical side of the examination. He mentioned that examiners listened for the following in playing: Accuracy, rhythm, speed, registration problems, phrases and punctuation, interpretation and style.

A large gathering came out for the Christmas dinner in the great hall of the Riverside Church Thursday evening. Those present represented some of the oldest among the members, even including founders, together with those whose careers as organists are just beginning. The inimitable Virgil Fox was master of ceremonies—some of which were hardly ceremonious—and the evening was devoted largely to merriment, including limericks, games and impersonations of great singers in varied circumstances by Gertrude Neidlinger, whose voice was as good as her imitations. The dinner evidently served as an outlet for the holiday spirits of the group.

On Friday morning three churches were visited. The first was Central Presbyterian, Hugh Giles organist and minister of music. During the delightful half-hour at the new Möller Mr. Giles played the

following compositions "Suite Baroque," Bingham; "Deux Ritournelles," Rameau; "Folktune," Whitlock; Allegro from Second Symphony, Vierne.

The next stop was at Christ Methodist Church, Everett Tutchings organist. Edith Tatnall conducted a tour through this beautiful church, explaining the symbols in the marble and mosaics. Mr. Tutchings demonstrated the resources of his organ at the four-manual Skinner console.

The group then proceeded to St. Patrick's Cathedral for noonday mass, celebrated by the national chaplain, Msgr. William T. Greene. The beautiful Christmas decorations in this magnificent edifice, combined with the brilliant and sensitive dignity of Dr. Charles M. Courboin's playing, served to offer the crowning spiritual experience of this year's conclave. Dr. Courboin received the organists after the service and demonstrated recent improvements in the large Kilgen organ. His beautifully selected program for the service was as follows: Prelude and Fugue in A major, Walther; "Adeste Fideles," Traditional; Cantilene, Maily; Communion, Purvis; Finale, Sixth Symphony, Widor.

President S. Lewis Elmer was host to the visiting deans and regional chairmen at the News-Center restaurant after the visit to St. Patrick's Cathedral and afterward the council met at St. Bartholomew's Church with the visitors. An hour was devoted to reports from chapters and to a discussion of various topics of interest to the Guild. Jean Pasquet and a representative of the internal revenue department explained the new social security provisions.

The closing recital of the conclave was played by John Huston at St. Bartholomew's Church. This is not an easy instrument to play, for much of the tone—with the exception of the gallery and celestial divisions—is pushed out ahead of the player, with the result that what sounds well at the console may not always have that effect on the listener. Mr. Huston, for all his ability at registration, at times suffered because of this defect in placement. For instance, his first number—the Allegro from the Handel Fourth Concerto—was characterized by some really clean and deft playing and an approach and tempo that were quite solid, but it tended to bog down in a thick registration, the pedal of which was all wool more than the proverbial yard wide.

Without attempting to evaluate each piece, it seemed to this reviewer that the recitalist made his best impression with those things that permitted the use of the classic style stops. This was completely apparent in the Bach Prelude and Fugue in B minor. The Prelude was done in what might be termed the normal accepted manner—no question whatever as to Mr. Huston's faultless technique—but there was again that tubbiness of tone with its passive pedal thick and indefinite of speech. To contrast with this there was the Fugue, which fairly sparkled. Unhurried and flowing, it played itself—with a clarity that could be achieved only by using, as Mr. Huston did, the baroque-style gallery section. Some of us might question mixing a baroque with a romantic registration, but it came off and it counted.

Throughout the recital Mr. Huston played with brilliance, technical skill and an unerring accuracy that was evident from the first note. Just around Vierne time he seemed to be in a hurry, and hurry he did, but selecting Mr. Huston to close the conclave was a wise choice that speaks well for his very evident ability.

[The critique of Bob Whitley's recital was written by Seth Bingham, the review of the concert at the Church of St. Mary the Virgin by Claude Means, the report of the visits to New York churches and to St. Patrick's Cathedral by Alice Gordon-Smith and the review of John Huston's recital by Harold W. Fitter.]

DR. RALPH VAUGHAN WILLIAMS celebrated his seventy-eighth birthday Oct. 12 and as a compliment to him several of his works were broadcast during the week. His new opera, "The Pilgrim's Progress," will be performed for the first time early next summer in the season of international opera at Covent Garden arranged for the Festival of Britain.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

ROBERT NOEHREN

**DISTINGUISHED ORGANIST
UNIVERSITY OF MICHIGAN**

LONDON: "He gave a performance that was both masterly and easy to listen to" — *The Musical Times*

DELFT, HOLLAND: "He evidenced complete mastery" — *Het Vrije Volk*

BRUSSELS: "Recital magnifique qui nous a revele un organiste de grande classe" — *La Direction Musicale NIR*

FOR AVAILABLE RECITAL DATES WRITE:

BERNARD R. LA BERGE, INC.

119 West 57th Street, New York 19, N. Y.

GRAY-NOVELLO

New Music for the New Year

CHORAL

For Mixed Voices

- Easter Alleluia.....LOYD HUTSON
- Alleluia (Mixed with descant) (Easter)..... W. G. DARST
- Christ is Risen.....F. SCHREIBER
- Thou, O Lord, Art Lord God (Lent).....LULLY,
arr. CRANDELL
- O Lamb of God (Lent).....LOYD HUTSON
- Sing We Triumphant Songs.....HEALEY WILLAN
- Thou Art Near.....WILLIAM J. MARSH
- Carol of the Mother
(Mother's Day).....AUSTIN C. LOVELACE
- Rejoice in God.....HOMER WHITFORD
- O Lord, Support Us.....SAMUEL WALTER
- Were You There?.....Spiritual, arr. FRIEDEL

ORGAN

- Ariel.....GARTH EDMUNDSON
- Prelude on "Edsall".....DARWIN LEITZ
- Three Quiet Preludes.....FREDERICK JACOBI
- Sonata.....DARIUS MILHAUD
- Sinfonia from Wedding Cantata 196.....J. S. BACH
arr. PORTER
- Carnival (A Suite).....ROBERT CRANDELL
- Suite on 16th Century Hymn Tunes....GEORGE McKAY
- Purcell to Handel (A Collection)...Ed. by W. I. NEVINS

Approval copies sent on request.

THE H. W. GRAY CO., Inc., 159 E. 48th St., New York 17
Agents for NOVELLO & CO., LONDON

GRAY-NOVELLO

**CHURCH IN NEW YORK
BUYS KILGEN ORGAN**

FOR NEW EDIFICE IN BRONX

St. Nicholas of Tolentine Catholic Parish Will Have Three-Manual Installed in Two Chambers—All Under Expression.

St. Nicholas of Tolentine Catholic Church, in the Bronx, New York, has placed an order with the Kilgen Organ Company of St. Louis for a three-manual organ through its pastor, the Rev. Eugene A. Mauch, O.S.A. The church, built just before world war 2, is a large and imposing edifice. The organ was designed by Eugene R. Kilgen, president of the firm, in collaboration with Dr. Charles M. Courboin, organist of St. Patrick's Cathedral, New York. The instrument will be installed in two chambers in the choir loft at the rear of the church and the entire organ will be under expression. Grilles will screen the large tone openings of each chamber, which have been so arranged that practically the entire front wall of each chamber can be opened.

The stop specifications of the organ are as follows:

GREAT ORGAN.

- Violone, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Hohl Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Rauschquinte, 2 ranks, 122 pipes.
- Forniture, 3 ranks (19-22-26), 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Flute Conique, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Octavin, 2 ft., 61 pipes.
- Scharf, 4 ranks (15-17-19-22), 244 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Viola Pomposa, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Cor de Nult, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- (Expressive with manuals.)
- Sub Bourdon (Low 12 Resultant), 32 ft., 32 notes.
- Contrabasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Flute Conique (from Swell), 16 ft., 32 notes.
- Violone (from Great), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Rohr Flöte (from Swell), 8 ft., 32 notes.
- Cello (from Great), 8 ft., 32 notes.
- Super Octave (ext. 8-ft. Octave), 4 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Waldhorn (from Swell), 16 ft., 32 notes.

CHAPEL ROYAL SERVICE AT TRINITY CHURCH, FORT WAYNE

Trinity Episcopal Church, Fort Wayne, Ind., used the format of the Chapel Royal in the days of Elizabeth as the foundation for its Christmas Eve mass. Preceding the mass a half hour of caroling, in which the organ, the Trinity caroleers and a brass quintet took part, set the atmosphere for the service to come. At 11:30 organ and brass united in playing Purcell's Trumpet Tune for the silent procession to the back of the church by the crucifer, torchbearers, choir and acolytes. When the choir was formed at the head of the center aisle, the trumpeters commenced a three-part fanfare in which the trombones and organ joined. The fanfare led straight into "Adeste Fideles," with organ, brass, choir and congregation singing heartily while the choir proceeded to the chancel. At the close of the hymn Father Wood, rector of Trinity, began the mass. Oldroyd's Mass and the propers for the day were sung by the choir, and the anthems were Handel's "Glory to God" at the sequence and the Hallelujah Chorus at the offertory. The mass was broadcast over radio station WKJG. Arthur Thomas, A.A.G.O., is organist and choirmaster of Trinity and his telephone rang nearly all day on Christmas to express praise.

BECAUSE of existing world conditions I should like to speak briefly to all who are interested in the development and future of THE AMERICAN ORGAN.

I think it is fair to say that in the past twenty years a greater development has taken place in the character of the organ in this country than in the character of any other art form. The organ now is being recognized as a worthy musical instrument by both the musical public and by musicians. Because of the speed and force of this development, thoughtful persons seek to become aware of extremes in the building and playing of the instruments.

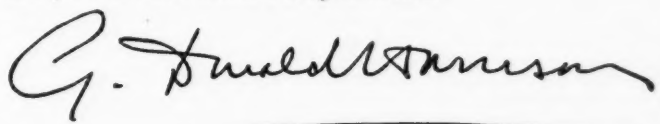
In exactly the same way in the rush to re-arm our Country values must be studied and extremes recognized so that precious things will not be sacrificed for marginal gain. The last war forced American organ building to come to a standstill, while in Germany, where the epitome of resourcefulness was obviously necessary, organ building continued without interruption.

The organ building facts are:

1. Materials, although many are critical, are used in such negligible amounts as to be totally disregarded in a war effort.
2. Personnel involved are, for the most part, older men not readily adaptable to mass production in skill or temperament.
3. Plants and equipment are generally not efficient for unit production because of space and machines designed for artisan-type work.

The most powerful consideration of all, however, is that the organ has earned its place as an integral part of Divine Worship and it is through the Church, in the most important sense, that the struggle for freedom must be fought against the Anti-Religious ideology.

I respectfully call these factors to your attention and can say that the Associated Organ Builders of America are endeavoring to present the details to the proper authorities so that the future may have the heritage protected that so many of us have worked long to create.



The Aeolian-Skinner is a quality product.
**AEOLIAN-SKINNER
ORGAN COMPANY,
Inc.**

Boston 25, Massachusetts

G. Donald Harrison
President

William E. Zeuch
Vice President

Joseph S. Whiteford
Vice President



**NEW EDITIONS of OLD MASTERPIECES
for organ**

Chorale Partita "All Glory Be to God on High"	by J. S. Bach	(OS212)	\$1.50
Fantasy in G Major	by J. S. Bach	(OS214)	1.00
Chorale Prelude "How Lovely Shines the Morning Star"	by D. Buxtehude	(OS213)	.85
Prelude in C Major	by J. C. Kittel	(OS211)	.60
Concerto in C Major	arr. by J. S. Bach	(OS215)	.85
Fugue in F Major	by J. G. Walther	(OS216)	.60
Concerto in F Major by Albinoni	arr. by J. G. Walther	(OS217)	.85

from the

ANTHOLOGY of SACRED MUSIC SERIES

edited by W. E. BUSZIN

Ask to be placed on our mailing list for your FREE copies of CONCORDIA MUSIC NEWS

Purchase through your dealer or order directly from

Concordia Publishing House

3558 SO. JEFFERSON AVE. • ST. LOUIS 18, MO.



Radio Commentator

**Fulton Lewis, Jr., as
Organ Fan, Organist**

FULTON LEWIS, JR.



Thousands of people who listen regularly to the broadcasts by Fulton Lewis, Jr., famous as a radio commentator from coast to coast, probably never have guessed that he was an organist, choir director and confirmed organ "fan," who devotes his spare time to such tasks as helping a church in the small community in which he lives acquire an organ and exerting his influence over the boys of the town and surroundings whom he has converted into enthusiasts over organ music. How this distinguished radio commentator spends his spare time among organ pipes and at the console is a fascinating story.

In his childhood Mr. Lewis studied the piano with the encouragement of his father, who was a singer. In 1920 he entered the University of Virginia and enrolled in the classes in English, theory, composition and piano. Through most of his sophomore and junior years he paid his way by playing the organ at the Lafayette Theater in Charlottesville. He also composed the university's official anthem, "The Cavalier Song," which is still heard on the campus.

On leaving college the young graduate had to choose a profession and decided on journalism, with music as a side issue. He then became more and more interested in organ construction and choral directing.

Late in 1947 Mr. Lewis organized a choir in the Methodist Church of Hollywood, Md., a town of 300 people in St. Mary's County, where the Lewis home is situated. Fifteen boys and girls made up the chorus. These included Mr. Lewis' children—Alice Elizabeth, 18 years old, a contralto, and Fulton III, 14, a tenor. But the church lacked an organ. When he took his choir on a trip to Washington the young people heard a fine organ and immediately became possessed of the idea that they must have something of the same kind. They thought \$500 might provide such an instrument, but their director had to inform them that the instrument they had heard cost more nearly \$25,000. But the ambition could not be squelched.

At this point, Mr. Lewis relates, the classified columns of THE DIAPASON came into the picture. There was an "ad" offering for sale the pipes of an old tracker action organ, built by Jardine, in a Jamaica, N. Y., church which was being razed. Seventeen ranks of pipes were to be sold. A truck was engaged by Mr. Lewis and the boys and they drove to Jamaica, returning with the pipes, for which Mr. Lewis paid \$500.

Then began the task to which Mr. Lewis and his choir, with the advice and assistance of one or two organ experts—one of them Joseph S. Whiteford—gave their spare time. Mr. Whiteford, a friend of Mr. Lewis, then was a young Washington lawyer, but is now a vice-president of the Aeolian-Skinner Company, having abandoned the practice of law to yield to an overweening love for the organ.

On Christmas Eve in 1948 the organ had been installed and had its opening. Meanwhile many problems had to be met, but help always came. In answer to inquiries from THE DIAPASON Mr. Lewis tells the story in these words:

"I bought the pipes from an old Jardine organ in Brooklyn and from an old Haskell in Philadelphia, and from them we took a few of the best ranks, including a diapason, a melodia, the stopped flute, a salicional, a voix celeste, two dulcianas, one of which we used as an unda maris, and an oboe. I picked up a vox humana which we put on a separate chest with its own tremulant, and in the main organ I had made a gemshorn (eighty-five notes) and a trumpet (sixty-one notes). We used Reiser electrical equipment throughout, except for the pedal contacts, which came from Klann in Waynesboro, Va. Joe Whiteford, now with Aeolian-Skinner but then an amateur, designed the stoplist.

"The entire construction was done in my basement shop by me and the 15 and 16-year-old boys in the choir. Theodore Lewis of Lewis & Hitchcock, in Washington, did what revoicing was necessary and helped in finally putting the instrument into shape and, of course, in the tuning of it. Maas chimes were donated by Leslie Edcomb of the Edcomb Steel Company in Philadelphia.

"It was, of course, my first experience

with organ building, and we made many, many mistakes, as you can well understand. It inoculated me, however, with a fatal dose of organ-building-itis from which I am afraid I shall never recover. Various laymen over the country have written me, asking for suggestions, and I have urged them to switch their interest to something reasonably non-habit forming.

"One of the boys, now 18 years old and the chief support of a mother and seven brothers and sisters, caught the infection along with me. I have had him on my payroll ever since and he has evolved into a treasure. We have been working on the construction of an instrument in my own home (sixteen unified ranks) and the work he has produced is really gorgeous. When we get through with that job, which should be only a matter of a few months, we shall completely rebuild the church instrument, probably going to three manuals and eliminating the evil results of some of our early follies.

"In the three years we have worked together the choir has grown from eight children to thirty and there is a waiting list of about a dozen youngsters. I have done all of the directing myself, which includes at least three, and usually four and five rehearsals a week. They have built the congregation of a little country church from eight to ten people per Sunday up to well over 200 (all the church will hold) during the summer season and very little short of that during the winter months. They do a full musical service with choral call to worship, professional, amens, prayer and benediction responses, two anthems, a Lord's Prayer, a congregational hymn and a recessional. Except for one 18-year-old girl and three or four of the male voices, all of the children are under 17 years of age. One little 10-year-old cherub-faced blonde shares in the solo work and, among other things, has handled the soprano solos and obligatos in Barnby's 'Sweet Is Thy Mercy, Lord' and Shelley's 'Hark, Hark, My Soul' with all the finesse of Jeanette McDonald."

For the information of those of our readers who will wish to know the resources of the Hollywood organ the stoplist is herewith presented:

GREAT.

Diapason, 8 ft.
Processional Diapason (antiphonal), 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Melodia, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft.
Flute, 4 ft.
Piccolo, 2 ft.
Oboe, 8 ft.
Chimes.

SWELL.

Salicional, 8 ft.
Voix Celeste, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Melodia, 8 ft.
Gemshorn, 4 ft.
Gemshorn, 2 1/2 ft.
Gemshorn, 2 ft.
Trumpet, 8 ft.
Vox Humana, 8 ft.
Vox Humana Tremulant.
General Tremulant.

PEDAL.

Bourdon, 16 ft.
Gedeckt, 16 ft.
Cello, 8 ft.
Flute, 8 ft.
Gedeckt, 8 ft.
Gemshorn, 4 ft.

A large industrial concern has ap-

SOMETHING NEW

Have you heard the brand-new
AUSTIN CONCERT FLUTE?

Here is a flute that pur-r-r-s and
that has the bloom of a Melba or
a Flagstad voice.

It is not made like any other flute,
nor does it sound like any other flute.

You can hear it in several new
AUSTINS!

AUSTIN ORGANS, INC.

Hartford, Conn.

Member Associated Organ Builders of America

proached Mr. Lewis with a proposal for a Sunday night broadcast from coast to coast by his organ and choir. The proceeds from the sponsorship of the program would go into a fund to provide college educations for members of the choir. And so those who read this article may soon be able to judge the valuable results of a labor of love that has afforded recreation for a noted personality, a channel for the enthusiasm of a group of young people that suggests the value of similar outlets in other communities, and music for a rural church from Sunday to Sunday.

**GORDON M. EBY GIVES VESPER
SERIES IN MILLERSVILLE, PA.**

The third in a series of four vesper musicales sponsored by the choirs of the Methodist Church in Millersville, Pa., was presented Nov. 26 in the form of an organ recital by Gordon Meredith Eby, organist and choir director of the church, and Elsa Meiskey Rhoades, soprano, of

Lancaster as assisting soloist. One of the organ selections was a manuscript composition by Alfred A. Ashburn, formerly of Lancaster and now of San Francisco. The work is entitled "Chanson pour l'Orgue." Other composers represented on the program were Pratella, whose composition "A Gothic Cathedral" was one of the outstanding selections; Thomas A. Arne, William Stickles, Massenot and Rubinstein. Mrs. Rhoades chose as her selections "In My Father's House Are Many Mansions," by MacDermid; "Hear My Cry," Milligan, and "The Lord Is My Light," Allitsen.

A descriptive commentary prior to each selection was read by Mrs. Walter L. Kauffman.

Approximately 150 persons braved the storm to hear the program. Mr. Eby finished his first year as organist of the church in January. Mrs. Rhoades has had a noteworthy career in opera, oratorio and concert. She studied with Marcella Sembrich, Dudley Buck and Richard Hageman.

GUILMANT ORGAN SCHOOL

FIFTY-SECOND YEAR

Fall Term October 1, 1951

SUMMER COURSE

JULY 2 TO AUGUST 4, 1951

Catalogue

12 West 12th St., New York 11, N. Y.

1851

One Hundred Years!

1951

IT was just 100 years ago that the late George Kilgen, leaving a distinguished organ building career in Europe, came to New York City and built the first Kilgen Organ there. Thus Kilgen Organs have been built in the United States for 100 years.

Tradition has it that Sebastian Kilgen built his first organs in Europe in 1640, and George Kilgen was a direct descendant of Sebastian Kilgen. The political troubles of 1849 led to his decision to come to the new world and continue his organ building career.

He moved to St. Louis in 1873, where Kilgen Organs have been built since that time.

The first American Kilgen Organs were built under the name of "George Kilgen"; in the early 1900's under "George Kilgen & Son"; and today "The Kilgen Organ Company" carries on this glorious tradition of fine organ building under the leadership of Eugene R. Kilgen, grandson of George Kilgen.

There has been but one lengthy interruption in this continuous history of Kilgen Organ building and that was during World War II, when for four years the company produced aircraft assemblies, returning immediately at the end of the War to their traditional work of organ building.

Through the years, to adapt themselves to changing conditions, the business structure was changed from time to time, but in the transition from one to the other the principal personnel remained, and all patents and trademarks and remarkable organ building tools were carried along to the present company. In this 100 years there has never been a business failure nor a failure to perform a contract.

Among the thousands of Kilgen Organs of all ages in use today throughout the world there are many that have become internationally famous—and all bespeak the high artistic quality that distinguishes the Kilgen name.


The present Kilgen organization is proud of this record and looks forward to still greater triumphs of organ building.

The Kilgen Organ Company

Executive Offices and Factory: 4632 West Florissant Ave., St. Louis 15, Missouri

Eugene R. Kilgen
President

Max Hess
Vice President

Kilgen  **Organs**

**PASSAIC, N. J., CHURCH
BUYS THREE-MANUAL
NEILL-JOHNSON TO BUILD IT**

**Stop Specification of New Organ for
the Summer Street Christian
Reformed Parish of the New
Jersey City.**

The Summer Street Christian Reformed Church of Passaic, N. J., has placed an order with the Neill-Johnson Company, Inc., of Upper Montclair, N. J., for a three-manual organ. The organ will be completely under expression and will occupy a prominent position in the front of the auditorium. It is to be installed in September. The Rev. Hessel Bauma is the pastor and Mrs. George Den Herder and Miss Jean Kievit are the organists. The stoplist was drawn up and the tonal details were formulated by Charles L. Neill of the Neill-Johnson staff in collaboration with Mrs. Den Herder.

The stop specifications are as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 73 pipes.
Gemshorn, 4 ft., 12 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 20 tubes.

SWELL ORGAN.

Rohr Flöte, 16 ft., 12 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Gelgen Principal, 4 ft., 12 pipes.
Rohr Flöte, 4 ft., 12 pipes.
Rohr Flöte, 2 1/2 ft., 61 notes.
Rohr Flöte, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gemshorn (Great), 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.
Dulciana, 4 ft., 12 pipes.
Concert Flute, 4 ft., 12 pipes.
Dulciana, 2 1/2 ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Resultant Bourdon, 32 ft., 32 notes.
Open Diapason, 16 ft., 12 pipes.
Gemshorn, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Rohr Flöte, 16 ft., 32 notes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.
Gemshorn, 4 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

**KENNETH GOODMAN TO PLAY
AT PHILADELPHIA Y.M.C.A.**

Kenneth Goodman of Philadelphia will be the guest organist for a series of Lenten recitals under the auspices of the Philadelphia Central Y.M.C.A. These recitals will be presented on Wednesday evenings during Lent in the lobby of the Y.M.C.A. Several guest artists will assist Mr. Goodman.

Mr. Goodman played a similar series last year and it was so well received that the Y.M.C.A. hopes to make this an annual event. The public is invited.

Mr. Goodman is a graduate in organ from the Juilliard School of Music, a graduate of the Barnes Foundation in Merion, Pa., and a member of the organ faculty of the Settlement Music School in Philadelphia. He is organist and choir-master at Tindley Temple Methodist Church in Philadelphia.

The following program was presented by him in the Washington National Cathedral Dec. 3: Concerto No. 2, in B flat major, Handel; Prelude on a Modal Melody, Kenneth Goodman; Finale, Sonata in F minor, Mendelssohn; Arioso, "In dulci Jubilo" and "Fugue a la Gigue," Bach; "Nativity Scenes" (improvisation).

WILLIAM G. BURROUGHS, husband of Marietta Burroughs, died at the Swedish Covenant Hospital, Chicago, in December after a long illness. Mrs. Burroughs is active in the Illinois Chapter, A.G.O., and is vice-president of the Chicago Club of Women Organists.



**The Century-old
ESTEY SKILLS**

again serve the nation's churches
and auditoriums with the finest in

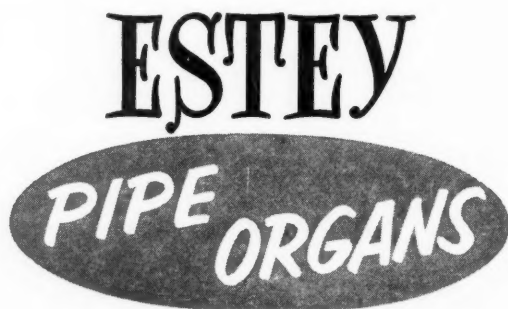
**Design
Workmanship
Musical Perfection**

And, as always, Estey production is geared to meeting organ budgets, from as little as \$4,000, on to the highest attainments in size, flexibility and superb tonal performance.

Inquiries invited.

ESTEY ORGAN CORP., BRATTLEBORO, VT.

Member Associated Organbuilders of America



THE REUTER

An organ that has no peer for quality of tone or structure. It is a magnificently fine instrument, clearly reflecting the best in the art of modern fine organ building.

**THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS**

Member, Associated Organ Builders of America

KLAUS SPEER



**Head, Music Department
Lincoln Memorial University
Harrogate, Tennessee**

**Available for a limited number of engagements for recitals
and master classes throughout the year.**

“Performance both scholarly and beautiful at the same time.” (Waco, Texas)

“Avoids resounding climaxes or other effects which would mar the unity on which the work depends . . .” (Minneapolis, Minn.)

“Excellent program. . . . Conception utterly convincing.” (Louisville, Kentucky)

“One was not conscious of time or notation while listening to his amazingly clear, classic and absolutely objective playing. An excellent choice of organ stops provided the right variety and effect. . . .” (Miami University, Oxford, Ohio)

Address inquiries to:

KLAUS SPEER, Lincoln Memorial University, Harrogate, Tenn.

**BEATRICE, NEB., CHURCH
BUYS REUTER ORGAN
FOR IMPOSING NEW EDIFICE**

**St. John's Lutheran Will Install
Three-Manual in Its Modern
Building, Under Construction,
Which Will Seat 1,200 People.**

The council of St. John's Lutheran Church, Beatrice, Neb., has commissioned the Reuter Organ Company, Lawrence, Kan., to build the organ for its imposing new edifice, now under construction. The church is of modern design and will have a seating capacity of 1,200. The console will be of the drawknob type and the organ will be installed in two chambers on one side of the chancel. The Rev. John F. Streng, M.A., is pastor, and Mrs. Glenn Zajicek, Mus.B., is director of music. The church organists are Mrs. John Schidler and Miss Rachel Dettloff.

The specifications were drawn up by Frank R. Green, home office sales representative of the Reuter Company. Some preparations have been made in the console for future additions and the stoplist, when completed, will be as follows:

GREAT ORGAN.

- Violone, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Hohlfloete, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Rohr Bourdon (tenor C), 16 ft., 61 notes.
- Geigen Principal, 8 ft., 73 pipes.
- Rohrfloete, 8 ft., 85 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Spitz Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Rohrnasat, 2 1/2 ft., 61 notes.
- Rohr Piccolo, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 185 pipes.
- Bombarde, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Nachthorn, 8 ft., 73 pipes.
- Dolcan, 8 ft., 73 pipes.
- Dolcan Celeste, 8 ft., 61 pipes.
- Koppelfloete, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockfloete, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Principalbass, 16 ft., 32 pipes.
- Violone (Great), 16 ft., 32 notes.
- Lieblich Bourdon (ext. Swell Rohrfloete), 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Principal (ext. Principalbass), 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Choralbass (ext. Principalbass), 4 ft., 12 pipes.
- Flute (Swell), 4 ft., 32 notes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde (ext. 16-ft. Bombarde), 8 ft., 12 pipes.
- Clarion (ext. 16-ft. Bombarde), 4 ft., 12 pipes.

**DAMROSCH FUNERAL MARKED
BY ORGAN AND CHOIR MUSIC**

The funeral service for Dr. Walter Damrosch, noted orchestra conductor, who died Dec. 22 of a heart attack at his home in New York, was held Dec. 26 at St. James' Episcopal Church, New York City. At the time of his death Dr. Damrosch was 88 years old.

Three hundred persons—musicians, music-lovers and members of the family—were present for the funeral. The organist was Dr. Hugh Porter, director of the School of Sacred Music, Union Theological Seminary, and the church choir was directed by Dr. G. Darlington Richards of St. James'. Before the opening of the service Dr. Porter played a program that included Bach's "Hark, a Voice Saith All Are Mortal," Wagner's "Good Friday Spell," from "Parsifal," Brahms' "Blessed Are Ye, Faithful Souls," Bach's "Come Now, Saviour of Our Race" and "God's Time Is Best."

As the coffin was carried to the altar for the service the choir sang Luther's "A Mighty Fortress Is Our God." The recessional was Chopin's Funeral March. During the service Albert Spalding, violinist, played the second movement of Bach's E major Concerto, which he and Dr. Damrosch had played together many times.

The service was conducted by the Rev. Dr. Arthur Lee Kinsolving, rector of St.

CARL WIESEMANN, DEAN OF NEW YORK CHAPTER, A.G.O.



CARL WIESEMANN, MUS.D., has been appointed organist and choir director of the Park Methodist Church in Bloomfield, N. J. Dr. Wiesemann recently was elected the first dean of the new New York City Chapter of the American Guild of Organists. He is also regional director of the Guild district which includes New York and northern New Jersey, and was the efficient chairman of the committee in charge of the conclave of A.G.O. deans and regents held in New York City the last week in December.

Dr. Wiesemann previously was at Grace Episcopal Church in Newark, N. J., to which post he was appointed in 1945. He went to Newark from St. John's Lutheran Church in Hagerstown, Md.

Dr. Wiesemann has been active in four states for the A.G.O. He helped to organize the Cumberland Valley Chapter and was elected its dean in 1944. As regional chairman of the Guild for Maryland, the District of Columbia and Virginia he promoted the first regional conference, held in Hagerstown. Before going to Maryland, Dr. Wiesemann

James' Church. He was assisted by the Rev. Frank Damrosch, a nephew of Dr. Damrosch and rector of St. Paul's Episcopal Church in Doylestown, Pa.

**VAN HULSE'S NEW ORATORIO
MARKS CHRISTMAS SEASON**

The Christmas Oratorio, by Camil Van Hulse, Tucson, Ariz., composer, recently published by Harry T. FitzSimons, was sung in many cities during the holiday season. The First Baptist Church of Raleigh, N. C., gave the work Dec. 10 under the direction of Harry E. Cooper, organist and director of music. The regular choir was assisted by the vesper choir and the carol choir. The performance received warm praise, reports Dr.

Cooper of the department of music at Meredith College. It was attended by 1,200 people and was broadcast by station WPTF. It was also recorded by the station for rebroadcasting on Christmas Day.

Other performances between Dec. 10 and 31 took place in Cleveland under the direction of Edwin Arthur Kraft at Trinity Cathedral; at the First Congregational Church of Oak Park, Ill., Dec. 17 under the direction of Mme. Else Arendt; at Valparaiso University, Valparaiso, Ind.; at the First Baptist Church, St. Albans, W. Va., and at McPherson College, in Kansas, with D. R. Frederick directing.

The first broadcast in Tucson was over KTUC on Christmas Eve.

The Liturgical Music Press, Inc.

68 W. 125th St., N. Y. 27, N. Y.

announces that it will take over
the sale of its publications,

Masterpieces of Organ Music

from Boosey & Hawkes, Inc., its former selling agents.

GEORGE WM. VOLKEL

SAC. MUS. DOC., F.A.G.O.

All Angels' Church

New York City

Faculty, School of Sacred Music, Union Theological Seminary, N. Y.

Organist, Chautauque Institution, Chautauque, N.Y.

RECITALS

INSTRUCTION

**For Better Pipe Organ
Service**

in
Metropolitan Area of Chicago
Consult

D. S. WENTZ

1104 West 59th St., Chicago 21, Ill.

Telephone: WAlbrook 5-0534

A complete stock of parts available
for all makes of organ

GEORGE B. ARNOLD, JR.

Organist and Choirmaster

Epiphany Lutheran Church
Brooklyn, New York

ROBERT N. NEWCOMB

Organist and Choirmaster

BOY CHOIRS

Director—Camp Lawton

Camp for Choir Boys

ST. PAUL'S EPISCOPAL CHURCH
Minneapolis, Minnesota

T. Curtis Mayo

Mus.M., F.A.G.O.

ORGAN RECITALIST

University Organist
Texas State University
Houston 4, Texas
Special Representative, Kilgen Organ Company

**August
MAEKELBERGHE**

Detroit

A. Eugene Douth, M. M.

Huron College
Huron, S. Dakota

EDWARD G. MEAD

F.A.G.O.

Miami University

Organist-Choirmaster
Memorial Presbyterian Church
Oxford, Ohio

RECITALS

Vincent E. Slater

Organist and Choirmaster

Plymouth Congregational Church
Fort Wayne, Ind.

Katharine Fowler, M. Mus.

McKinley High School

Washington, D. C.

GLEN C. STEWART

M. Mus.

Alma College

Alma, Michigan

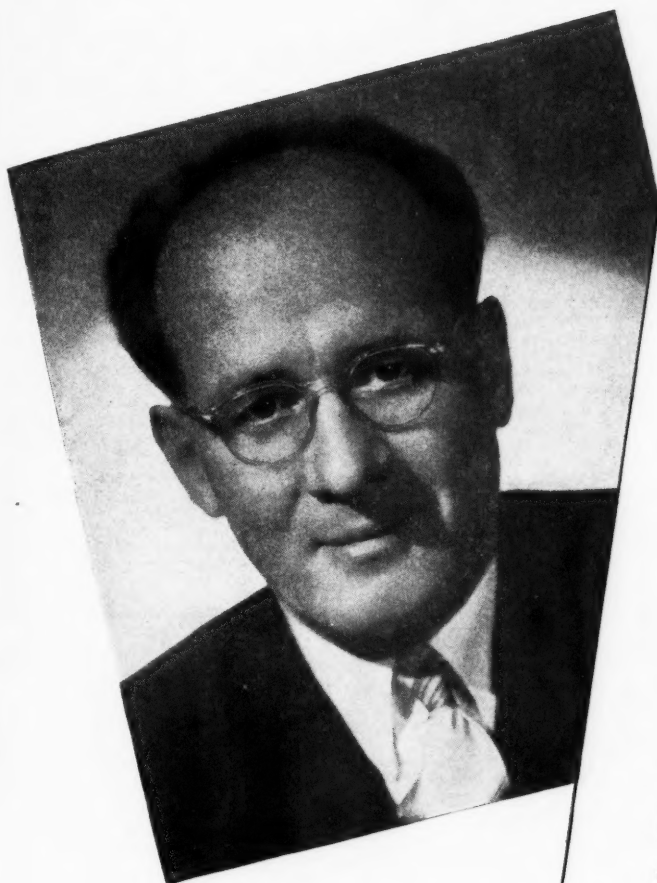


STANDAART



the
 "TWENTIETH CENTURY AMERICAN ORGAN"

Another Artist Expresses His Opinion About "Standaart"



Dr. Edward Eigenschenk is:
 Organist and Choir Director of
 Second Presbyterian Church, Chicago, Ill.
 Professor of Organ, American Conservatory
 of Music.
 Formerly Associate Organist, Chicago
 Symphony Orchestra.

American Conservatory of Music
 FOUNDED BY JOHN J. HATTSTAEDT 1886
Kimball Hall
 3100-3110 South Wabash Avenue
 Chicago 4.

January 12th, 1951.

JOHN R. HATTSTAEDT, PRESIDENT
 ASSOCIATE DIRECTORS
 THEODORE HARRISON
 LEO SOMERBY
 LOUISE HATTSTAEDT WINTER
 DEAN
 CHARLES J. HAAKE
 REGISTRAR
 MAE SAUNDERS

Dr. Adrian Standaart, President
 Standaart Organ Company, Inc.
 Suffolk, Virginia.

Dear Doctor Standaart:

In 1926, while studying in Paris under Joseph Bonnet, I became acquainted with the renowned Standaart organ. It was with joy that I renewed this acquaintance during my recent visit to Virginia.

In Richmond I inspected and played two of your installations. The first is in Grace Covenant Presbyterian Church, where the Standaart Organ Company rebuilt a four-manual Skinner organ, adding new windchests to the present Pitman chests and several new ranks of pipes, including a superb V-rank mixture on the Great, doing complete revoicing, and installing a superb four-manual console with remote controlled combination action.

In comparing the Pitman chest action with the new "Standaart" windchests which you added to the original instrument, the speed and promptness of your chest-action was a real revelation to me. Especially in the lower two octaves the distinctness of speech, even in executing the most rapid scale passages and chords is always clear. I consider your action the best I have ever encountered. Also, the wind pressures are steady under all circumstances.

In Westminster Presbyterian Church, which has a seating capacity of 500, I played a two-manual organ of seven ranks which I consider a gem among the smaller organs. All churches interested in an organ of this size should not fail to investigate the Standaart. The instrument costs only slightly more than the electronic of average price range, and represents one of the finest examples of the art of organ building.

The four-manual organ which you built for the Main Street Methodist Church of Suffolk, too, is outstanding in every respect. Here again I found the keen responsive action that characterizes all your instruments. Another distinctive feature is the means by which you obtain great dynamic range without destroying the clarity of the ensemble and the perfect balance of tone. The voicing of all your instruments is without peer, and the materials used are of the finest quality.

To summarize, your aim of building the "Twentieth Century American Organ" has been achieved, thereby making it a very superior instrument.

Sincerely yours,
Edward Eigenschenk
 Edward Eigenschenk, Mus. D.

STANDAART ORGAN COMPANY, INC.

SUFFOLK

DR. ADRIAN STANDAART, President

VIRGINIA

Bingham Organ and Choral Music Wins Notable Distinction

By WALTER BLODGETT

During recent years it has become increasingly evident that Seth Bingham is one of our most valuable composers. A casual glance at an organ or choral work never fails to stir a desire to perform his music, and some widening effort of discovery leads to real enthusiasm. A little over three years ago I began in earnest to study the music of Mr. Bingham which I had in my collection. The composer aided me in this task by providing me with certain scores and information. He also hindered the progress in this article by writing a lot more music.

This review is not intended to be a detailed critical analysis. Indeed, some works will be neglected, or hardly mentioned. My primary purpose is to point out to fellow musicians a fund of music for our use, inspired music of distinguished craftsmanship. A common experience of all active musicians is the urgent necessity of discovering new practical material. Consequently this appreciation may assist some of us.

This composer has produced in many fields anthems and service music for varied choral combinations with and without accompaniment, cantatas, organ music for church and concert, orchestral works, a concerto and secular choral works.

His orchestral and chamber works include "Piece Gothique" for organ and orchestra; "Wall Street Fantasy," string quartet in B flat; Passacaglia for orchestra; Suite for wind, "Memories of France"; "Tame Animal Tunes" for chamber orchestra; "The Breton Cadence," and Concerto for organ and orchestra. They have been performed by the New York Philharmonic, the New Haven Symphony, the Letz Quartet, the Boston Symphony, the Columbia University Orchestra, the Cleveland and Chicago Orchestras, and N.B.C. Orchestra and the Eastman School (Rochester) Orchestra among others. His organ works are widely played by the world's greatest organists here and abroad.

It is unnecessary to deal with biography except to indicate that the nature of Bingham's professional duties influenced his composition both as to type and content. Starting as a choir boy at the age of 9, his association with churches has been practically continuous. He was an organist at the age of 14 and a choirmaster at 17. Yale granted him A.B. and Mus. B. degrees. After two years of foreign study he returned to the Yale School of Music to teach organ for several years. In 1913 he became organist and choirmaster of New York's Madison Avenue Presbyterian Church, where he will be named organist emeritus upon his retirement from active service in June of this year. In 1920 he joined the faculty of Columbia University, where for long years he has been associate professor of music and head of the theory department. There have been frequent periods of travel and living abroad. Part of a recent sabbatical was spent in teaching at the University for American soldiers in Biarritz. He has long been active in affairs of the American Guild of Organists, of which he is vice-president.

An interesting facet of Bingham's personality is his sympathy for French culture. Generally in either his pocket or briefcase there is a small volume of French poetry or essays. This trait is present often in his instrumental music. He is deeply interested in a wide field of literature. His sensitive taste is shown in the fine texts which have stimulated vocal writing or programmatic music. He has been strongly attracted to the musical expression of American thought or incident.

Seth Bingham is esteemed as a wise and experienced man. He has been called upon by the national Presbyterian Church body to confer with architects in matters concerning suitable working places for choirs and sensible placement of organs. Many of his articles and lectures have been published in periodicals such as THE DIAPASON, *Religion in Life*, *The Organ* (London), *The Music Journal*, *The American Organist*, *The Protestant World*.

Following this introduction our review

will be given in two parts. The first will deal with organ music and the other with choral music. Before beginning the discussion of specific works a few remarks upon his style in general should be made.

There is a conspicuous lack of opportunity in Bingham's music for virtuosic fuss or effect-making simply for the sake of effects. The music has a first-hearing attraction, but under the surface there is a rewarding amount of substance which, upon study, stimulates increasing appreciation. Craftsmanship is logical and economical, particularly in the choral music. His facility in both harmonic and contrapuntal writing is full of invention and fancy. There is a Handelian spirit of false simplicity which overlies impeccable, sophisticated technique. His music is contemporary in feeling as well as generally concise in statement. Rhythms are spontaneous and often irregular. This resourcefulness is one of his most valuable creative assets. There are traces of French and Russian influence in early compositions, but they were easily assimilated into personal expression. There is a frequent, pleasant element of surprise, and avoidance of the expected commonplace through genial fantasy. Bingham is never merely clever, nor does he allow the forward movement of his music to be impeded by purple passages. The over-all impression is of organization and direction. The pleasure given by his music stems mainly from the cumulative persuasiveness of whole compositions rather than from dwelling on a series of effective moments. These are liberally present, however.

Some of the strong points just now listed make for difficulty in preparation for performance. The unconventional phrase-lengths or shifting rhythmical patterns, derived from the thought span or rhythms of the texts, often trouble singers unacquainted with the magnificent freedoms of early choral composers. The ingenious evasion of the expected calls for considerable caution for both singers and players.

An important quality of his music is that he makes it characteristic for the medium which he employs. This is the result of long practical experience, playing and conducting. With the organ music one feels that it is real organ music, made of material to be expressed best in organ tone. A good part of it sounds well on any organ, with or without the wealth of solo stops he suggests. The player feels that everything is well within the capability of two hands and feet, though he may be astonished occasionally at what proof to this point is his own transcription from his orchestra piece, Pastorale, from "Memories of France." Aside from its real charm, it is most awkward for the hands, unless one of them is holding a baton before an orchestra.

It is interesting to observe that the early rather literary flair for programmatic music ("Pioneer America," "Harmories of Florence," "Pastoral Psalms," "Night Sorrow") written with romantic color has given way to a sober, thoughtful expression of music which tends to become more absolute. This change of interest may be noted in compositions in classic forms, the three series of hymn-preludes, the organ concerto and the fine editions of Buxtehude and Couperin. Within these self-imposed limitations a growing simplicity has uncovered even richer powers of invention, and Bingham is doing his finest work.

The same instinct for aptness pervades his choral music. Whether harmonic or contrapuntal (the two styles are generously mixed), voices are called upon to do what voices may do best. There is a merciful management of tessitura. Often there is sensitive awareness of vocal timbre, the writing of a person much experienced in the possibility of choral color. Still, as indicated before, this quality is a by-product rather than an end itself. There is a happy melding of his talents in choral works accompanied by organ. The organ part usually is independent, and the two forces complete each other. Although organ parts support voices by subtle means, they do not obscure, and actually project them by a canny openness, rhythmical vigor and forward movement.

As the writing of this appreciation of Seth Bingham and his music nears completion, the composer approaches the time of retirement from the Madison Avenue Presbyterian Church and Columbia Uni-

versity, both of which he has served with distinction for many years. The musical literature for organ and the church has been greatly enriched by his contributions and by his influence on many composers. It is a fortunate circumstance that the time of his increased leisure comes when he is in top form. We may expect much from him in the future.

A list of compositions and publishers is presented with this review.

Works by Seth Bingham

SIX PIECES, OPUS 9—1. *Prelude and Fugue in C minor*. This is a severe, workman-like piece of considerable length and spaciousness, somewhat in French style. It contains numerous impressive climaxes and ingenious contrapuntal exploits. It is comfortable to play. 2. *Adoration*. The spirit of Franck hovers over this slow and poignantly harmonized cantabile in elegiac mood. 3. *Roulade*. One of the most popular pieces for organ by an American composer. It is a work which gives possibility for kaleidoscopic registration during its swift course. It was written to display the colorful resources of the large organ in Woolsey Hall, Yale University. It is a piece of headlong invention, refreshing to the ear and technique. 4. *Chorale Prelude, "St. Flavian"*. The melody is set forth in half-notes, adagio, surrounded by a gently moving chromatic accompaniment in sixteenth notes, supported by a fairly consistent eighth-note motive in the pedal. There are interesting statements of the theme in double and triple diminution, sometimes in stretto. Unless this piece is given thoughtful care in regard to its subtleties, the effect is of extreme chromaticism. 5. *Aria*. The composer regrets the publication of this piece. 6. *Counter Theme*. Here is evidence of masterly handling of musical materials in which there is so much spontaneity that it is only upon analysis that the underlying pattern becomes evident. Two themes are explored with contrapuntal assurance, leading to an impressive full-organ climax.

FIRST SUITE, OPUS 25—The romantic titles of the movements, "Cathedral Strains," "Rhythm of Easter," "Intercession" and the inevitable Toccata, indicate more or less the intention of the work. It is slightly pretentious in feeling, but contains music which would be welcome in either service or concert.

"PIONEER AMERICA" (SECOND SUITE), OPUS 26—Once again the romantic idea stifles the composer's real gifts. It is too conscious an effort to be American. Movements entitled "Redskin Rhapsody" or "Along the Frontier" are embarrassing to the king of the instruments. Coming from one who once sat on Buffalo Bill's knee, this high-minded scorn may seem surprising, but it arises because the composer wasted his time and imagination producing music for the sort of virtuoso who effectively maimed general public interest in organ recitals.

"ARMONIE DE FIRENZE" (THIRD SUITE), OPUS 27 ("HARMONIES OF FLORENCE")—Like the "Pioneer" suite so enthusiastically drubbed above, this is a work of romantic impression. Unlike the former suite, which is in part based upon brash (but indestructible) American tunes, this work is the product of personal experiences, freshly original. It has great charm from beginning to end. In it one finds a decided extension of harmonic vocabulary beyond previous work. The melodies are highly individual, often unconventional. There is a fascinating flow of rhythmical variety and opportunities for colorful registration are legion. Altogether a delightful, stimulating suite.

FIVE PIECES, OPUS 36—1. *Prelude and Fughetta in F*. A brief work, characteristic of Bingham's best vein. The quiet simplicity of both movements is not betrayed by the adroit handling of materials. The work is full of geniality, but there are many flashes of surprise. This unpretentious pair grows in appeal upon acquaintance. 2. *"Agnus Dei"*. A short meditative piece based upon five notes, a figure that seems to sing the words. A very good piece, short, with reverent intensity. 3. *Toccata on "Leoni"*. This is a free and brilliant treatment of the beloved old Hebrew melody found in most hymnals. The piece is rhapsodic and should appeal to the type that enjoys a good rattling toccata. There is sufficient difficulty and matter in the music to make a player feel important. 4. *"Night Sorrow"*. Here is an effective nocturne, introspective in feeling. It evokes strong emotions of considerable dignity. It goes most effectively on "romantic" instruments. 5. *"Bells of Riverside"* is another toccata, using the quarterly hour changes of the carillon of Riverside Church in New York as themes. There is no very good reason for playing it, except, perhaps, as an encore to the "Pioneer Suite."

"PASTORAL PSALMS" (FOURTH SUITE), OPUS 30—Once again the composer is stimulated by literary or romantic ideas. Among the five movements of this collection one finds titles such as "Unto the Hills," "Voice of the Tempest" and

"Beside Still Waters." These pieces are not as fine as the Florentine impressionism, possibly because they did not result from personal experience. There is about them a good deal of poetic charm, and they are well worth playing.

PASSACAGLIA IN E MINOR, OPUS 40—In this extended work the composer has expressed some of his finest music. Both technically and emotionally the Passacaglia is a satisfying piece, one that repays careful preparation and repeated performance. The music is severe, almost reserved, in manner, but does not withhold its inner warmth. A theme of eight-bar length is announced conventionally in the pedals. Thereafter come thirty-one variations in which there is a free flow of contrapuntal invention and happy inspiration. The general tone is serious and earnest. After many changes of mood, including an impressive climax, the music subsides to a peaceful close.

"NATIVITY SONG"—Although the title implies music for the Christmas season, this delightfully personal music was written to celebrate the birth of a grandchild. The theme is made of initials of persons involved. It is an unpretentious piece of music, but its tenderness, harmonic warmth and true sentiment make it most touching. It is far from easy.

TWELVE HYMN-PRELUDES, OPUS 38—This collection of very useful preludes on well-known Protestant hymn-tunes is published in two groups of six. In them is ample evidence of Bingham's flair for the unexpected turn of phrase, then gentle illumination of fresh harmony. Many of these short pieces give the impression of improvisation by one who is in complete control of his ample contrapuntal vocabulary. Some of them make attractive recital pieces. The composer chose to work on tunes which are universally sung, rather than great tunes.

PASTORALE, FROM "MEMORIES OF FRANCE," OPUS 16—"Pastorale" does not fit easily into any set form. It is a fairly complex set of variations on a main theme which is attended by two others, with short transitions or development groups. The harmonies, melody and tonal treatment naturally have a French flavor. On all counts this is a difficult piece to perform. It is a series of problems in technique, color and interpretation. Perhaps this is because of its primarily orchestral cast, in which form it was first written. The transcription is by the composer. The music repays the effort of learning.

"BAROQUES" (FIFTH SUITE), OPUS 41—This suite was written with the classic organ in mind. The overture, sarabande and voluntary consciously imitate the form and style of eighteenth century composers. "Rondo Ostinato" and "Rhythmic Trumpet," the most attractive movements, make use of piquant color effects characteristic of Couperin or de Grigny. While this suite may be imitative, it is far from slavish, or sterile. Indeed, it is new wine of a good year in a strong old bottle. The music is pure fun.

SEVEN LOWELL MASON PRELUDES, OPUS 42—The general purpose and style of these pieces is much the same as for the Twelve Hymn-tune Preludes, but the treatment of this set is of greater freedom and extension, with considerable thematic development. These hardy, well-loved tunes receive a variety of treatment, with characteristic harmonic and rhythmic variety. The composer manages to avoid obvious musical statements, despite the rather commonplace material used for themes.

CONCERTO FOR ORGAN AND ORCHESTRA, OPUS 46—The Concerto for Organ and Orchestra is a very important contribution to a department of organ literature which is notably weak in quality and quantity. The Concerto, a recent work, was given first performance at an Eastman School symposium Oct. 24, 1946, by Catharine Crozier, to whom it is dedicated, with Howard Hanson conducting. The Concerto is scored for organ solo with an orchestra of strings, trumpets, trombones, timpani and bass drum. Demands for coloristic effects on the organ are moderate. A great concert instrument is not needed. It is desirable for the sake of clarity to have an instrument with an open, free sound. The concerto is a convenient work to perform, both as to space required and expense of players. These two factors overcome most of the obstacles in the way of organ-orchestra performances in this country. It is hoped that an early publication will make the work available to many people who would welcome it gladly.

Aside from the evident skill in scoring effectively for instruments, the music of the Concerto is eloquent and inspired. The first movement is declamatory, full of vigorous activity and sonorous dissonance. The forces are integrated, but they keep out of each other's way except in times of tension and climax. There is a remarkable sense of complete assurance and logic. The second movement, which begins with the only extended solo passage in the Concerto, is a serene cantabile on a theme of expressive dignity. The final movement is a complete contrast to the foregoing

serious writing. It is a humorous dancing movement, with themes suggestive of bucolic revels. Once the movement is begun by a solo violin, an unrestrained square dance is on. There is a strong, natural American feeling to this music, attained in high spirits and good-humored whimsicality, all controlled by a composer's sure hand.

EDITING FOR ORGAN—Six Chorale Preludes of Buxtehude, Suite from the Parochial Mass of Couperin the Great and the Bach Praeludium in A minor. Mr. Bingham has made discerning choices of music by classic masters, music generally neglected by American players. Since its publication a great amount of splendid old music has been made available. These selections remain useful because of careful critical markings, and because each short piece is a gem.

[To be continued.]

**DURHAM, N. C., CHURCH ORDERS
STANDAART THREE-MANUAL**

To the Standaart Organ Company of Suffolk, Va., has been awarded the contract for a three-manual organ for Grace Baptist Church of Durham, N. C. Specifications of the instrument were drawn up by Dr. Adrian Standaart. The console, windchests, reservoirs and all other integral parts will be constructed of solid mahogany. The three-manual console is to be all-electric, movable and with remote controlled combination action.

The stoplist is as follows:

- GREAT ORGAN (Enclosed).**
Open Diapason, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Cornet Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 tubes.
Tremulant.

- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Flute, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Salicet, 4 ft., 12 pipes.
Celeste, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Nasard, 2 1/2 ft., 73 notes.
Flautino, 2 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

- CHOIR ORGAN.**
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Duicet, 4 ft., 12 pipes.
Blockflöte, 4 ft., 73 pipes.
Dolce Mixture, 3 ranks, 183 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Violone, 8 ft., 32 pipes.
Bass Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Ophicleide, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

THE TREND TOWARD industrial application of atomic energy is evident in the 1951 edition of "New Products and Services," a compilation of more than 1,000 innovations marketed by over 750 manufacturers, which has just been published by the *New York Journal of Commerce*. Products utilizing atomic energy range from a variety of new robots to radioactive, "loss-proof" golf balls. Featuring this sixth annual report on the output of more than fifty different industries is a wide range of plastic items. These include among others a miniature four-pound electric organ with a range of two full octaves.

INTRODUCTION AND TOCCATA for Organ and Strings, by Thomas J. Crawford, the Toronto composer, which received its first performance at the C.C.O. convention last August, was played by Gerald Bales in Niagara Falls, N. Y., Jan. 16. The work will be heard again in the United States in February, when Dr. Cyril E. Barker plays it in Detroit. Two scores and a set of string parts for the Introduction and Toccata are available on loan for payment of postage and may be procured in the United States through Dr. Cyril E. Barker, 52 Putnam Avenue, Detroit 2.

**Felix F. Schoenstein
& Sons** *Pipe Organ Builders*
SAN FRANCISCO, CALIF.

GRACE LEEDS DARNELL
F.A.G.O.
JUNIOR CHOIRS
304 Lindsay St.,
High Point, N. C.

NEWELL ROBINSON
F.A.G.O., C.H.M.
Organist Choirmaster
Grace Church
Mount Airy Philadelphia, Pa.

JOHN HARMS
F.A.G.O.
John Harms Chorus of New York
Trinity School, 139 W. 91st, New York 24
St. Paul's Church, Englewood, N. J.
Bergen Choral Society
76 Spring Lane, Englewood, N. J.

ANNA SHOREMOUNT RAYBURN,
F.A.G.O., Ch.M.
RAY B. RAYBURN, Mus.M.
318 78th St., Brooklyn 9, N. Y.
Complete training for the church musician. Preparation for the examinations of the American Guild of Organists

GEORGE L. GANSZ
Lehigh University
Bethlehem, Pa.

Charles Dodsley Walker

ARPARD E. FAZAKAS
Church Organ Builder
1 Cathedral Avenue
Nutley, New Jersey
Established 1917

SEARLE WRIGHT
F.A.G.O.
Recitals — Instruction
Chapel of the Incarnation
New York City

JOHN GLENN METCALF
M. MUS, A.B., A.A.G.O.
Texas Christian University
Fort Worth, Texas
RECITALS INSTRUCTION

Julian Williams
St. Stephen's Church
Sewickley, Pa.
— RECITALS —

Yours to Play!



THE ARTISTE —
A TRUE PIPE ORGAN

**A genuine Möller pipe organ
for less than \$4,000*—installed!**

Now, with the *Artiste*, M. P. Möller offers you the thrill of owning, and the ease of playing, a true, high-quality pipe organ at the price of substitute instruments. Look at these features:

- 233 precision-made pipes
- pipes, mechanism (except blower) contained in case
- compact case and console of beautiful black walnut
- conforms to AGO standards
- 19 tilting-tablet stop controls
- expression and crescendo pedals

**See-Hear-Play-
THE ARTISTE!**

Also—THE MÖLLER PORTABLE—Priced still lower
A small, but genuine, pipe organ; suitable for schools, chapels, funeral homes, etc.

*Price slightly higher in the far West.

CALL OR WRITE:

M.P. MÖLLER
INCORPORATED
HAGERSTOWN, MARYLAND

ROBERT OWEN CHRIST CHURCH
Bronxville, New York
"Revealed complete understanding of every note."
HOUSTON CHRONICLE

Music of Christmas
in 1950 Distinguished
by Quality and Variety

The large assortment of Christmas programs received from all parts of the country comprise an impressive anthology, not because of the number of programs but because of their high quality. They indicate that good church music is enjoying a renaissance in America at the hands of an ever-increasing number of capable organists and directors. And not to be overlooked is the superb job done by American publishers in recent years in making available a wealth of literature hitherto virtually unknown. To the rich store of ancient anthems have been added many commendable and enjoyable works by contemporaries. Space does not permit printing every program, but THE DIAPASON herewith tries to give its readers an idea of what was sung and played in American churches at Christmastide, 1950.

At the University of Chattanooga Isa McIlwraith directed a candlelight service which included Bach's "Sing Now with Great Rejoicing," Hugo Wolf's "Come, Mary, Take Comfort," Buxtehude's "In dulci Jubilo" (with flute and violin) and her own anthem, "Christians All Rejoice." Also on the program were a number of interesting carols, such as Kenneth Downing's arrangement of "The Friendly Beasts."

At Chicago's St. James' Episcopal Church Leo Sowerby chose for the offertory solo "A Vision," which is a fifteenth century English carol arranged by Regina Fryxell. The anthem at St. James' Christmas morning was Willan's "While All Things."

A very interesting program of choral music under the direction of Harold Friedell, F.A.G.O., was heard at St. Bartholomew's Church, New York, on the afternoon of Dec. 24. These selections were included: "The Morning Star," Praetorius; "The Jesus Child My Joy Shall Be," Whitehead; "Ave Maria," Rachmaninoff; "The Three Kings," Willan; "Song of Mary," Friedell; "The Lamb," Wood; "Humble Sanctuary," Horne; "Idyll," Trunk.

Richard Dirksen gave a recital of music by d'Aquin, Willan, Messiaen, Dubois and Brahms before the Christmas Eve service at the Washington Cathedral. For offertory anthems the choir sang Howells' "A Spotless Rose" and Sweelinck's "Born Today." At St. Luke's Lutheran, Chicago, Herbert D. Bruening played Bunjes' new "All My Heart This Night Rejoices." Holst's "The Saviour of the World Is Born" was the anthem. At the Bishop Cheney Memorial Church, Chicago, C. Gordon Wedertz played Edmundson's Second Christmas Suite. At the Dominion Church, Ottawa, Ont., where Allanson Brown, F.R.C.O., is organist and choir-master, the anthem for the morning of Dec. 24 was "O World in Sorrow Sleeping" by Hollins.

For the candlelight carol service at the First Methodist Church, Bloomington, Ind., there was an organ and harp prelude based on hymn-tunes and the choir sang a program of Gross, Bitgood, Holst, Niles, Willan, Howells and Dickinson. Oswald G. Ragatz is organist and choir-master. Beatrice Norling, choir-master at St. John's Episcopal Church in Jersey City, chose West's "The Hymn of the Angels" for the offertory anthem Christmas Eve.

Bach's beautiful short cantata, "For Us a Child Is Born," did not receive as much attention this year as in other recent years, but at least it was not neglected at the First Church, Congregational, in Cleveland, where Walter Hawkes is organist and Frank H. Henck is choir director. For his Christmas Eve prelude Mr. Hawkes used organ arrangements of four of the many charming American carols collected by John Jacob Niles.

The annual Christmas carol concerts at the Woman's College of the University of North Carolina, where George M. Thompson conducts the college choir, attracted 5,000 people. The choir of 165 voices sang two numbers from Bach's Christmas Oratorio and "Let Merry Carols Sound" from the Magnificat (the first two were E. Harold Geer's arrangements for women's voices). Several of Clarence Dickinson's arrangements and other carols filled out the program.

Austin Lovelace included arrangements by such moderns as Donovan, Holst and

Howells in his carol service at the First Presbyterian Church, Greensboro, N. C. Also included were his own arrangement of "The First Noel" and such old favorites as "Gesu Bambino" and "O Holy Night." This last was written by the nineteenth century opera composer Adolphe Adam and in the early part of this century became very popular as a soprano solo. Frowned upon by squeamish musicians, it had begun to be relegated to the parish-house attic when radio and recordings resurrected it.

More than 600 people were present to hear the annual Christmas program by the choirs of Holy Cross Evangelical Lutheran Church, St. Louis, where Walter Wismar is organist and choir-master. Participating groups were the Holy Cross choir, the children's choir, the ladies' choir and the male choir. Instruments used besides the organ were piano, guitar and two oboes. The idea of using a guitar for carol accompanying is an attractive one and has historical precedent. It is regrettable that plucked stringed instruments other than the harp have almost disappeared from musical ensembles, especially since many carols were originally conceived to be sung with just such an accompaniment.

Getting around to other metropolitan churches, Donald D. Ketting of Pittsburgh's East Liberty Presbyterian Church has sent in an attractively bound booklet containing all his services from Thanksgiving through Christmas. Particularly pleasing were his three "shoppers" carol services, each on a Friday evening at 9 o'clock, boasting artistic printed programs pretty enough for Christmas cards. These services were made up of organ numbers, choral offerings and congregational singing. For the morning service of Dec. 24 Mr. Ketting chose Roberta Bitgood's "Glory to God" and Erickson's "Catalonian Christmas Carol."

At New York's Church of the Ascension Vernon de Tar gave a pre-service Christmas Eve recital of music by d'Aquin, Bach, Pachelbel, Langlais, Messiaen and Brahms. Among the choral offerings were de Tar's "O'er the Cradle of a King," a Vittoria motet and Pergolesi's "Glory to God." For the Christmas morning service the junior choir sang a number of carols from the gallery.

In Cleveland Edwin Arthur Kraft used Camil Van Hulse's new Christmas Oratorio. D. DeWitt Wasson, at the Mount Vernon Place Methodist Church in Baltimore, used parts of "The Messiah" on three consecutive Sundays and the day before Christmas had a festival of nine lessons with carols, based on the ancient service held annually in King's College Chapel, Cambridge, England.

Parvin Titus' choir at Christ Church, Cincinnati, sang the following Christmas Eve: "Shepherds, Shake Off Your Drowsy Sleep," Besancon; Noel, Gevaert; "The Holy Child," Louise Snodgrass; "Here Are We in Bethlehem," Willan. Eugene L. Nordgren at the House of Hope Presbyterian Church, St. Paul, Minn., chose "In Mirth and in Gladness" by Nieldt for the offertory anthem Dec. 24. The anthems sung at the Hanover Street Presbyterian Church, Wilmington, Del., under the direction of N. Lindsay Norden were "A Carol of Bethlehem," by Glass; "God Is with Us," by Kastalsky, and "Adore and Be Still," Gounod. At St. Luke's Episcopal in Kalamazoo the choir sang Titcomb's "Noel, Noel, Good News I Tell" and Frank K. Owen, organist, played for the postlude the Finale and Fugue from Rheinberger's Sonata 7.

In Billings, Mont., it was a busy season for Erma Hoag and Max Miranda. Mr. and Mrs. Miranda have charge of music both at Rocky Mountain College and at the First Congregational Church, he playing and she directing. For the candlelight vesper service at the college they chose several selections from "The Messiah" and carols, including Mrs. Miranda's "On Barren Hills the Shepherds." A trio composed of violin, cello and piano played Liszt's "In dulci Jubilo." At the First Congregational Church the Christmas Eve offertory anthem was Stcherbacheff's "The Shepherd's Pipes and the Star."

Robert L. Mahaffey chose Dickinson's "Shepherds' Christmas Song" and David McK. Williams' "To Bethlehem" for the Christmas Eve service at St. James' Church in Danbury, Conn. Harker's "Calm on the Listening Ear of Night" and Haesche's "The Nativity" were sung at the Second Congregational Church, Rockford, Ill., under the direction of Ralph H. Brigham.

A number of interesting carols and a program of organ music by Bach, Brahms,

EDITION LE GRAND ORGUE

New Issues

Ask to see them "On Approval"

ORGAN

Fantasia in C major (First time in U.S.A.) (Hammond Reg.)	Bach	.60
Arioso (Baroque) (Hammond Reg.) (First time in U.S.A.)	Krebs	.60
Baroque Suites 1-2-3 (Hammond Reg.)	(Old Masters)	1.00
Fantasia and Fugue in D minor (Hammond Reg.)	Bruckner	.75
Gregorian Modal Suite (Hammond Reg.)	Alain	.80
Westminster Abbey (Hymn of Glory) (Easter)	Bossi	1.00
Offertoire de Paques (Easter Morn) (Hammond Reg.)	Bossi	.80
Christ is Risen (Christ ist erstanden) (Easter)	Reger	1.00
As Jesus stood at the foot of the Cross (Lent)	Reger	.80
Tocatta Concertante (First time U.S.)	Bonset	1.00
Offertoire (First time U.S.)	Jongen	1.00
Communion (First time U.S.)	Jongen	1.00
Tocatta in A major	MacMaster	.75
Tocatta on a Gregorian Melodie (Hammond Reg.)	Tombelle	1.00
Prelude on a Chorale (Grand Choeur) (Hammond R.)	Tombelle	.75
Petite Suite pour Grand Orgue (Hammond Reg.)	de Severac	1.50
Two Baroque Preludes (Hammond Reg.)	Frescobaldi-Zipoli	1.00
Cantilene (Hammond Reg.)	Higgs	.60
Cantabile	Boellmann	.60
Bourree et Musette	Karg-Elert	.75
Two Pieces (Fuga, "Allein Gott"—Trio Son. "Adagio") (Hammond Reg.)	Bach	1.00
Prelude Grave (Lent)	R. Vierne	.80

CHORAL

Festival Introit "Hallelujah" (SSAAATBBB)	Liszt	.18
Christ our Lord has risen (SSAATTBB)	Malling	.18
Three Motets for Communion (SATB a cappella)	Bruckner	.18
Jesus Christ our Lord is risen (SATB) (Chorale Style)	Bruch	.18
O God when Thou appearest (SATB) (Ascension)	Mozart	.18
Out of the Deep (SATB) (Lent)	John E. West	.20
The sorrows of my heart (SATB) (Lent)	Rheinberger	.20
Five short Motets (SATB a cappella) E-L (Communion)	Reger	.20
Three short Motets (SATB a cappella) E-L (Communion)	Reger	.18
Four short Motets (2 Pt. SA or TB with Org.) E-L	Reger	.20

ROBERT LEECH BEDELL, Ph.D., Mus.D., Litt.D.
Address inquiries to 476 Marion St., Brooklyn 33, N. Y.

Titcomb and Langlais were heard before communion at All Saints' Church, Atlanta, Joseph Ragan, organist and choir-master. At Trinity Church, Lenox, Mass., there was a carol service Dec. 10 and W. Douglas Francis played a recital of Christmas organ music Dec. 17. Dr. John T. Erickson, organist of Messiah Lutheran Church in New York, played and directed a variety of English, German and Scandinavian music for two English services and Julotta on Christmas Eve.
J. S. D.

MANY ENGAGEMENTS FILLED BY BRUCE PRINCE-JOSEPH

Bruce Prince-Joseph, the young organist and harpsichordist, fulfilled a busy schedule in November and December. After giving a harpsichord recital at Hancock Auditorium, University of Southern California, he was engaged to record two Bach albums with the Roger Wagner Chorale and Chamber Orchestra for Allegro Records. The albums consist of Cantatas No. 65, "Sie werden aus Saba alle kommen," and No. 106, "Gottes Zeit ist die allerbeste Zeit." In No. 65 Mr. Prince-Joseph played the realization of the continuo on his Neupert harpsichord, while in No. 106 the continuo was performed on the organ.

Following these recordings he returned to the University of Southern California for the closing of the Bach festival of Los Angeles. In the first part of the program he was harpsichordist in the Bach Suite No. 4 and in the second half organist in the "Magnificat."

Following a busy Christmas schedule at the Church of St. John the Evangelist Mr. Prince-Joseph was engaged by Victor Records to record an album of early California mission chants with the combined Franciscan choirs of Santa Barbara and San Luis Rey.

EDWARD F. FOLEY, for the last eighteen years organist of Holy Cross Roman Catholic Church in New York, died Dec. 25 after a brief illness. Mr. Foley was 68 years old. He studied piano under Edward Laubin and Julius Hart and organ at Yale University, and attended the Institute of Musical Art in New York. For some years he had been organist in motion-picture theaters in New York. A brother, John L. Foley, survives.

WICKS ORGAN INSTALLED IN ALTON, ILL., METHODIST

The Wicks Organ Company has completed the installation of a three-manual organ at the First Methodist Church of Alton, Ill. The instrument has twenty-two ranks of pipes.

The stoplist is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Twelfth, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 85 pipes.
Rohr Flöte, 8 ft., 73 notes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 notes.
Violina, 4 ft., 73 notes.
Rohrnatas, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Oboe (synthetic), 8 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Cornopean, 8 ft., 85 pipes.
Clarion, 4 ft., 61 notes.
Vox Humana, 8 ft., 49 pipes.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 97 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 notes.
Gemshorn, 2 2/3 ft., 61 notes.
Dulcet, 2 ft., 61 notes.
Tierce, 1 3/4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 12 pipes.
Bourdon, 16 ft., 12 pipes.
Lieblisch Gedeckt, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Cornopean, 8 ft., 32 notes.

DR. T. H. CISLER



THOMAS H. CISLER, ORGANIST AND BACH ENTHUSIAST, DEAD

Thomas H. Cisler, church organist, Bach enthusiast and public-spirited citizen of his community, passed away at the age of 81 years on the morning of Nov. 29 in Marietta, Ohio, of which city he had been a lifelong resident. Funeral services were held Sunday afternoon, Dec. 3, in St. Luke's Lutheran Church, of which Mr. Cisler had been a lifelong member and where he had served as organist and choirmaster for twenty-six years.

Mr. Cisler was born in Marietta June 25, 1869. He attended the Marietta public schools and Marietta Academy and was graduated from Marietta College in 1889 with Phi Beta Kappa honors. In 1946 Marietta College conferred on him the honorary degree of doctor of laws.

Mr. Cisler was especially devoted to the music of Bach. In 1923 he founded the Marietta Bach Society. In the programs of the twenty-eight annual meetings of

the society held at Cisler Terrace Mr. Cisler emphasized the spiritual purpose of Bach. The traditional closing numbers of these programs were Bach's "Come, Sweet Death," played as an instrumental solo and unaccompanied, and his last chorale prelude, "Before Thy Throne I Now Appear."

At the time of Mr. Cisler's passing, which came unexpectedly, following a brief illness, there remained open on the organ in his home the copy of Bach's last chorale prelude, "Before Thy Throne I Now Appear," bearing the following inscription by Dr. Albert Schweitzer, dated July 7, 1949 [translated from German]: "Albert Schweitzer, who at his age must also be prepared to sing in his heart 'Before Thy Throne I Now Appear.'"

Mr. Cisler is survived by two daughters—Lillian E. and Grace.

MRS. DWIGHT C. ORCUTT DIES; 30 YEARS IN GLENCOE CHURCH

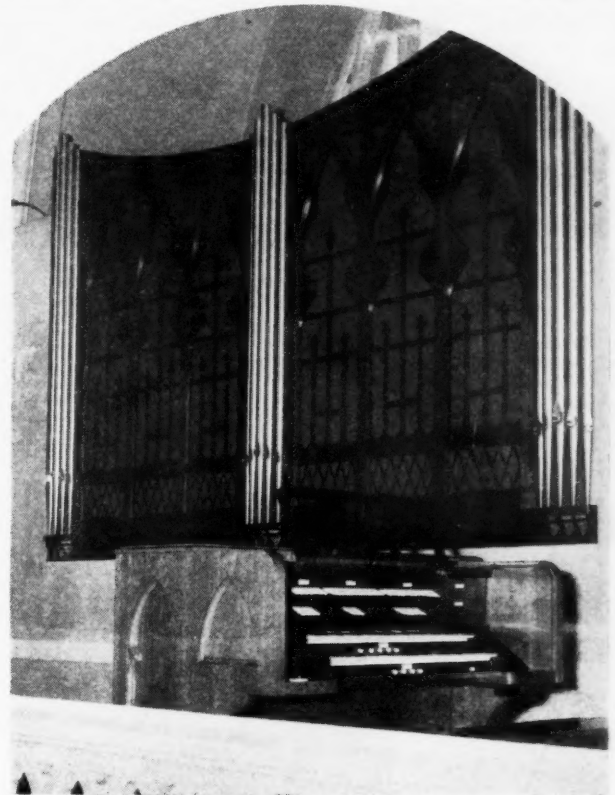
Mrs. Grace Leach Orcutt, whose life was spent in Chicago, died Jan. 13 in her apartment at the Orrington Hotel, Evanston. For thirty years she was organist of the Glencoe Union Church. She was a former president of both the Glencoe and Winnetka Woman's Clubs and former president of the Little Music Club of Evanston.

Mrs. Orcutt is survived by her husband, Dr. Dwight C. Orcutt, a prominent oculist; a daughter, Mrs. Sheldon W. Vanzwoll; a son, Dwight C., Jr., and a brother, William B. Leach.

ARMY BUYS 100 WURLITZER ELECTRONIC INSTRUMENTS

The Rudolph Wurlitzer Company, North Tonawanda, N. Y., announced Jan. 20 the receipt of an order from the New York Quartermaster Procurement Agency for 100 electronic organs as part of the procurement program for the United States Army. Where these musical instruments will see service is not known. Wurlitzer organs also have been selected for installation in veteran administration hospitals, among them those in Albany, N. Y., Omaha, Neb., Wilkes-Barre, Pa., Denver, Colo., Little Rock, Ark., and Alexandria, La.

WICKS ORGAN OF THE MONTH



WICKS in Spring Hill College MOBILE, ALABAMA

This fine new two manual organ adds another notable name to the hundreds and hundreds of Wicks owners everywhere.

The Reverend Franklin Murray, S. J. has this to say:

"The tonality of the organ exceeds my fondest expectations. The balance is excellent, and the tone color perfectly exquisite; the effect seems to me to be that of a much larger organ. Mario Salvador himself, and many other organists and fine musicians have nothing but praise for the organ."

Franklin Murray, S. J.

Complete specifications are available upon request.



WICKS ORGANS

FACTORY and STUDIOS
HIGHLAND ★ ★ ILLINOIS
U. S. A.

Lent and Easter

New, 1951

S.A.T.B. with organ

I Heard Two Soldiers Talking

—Marion Conklin Chapman .15

S.A.T.B., unaccompanied

See the Destined Day Arise! —Charles L. Talmadge .15

ORGAN

Christ's Entry Into Jerusalem (Processional) —Stanley E. Saxton .75

S.A.T.B.

O Come and Mourn.....Seth Bingham .20

It Is Finished.....T. Tertius Noble .15

Drop, Drop, Slow Tears.....T. Frederick H. Candlyn .15

Now the Green Blade Riseth.....Stanley E. Saxton .20

Easter Morning.....Richard Kountz .20

Alleluia, Come, Good People.....Katherine K. Davis .15

Easter Bells are Ringing.....Robert Elmore .20

Let All the Multitudes of Light.....Claude Means .20

Thou art the Way.....Carl F. Mueller .20

The new favorite —

Palm Sunday.....Richard Kountz .60

Published in 3 keys: High, Medium and Low

Christ Is Risen Today!.....Katherine K. Davis .50

Medium

GALAXY MUSIC CORPORATION

50 West 24th Street

New York 10, N. Y.

New Music for the Choir

A competent edition of "The Seven Words of Christ on the Cross" by Heinrich Schütz is now available from the Concordia Publishing-House. The editing is by Richard T. Gore, who has done everything possible to make the work practical for a modern mixed choir without damaging any of its musical values. The work is generally regarded as one of the outstanding pre-Bach church pieces and one can hardly think of a more appropriate choral offering for Good Friday. It is not a long work. The principal change made by Mr. Gore is in rearranging the original SATTB choral setup to SSATB. The instrumentation is for three violins, viola and 'cello.

At the time of this writing only a few publishers have sent Easter music to be reviewed. Frederick C. Schreiber's "Christ Is Risen" (Gray) is a spirited number written in American festival anthem tradition—the words from Psalm 96. Loyd Hutson's "Easter Alleluia" (Gray) is a setting of the poem "Come Forth, All Creatures of the Light," by Robert R. Bonus. "Alleluia," by W. Glenn Darst (Gray), uses the well-known Wordsworth text usually associated with the hymn-tune "Hyfrydol." Katherine K. Davis has written a very satisfactory two-part arrangement of a fourteenth century melody with Charles Wesley's "Christ the Lord Is Risen Today" as the text (Remick). It would be a good one for junior choirs. Harold W. Friedell is the arranger of an *a cappella* version of "Were You There?" (Gray). Kenneth E. Runkel has written an SAB Easter cantata entitled "The Promise Fulfilled" (Remick) with optional soprano and alto solos. The music is arranged from hymns and Bach's treatments of the Passion Chorale.

"Sing We Triumphant Songs" (Gray) was written by Healey Willan for a festival at St. George's Cathedral, Kingston, Ont., last spring. It is a good, straightforward chorus anthem, but should not be attempted with too small a group. "O Lord, Support Us" (Gray), by Samuel Walter, is a particularly pleasing four-part motet—not hard, not long and not trite.

"The Raising of Lazarus" (Schirmer) is an oratorio for four-part chorus and solo voices written by Stanley R. Avery. It is a very good work of its kind—careful, workmanlike craftsmanship in writing—but both the form and style are of a sort that is not in great vogue at the present time. A work after this pattern would have enjoyed a greater popularity twenty years ago and greater still forty years ago. This is not an attempt to evaluate the style but merely to place it in its category.

Of real importance is a new edition of one of the Schütz "Symphoniae Sacrae" issued by Bomart Music Publications. This particular one, "Herzlich lieb hab ich dich, O Herr," is for contralto, two violins and continuo. The editor is Fritz Rikko and the English text is by Henry S. Drinker. Mr. Rikko has provided a realization of the continuo for organ or harpsichord, but the indications of the composer are given for those who wish to improvise the continuo. Instrumental parts are included. Anyone who has a good contralto soloist and two violins available will not regret the money spent on this piece of music.

Two Motets by Paul Creston (Schirmer) are settings of "Adoro Te, Devote" and "Salve Regina." They are accompanied and in that sense are not motets. Two recent compositions by Kenneth E. Runkel, "Today I Saw a Storm" and "Come, Lord Jesus, Heavenly Light," are issued by Schirmer and Hunleth respectively.

The ambitious Mr. Bedell has added the following to his Edition Le Grand Orgue list: Five Motets for Communion, Three Motets for Communion and Four Two-Part Anthems, all by Max Reger and all on the "Tantum Ergo" text; Three Sacred Choruses by Bruckner, also on the "Tantum Ergo" text; "Therefore We before Him Bending," Bruckner; "Hallelujah" (Easter Introit), Liszt; "Praise Jehovah," Bruno Huhn; "Jesus Christ Our Lord Has Risen," Bruch; "Sanctus," Alfred J. Eyre.

C. Albert Scholin has made an *a cappella* arrangement of "Little David, Play on Your Harp." It is not difficult and will be useful to those who have a place for a number of this type. The publisher is the Hunleth Music Company in St. Louis, who have also issued "Let Not Your

Heart Be Troubled," by Charles H. Marsh, and "I Thank Thee, God," by Helen Marth.

Five new *a cappella* numbers by F. Melius Christiansen are available in the St. Olaf Choir Series (Augsburg). Perhaps the most interesting one is "Brightest and Best," which uses the melody by Herbert S. Oakeley. Other titles: "The New Jerusalem," "Thanks Be to God," "We Sing the Praises" and "When Peace Like a River."

Three more titles from Gray deserve mention. "The Fire Came Down," by Robert Elmore, is a dramatic setting for three-part women's chorus with alto solo. Austin C. Lovelace's "Carol of the Mother" is an *a cappella* number for Mother's Day. Lena Milman and Ellen Kett have compiled a collection of well over a hundred Amens, including all the standard ones and many which are not well known.

Jean Pasquet's new anthem, "A Cantic of Consecration" (Edwin H. Morris), is a pleasing setting of the St. Francis text "Lord, Make Me an Instrument of Thy Peace." Pasquet has a nice feeling for choral writing. The bass solo indicated at the beginning is not really a solo in the usual sense of the word and could be taken by the bass section if more desirable. From the same publisher comes a good *a cappella* number, "Prayer of the Crusaders," by William Rhodes, SATB, with some *divisi* in soprano and alto.

The Concordia Publishing House, which lately has had the distinction of bringing out a number of noteworthy anthems, has issued a series of eight "hymn anthems" by the noted Canadian composer Healey Willan. Hymn-tunes used are as follows: "Ratisbon," "Angelus," "Vom Himmel hoch," "Macht hoch die Tür," "Seelenbräutigam" and "Old 124th." These anthems are not hard to learn and are first-rate church music. Also from Concordia, fourteen new titles in the "Treble Series" (all two or three-part for women or boys).

"The Eternal Day," by Leland B. Sateren, is an arrangement of a Swedish folk tune, *a cappella* with tenor solo. "This Is the Day," words from Psalm 118, by Paul Christiansen, deserves special mention. It is a *a cappella*, there is some *divisi* and it would not be advisable to undertake for a small group. It is a skillful bit of writing and should have a special appeal for college choral groups. The last two anthems mentioned are from Augsburg, who also offer a two-part choir collection called "Songs of Devotion."

"The Beatitudes," by William S. Haynie (Mills Music, Inc.), is for baritone solo and mixed voices. Mills also publishes a new short cantata for solo soprano and women's voices, "Naomi and Ruth," by Mario Castelnuovo-Tedesco.

Galaxy is the publisher of a solo setting by Sven Lekberg of Lanier's beautiful poem, "A Ballad of Trees and the Master."

"All People That on Earth Do Dwell," by Yury Arbatsky (Chantry Music Press), is a song of thanks based on the Crüger chorale "Nun danket all' und bringet Ehr." It is well written and easy to perform. J. S. D.

**TOUR BY RICHARD PURVIS
IN FEBRUARY AND MARCH**

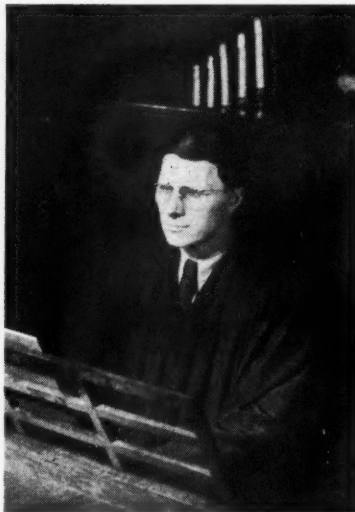
Richard Purvis, organist and master of the choristers of Grace Cathedral, San Francisco, will go on a transcontinental tour beginning the first part of February. The dates for his recital are as follows:

- Feb. 6—Texas Christian University, Fort Worth.
- Feb. 8—Kilgore, Tex.
- Feb. 13—Oklahoma City, Okla.
- Feb. 14—Shreveport, La.
- Feb. 20—New York.
- Feb. 21—Montclair, N. J.
- Feb. 25—Philadelphia, Pa.
- Feb. 27—Detroit, Mich.
- March 4—National Cathedral Washington, D. C.
- March 5—Indianapolis, Ind.
- March 8—Oshkosh, Wis.
- March 9—Lawrence College, Appleton, Wis.
- March 12—St. Paul, Minn.
- March 14—Mormon Tabernacle, Salt Lake City, Utah.

**DETROIT ORGANIST DIES
AT ORGAN CHRISTMAS EVE**

Paul C. Fierle died of a heart attack at the organ in St. Theresa Church, Detroit, on Christmas Eve as he was preparing to play for the Christmas mass attended by 2,000 persons. He was born in Pittsburgh sixty-eight years ago and had been organist at St. Theresa since 1920.

ERWIN W. MUHLENBRUCH



ERWIN W. MUHLENBRUCH has been organist-director of the Second Evangelical and Reformed Church, Indianapolis, for twenty-five years. Special recognition was given to his anniversary at the service Dec. 11. He has never been absent from a service except for his annual vacations during his tenure.

Organ playing is an avocation for Mr. Muhlenbruch. By profession he is a stationer, being associated with Stationers, Inc., of Indianapolis. He has been treasurer of the Indiana Chapter, A.G.O., since 1946.

**MARRIOTT RECITAL PROGRAM
FEB. 6 AT U. OF C. ANNOUNCED**

Frederick L. Marriott, organist and carillonneur of Rockefeller Chapel, University of Chicago, will give a recital at the chapel Tuesday, Feb. 6, at 8:15 p.m. The program is announced as follows: Concerto in F major, Albinoni-Walther; Passacaglia, Buxtehude; Concerto 14, Handel; Toccata and Fugue in E major, Bach; Chorale Preludes, "Lord Jesus Christ, Be Present Now" and "O Lamb

of God, Pure, Spotless," Bach; Sonata on the Ninety-fourth Psalm, Reubke. The recital will be open to the public without charge.

**NEW ORLEANS AND LANSING
HEAR RECITALS BY POISTER**

Arthur Poister, head of the organ department of the Syracuse University School of Music, has been heard recently in New Orleans and Lansing, Mich. His recital in New Orleans Jan. 21 was played at the Cathedral, where a large Möller organ has been installed. The Lansing recital, which took place Jan. 25, was to dedicate the Austin organ in St. Paul's Episcopal Church, where Paul Eickmeyer is organist.

One of Mr. Poister's students, Fred Henry, a sophomore organ major, played a Bach request program in the Redeemer Lutheran Church, Reading, Pa., Jan. 28. Forthcoming programs by Poister students include a master's recital by Mary Esther Higgs in Crouse Auditorium Feb. 2 and a Bach recital at the Worcester, Mass., Art Museum by Richard Hudson Feb. 11.

ARDEN WHITACRE

The University
of Texas

St. David's
Episcopal Church

Austin, Texas

Organ Selections for LENT

CHAPEL VOLUNTARIES	
(Easy pieces from the classical repertoire for church use arranged by Gerald Alphenaar)	
*Volume VIII—Lenten Music	.75
HELM—Two Pieces for Organ	.75
KARG-ELERT—Choral Improvisations, Op. 65—Vol. II	1.50
STRIMER—Elegie	.90

EASTER

CHAPEL VOLUNTARIES	
*Volume VII—Easter Music	.75
KARG-ELERT—Choral Improvisations, Op. 65—Vol. III	1.50

*Hammond and Pipe Organ Registration

EDWARD B. MARKS MUSIC CORPORATION

RCA Bldg. Radio City New York, N. Y.



*Divine music deserves the majesty
of the incomparable
Baldwin Electronic Organ*



*Enhance the glory of your church music
with the Baldwin Electronic Organ*

The sacred music of your church deserves the Baldwin Electronic Organ. The Model 5 or the larger Model 10 provides inspiring music at a cost surprisingly modest by any standard of comparison.

The expert organist feels at home at the Baldwin; the less experienced performer finds that mastery comes easily. The word *traditional* best describes the way the rich and distinctive voices of the Baldwin are played, take effect, and sound.

Consult your classified telephone directory for the name and address of your Baldwin representative—or write Dept. D-2, the Baldwin Piano Company, Cincinnati 2, Ohio, for your free copy of the booklet, "How To Select A New Organ For Your Church."



The **BALDWIN**
ELECTRONIC ORGAN

NATIONAL OFFICERS

President
S. LEWIS ELMER, A.A.G.O., F.T.C.L.

Vice-President
BETH BINGHAM, F.A.G.O.

Secretary
HAROLD V. MILLIGAN, MUS. D., F.A.G.O.

Treasurer
JOHN HOLLER, A.A.G.O.

Registrar
JAMES W. BLEECKER, A.A.G.O.

Librarian
M. SEARLE WRIGHT, F.A.G.O.

Auditors
HAROLD W. FRIEDELL, F.A.G.O., F.C.T.L.
GEORGE MEAD, MUS. D., A.A.G.O.

Chaplain
THE VERY REV. MSGR. WILLIAM T. GREENE

REGIONAL CONVENTIONS FROM COAST TO COAST IN 1951

American Guild of Organists

Chapters in Every State



Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1909

Amended Charter
Granted
June 22, 1934

Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council, Inc.

National Headquarters: 1708 International Building, Rockefeller Center,
630 Fifth Avenue, New York 20, N. Y.

COUNCIL

ROBERT BAKER, SAC. MUS. D.
RAY F. BROWN, A.A.G.O.
T. FREDERICK H. CANDLYN, MUS. D.
FRANKLIN COATES, A.A.G.O.
CLAIRE COCI
NORMAN COKE-JEPHCOTT, MUS. D., F.A.G.O.
CHARLES M. COURBOIN, MUS. D.
VERNON DE TAR, F.A.G.O.
CLARENCE DICKINSON, MUS. D., A.G.O.
HAROLD W. FITTER, F.A.G.O.
THE REV. HUGH GILES, M.S.M.
WILLIAM A. GOLDSWORTHY
ALICE GORDON-SMITH, A.A.G.O.
HAROLD HEEREMANS, F.A.G.O., CH. M., F.T.C.L.
PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.
JAMES PHILIP JOHNSTON, F.A.G.O.
ANNE V. MCKITTRICK, F.A.G.O., CH. M., F.T.C.L.
CLAUDE MEANS, F.A.G.O., F.T.C.L.
CARL F. MUELLER, MUS. D., A.A.G.O.
WILLARD IRVING NEVINS, F.A.G.O.
HUGH PORTER, SAC. MUS. D., F.A.G.O.
HAROLD A. STRICKLAND, MUS. D.
GEORGE WILLIAM VOLKEL, SAC. MUS. D., F.A.G.O.
CARL WIESEMANN, MUS. D.

Examination Committee Announces Important Changes in Requirements

The examination committee has given much time and attention to the consideration of various comments, criticisms and suggestions regarding the Guild examinations made at the convention in Boston, written to national headquarters and expressed in various conferences. Some of these have come from distinguished members of our profession. The decision has been reached to make certain changes in the examinations, while maintaining the high standards. It is believed that these changes will add to the interest and value of the examinations.

It is the decided feeling of the committee that the responsibility for the lack of adequate preparation upon the part of so many of the candidates lies largely with their teachers, who are hereby urged to familiarize themselves thoroughly with the requirements of the examinations. The candidates are reminded that hard work and application upon their part are absolutely essential for the achievement of success.

In May, 1951, certain questions, in optional form, will be offered to candidates for the associateship and fellowship certificates. The committee wishes to emphasize the fact that the candidates may take their choice, but that it is compulsory to answer either "a" or "b" of the optional questions.

In the counterpoint questions for both A.A.G.O. and F.A.G.O., examples of first, second, third and fourth species will not be given, only the fifth species being required. As an optional question for A.A.G.O., to the adding of two parts in fifth species to a C.F. in whole-notes, the following will be given: "Add two parts for organ in free counterpoint to this C.F." The C.F. will not be in whole-notes.

As an alternative to the question for F.A.G.O., involving the addition of three vocal parts in fifth species to a whole-note C.F., the following will be given: "Add three vocal parts in the style of Palestrina to the following."

The string test for A.A.G.O. will remain, but the following alternative question will be offered: "Write a descant to the following melody. Do not harmonize, but indicate the bass."

Improvisation for F.A.G.O.: This year the improvisation must be in A-B-A form (three-part form). First and second subjects will be given and the candidate will be required to add an introduction and coda preferably based on one or both of these subjects.

Orchestration for F.A.G.O.: Candidates will be given a choice. They may orchestrate a given passage for full orchestra or choose the following question: "Arrange the following material for organ, strings, two trumpets, two horns two trombones and timpani."

The composition of a hymn-tune for A.A.G.O., or an unaccompanied anthem for F.A.G.O. is no longer required.

Commencing in May, 1952, only the rules of strict counterpoint as given by Jeppesen will apply. The Kitson book will be abandoned and in future candidates must study Jeppesen.

The examination committee feels that the introduction of optional questions will be of great advantage to all and that the sole use of the Jeppesen book on counterpoint, beginning with May, 1952, will serve to clarify matters in this category.

As in former years, both sections of the

Guild examinations may be taken the same year, but beginning with the next examinations, in May, 1951, either section of the A.A.G.O., Ch.M. or F.A.G.O. examinations may be taken singly and the other section in a subsequent year. The fees for either section taken first will be \$15 for A.A.G.O. or Ch.M., and \$20 for F.A.G.O. Fees for the other section taken in a subsequent year, \$10 for A.A.G.O. or Ch.M. and \$15 for F.A.G.O.

We believe the preliminary tests are of great value in acquainting the candidate with the examination routine and in enabling him to evaluate his ability and preparation for the associateship examination. The preliminary tests may or may not be taken, at the option of the candidate, but they are highly recommended. The dates for the next preliminary tests have been changed from October, 1951, to Jan. 17 and 18, 1952. The fee is \$10. The committee will publicize these tests and make every effort to obtain a larger number of candidates to take these preliminary tests, which so many members have advocated for several years. If, however, the number availing themselves of this real opportunity is deemed insufficient to justify a continuance of the giving of the tests they may be dropped after 1952.

T. FREDERICK H. CANDLYN,
Chairman Examination Committee.

Sing "Sleepers Awake" in Worcester.

The forty-voice choir of Wesley Methodist Church gave what is said to be the first complete Worcester, Mass., performance of the cantata "Sleepers, Awake" at a Bach commemoration service Sunday evening, Dec. 3, under the direction of Frederick Kinsley, minister of music and dean of the Worcester Chapter. It was preceded by two chorale preludes for organ and the first movement of the Second Sonata for violin and organ. A critic for a local paper said: "The men's chorus excelled in the exacting 'Zion Hears Her Watchmen's Voices.' The elusive entrances were carefully made. The ensemble tone was warm and rewarding attention was paid phrasing and volume variances. In the final chorus the women's voices merged with the ensemble and soared above it with fine consequences. Mr. Kinsley's final selection was the monumental Toccata in F."

BERTIS H. ADAMS, Secretary.

Composers as Guests.

The Brockton, Mass., Chapter joined the Massachusetts Chapter Jan. 8 for its first meeting in the new year. It was Boston's composers and guest night and started off with a turkey dinner.

Brockton Chapter's next meeting will be held Feb. 5.

MRS. GERTRUDE K. BRYANT, Secretary.

Pastor-Organist Dinner in Wheeling.

One of the most enjoyable events of the Wheeling Chapter is the annual pastor-organist dinner, and this year's dinner was no exception. The affair, held in the Warwood Lutheran Church Jan. 16, attracted a large group of pastors, organists and choir directors from Wheeling and Ohio Valley cities, including Bellaire, Bridgeport and Martins Ferry. Dean John K. Zorian welcomed the guests. The program, arranged by Mrs. Pauline Stitt, consisted of a "battle in song" led by the Rev. Lloyd S. Hindman of the Vance Memorial Presbyterian Church, with Mrs. Ruth Dilmore at the piano, the organists and pastors fighting the battle to the tune of various popular songs. The Casavart film "Singing Pipes" was presented by J. Loren Mercer.

Plans are being made for an April recital by a prominent New York organist.

HELEN B. GORDON,
Recording Secretary.

The President's Column

At the beginning of the new half-century the American Guild of Organists is following a forward-looking policy, confidently. During the year 1950 our active membership was increased by 1,761. Of this number 168 were reinstatements. So many new chapters are being organized that it is now possible for those members who were not located near enough to a chapter to be able to attend meetings regularly to have this situation remedied. This is one of the reasons for such a large number of applications for reinstatement.

Church musicians of all religious bodies, both organists and directors of choirs, everywhere in the country are recognizing increasingly the value of membership in our idealistic national organization. The conventions held in every part of the United States are doing much to promote the interests of the Guild and to demonstrate its worth.

With the organization as of Jan. 1, 1951, of the New York City Chapter all memberships in the A.G.O. are held through chapters. We urge all of our members to consult the list of chapters in every state, published in the January issue of THE DIAPASON, and if they do not hold membership in a chapter located within reasonable distance, which will make it possible to attend at least some of the chapter meetings, that they arrange through national headquarters to have their memberships transferred to the chapters nearest them. If there is no chapter near enough, it is recommended strongly that members obtain the required number of organists or choir directors (minimum of fifteen for a chapter or five for a branch) and petition the council for the organization of a chapter or branch in that vicinity. Write to national headquarters for further information.

Some members may prefer to retain membership in their present chapters and to obtain a dual membership in a chapter more conveniently situated. Many have such memberships and pay an extra fee of \$1.40 annually, this being the net amount retained by chapters from the dues of each member.

Emphasis should be laid upon the distinct need of additional chapters in every state, chiefly for the reason above stated. All members of the A.G.O. should have the enjoyment and benefit to be derived from chapter meetings, if it is at all possible. If it is impossible at present there is still great value in belonging to the national organization. In fact, progressive members of our profession can ill afford to deprive themselves of such membership.

A new chapter has just been organized in Hastings, Neb., to be known as the Central Nebraska Chapter. This makes a total for 1950 of ten chapters and two branches organized.

Another 1951 regional convention has been reported by Alexander S-reiner, regional chairman. The date is March 2 and the place Salt Lake City. Twelve have been reported for 1951 and we anticipate 100 percent.

The San Francisco A.G.O. convention committee is making great strides in organizing our next biennial national convention for June 30-July 4, 1952. Reports are being received at national headquarters of definite major arrangements already completed. Be prepared for surprises. Our Western confreres have vivid imaginations and amazing organizing ability.

Your attention is called to the important announcement concerning changes to be made in the examinations by Dr. T.

Frederick H. Candlyn, chairman of the examination committee. This is of vital interest to every member of the Guild and to all who are preparing to take the examinations.

Dr. George Mead, chairman of the committee, announces the third Sunday after Easter, April 15, as national Guild Sunday.

Ninety manuscripts have been submitted in the anthem competition. We hope to announce the decision of the judges soon. Again great interest is being shown in the organ playing competition for anyone 25 years of age or under as of Jan. 1, 1951. Write to national headquarters for particulars.

S. LEWIS ELMER.

Texas Chapter Meetings.

The December meeting of the Texas Chapter at Dallas was held at the Gaston Avenue Baptist Church. A turkey dinner was served to about sixty. In the absence of Mrs. Fred Buchanan, the dean, Dr. Fred Gealy, sub-dean, presided over the business session.

The highlight of the evening was the organ recital by David McCormack, organist of the Highland Park Methodist Church. Mr. McCormack's program was well selected and played in a masterly way. Mr. McCormack is a valuable addition to the musical circles of Dallas, but he leaves soon to answer the call of Uncle Sam.

On Nov. 20 the Texas Chapter had a record-breaking attendance of eighty-five at its dinner and business session. A real Southern turkey dinner was served in the activities building of Trinity Presbyterian Church, with Mrs. Harry V. Culp as hostess. The business meeting was presided over by Mrs. Fred Buchanan, the dean. All committees reported for the month. A unique Christmas carol program followed in the church, with Dr. F. L. Whittlesey, minister of music at the Highland Park Methodist Church, as master of ceremonies. The music for a number of Christmas songs and carols was passed out to the congregation and Dr. Whittlesey, with David McCormack at the Baldwin electronic organ, directed the singing. The second section of the program was directed by the Rev. Temple Barcafer, minister of music at the Tyler Street Methodist Church, Betty Blasingame playing the accompaniments. Then followed Frank Hunter, minister of music at the Northway Christian Church, with Mrs. Sam Parker at the organ.

ALICE KNOX FERGUSSON.

Carol Festival in Vermont.

A Christmas carol festival Dec. 17 was sponsored by Brattleboro members of the Vermont Chapter, the service being led by seventy-five singers, representing eight church choirs. Details of the service were worked out by the Rev. Edward C. Dahl, chapter member and minister of Centre Church, where the service was held, and the Rev. John W. Norris of St. Michael's Episcopal Church, who is chaplain of the Vermont Chapter. Antiphonal singing by choirs seated in the rear gallery and choir loft, descants, free organ accompaniments and a processional and a recessional were features of the service. Father Norris spoke briefly about the origin of several of the carols used. The choirs were directed by Charlotte Sheldon, First Congregational Church, and Bertram C. Baldwin, Jr., First Baptist Church. James Stearns of Centre Church was organist for a part of the service, William Phelps Rugg of All Souls' Church played the prelude and Mr. Baldwin the postlude. An offering of about \$80 was received for a local charity.

HARRIETTE SLACK RICHARDSON,
Registrar.

News of the American Guild of Organists—Continued

First Meeting of New York Chapter.

The first meeting of officers and members of the executive committee of the New York City Chapter was held Jan. 9. After the meeting there was a formal installation of officers by the national president, S. Lewis Elmer, and an organ recital by Searle Wright, F.A.G.O., at the Chapel of the Incarnation. Mr. Wright's program, played with his usual clarity and sympathetic interpretation, was as follows: "Diferencias sobre el Canto del Caballero," de Cabezon; "Allein Gott in der Höh' sei Ehr," "Erbarme dich" and Vivace, Trio-Sonata 3, Bach; Fugue, Kanzone and Epitoge (for organ, violin and women's voices), Karg-Elert (members of the chapel choir and Emily Franz, violinist, assisted in this number); Chorale, Roger Sessions; "Psalm 23" (for voice and organ), Searle Wright; "Harlequin's Serenade," Robert Crandell; Pastorale, Milhaud; Toccata, Suite, Op. 5, Durufle.

The following officers were installed: Dean, Dr. Carl Wisemann; sub-dean, Searle Wright; secretary, Lillian Carpenter; treasurer, Charles E. Billings; registrar, Anne Versteeg McKittrick; librarian, Robert E. Crandell; auditors, Frank Campbell-Watson and Edward Margetson; chaplain, the Very Rev. Msgr. William T. Greene; executive committee, to serve for one year—Alice V. Gordon-Smith, Albin D. McDermott, Jack H. Osewaarde and Everett Tutchings; to serve two years—Robert Baker, Harold W. Fitter, Frederick Graf and Marie Schumacher; to serve three years—Lily Andujar Rogers, the Rev. Hugh Giles, Anna Shoremount Rayburn and W. Richard Weagly.

ANNE VERSTEEG MCKITTRICK,
Registrar.

Church Music Galveston Topic.

A conference on church music was held under sponsorship of the Galveston, Tex., Chapter at the First Presbyterian Church Jan. 8. The meeting was an open forum led by the Rev. Mr. McDaniel of La Marque, the Rev. Mr. De Forest, who represented the clergy, and Charles Pabor, organist and choirmaster of the Presbyterian Church of Houston, Tex., representing the organists and choir directors. Topics for discussion were "The Place of Music in Worship," "What Is Good Church Music?" "The Importance of Using the Best Music," "Our Heritage of Good Church Music" and "Cooperation and Division of Responsibility between Ministers and Organists."

The object of the conference was to create an awareness of the importance of music in the service and to create public interest in a higher standard of music in the churches.

MRS. WILLIAM H. BENSON, Registrar.

Large Audience for Piche.

More than 600 people turned out Jan. 9 to hear Bernard Piché's second recital sponsored by the New Hampshire Chapter. The recital took place at St. Joseph's Cathedral, Manchester, N. H., and followed immediately the dedication and blessing of the instrument by the Right Rev. Matthew F. Brady, Bishop of Manchester.

The final meeting of the executive committee for 1950 took place Dec. 15 at the home of the secretary, Miss Josephine Coakley. Plans were made for a recital by Ivar Sjöström in February at the Main Street Methodist Church, Nashua, on the newly-installed Casavant organ.

District meetings dealing with the topic "How to Get the Most Out of a Small Organ," to be conducted by the former dean, Irving D. Bartley, and Robert K. Hale, were planned for Nashua, Manchester, Concord and Laconia to take place in January and early February. A two-reel film on organ building by courtesy of the Schantz Organ Company will be an added attraction at these meetings. A choir workshop conducted by a well-known authority is scheduled for late spring.

At a recent meeting of the chapter it was voted to carry in good standing all members who are taken into the armed services for the duration of their military service.

ROBERT K. HALE, Dean.

Recitals Mark Syracuse Season.

The concert season in Syracuse, N. Y., offers a wide range of musical events and the 1950-51 season thus far has included several organ recitals of interest. Nov. 13 a capacity audience heard the new Holt-

kamp organ in Crouse College auditorium played for the first time. The recital was given by Arthur Poister, head of the organ department of Syracuse University. Virgil Fox greeted his many Syracuse friends following his program at the First Baptist Church Nov. 21. He was assisted by George Oplinger and members of the First Baptist Church choir in the "Messe des Pauvres" of Eric Satie. This recital was under the sponsorship of the Syracuse Chapter, with G. Frank Lapham as chairman.

Nov. 26 John Carruth played his first Syracuse recital in the Park Central Presbyterian Church. This church was the scene of a series of noontime recitals by Mrs. Gladys Eldrett Bush and Mr. Carruth during the Advent season.

Dec. 3 the choir of the First Presbyterian Church of Baldwinsville, N. Y., was heard under the direction of Mrs. Hedy Killian. The following Sunday Guild members attended a recital by George Oplinger in the First Baptist Church. Later that afternoon the regular December meeting of the chapter was held. This meeting was in the form of a Christmas vesper service in the First Methodist Church, where special music was under the leadership of G. Frank Lapham.

Three Guild members appeared as guest artists for Morning Musicales, Inc., on the Christmas program of that group. The Hendricks Chapel choir sang under the direction of Arthur Poister; Ann Chappell played a Bach-Vivaldi Concerto on the Casavant organ in Mizpah Auditorium and Mrs. Gladys Eldrett Bush served as accompanist. As a benefit for the Syracuse Cerebral Palsy Clinic two special Christmas programs were given by the All Faiths Choir under the direction of Richard Roehlein. The program included the cantata "Rejoice, Beloved Christians" by Buxtehude. Fred Henry provided organ accompaniments. Jan. 12 the graduate recital of Arnold Bauer was played in Crouse Auditorium. Ivan Licht of the faculty of Syracuse University was heard in a recital Jan. 14. He included the Fantasia in G major of Bach and Sonata 1 of Hindemith in this program.

Another busy Guild member is Carl E. Stout, whose weekly organ recitals are heard on radio station WOFC, Fulton, N. Y.

BETSY OWEN, Secretary.

Visit Electronic Organs in Capital.

The District of Columbia Chapter held its first meeting of the new year Jan. 8. This meeting consisted of a conducted tour of several Washington churches in which electronic organs have been installed. After a business meeting conducted by the dean, Mrs. Marguerite Brice, William G. Peck, in charge of the program, gave a short talk explaining the three methods of tone production used in the instruments to be heard during the evening. He also explained the aims of the makers of electronic organs and the commercial uses of their instruments.

The first organ demonstrated was the Wurlitzer at Union Wesley A. M. E. Z. Church. Mr. Peck explained the outstanding features of the Wurlitzer and a demonstration of these features was made. The members then boarded two buses and were taken to the Episcopal Church of the Ascension and St. Agnes, where a Baldwin electronic organ is installed. After a short explanation of the features of this instrument by Mr. Peck, Ronald Arnatt gave a short demonstration. The members then listened to a few minutes of Bach and Langlais played by Mr. Arnatt.

The third church visited was St. Francis Xavier Catholic, where a new concert model Hammond has been installed. After an explanation and a short demonstration by Mr. Peck, who is one of the local Hammond representatives, the organ was played by William Watkins. His selections were excerpts from "The Nativity," by Langlais, and the Dupré Variations on a Noel. The last stop was at the Second Church of Christ, Scientist. This church recently installed the first Allen electronic organ in the District of Columbia area. After hearing a brief explanation of this instrument and a demonstration of its registrational possibilities Mr. Arnatt played the Fantasia in G minor by Bach.

The chapter showed great interest in this program, as evidenced by the large attendance and the enthusiastic discussion which took place in the buses between stops.

WINIFRED CHAMBERLAIN, Secretary.

Monmouth Chapter Meets.

The Monmouth Chapter (New Jersey) held its monthly meeting Jan. 8 at St. George's-by-the-River, Rumson. Due to a last minute change, the scheduled program was not given. Instead a recital was played by George M. Hall, Jr., minister of music at St. Augustine's Episcopal Church, Asbury Park, and Franklin Perkins, minister of music of the First Baptist Church, Asbury Park. Mr. Hall played Mendelssohn's Second Sonata, the Chorale Prelude "Sleepers, Wake," Bach; Fugue in C minor (Passacaglia), Bach. Mr. Perkins played Handel's Fifth Con-

certo in F major, "The Eternal Manger," by Messiaen, and Fantasie in A, Franck.

The chapter was welcomed by the Rev. George Robertshaw, rector of the church. The business meeting was held immediately after the recital and the report of the Nies-Berger recital committee was given. Plans are going forward for this recital, which will take place Feb. 19 at the First Methodist Church, Asbury Park.

A special meeting will be held Feb. 5, at which time Paul Thomas, minister of music at St. George's Church, will give a short recital.

Arthur J. Reines, dean, reported that we now have sixty members in the chapter.

LILLYAN B. CONNELLY, Secretary.

Cumberland Valley Chapter.

The Cumberland Valley Chapter and the Washington County Museum of Fine Arts jointly presented the Mozart Trio in a recital Sunday afternoon, Dec. 31, in the music room of the museum. The Mozart Trio, composed of Katherine Hansel, soprano; John Yard, baritone, and Joseph Collins, baritone, presented to Hagerstown and the music-lovers of nearby communities a Mozart program chosen with skill and good taste. Fine accompaniments by William Reese added to the excellence of their teamwork.

Saturday afternoon, Jan. 20, members and friends of the chapter participated in a guided tour of the M. P. Möller organ factory.

IDA MAE BECKLEY, Secretary.

Pastors Are Oregon Guests.

The Oregon Chapter gave its annual organist-pastor dinner Dec. 9 at the Cape Cod tea-room in Portland. Many denominations were represented and the attendance doubled over last year. A community sing was conducted by Dr. Bowman of the Sunnyside Methodist Church and a "vocal orchestra" was organized to represent each section of a symphony orchestra amid much laughter. Mrs. Lucille Denny gave three readings. Paul Bentley, organist and choirmaster of St. Rose Catholic Church, gave an informal talk from an organist viewpoint. Dr. Larry Nye, pastor of the First Methodist Church, gave an inspiring talk from a pastor's viewpoint. Mrs. Amy Welsh served as toastmistress in the absence of Dean Meta Holm.

CHARLES O. GRAY.

Rocky Mountain Chapter.

The Rocky Mountain Chapter met Jan. 8 at the Highlands Methodist Church in Denver, Mrs. Jamison, the dean, presiding. Boyd Gilky, program chairman, announced the program. Mrs. Lillian Haley, director of the Messiah Lutheran Church choir, discussed and directed the singing of these anthems: "Children of the Heavenly Father," Myrvik; "The Greatest of These Is Love," Scholin; "The Beatitudes," H. R. Evans; "Exaltation," F. Melius Christiansen; "An Easter Hallelujah," Vulpilus, arranged by Dickinson, and "Sanctus," Cherubini. This was followed by several organ compositions. Miss Dorothy Hurd played "Nef," by Mulet, and Mrs. Alice Fellows the Toccata and Fugue in D minor by Bach. Jack Hoffman, organist and choir director of the Highlands Methodist Church, assisted by two violins and a cello, played a Corelli sonata for organ and strings and two Mozart sonatas for organ and strings. Mrs. Sybil Butler and Mrs. Edna DeMoss were the violinists and Miss Ray Roberts the cellist. "My Jesus Is My Everlasting Joy," by Buxtehude, was sung by Mrs. Billie Lindberg, soprano, accompanied by Mr. Hoffman at the organ and the two violinists.

A tape recording of greetings, best wishes and some musical antics was made as a gift for William Spalding, who has been ill for several months.

The Rocky Mountain Chapter will be host to a regional convention of the A.G.O. April 30 through May 2. All organists and choirmasters in the surrounding states are invited to attend. Claire Codi will give a recital Monday evening, April 30. For information address Richard Shaffer, organist and choirmaster, First Baptist Church, East Fourteenth Avenue, Denver, Colo.

ESTELLA C. FEW,
Publicity Chairman.

Colorado Springs Events.

For its December meeting the Colorado Springs Chapter held a Christmas party at the home of its secretary, Frances Pond. The evening was spent in playing games associated with the Christmaside and in the exchange of amusing presents. The meeting closed with a small feast of Christmas pudding and coffee.

The second of the Shove Chapel series of programs arranged by the Guild chapter for Colorado College presented Robert Lynn, organist of the chapel and assistant organist at Grace Episcopal Church, Jan. 7, playing Bach's Toccata and Fugue in D minor, a Prelude and Fugue by Cecil Effinger, six "Kleine Praeludien und Intermezzi" by Hermann Schroeder, and the Passacaglia from the Symphony for Organ by Leo Sowerby. Patricia Winter Mendius, contralto, accompanied by Margaret Kelley Smith and Phyllis Rich, violinists, and

Ray Berry, organist, sang the solo cantata "Lord, in Thee Do I Trust," Buxtehude, and Gwendolyn Weide, soprano, sang the solo cantata "Sing We to Our God," by Eric DeLamarter, with Mr. Berry at the organ. An audience of about 200 was in attendance.

The feature of the January meeting of the Colorado Springs, Colo., Chapter was a talk on Albert Schweitzer by the Rev. Hurley Egun, pastor of All Souls' Unitarian Church. Through the courtesy of June Wood an album of music of Bach was heard, as recorded by Dr. Schweitzer at All Hallow's Church, Barking-by-the-Tower, London. At the business session which opened the evening's program the dean announced that the inter-church activities committee of the Pikes Peak Council of Churches is working toward a special musical program to conclude the community observance of national brotherhood week—a program to present choral and organ music representative of the Catholic, Jewish and Protestant faiths. It was further announced that the Feb. 4 program in Shove Chapel would feature the high school a cappella choir, under the direction of Frank Gilles.

Since the date of the January meeting of the Colorado Springs Chapter fell on the birthday of the dean, the meeting was closed with a surprise birthday-card shower and a birthday cake for refreshments.

FRANCES POND, Publicity Director.

Brigham Young Student Group.

Members of student groups at Brigham Young University, Provo, Utah, were hosts to Flor Peeters, Belgian organist, during his stay in that city. Mr. Peeters, who recently completed another North American tour, performed on the four-manned Austin in the Joseph Smith Auditorium on the B.Y.U. campus. Mr. Peeters was feted by the Guild at a dinner in the China City Cafe. He gave the history of his own compositions.

The Brigham Young University group is sponsored by J. J. Keeler, university organist, and George W. Fitzroy of the music department. Officers for the 1950-51 season are: Jay N. Jeppson, president; Dale S. Bailey, vice-president, and Lou Jean Compton, secretary-treasurer.

DALE BAILEY, Reporter.

Lincoln, Neb., Chapter.

Members of the Lincoln, Neb., Chapter gave their first attention at the meeting Jan. 8 to the examinations. Program Chairman Paul LeBar and Professor Karl Haase explained the details of the examinations. Ray Young played two of the test pieces.

This was a special meeting at Trinity Methodist Church, with the choir directors of the city as guests. Items of interest were presented by Harley Abel and his Golden Cords Chorale of Union College and Miss Josephine Waddell, organist-director of Westminster Presbyterian Church. A demonstration of section tuning and unison solos as a preparation for the learning of canons and fugues was presented. Solos used in this demonstration were selected from "The Messiah," "Ica's Castle," arranged by Harley & Aschenbrenner, an eight-part round, was sung as a basis for the study of the singing of counterpoint. "O Magnify the Lord," by George Lynn, illustrated the more complex form of the prelude and fugue.

Miss Josephine Waddell conducted the entire group in the reading of four of her favorite choral numbers, which were: "Surely the Lord Is in This Place" and "Blest Are the Pure in Heart," Norman Coke-Jephcott; "My King Rede In" Weaver; "The Face of Moses Shone," T. Charles Lee.

South Dakota Chapter.

The South Dakota Chapter met in Sioux Falls at the home of Mrs. Miles Peck, former sub-dean, Jan. 2. After a business meeting at which Mrs. Allen Breese was appointed program chairman for the months ahead, the program of the evening centered in the discussion and examination of appropriate organ repertory for church worship. A large selection of music was brought by several members. Refreshments were served by the co-hostesses, Mrs. Peck and Mrs. Breese.

The program by Jack Noble at the University of South Dakota Jan. 21 included: "We All Believe in One God, Creator," Bach; Fugue in C, Buxtehude; "A Rose Breaks into Bloom," Brahms; "The Fifers," d'Andrieu; Noel, Volume 1, No. 1, d'Aquin; Prelude, Fugue and Variation, Franck; "Prayer," Jongen; "Landscape in the Mist," Karg-Elert; Scherzo from Doric Suite, Hilty; "Naiades," Vierne; "Carillon de Westminster," Vierne.

MAYNARD H. BERK, Dean.

Suffolk Branch, Long Island.

The annual Christmas party of the Suffolk Branch of the Long Island Chapter was held Dec. 12 at Llandrewellyn, home of the regent, Ernest A. Andrews, in Old Field South. Several musical games were played. Refreshments completed the evening.

News of the A.G.O.—Continued

Organ Registration as Applied to Test Pieces in the 1951 Examinations

In anticipation of Guild examination week, May 22-25, which will be upon us before we realize it, Dr. T. Frederick H. Candlyn, chairman of the examination committee, requested that we express our opinions on the problems of registration confronting the candidates in the playing of test compositions. Quite naturally this honor was accepted with alacrity; in fact, we soon waxed enthusiastic, not only because of the interest it engendered in the selected compositions, but because it afforded the opportunity of expression of ideas and approach to artistic registration.

If a complete outline of each opus is not given it may be for a very definite reason. Perhaps it may be more helpful to use a different approach to the subject of registration of the test compositions—one that may awaken individual thought on the part of the contestant rather than the following of a suggested outline for each composition.

We all realize the importance of individuality—individuality of style, color, interpretation and taste. Therefore the prime factor is not "how I do it," but the fundamental rules governing "why" and "how" it is done. By such means the individuality of the player will develop and broaden, and with sufficient guidance (not suppression) will speak for itself.

The candidate has been advised not to attempt any elaborate plan of registration, but to play the compositions along broad lines of interpretation. This is excellent advice. Truly, by doing so one will turn to his inner self—to his own individuality in expressing the fullest spirit and meaning of the composition and his conception of the registration of the composition.

Remember, you are the conductor. Remember that the many diverse tonal forces of the organ are your instruments and it rests with you to produce the artistic, life-giving effects music demands. It is the organist's birthright to interpret the spirit of the composition through his conception of color, his gift being the stops of the organ with their colors of many tints, hues and shades spread before him to be used as by a painter ready to create and interpret a picture of depth, warmth, playfulness, joy, energy, spirit and spirituality. His mental conception of the composer's message, the one he sees in his mind's eye, must be translated and transcribed on the tonal palette to an aural picture through the medium of registration. What a wealth of color there is awaiting the deft strokes of the player! Too often organists place great emphasis on virtuosity but fail to give sufficient attention and thought to the important matter of tonal coloring. We all agree that it is necessary to have a well-developed technique to express the composer's thoughts, but it requires our own application of tonal color to translate these thoughts into our conception of his message. Certainly one would not consider performing the great works of Bach, Reger, Liszt, Reubke, Franck and scores of others of demanding technical proportions without sufficient technical development. After the acquisition of a considerable degree of technical proficiency through application to accepted and standard manual and pedal exercises, additional slaving for hours with the great musical (organ) war-horses will enhance that technique and develop particular phases necessary for the successful presentation of any specific composition. But this digital and pedal mastery is but a means to an end. And it is at this point that the organist's knowledge, refinement and culture, and medium of registration assist him in expressing his own individuality to interpret the composition.

We are mindful of Audsley's analogy of technique when he wrote: "It may be said to be the skeleton which has to be clothed with the flesh and nervous power of beautiful and expressive sounds—alone secured by scientific combination and artistic registration of appropriate and expressive tonal elements. The most consummate technical skill is altogether insufficient in the presence of a careless and inappropriate registration to produce a truly artistic and expressive rendering of an organ composition." It is perhaps

safe to term "technique" as the skeleton which must be clothed with the flesh and nervous power of beautiful expressive sounds which can be brought into being through the art of registration.

All this is well, and perhaps agreed to, but what can we do to achieve a keener comprehension of registration and to make the tonal forces of the organ an actual medium of expression? Shall we just pull out a few stops at will because the names appeal to us? Is it a matter of merely adding a few stops because we want it louder or is it the matter of actually blending or opposing the qualities of the stops?

Let us consider how we achieve registration through blending the qualities of the stops. Is it through similarity or the contrasting of the qualities of the stops? Both of these two classes, similarity and contrast, are distinct, essential and necessary—in fact indispensable. Let us term them as "tones due to the harmony of contrast." Harmony of analogous tones is produced by the registers of stops of the same family or those closely allied, differing only slightly in strength of voice or in pitch. For example: Registration of a trio form using one or two flutes. The three voices may be distinguished due to variance of pitch. Harmony of contrasting tones, which is much the most effective and important, is produced by the skillful blending of stops of different families contrasting in tonality and variance of pitch. Example: (1) Melodic line; registration, orchestral reed contrasted by flutes. (2) Flutes contrasted by strings.

Every organist must have studied the division and classification of the stops; nevertheless it may prove helpful and worthwhile to refresh one's memory on this subject occasionally. Of course, one cannot feel that his knowledge of the divisions and classification of the stops will develop good taste in registration, but it will create a keener interest in his approach to registration.

We are fortunate that no set rules can be formulated to direct the organist in this all-important subject of registration. If such rules were possible the organist would be deprived of his individuality in tonal coloring. Also, if such rules were possible they would not prove satisfactory or advantageous because there are no universally adopted standards of tones in the stops bearing similar names. A diapason, or a flute, or a string on two different organs may produce quite a different tone quality and character, depending on the builder, the voicing, the installation and the acoustical properties of the building. Further, if we consider the hybrid family, we are dealing with a tone quality that further expresses the individuality and creative ability of the organ builder. Ernest M. Skinner introduced the *erzähler*, which, as we all know, has a beauty of quality and refinement resulting from the combination of strings and flute. Many times there is an obvious difference between an *erzähler* built by Mr. Skinner and those by other organ builders.

Accepting the fact that what may be highly satisfactory and artistic in one organ may be the reverse on another, there are means of approaching the problem and by doing so we will find great assistance in interpreting the tonal coloring of a composition—consult the indications by the composer. It is not difficult to have some degree of understanding of the intentions of the composer if we familiarize ourselves with the stop appointment of the instrument from which the registration was indicated. If one wishes a greater comprehension of the intended coloring of the compositions of Widor, Franck, Vierne, Dupré and others of the French school it would be clarifying to look into the specifications of the great organs of Saint-Sulpice, Notre Dame, St. Denis, St. Clotilde and many others. The general characteristics of voicing of these instruments, the nature of the mechanical accessories, the characteristics of specifications and, last but not very important, the position and installation of the instrument may differ widely from our American organs, but the insight and knowledge of these instruments will aid and influence us in our registration. This may not always be possible to do, but we owe the composer a sincere proof of our appreciation of his works by giving sufficient thought to his indications. After this one may feel the right to use his own musical taste and ingenuity,

LONDON SCHOOL OF CHURCH MUSIC

Complete courses in Church liturgy and organ playing.

Principal—Ernest White, Musical Director, Church of Saint Mary the Virgin, New York City.

Write for Syllabus to Box 672, London, Canada

THIRD BACH FESTIVAL

Director—Ernest White

Aeolian Choral Society

London Chamber Orchestra

of the

London School of Church Music

at

Aeolian Hall

London, Canada

Friday evenings, Saturday afternoons, Saturday evenings,

April 27, 28; May 11, 12; May 25, 26, 1951.

Klavier concerti, Brandenburg concerti,

Solo Organ works; Ten complete choral Cantatas.

For information write Bach Festival, Box 672, London, Can.

the prerogative of exercising his musical license, but it is well to remember that the character of a composition can be completely changed through misconception of the intentions of the composer. The interpretative atmosphere and general character may be changed through insufficient regard for and lack of comprehension and understanding of his message as suggested by his indicated registration. The nationality and style of the composer and the period in which he writes should be understood, as these factors will influence the quality of the color and the type of registration.

All the foregoing comment is but a sketchy outline of the few ways we may increase our capacity and develop our feeling for individualistic and artistic registration. Nothing will supplant or replace the value of the time spent in experimenting with the various qualities of tone in the particular instrument upon which we are to perform. The keen ear and sensitive reactions to certain qualities of tone obtained will dictate the final choice of combinations.

There is no royal road to learning, and

much of this great subject, artistic registration, this beautiful blending of opposites, this wedding of tone and feeling, depends upon our own musical taste, our natural and developed sense of color and a well-trained, perceptive ear.

CLAIRE COCI



"Is it too late, Doctor?"

It's not too late for Americans who go to their doctors at the first sign of any one of cancer's 7 danger signals: (1) any sore that does not heal (2) a lump or thickening, in the breast or elsewhere (3) unusual bleeding or discharge (4) any change in a wart or mole (5) persistent indigestion or difficulty in swallowing (6) persistent hoarseness or cough (7) any change in normal bowel habits.

Guard yourself against cancer. Phone the nearest office of the American Cancer Society or simply write to "Cancer."

American Cancer Society

CHESTER A. RAYMOND
PIPE ORGAN BUILDER

Specializing

Church Organ
Rebuilding

25 Years Experience

44 Spring Street, Princeton, N. J.
P. O. Box 4041, Atlanta, Ga.

Member Associated Organ Builders of America

News of the A.G.O.—Continued

Inspect New McManis Organ.

The first meeting in 1951 for the Kansas City Chapter, held Jan. 15, was an experience organists thoroughly enjoyed—examining and playing a new organ. The organ was set up in the Charles W. McManis factory prior to shipment to the place of installation. This instrument was designed architecturally and tonally by Mr. McManis, its builder. The design was classic and it possessed a clear, smooth, brilliant tone. All of the pipework was exposed except that in the swell and the pipes were all functional as well as architectural. The organ is for the Museum of Art, University of Kansas, at Lawrence. A social hour was held, with refreshments served by Mrs. McManis.

JACK R. MCCOY, Publicity.

Dinner and Program in Detroit.

The January meeting of the Eastern Michigan Chapter was held at the First Congregational Church, Detroit, on the evening of Jan. 16, with the Rev. Walton E. Cole, D.D., minister of the church and chaplain of the chapter, as host. After a dinner served to about fifty members and their guests, a business meeting was conducted by Dean Elizabeth Root Murphy. Dr. Cole made a gracious speech of welcome. Dean Murphy introduced three new members to the chapter—Mrs. Vivian Smith, Miss Lucille Hebestreit and Joel Anderson.

A program was given on the church's four-manual Casavant by Miss Nancy Joan Lewis and Albert Bolitho. Miss Lewis played: Prelude, Fugue and Chaconne, Buxtehude; Fantaisie in C. Franck; "The Hanging Garden" and "Litanies," both by Alain. Mr. Bolitho's numbers were: Toccata, Adagio and Fugue in C minor, Bach; Andante Cantabile, Dethier; Scherzo from First Symphony, Mouquel; "Starlight," Karg-Elert, and "Hour of Joy," Bossi.

MARK WISDOM, Secretary.

Southwest Michigan Chapter.

The Southwest Michigan Chapter held its regular meeting Jan. 8 in the new parish-house of St. Thomas' Church, Battle Creek. Hosts for the meeting were the Rev. William A. Simms, chapter chaplain and rector of the parish, and Earl Mest, the new organist and choirmaster at this church. The sub-dean, James Auterith of Battle Creek, presided at the business meeting. The program for the evening was a round-table discussion on music for weddings and funerals. The committee in charge of the discussion included Frank Owen, St. Luke's Church, Kalamazoo; Max Newkirk, First Baptist Church, Battle Creek, and Myron Casner, St. John's Church, Sturgis. Helpful lists of suitable music for both occasions were given to each member present. A pleasant social hour followed, with refreshments served by a group of women from St. Thomas' Church.

Minnesota Chapter.

The monthly meeting of the Minnesota Chapter was held Dec. 5 at Christ Lutheran Church in Minneapolis. The program of the evening was opened with organ numbers by Rudolph Berryman. Mr. Berryman gave this program after only six weeks of organ lessons. To see a young person play a Bach program after such a short period of training with interpretation and accuracy is a rare privilege.

The remainder of the program consisted of a talk on the history of the Lutheran chorale by Wilbur Swanson, A.A.G.O. Mr. Swanson's informed approach to this subject was enlightening. His manner in tracing the history of the chorale to its beginnings as a plainsong was due to the present modern time was an education in itself.

The chapter held a meeting Nov. 18 at the Mount Olive Lutheran Church in Minneapolis in the form of a Lutheran service. The choir of forty-five members was under the direction of Paul Manz. Mr. Manz's mastery of the organ as well as his superb direction of his fine choir gave all of us an evening of inspiration.

Oklahoma City Chapter.

The Oklahoma City Chapter enjoyed a Christmas dinner-meeting in Murdaugh Hall at Central State Teachers' College, Edmond, Okla., Dec. 4. The host and hostesses were Paul Roe Goodman, Mrs. Fred Kirkland, Donna Lee Banzett, Mrs. Nelson McGowan and Mrs. J. W. Skaggs.

On Jan. 7 a Guild recital was played in the Crestwood Baptist Church. The program was as follows: "Benedictus," Reger; Roulade, Bingham, and Toccata, Lanquett (Mrs. Harmon Williams); "Ave Maria," Bach-Gounod; "To a Water Lily," MacDowell, and Prelude, Wright (Mrs. D. W. Faw, organ; Finley G. Williams, harp); Prelude and Fugue in D minor, Bach; "Lo, a Rose e'er Blooming," Brahms, and Scherzino, Vierne (James Curtis Chambers); Third Movement, "Evocation," Dupré (Jerry Whitten).

The Guild will present Richard Purvis, organist of Grace Cathedral, San Fran-

cisco, in a recital Feb. 13 at the First Baptist Church. The next dinner meeting will be held at the home of Mrs. J. S. Frank Feb. 5.

MARY ELIZABETH MCCRAY, Secretary.

Service Opens Los Angeles Year.

The Los Angeles Chapter started the year with a festival evensong at St. Paul's Episcopal Cathedral Jan. 8. The service was preceded by a dinner and business meeting in the cathedral house. After the processional hymn, "As with Gladness Men of Old," and the intoning of Psalm 150, the choir of thirty men and boys sang Everett Titcomb's setting of the Magnificat and Nunc Dimittis. The sermon anthem, by Thomas Tallis, was "O Lord, Give Thy Holy Spirit." The Very Rev. John McGill Krumm, Ph.D., dean and rector of St. Paul's, delivered a short address on the need and influence of music in worship. "Dark the Night," a Welsh Epiphany carol by George Mead, was sung for the offertory. A group of anthems was sung by the choir, Donald Coats organist-choirmaster, as follows: "I Looked and Beheld a White Cloud," Willan; "Say to Them That Are of a Fearful Heart," Titcomb; "Hodie Christus Natus est," Willan; "O Help Us, Lord," Norman Cocker.

After the benediction the Gustav Holst setting of the Te Deum offered a brilliant climax to what was rightly named festival evensong.

MARVIN BLAKE, Secretary.

San Diego Chapter.

An enjoyable evening was spent in the First Methodist Church of La Mesa, Cal., Jan. 8 when the San Diego Chapter held its first meeting of the year, conducted by the dean, Charlotte Denise. After a business meeting a program was given by Howell Lewis, organist-director of the place of meeting, and Douglass Duncan. Mr. Lewis played: "Ronde Francaise," Boellmann; Adagio from Second Symphony, Widor; Aria, Peeters, and Prelude-Toccata, Pierre. Mr. Duncan played: "Vom Himmel hoch," Pachelbel; "Beside Still Waters," Charles Marsh; Tuba Tune in D, Lang, and Sortie, Vierne. After this program the members and guests were invited to try the organ, which originally was built by Steere & Son in 1926 and in 1949 was rebuilt with a new console by the Estey Company of Brattleboro, Vt. Al Warral of San Diego made the complete installation. The organ was dedicated in January, 1950.

A social hour made the evening complete with Gwendolyn Myers as chairman.

EDITH GOTTFRIED, Publicity Chairman.

Chico Chapter Annual Dinner.

Members and Guests of the Chico, Cal., Chapter met at the Hotel Oaks Jan. 12 for their annual dinner. Dean Kathrin Thompson introduced the Rev. Messrs. Dean Hintz, William MacInnes and William Gould, who led a panel discussion on the general topic of "The Relation of the Music Program and Staff to Worship and the Church." The subject brought out some points of real importance.

At the conclusion of the panel discussion Publicity Chairman Charles van Bronkhorst gave a brief report on plans for the coming Chico recital by E. Power Biggs, scheduled for Feb. 12 in the Bidwell Memorial Presbyterian Church under the joint auspices of the chapter and the Chico Bach Society.

CHARLES VAN BRONKHORST, Publicity Chairman.

Redwood Empire Chapter.

The Redwood Empire Chapter had its annual party at the country estate of Mr. and Mrs. Lee Houck overlooking Napa Valley Jan. 2. Songs were sung and games played. Henry Moser, clarinetist, with Hans Hoerlein at the Hammond, entertained the group with music from Bach to bebop. After refreshment time Dean Daniel Ruggles conducted a business meeting outlining plans for the remainder of the year.

INEZ M. KAARTINEN, Chairman of Publicity.

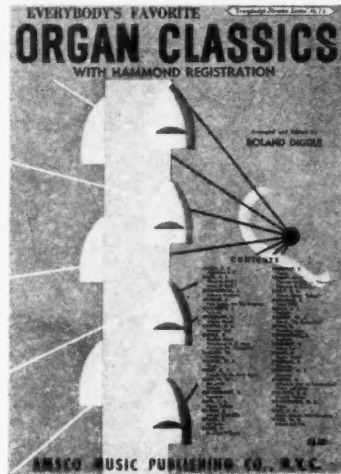
Program for San Jose Chapter.

The San Jose, Cal., Chapter held its January meeting in St. Patrick's Church, Watsonville, Jan. 14 at 3 p.m. as guests of the dean and Watsonville members. The excellent program was presented by Irvin M. Smith, organist; Lorean Schweitzer Petrie, organist; Robert Lewis Johnson, tenor, and John L. Flynn, organist. An address on "Liturgical Music in the Catholic Church" was delivered by the Very Rev. John F. Durkin.

UNDER THE DIRECTION of Erich Leinsdorf the newly-formed Rutgers University Choir, the Philadelphia Orchestra and five soloists will present "The Passion according to St. Matthew," by Bach, March 23 in the Rutgers gymnasium. The 175-voice choir consists of students from the New Jersey College for Women, the men's colleges and the Newark colleges of Rutgers. Professor F. Austin Walter, director of the new choir, will conduct the group in rehearsal when Dr. Leinsdorf is not on campus. Miss Helen C. Reichard, N.J.C. chapel organist, will accompany the group at rehearsals.

ANOTHER "AMSCO" STAR

IN THE WORLD'S MOST USED ORGAN BOOKS "ORGAN CLASSICS" "EVERYBODY'S FAVORITE SERIES" #74



★ "ORGAN CLASSICS"

is sure to become one of the most treasured books in your ORGAN MUSIC LIBRARY. 40 selected compositions — each one a gem in itself. Playable on all Organs and the Hammond. With the exception of a few, these compositions have never appeared in other collections. Selected, arranged and edited by Dr. Roland Diggle.

TEN OTHER STARS OF "EVERYBODY'S FAVORITE SERIES" OF WORLD FAMOUS ORGAN MUSIC

- ★ **ORGAN PIECES**
E.F.S. No. 11—Over 50 celebrated compositions especially selected and edited for organ by Professor Harry L. Vibbard of Syracuse University College of Fine Arts; plus Hammond registration.
- ★ **139 SELECTED ORGAN PIECES**
E.F.S. No. 17—Includes Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on modulations and improvisations; with Hammond registrations; ed. by Prof. Vibbard.
- ★ **ORGAN MUSIC**
E.F.S. No. 27—Selected and edited by Dr. Roland Diggle; provides repertory for the organist of average abilities; effective on large and small organs; plus Hammond registration.
- ★ **SELECTED ORGAN SOLOS**
E.F.S. No. 37—Outstanding originals and arrangements by Dr. Roland Diggle; furnishes additional program material to the average organist; plus Hammond registration.
- ★ **STANDARD COMPOSITIONS FOR ORGAN**
E.F.S. No. 47—Another book in our series by the distinguished Dr. Diggle; includes special arrangements of famous concert pieces for Church use; plus Hammond registration.
- ★ **A MASTER SELECTION FOR ORGAN**
E.F.S. No. 54—Pieces by Bach, Beethoven, Brahms, Buck, Diggle, Franck, Guilment, Jackson, Maily, Merkel, Rheinberger, Salome, Wely, Wesley, et al.; ed. by Dr. Diggle; plus Hammond registration.
- ★ **UNIVERSAL ORGAN ALBUM**
E.F.S. No. 57—Features many selections not found in other books and at least 24 which are new to most American organists; ed. by Dr. Diggle; plus Hammond registration.
- ★ **ORGAN MASTERPIECES**
E.F.S. No. 59—Prepared by Dr. Robert L. Bedell, an unusual collection of rare recital numbers, many for the first time in an American edition; for intermediate and advanced players; revised and with Hammond registration by Dr. Diggle.
- ★ **CHORALE PRELUDES FOR ORGAN**
E.F.S. No. 65—63 original chorales by Bach, Buttstedt, Buxtehude, Kellner, Kuhnau, Scheidt, Schilling and Streicher; ed. by Dr. R. L. Bedell; Hammond registration by V. C. Thomas.
- ★ **WEDDING and SACRED MUSIC**
E.F.S. No. 69—63 selections including a complete wedding service and well-known hymns and religious songs for all occasions; arranged and edited by Dr. Roland Diggle for organ and the Hammond.

SEND THE ATTACHED ORDER COUPON IN TODAY

AMSCO MUSIC PUBLISHING COMPANY

240 West 55th Street Dept. D New York 19, N. Y.

Gentlemen:

Please send me Organ Books checked below
 direct or through my dealer: @ \$1.25 each

No. 74 No. 11 No. 17 No. 27 No. 37 No. 47
 No. 54 No. 57 No. 59 No. 65 No. 69

Name

Address

City..... Zone..... State.....

Dealer's Name

THE DIAPASON

ESTABLISHED IN 1909.
 Trademark registered at United States
 Patent Office.)

A Monthly News-Magazine Devoted to the
 Organ and to Organists and
 Church Music.

Official Journal of the American Guild of
 Organists and of the Canadian College
 of Organists. Official Organ of the
 Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball
 Building, Wabash Avenue and Jackson
 Boulevard, Chicago 4, Ill. Telephone:
 HARRISON 7-3149.

Subscription price, \$1.50 a year, in ad-
 vance. Single copies, 15 cents. Back
 numbers more than two years old, 25
 cents. Foreign subscriptions must be
 paid in United States funds or the
 equivalent thereof.

Advertising rates on application.

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

CHICAGO, FEBRUARY 1, 1951

[The closing date for all routine
 news matter and advertising is the
 15th of the month. The 20th is the
 last day for receiving emergency
 items of outstanding importance
 only. Our readers and advertisers
 will help us to publish the monthly
 issues on time and avoid disappoint-
 ment by observing the deadline
 strictly.]

Changes in A.G.O. Tests

Several important changes in the examination requirements of the American Guild of Organists are being made, as shown in detail in an announcement in the Guild pages of this issue. These changes are evidence that progress is not lacking and that the examination committee, headed by Dr. T. F. H. Candlyn, is alert to present needs. At the conclave held in New York Christmas week Dr. Candlyn, Mr. Heeremans and other members of the committee explained the reasons that underlie the changes and made it plain to those who heard them that the committee has worked diligently to keep up to date.

The committee and the men who have been at its head through the years have been subjected to criticism from various sources at different times. Some of the criticisms probably have been justified; others have been of a nature that might easily be disregarded. Nor does the committee claim infallibility. And one must never overlook the fact that no examination, however comprehensive, can cover every point and guarantee that he or she who passes the tests is *ipso facto* a competent organist.

The examinations are regarded as the most important feature of the A.G.O. One should not lose sight of the fact that the Guild was organized principally for the purpose of offering these examinations and that they provide a measuring rod that no other branch of music has offered through any of its organizations.

It is unfortunate that so small a proportion of the large membership of the Guild has taken the tests in order to become academic members. Another unfortunate fact is that the preliminary tests recently established, which provide an excellent stepping-stone to the associate-ship and a means for every organist to ascertain his qualifications, have failed to draw.

The principal feature of the changes as announced by the examination committee is in the options offered, which create much greater flexibility. No doubt other changes and revisions will follow from year to year and some of these will be

based on constructive criticism, which the men in charge, like all wise and reasonable men, will welcome. They and the entire membership are striving for advancement and improvement.

City's Choirs in Community Event

Probably nothing else will bring people of different classes, faiths and tastes together as well as to have them join in song. Realization of this fact has led to a community movement in Abington, Mass., which offers a suggestion to church musicians in hundreds of other cities and towns. For the second year a twilight community Christmas concert has been presented in the high school auditorium and the plan has worked so well that the entire city is enthusiastic over the results.

Under the auspices of the Abington Woman's Club and the leadership of Mrs. Florence Ferguson Thayer the concert was arranged. All of the church organists and choirs, as well as glee clubs, the American Legion band and the Rotary glee club, were invited to take part. Individual choirs and a massed chorus sang carols and hymns which constituted an afternoon program Dec. 10. The singers came from Congregational, Methodist, Universalist, Baptist and Catholic churches.

It was felt that this concert would be able to unite all, thereby emphasizing the word "unity" in the word "community." The organists and directors took full charge of their groups and selected the compositions they would use. A free-will offering was taken up each year and the money was used to decorate Abington for Christmas.

The first concert was given when Mrs. Thayer was president of the Woman's Club and this year she headed the committee that worked so successfully. She is organist of the First Church of Christ, Scientist, in Rockland, Mass., where her husband, Arthur L. Thayer, is baritone soloist.

All accounts agree in saying that this project has been welcomed by the town, as indicated by the overwhelming attendance. Now all know the organists and choir directors. The *Boston Globe* made this comment: "The Abington twilight community concert highlights all Christmas programs."

MARYLAND CHURCH MARKS
ITS 200TH ANNIVERSARY

As part of its 200th anniversary celebration, St. James' Episcopal Church of My Lady's Manor, Md., completed recently a series of musical activities featuring guest organists and singers. The series began May 28 with an organ recital by James Winship Lewis, organist and choir-master of Grace and St. Peter's Church in Baltimore and head of the diocesan committee on music. He was assisted by Calvin Moss, tenor. On June 25 selections by Clerambault, Dupré, Couperin, Clokey and Bach were played by Arold Henry Ripperger, organist of St. Thomas' Church, the Alameda, Baltimore. Mr. Ripperger also directed a choral evensong sung by his choir, augmented by the choir of St. Andrew's Church.

Herbert Austin, former organist of St. David's Church, Roland Park, visited St. James' Aug. 27 and played the third recital of the series. Mr. Austin, who was trained in England and came to America in 1924, holds the diplomas of associate-ship in both the Royal College of Music and the Royal College of Organists.

Shortly after his return from a concert tour, Robert Morrison gave a recital at St. James' Oct. 15. He was assisted by Marie Erck, soprano, and Elmer Wareheim, baritone. Mr. Morrison amazed his audience with his surprisingly mature musicianship for one so young.

The Nov. 19 recital was by the Baltimore Junior College choir under the direction of Blanche F. Bowsbey, assisted by R. Warren Glock, organist; Theval Koliber, violinist, and Roy Rea, tenor soloist. Featured were selections covering the span from Palestrina to Roy Ringwald. Dec. 17 Mr. Ripperger returned with his combined choirs and presented the Advent portion of Handel's "Messiah."

These performances were made possible by the efforts of Joseph D. Baker, Jr., vestryman, who supervised the planning of the renovation project recently completed, which included the installation of

The Things That Remain

[Reprinted from THE DIAPASON of Feb. 1, 1931.]

"If you would see a memorial to Lynnwood Farnam, look about you," said the Rev. Roeliff H. Brooks, rector of St. Thomas' Church in New York, as he pointed to the congregation of 2,000 people which filled that large and beautiful church for the memorial service under the auspices of the National Association of Organists on Jan. 13. His paraphrase was indeed apt, for probably never before in history—at least not within the memory of organists living today—has such a genuine and such an overwhelming tribute been paid publicly to the life of any organist. It was an occasion so impressive in its size, in the sublimity of the music and addresses and in the character of the entire program as to appeal to every heart. Paraphrasing Dr. Brooks one might well have added: "If you would judge the real heart of the organ world today, look about you."

Whom did this throng come out to honor? Was it a man whose life had been spent making a popular appeal? Was it one who was able to win the applause of the multitude and who, unlike so many of the passing heroes, had not been forgotten immediately after he made way for another? Was it a performer who by various tricks knew how to make the theater crowd admire him, or who could do "sob stuff" in church better than anyone else? Not if we are to believe the appraisal of the man delivered by the Rev. Dr. Elwood Worcester of Boston, who with keen discrimination analyzed the character of the organist whom he had induced to come to the United States from Canada. He lived "like an ascetic" and spent his days and nights on the organ bench, practicing. He cared not for the world's applause as long as he could live up to his ideals, and "he knew only one kind of taste—good taste." Further we were told that "he was never a dazzling, sensational or popular organist," and "he was so devoid of self-exploitation that in spite of his superiority other organists were never jealous of him." Summarizing his estimate of Farnam, this clergyman expressed what might well be considered the opinion that all his friends had of the man—that his "great qualities were simplicity and sincerity."

Sometimes the earnest, aspiring youth who enters the organ profession must feel discouraged when it appears to him as if mediocrity ruled the day and as if it were far more essential to so-called success to have a faultless technique in blowing your own horn than in your work at the console. One cannot escape now and then being disheartened over the manner in which it seems as if many of the meritless forge to the front—temporarily—by insinuating themselves into public favor and into good incomes by means that are disingenuous. But when the bells in the tower of St. Thomas' played the majestic chorales to proclaim up and down America's most famous avenue that the greatest outpouring on record in honor of an organist was about to begin, they proclaimed also that amid all the artificialities of the age the highest ideals in organ music are still cherished above all others—that we still are willing to give our best and most lasting affection to that which represents "simplicity and sincerity."

a new Aeolian-Skinner organ. Planners of the recitals were Wallace Dow, a parishoner; John Mort, a choir member; John E. MacCubbin, organist and choir-master of St. James', and the Rev. John Alfred Baden, rector. Public interest in the series was indicated by the large audiences.

DR. ALBERT SCHWEITZER IS
NAMED MAN OF THE CENTURY

Dr. Albert Schweitzer, noted Alsatian organist, Bach scholar, philosopher and medical missionary, has been named the "man of the century" by the National Arts Foundation, a private philanthropic organization. The selection was made by prominent artists, writers and musicians in seventeen countries. In making the announcement the foundation referred to Dr. Schweitzer as "the man whose ideas, if adopted, would solve the world's problems." He was the choice in fifty-two of 150 replies to the foundation's questionnaire.

Dr. Schweitzer, now 74 years old, visited the United States in the summer of 1949.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Feb. 1, 1911—

The contract to build a large organ, the gift of Cyrus H. K. Curtis, for the City Hall in Portland, Maine, was awarded to the Austin Organ Company.

Among subscribers who wrote commendatory letters to THE DIAPASON, expressing themselves as well pleased with the contents of the paper in its first year, were Dr. William C. Carl, Dr. Francis Hemington, Edward Kreiser and Professor Karl Haase.

The fourteenth year of recitals at Yale University was opened Jan. 9 by Professor Harry B. Jepson. Performers in the spring were to be Clarence Dickinson, Homer Humphrey, Henry Dike Sleeper, Henry M. Dunham and Seth Bingham.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1926—

The famous organ in the Salt Lake City Tabernacle was being enlarged by the Austin Organ Company and the specification of the reconstructed instrument was published.

Eugene Gigout, the French organist and composer, died Jan. 1 in Paris at the age of 82 years. He was the dean of French organists and was the composer of more than 300 pieces for the organ.

Clarence Eddy gave a recital before a virtually sold-out house in Kimball Hall, Chicago, Jan. 14. The occasion was made a tribute to the dean of American organists and the reviewer said: "To see a house so well filled at an organ recital was in itself a delight; to hear Mr. Eddy's performance, with the style that he has always had and his fire and brilliancy not dimmed by age, was a still greater delight."

Alfred Hollins, the blind organist of Scotland, was guest of honor at the annual dinner of the American Guild of Organists in the Waldorf-Astoria Hotel, New York, on New Year's Day.

Ten years ago the following events were recorded in the issue of Feb. 1, 1941—

John P. Marshall, dean of Boston University's College of Music and an organist and teacher of national reputation, died Jan. 17 at his home in Boston at the age of 64 years. Dr. Marshall was professor of music at Boston University since 1902 and organist of the First Church, Unitarian, from 1909 to 1926.

George H. Clark, for seventeen years organist and choir-master of Grace Episcopal Church in Oak Park, Ill., died Jan. 18 after a long illness.

CASAVANT THREE-MANUAL
FOR CHURCH IN SYRACUSE

A three-manual Casavant organ is to be installed in St. Anthony of Padua Church, Syracuse, N. Y., about May 1. The new organ will have 1,814 pipes. Members of the organ committee are the Rt. Rev. Charles F. McEvoy, pastor of the church; Joseph J. McGrath, organist of the Cathedral of the Immaculate Conception; Stephen Stoot, technical director of Casavant Freres, and Leo A. Fisselbrand, organist of St. Anthony's Church.

Following are the resources of the instrument:

GREAT ORGAN.
 Open Diapason, 8 ft., 63 pipes.
 Hohl Flöte, 8 ft., 63 pipes.
 Gemshorn, 8 ft., 63 pipes.
 Octave, 4 ft., 63 pipes.
 Flute d'Amour, 4 ft., 63 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.
 Lieblich Gedeckt, 16 ft., 63 pipes.
 Open Diapason, 8 ft., 63 pipes.
 Stopped Diapason, 8 ft., 63 pipes.
 Viola da Gamba, 8 ft., 63 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Violina, 4 ft., 63 pipes.
 Flute Harmonic, 4 ft., 63 pipes.
 Cornopean, 8 ft., 63 pipes.
 Oboe, 8 ft., 63 pipes.
 Cornet, 3 ranks, 183 pipes.
 Vox Humana, 8 ft., 63 pipes.

CHOIR ORGAN.
 Geigen Principal, 8 ft., 63 pipes.
 Melodia, 8 ft., 63 pipes.
 Dulciana, 8 ft., 63 pipes.
 Lieblich Flöte, 4 ft., 63 pipes.
 Clarinet, 8 ft., 63 pipes.
 Unda Maris, 8 ft., 63 pipes.

PEDAL ORGAN.
 Principal, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Gedeckt (duplex from Swell), 16 ft.
 Octave (ext. of Principal), 8 ft., 12 pipes.
 Stopped Flute (ext. of Bourdon), 8 ft., 12 pipes.
 Still Gedeckt (duplex from Swell), 8 ft.

ROWLAND W. DUNHAM, F.A.G.O.

**CHOIR COLLEGE TO BUILD
LARGE PLANT ON NEW CAMPUS**

A comprehensive program for the enlargement of the work and facilities of Westminster Choir College, Princeton, N. J., involving an ultimate outlay of approximately \$12,000,000, has been adopted by the board of trustees of the college. With a view to a move away from its present cramped location the college purchased in May, 1950, the ninety-eight-acre Lambert estate on Rosedale Road, a short distance outside Princeton. Since that time Dr. John Finley Williamson, president of the college, and Arthur Judson, chairman of the building committee, have been working on a building plan. The principal features of the plan provide for a chapel with a seating capacity of about 1,200, adaptation of the Lambert residence for use as an administration building, an education building with modern facilities for training students as ministers of music, an auditorium with a seating capacity of about 3,500, a smaller auditorium seating about 1,000, an open-air amphitheater seating 15,000, a small chapel, at least eight dormitories, a library, residences for the president and the dean of the chapel, etc.

Removal of the school to the new campus will take place as soon as the present properties are sold.

Westminster Choir College now stretches back twenty-five years. The school, originally in Dayton, Ohio, developed out of the Dayton Westminster Choir, directed from the beginning by Mr. Williamson. Moving from Dayton to Ithaca, N. Y., the school remained there for three years before moving to Princeton in 1932. In 1934 the present campus, the gift of Mrs. J. Livingston Taylor of Cleveland, Ohio, was dedicated. For many years a Westminster Choir, of approximately forty voices, has made a tour, giving concerts in many cities.

**ST. LUKE'S LUTHERAN CHOR,
CHICAGO, IS 65 YEARS OLD**

The choir of St. Luke's Evangelical Lutheran Church in Chicago, which was founded in 1885, just one year after the church had been dedicated, observed its sixty-fifth anniversary Nov. 19. The occasion was marked by a special service of music by Bach, Herbert D. Bruening, director of the choir, was assisted by Carl Waldschmidt, guest organist.

The first half of the service featured organ and choral selections based on the "King" and "Queen" Lutheran chorales. The Rev. Adalbert R. Kretzmann, the pastor, spoke on the work of the choir. Bach's Cantata No. 61, "Come Thou, Saviour of Our Race," was sung after the sermon.

In the course of the service Mr. Waldschmidt played the following numbers: Prelude and Fugue in B minor; Chorale Preludes, "Wachet auf," "Wie schön leuchtet," "Nun freut Euch" and "Herr Jesu Christ, dich zu uns wend"; "Fugue a la Gigue."



ROWLAND W. DUNHAM ANNOUNCES his resignation as dean of the College of Music, University of Colorado, in Boulder. He will relinquish his administrative duties in June, 1951, but will continue to teach as professor of music.

The dean is well known as an educator. Graduating as a pianist from the New England Conservatory, he later specialized in the organ and studied with George E. Whiting, Lynnwood Farnam and Widor. His writings on musical matters have been frequent in *The Etude*, *The Music Journal* and *The American Organist*, of which he has been associate editor for over twenty-five years. Activity in the American Guild of Organists has been maintained since 1917, when he became a fellow. He is regional chairman of the Guild and a past vice-president of the National Association of Schools of Music. Formerly he was chairman of the organ and choral committee of the Music Teachers' National Association.

After twenty-four years in his present position Dean Dunham decided that the relative simplicity of teaching would give more time for certain writings that seemed important to him. Two additional organ texts are to follow his "Pedal Mastery," soon to appear from the Theodore Presser Company.

A successor has not been selected as yet.

THE LATEST SEMI-ANNUAL number of the Library of Congress' "Catalogue of Copyright Entries, Published Music," which covers all compositions copyrighted in the first half of 1950, lists more than 8,000 titles. Each composition is described under the name of the composer or other person responsible for the work, with lyricists, arrangers and editors listed in the same alphabet. The information given for each composition includes title, publisher, place and date of publication, copyright claimant and registration number.

ARTHUR RHEA

Organist - Choirmaster - Recitalist

**BRUTON PARISH CHURCH
WILLIAMSBURG, VIRGINIA**

Thomas H. Webber, Jr., A.A.G.O.

IDLEWILD PRESBYTERIAN CHURCH

MEMPHIS, TENNESSEE

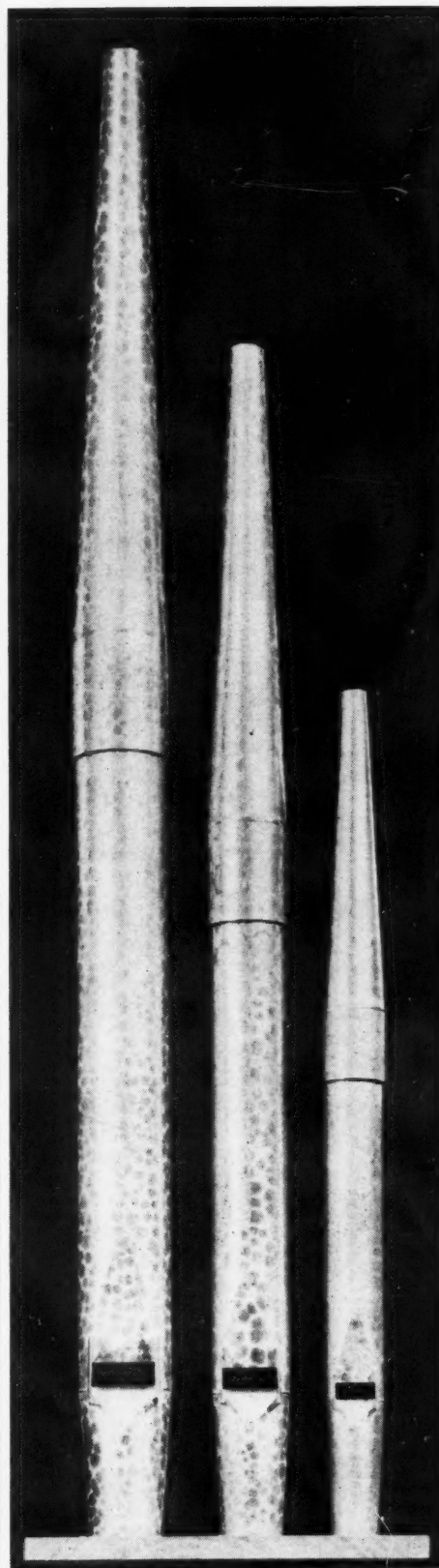
**JEROME B. MEYER & SONS, INC., MFRS.
QUALITY ORGAN PIPES**

Pipes Scientifically Scaled, Artistically Voiced. Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince. Milwaukee 7, Wisconsin



J. H. & C. S. ODELL & CO.
Yonkers 4, New York
*Architects and Builders
of traditionally American Organs
for four generations*
Yonkers 5-2607

THE SPILLPFEIFE



In the family of half-covered flutes, the Spillpfeife (spindleflute) at 8' pitch takes its place alongside the Rohrfloete, Koppelfloete and Spitzfloete as a foundation stop upon which to build the light flue work of the Choir division. Of spotted metal, this stop is 54-scale at 4' C, with 1/4 mouth and 2/5 cut-up. These dimensions were developed in the experimental division of our factory and an example is now being installed in the Choir organ of Bethlehem Lutheran Church, Saginaw, Michigan.

ESTABLISHED 1873

Schantz Organ Company



ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

Visits to Saint-Saëns Recalled; Memories of a Famed Organist

[The following article on a famous French organist has been written for THE DIAPASON by Professor Henderson, organist and choirmaster of the University of Glasgow.]

BY A.M. HENDERSON, L.R.A.M., A.R.C.O.

Camille Saint-Saëns was probably the most versatile musician of modern times. Distinguished as a composer, pianist, organist, conductor and man of letters, his accomplishments were remarkable. Under the heading of composer we have his brilliant success in such varied fields as opera, cantata, symphonic works, chamber music, piano and organ pieces and songs. As a writer his variety was no less astonishing. Here we have volumes of studies on musical subjects like "Harmonie et Melodie," "Portraits et Souvenirs," "Ecole Buissonniere"; studies in astronomy and mathematics, "Problemes et Mysteres"; his verses, "Rimes Familieres," and his comedy, "La Crampe des Ecrivains." And there are certainly no more readable, well-informed and witty essays on music in the French language than those of Saint-Saëns. His literary work has the same delightful clarity as his music, for there is never an unclear phrase or sentence, and his scintillating wit compels the interest of the reader. One can readily agree with Daniel Gregory Mason's remark: "It is not seemly that one human being should be so clever!"

In the summer of 1906 Saint-Saëns made his first visit to Edinburgh to give a recital of his own compositions; and although already over 70 he was wonderfully alert and fit in movement, conversation and performance, and far from being an old man. He was accompanied by Thibaud, violinist, and Hasselmans, 'cellist, and the party came to Edinburgh at the invitation of James Simpson, ever an enthusiast in the cause of French music, who was then head of Methven Simpson, well-known music dealers and publishers.

The program on that occasion included the delightful Trio in F and the Sonata for 'cello and piano in E flat, one of the most grateful works in the repertoire for these two instruments. In addition to taking the piano part in the ensemble works Saint-Saëns contributed as a piano solo his "Caprice on Airs from Gluck's 'Alceste,'" which he played admirably, his clear passage-work and keen sense of rhythm being particularly attractive features of his performance.

After the concert Mr. Simpson, whom I counted as one of my intimate friends, invited me as one of a small group to meet Saint-Saëns. On learning that I had already introduced the ensemble works of the afternoon's program and his Piano Quintet at my own chamber concerts in Glasgow, the first note of friendship was struck; and when I told him that I had recently had the pleasure of writing an English translation of his entertaining article "My Capping at Cambridge" for an American journal our harmony was complete.

This first visit to Edinburgh proved so successful that Mr. Simpson invited Saint-Saëns to make a return visit in the following summer. On this occasion Thibaud and Hollman were his artistic partners. The second concert was a repetition of the first success and Saint-Saëns delighted everyone by adding as an extra his own charming transcription of the Andante from Haydn's "Surprise" Symphony. After the concert I again had the happiness of meeting Saint-Saëns at the house of Mr. Simpson. In the course of conversation he made very interested inquiries about my organ at Glasgow University, adding that when next I came to Paris he would like to show me the two organs which he had played for so many years, at the Church of Saint-Merry and at the Madeleine. At the time there seemed little likelihood of my being able to take advantage of his kind offer, but his proposal was realized sooner than I had anticipated, and by his own arrangement.

In the following summer I was studying the piano with Pugno, staying at his beautiful country house at Gargenville, near Paris. Pugno and Saint-Saëns were intimate friends and one Sunday afternoon Saint-Saëns came out to rehearse his

"Africa" with Pugno. In the music-room at Gargenville Pugno had a very fine double grand piano by Pleyel—really a double instrument in one case, as there was a keyboard at each end—the only one of its kind I have ever seen. This double piano had been designed especially for Pugno to facilitate the playing of works for two pianos, the players seated at each end being able to hear and see each other perfectly. Pugno had been preparing "Africa," one of Saint-Saëns' most characteristic works, for concert performance and wished to go over it with the composer before playing it in public. Although my acquaintance with Saint-Saëns had been confined to the two meetings in Edinburgh he greeted me as an old friend and straightway suggested that while Pugno played the solo part I should turn over for him while he played the orchestral part (from the full score) at the second piano. This I was delighted to do, and I was again astonished not only by the fluency of Saint-Saëns' technique but also by his readiness and resource in adapting the orchestral texture to the piano. After the rehearsal, as was the custom at Pugno's on Sunday afternoons, tea was served in the garden. In addition to the Pugno family the guests included Nadia and Lili Boulanger, two of the most gifted woman musicians I have ever known. Nadia, then only 20, had recently won the second Grand Prix de Rome, while her younger sister, Lily, then 15, was, a few years later, to be the first woman in history to win the Premier Grand Prix. Unhappily the wonderful promise of her life was cut short by her death at the age of 25.

In our conversation Saint-Saëns returned to the subject of the organ, saying he would like to have me see the instrument at the Madeleine, where he had held the position of organist for twenty years. So it was arranged that I should meet him the following Sunday afternoon after vespers at the main entrance to the church.

Dallier was at this time organist at the Madeleine. When we arrived, immediately on seeing his distinguished predecessor, he beckoned to him to take his place. The service was concluding. Saint-Saëns moved quietly onto the organ bench and by way of a postlude improvised a fine fugal movement. At the conclusion, after he had introduced me to Dallier, he proceeded to draw my attention to characteristic qualities of this splendid old four-manual Cavaille-Coll organ, closing by playing his "Marche Religieuse," which then was new to me.

The first organ appointment held by Saint-Saëns was at the beautiful sixteenth century church of Saint-Merry, where there is a fine old Cavaille-Coll organ of three manuals. Saint-Saëns had a particular affection for this organ and was eager to show it to me; so a similar rendezvous was arranged for a Sunday or two later. I had told Saint-Saëns that his fine Fantasia in E flat had long been in my repertoire and he responded by saying that he had composed it at the age of 20, during his first year at Saint-Merry, and that he wished to have me hear it there. On the appointed Sunday, therefore, and after the service, he played the Fantasia to me with evident enjoyment. The opening movement, with the alternating chords on-contrasted manuals, was especially effective on this old organ, and in the concluding allegro—where some of the pedal passages are far from easy—he showed that his feet, as well as his hands, had lost none of their cunning.

On the Saint-Merry organ there was a cromorne stop on the choir (a warmed, soft clarinet) which delighted Saint-Saëns. To display its quality he improvised with great charm and readiness. When I expressed my appreciation for his fascinating gift for improvisation he replied: "You have many fine organists in England, but few good improvisers. It is an art you do not sufficiently practice or study and it requires to be practiced and studied. You have no improvisers in England to compare with Guilmant or Widor, but that is only because you have not worked at it as we have in France, where the art of improvisation has always been a feature of study in the organ class." Continuing he said: "There are moments in the service when a fitting improvisation, meeting the mood of the service, may be much more suitable than any set piece."

My next meeting with Saint-Saëns was some four years later, when he was giving a recital of his own compositions in the Salle Gaveau, Paris. On this occasion he

ORGAN COLLECTIONS

Benoit, Dom Paul

8323 Fifty Elevations on Modal Themes.....\$2.50
8509 Quatre Preludes 1.50

Buxtehude-Bingham

8090 Anthologia Antiqua (6 Choral Preludes)... 1.50

Clokey, Joseph W.

6116 Sketches from Nature 1.50

Edmundson, Garth

7466 Seven Classic Preludes 1.25

McGrath, Joseph J.

8440 Twenty-four Divertimenti..... 2.00

Noble, T. Tertius

8325 Service Music 2.50

Rheinberger-Noble

8507 Recital and Service Pieces..... 2.75

Rinck-Nevin

6184 Sixteen Postludes 2.00

J. FISCHER & BRO.

119 West 40th Street

New York 18, N. Y.

played the piano part in his very effective Septet for piano, strings and trumpet; also the fine Prelude and Fugue in E for organ, from Book 1 of the "Three Preludes and Fugues," Op. 99. The concert-room was crowded to capacity and the old gentleman, now aged 77, received a great ovation at the close. The artist's room was crowded with his friends and I had to wait my turn to pay my respects. When I remarked that the evening was a wonderful *tour de force* for one of his years he replied instantly: "Not at all, my friend. You see, I am much too busy to get old. There is simply no end to my interminable career!"

I did not see Saint-Saëns again till the summer of 1920. He was now 85, and was greatly changed, being rather feeble and frail. At the Ecole Normale de Musique I was assisting at a course conducted by Cortot. Saint-Saëns came one evening to take part in a semi-private recital of his compositions. He accompanied a few songs only, the other items being played by Cortot and others. He invited me to come and see him at his

apartment on the next Sunday afternoon. When I arrived he was looking over some letters he had received as a boy from Gounod. One or two he read to me, and when I expressed my interest he insisted on presenting me with one as a souvenir of my visit.

This was our last meeting, for the following year he died in Algiers, where he had gone for the winter. He was ever a very orderly man. Even on the morning of the day he died he had attended to his own correspondence. Having handed his letters to his servant for posting he said he would lie down to rest till luncheon. When his servant returned he had quietly passed over.

REUTER PIPE ORGANS

Geo. L. Hamrick
South-eastern Representative
2602 Acorn Ave., N.E., Atlanta 5, Ga.
Inquiries Solicited

For Lent and Easter —

THE BALLAD OF JUDAS ISCARIOT

Cantata

for solo voices and mixed chorus

with

organ or piano

by

Richard Purvis

Price \$1.25

(Copies sent on approval on request)

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

GEORGE E. PERRY



East Carolina Department of Music in several recitals for the piano since he joined the faculty in 1948. He has appeared before civic and social groups in a number of eastern North Carolina cities. Last February he and Miss Elizabeth Drake of the faculty played a two-piano recital before audiences in Greenville and Raleigh, and in the spring he was soloist with the Concert Band of East Carolina. Mr. Perry is a graduate of the University of Wisconsin, has done much graduate study and is a member of the American Guild of Organists.

**HOUGHTON COLLEGE CHOIR
HEARD IN SEVERAL CITIES**

The A Cappella Choir of Houghton College, Houghton, N. Y., under the direction of Charles H. Finney, F.A.G.O., and accompanied by Marion Senft, organist, has completed a tour which took it to churches in Arcade, Rushford, Geneva, Gorham and Penn Yan, N. Y., and Toronto, Ont. The choir sang numbers by Bach, Willan, Noble, Bairstow, Finney and David McK. Williams. A smaller group, known as the Madrigal Singers, was heard in numbers by Tallis and two Russian anthems. A special feature of its program was "Now Thank We All Our God," from Bach's Cantata 79, performed with trumpets.

MUSIC OF THE CONTEMPORARY
British composer Ralph Vaughan Williams was featured in two programs at the University of Illinois School of Music in January. "Riders to the Sea," a musical transcription of the one-act drama by J. M. Synge, was presented Jan. 12 by the opera workshop of the university under the direction of Ludwig Zirner. Jan. 14 the university chorus of 120 voices and the U. of I. symphony orchestra joined forces in presenting the Festival Te Deum which the composer wrote for the coronation of King George VI and Queen Elizabeth of England. This was conducted by Jay Allen of the music faculty.

GEORGE E. PERRY of the faculty of the East Carolina Teachers' College gave a program of music for the organ before an audience of 500 in the Austin Auditorium on the campus in Greenville, N. C., Dec. 13. The recital was sponsored by the Greenville Music Club. Mr. Perry's program was made up of compositions appropriate to the Christmas season.

The new Tellers organ, installed late last summer, was used, and most of the audience had the opportunity to hear it played publicly for the first time.

The following was the program: Variations on a Noel, d'Aquin; Pastorale on "Vom Himmel hoch," Chorale Prelude on "In dulci Jubilo" and Overture to Cantata "Uns ist ein Kind geboren," Bach; Chorale Prelude, "Est ist ein Ros' entsprungen," Brahms; Offertory on Two Christmas Hymns, Guilmant; "Christmas in Sicily" and "Gesu Bambino," Yon; Carol Rhapsody, "Divinum Mysterium" and "Chartres" (Four Variations on a Noel), Purvis.

Mr. Perry has been presented by the

**CLARINET TONE QUALITY
IN THE
CONCERT MODEL
HAMMOND ORGAN**



One of the most distinctive and useful organ solo voices is that of the clarinet. The characteristic "hollowness" of this tone is unmistakable to everyone. Upon analysis, the clarinet tone is found to be a brilliant tone having strong harmonic overtones. These harmonics, however, tend to follow a most unusual and interesting pattern. The "empty" or "hollow" effect of the clarinet is caused by a weakness or absence in the *even-numbered* harmonic overtones (2nd, 4th, 6th, etc.), thus leaving the odd-numbered harmonics (3rd, 5th, etc.) relatively prominent. Thus, the unusual character of the clarinet is conveyed more through the *absence* of certain overtones than through the presence of other overtones.

The organist may now ask the question, "What does it sound like to suppress the *odd-numbered* harmonic overtones?" The answer is that this type of harmonic suppression produces the effect of playing in multi-octaves (or the effect of octave couplers). The following interesting conclusion is thus presented: *The clarinet is the tonal antithesis of the multi-octave effect.* This suggests one reason why the clarinet plays such an important role in the organ and orchestra. Whereas playing a melody in multi-octaves can sometimes have the disadvantage of "sounding everywhere" and "blanketing out" other interesting contrapuntal movement, the clarinet type of tone is extremely frugal in the amount of "musical tone space" it occupies. Try it for yourself. Play a melody with a clarinet type of tone and notice how marvelously clear the accompaniment remains. Thus, the clarinet tone is not only pleasing to the ear because of its "hollow" quality, but also possesses still another valuable property which, for want of a better phrase, might be called "tonal transparency." The clarinet tone does not tend to "cover up" other voices. Acoustically, these other voices continue to sound through the "tonal openings" in the clarinet's incomplete harmonic series. No wonder, then, that the clarinet occupies such a favored spot in the musical world. It is indeed a unique tone particularly well-adapted for playing music having

contrapuntal interest. Any organ whose resources do not include a good clarinet quality is most assuredly incomplete tonally.

In the Concert Model Hammond Organ, the organist finds the fundamental and each of the harmonic overtones *separately* available and in *adjustable strengths*. Here, then, is the perfect registration system for producing clarinet effects. The even-numbered harmonics may be suppressed to any extent that the organist's taste may dictate. If he wishes, he may even suppress them completely to produce a maximum of "hollowness" in his clarinet quality. Similarly, the odd-numbered harmonics may be suppressed to form rich, multi-octave effects with various combinations of 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. components. Thus, the organist is provided with a wonderfully flexible and far-reaching means of registration. He soon finds that having the harmonic overtones *separately* available in *adjustable strengths* makes possible an extremely wide variety of beautiful ensemble, solo, accompanimental, and mixture registrations.

Another feature of the Concert Model Hammond Organ is the new, 32 note Solo Pedal Division controlled by eight stop tablets (pitches of 32 ft., 16 ft., 8 ft., 2-and-1 ft. are available). The tones of the 32 ft. stops are not produced as "resultant" tones, but contain all true harmonics as well as fundamentals.

The Concert Model of the Hammond Organ was designed especially for the church and recital organist who is interested in performing all the great historical as well as modern organ works. It is now possible for the organist as well as the church to own, at a very moderate cost, an instrument on which the entire organ literature can be played in a really convincing manner and in which the pedal division fulfills the most exacting demands of the concert organist.

YOU ARE INVITED TO SEE AND PLAY
THE CONCERT MODEL ORGAN AT YOUR NEAREST
HAMMOND DEALER'S

HAMMOND INSTRUMENT COMPANY
4227 W. DIVERSEY AVENUE, CHICAGO 39, ILLINOIS

Hammond Instrument Company, 4227 W. Diversey Avenue, Chicago 39, Ill.

Without obligation, please send me information on the Hammond Organ and the name of the nearest dealer.

Name _____

Street _____

City _____ Zone _____ State _____

A ROSE FROM SYRIA

SACRED HISTORICAL DRAMA WITH MUSIC

Based on the life of St. Ephraem

FOR PRESENTATION IN A CHURCH

OR AUDITORIUM

BY JOSEPH W. CLOKEY

SOLI, CHORUS, ORGAN, CHILDREN'S CHORUS
ELEVEN SPEAKING PARTS

Performing time 2 hours

For Further Information, Address

J. W. Clokey

Box 431, CLAREMONT, CALIF.

SCHLICHER ORGANS

Schlicker Organ Co., Inc.

1530 Military Rd.

Buffalo 17, New York

OBERLIN CONSERVATORY OF MUSIC

OBERLIN, OHIO

A Department of Oberlin College

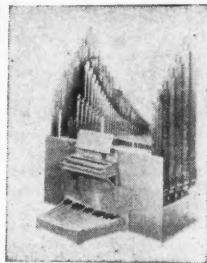
Members of the Organ Faculty:

Fenner Douglass

Irene Robertson

Grigg Fountain

Leo Holden



RAY BERRY

"... a highly gifted musician whose organ recitals are not only brilliant but beautiful."

EVERETT TITCOMB

INQUIRIES:
MUSIC FOR ORGAN

3162 west colorado avenue
colorado springs



Canadian College of Organists

OFFICERS OF THE C.C.O.

President—J. J. Weatherseed, F.R.C.O., Toronto, Ont.
Secretary—Mrs. P. Pirie, Toronto, Ont.
Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.
Registrar—Gordon Jeffery, London, Ont.
Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

Toronto Centre.

The festival of carols now seems to have a place in the life of the Toronto Centre as an annual event. This year the lovely Deer Park United Church was the locale and the date was Dec. 12. Four choirs participated—Deer Park United (directed by John J. Weatherseed), St. George's United (Henry Attack), Park Road Baptist (Muriel Gidley) and the choir of St. Mary Magdalene under Dr. Healey Willan, this being the gallery choir. After a short organ prelude the choirs entered in processional to the traditional "First Nowell" and as the service progressed, while other congregational carols were sung, the choirs replaced one another in the chancel, each presenting a group of its own choice. Following the singing by the Park Road choir of the Fantasia on Christmas Carols by Vaughan Williams, all the choirs joined in singing the Te Deum in B flat by Stanford, directed by John Weatherseed, with Muriel Gidley at the organ.

The event was well attended and a goodly sum was received for the British Organ Restoration Fund.

A remarkably interesting meeting of the Toronto Centre was held Nov. 22 in the parlor of the Bathurst Street United Church. Boris Roubakine, a member of the piano faculty of the Royal Conservatory of Music, Toronto, and well known as a concert artist and teacher in his native Switzerland, presented a series of color slides, the result of his chief hobby, photography. Accompanying the pictures, which covered mainly the Swiss Alps at all seasons, Mr. Roubakine gave a running commentary of exceptional charm, seemingly to play upon the pictures as an artist on an instrument. Ronald Woollard, organist of the church, arranged refreshments and an enjoyable social time.

The January meeting of the Toronto Centre was the annual New Year's party, held at the Heliconian Club Jan. 9. Members and guests were welcomed by Chairman Harold Williams. James Chalmers, vice-chairman, was in charge of the evening's program, which began with two brain-teasing games.

John Hodgins introduced a choral group which has gained a degree of fame since its debut at the party a year ago. Messrs. McAllister and Nasmith, under the leadership of Ronald Johnston, gave as their first selection, in the form of a service, the following music: Chorale Prelude on "Three Blind Mice," Bodle; "Nun danket," Karg-Elert; "Everything's up to Date in Kansas City," Hammerstein. This was followed by a clever monologue by character actress Jane Mallett of C.B.C. fame. Especially humorous were the pieces entitled "Channel Crossing" and "Housewife." Johnston and McAllister returned to sing expositions of various members of the centre in a number call, "Really, O Would You Believe It." The third act, after a brief intermission, concerned itself with three street corner singers who told of the lures of various Toronto churches and invited all to come "to the corner of Adelaide and Yonge." The accompanist throughout was Douglas Bodle.

Refreshments and shop talk rounded out the evening. R. DOUGLAS PERRY.

St. Catharines Centre.

The St. Catharines Centre joined with the Music Teachers' Association for its Christmas party Dec. 28 at the Hotel Queensway. A sparkling program arranged by the members was greatly enjoyed. This included a skit on a C.C.O. examination, with Eric Dowling as the nervous candidate and James Hopkirk as the stern examiner, and a hilarious duet by these two gentlemen from "Silbert and Gullivan."

The January meeting took the form of a massed choir rehearsal for the organ-choral program to be presented later in the month. Dr. Roberta Bitgood of Holy Trinity Lutheran Church, Buffalo, N. Y., was to be guest recitalist for this event.

The December meeting of the St. Catharines Centre was held at the home of Mr. and Mrs. R. A. Moore, where suitable decorations added a touch of Christmas.

The Rev. A. Woolcock of St. John's Church, Port Dalhousie, spoke on the origin of our Christmas festival and explained how the Christian celebration took the place of an earlier pagan festival in honor of Saturn. A lively carol-sing led by George Hannahson was enjoyed.

GORDON KAY, Secretary.

Kitchener Centre.

Members of the Kitchener Centre were the guests of Joseph Holowaty, choirmaster of the Church of the Transfiguration, for the November meeting. After showing us through his church the meeting was opened in the parish hall by the chairman, Mrs. Eleanor Singlehurst. Mr. Holowaty gave us an enlightening talk on the history of Ukrainian music and music in the Eastern Church. Much of this music is in manuscript and is handed down from one choirmaster to the next. An interesting feature to note is the complete absence of an organ in the church, the singing being entirely a *cappella*. Members of the church choir served luncheon.

On Dec. 28 the centre sponsored the third annual performance of Handel's "Messiah" in St. Andrew's Presbyterian Church, Kitchener. A large audience heard it sung by a combined choir of eighty voices from various twin city churches. Dr. Glenn Kruspe, A.R.C.O., conducted and Ralph Kidd, F.C.C.O., of Guelph was the organist. Proceeds were for the British Organ Restoration Fund.

RAYMOND G. MASSEL,
Publicity Chairman.

Brantford Centre.

The January meeting of the Brantford Centre was held Jan. 13 at the Mohawk Institute. Chairman George F. Sweet opened the meeting. Reporting on finances, the treasurer, Miss E. Muir, stated that to date \$188.82 was on hand in the British Organ Restoration Fund.

Mr. Sweet turned the meeting over to Robert Odendahl, organist of His Majesty's Chapel of the Mohawks, who introduced the Rev. W. J. Zimmerman, principal of the Mohawk Institute and chaplain of the chapel. He spoke of the history and functions of the institute, which was founded about 1785 as a residential school for Indians. Now that there are conventional day schools on the Six Nations Reserve, the functions of the institute had to be changed, and it is now a residential school for underprivileged Indian children from all of Ontario and parts of Quebec.

This outline was presented to illustrate the peculiar conditions which affect development of a chapel choir among the pupils of the school. The chapel, given to the Six Nations Indians by King George III in 1785, is one of the three royal chapels in Canada. Among the problems mentioned was the difficulty of interesting Indian boys in singing. At the conclusion of Mr. Zimmerman's remarks helpful suggestions were offered.

Mrs. Maxwell, instructress in handicraft, displayed the children's handiwork, all artistically made.

MARJORIE A. COOK, Secretary.

Oshawa Centre.

The Oshawa Centre celebrated the bicentenary of the death of Bach by presenting a recital of Bach's works for organ and chorus at St. George's Anglican Church Nov. 13. The guest recitalist was Douglas Elliott, brilliant Toronto organist, who played a fine program. Beginning with the Toccata and Fugue in D minor, he showed, besides artistry and skill in performance, a real feeling for dramatic program building. Six chorale preludes from the "Little Organ Book" were followed by the Allegro from the Concerto in A minor, which brought out the full tone color of the organ.

A local choir of thirty-six voices, under the direction of George Rapley and accompanied by Kelvin James, sang "Be Thou with Me," "Wake, O Wake" and the motet "Come, Jesu, Come" for double choir.

After the organ offertory was played by Kelvin James, Mr. Elliott resumed his program with two chorale preludes, "Jesu, Come from Heaven to Earth" and "Have Mercy upon Me, O Lord," and Fugue in D major and Toccata in F.

The proceeds were devoted to B.O.R.F. The annual carol service sponsored by this centre took place in the Simcoe Street United Church Dec. 10. The choir, under the direction of Reginald Geen, sang "What Is This Lovely Fragrance," Healey Willan; "The Little Road to Bethlehem," Michael Head, and "While Shepherds Watched," Arthur Warrell. The choir of the King Street United Church, under the direction of Wallace Young, sang "Lo, How a Rose," Praetorius; "Gloria in Excelsis," arranged by Young, and the seventeenth century "Echo Carol." The Centre Street United Choir, under the direction of Norman Williams, sang "A Star was His Candle," Del Riego; "Let Carols Ring," arranged by Black, and "O'er Bethlehem Town," Mueller.

Norman Williams was organist and played the Andante in F, Smart; Prelude on "Greensleeves," Drummond Wolff, and "Jubilate Deo," Gould. The congregation joined in the singing of well-known carols. MRS. G. K. DRYNAN, Secretary.

For Over A Century

Casavant

has built Pipe Organs of the highest quality

Built by

CASAVANT FRERES, LIMITEE

ST. HYACINTHE, P. Q., CANADA

Representatives in the United States:

R. G. Morel	154 Park Avenue	Arlington, Mass.
W. Lavallee	325 College Road	New York, N. Y.
F. A. Burness	10 Harvey Street	Philadelphia, Pa.
J. Al. Delorme	551 East Genesee St.	Fayetteville, N. Y.
J. A. Hebert	9583 Mansfield Ave.	Detroit, Mich.
A. R. Temple	3952 West Lake St.	Chicago, Ill.
E. W. Swedien	19 South Eighth St.	Minneapolis, Minn.
H. J. Milliman	3806 West 69th St.	Des Moines, Iowa
C. H. Brick	5502 Vickery Blvd.	Dallas, Texas
C. D'Autrey	1824 N. E. Dekum St.	Portland, Oregon
J. H. Andreatte	5873 Locksley Place	Hollywood, Calif.

Does Not Like Pipe Fronts.

Salamanca, N. Y., Dec. 5, 1950.—My dear Mr. Gruenstein:

Having read my good friend Joseph L. Sullivan's "Plea to Restore Pipe Fronts" in the December issue of our magazine let me, at the risk of losing this very valued friendship, say that I hope that time never comes. Mr. Sullivan and I have been "buddies" for many years, and have seen almost eye to eye on matters pertaining to the organ, but in this one thing I should like to take issue with him, because I feel that he may be causing churches with limited organ funds to leave their "pipe fronts," when they otherwise would proceed with their canceling in churches in which a remodeling program is going on.

I, for one, am glad the "good old days" of ugly pipe fronts are gone; at least they are going, in most of our Protestant churches where programs of rebuilding and modernization are going on. These are all changes for the best, and I believe in the restoration of the cross upon the chancel altar as the best "silent call to worship" God has given to man in these turbulent days of uncertainty, minus a great array of pipes strung out across the front of the church.

Mr. Sullivan speaks of the pipes being used to masquerade a "pipe organ substitute," and I say that this is an affront to the pipe organ industry. But people who regularly attend church can detect for the most part the real and the sham, and so I personally am happy that we are steering our course away from central display pipes toward the restoration of the "holy quiet place" within our sanctuaries. When people enter a beautiful Catholic cathedral what do they see first? Not ugly display pipes signifying that herein is a pipe organ, but rather their very beautiful and deeply holy, high altar. And this is as it should be and

Protestant churches are in some measure seeing the need of this "holy quietness" and are placing "the heart of the Christian faith" in the center of their sanctuaries.

Very sincerely yours,
PHILIP F. SMITH.

Organist in Salamanca, N. Y., and a regular DIAPASON reader.

RUSSELL PLATT RAYFIELD was added to the roster of potential Chicago organists Dec. 21, when he arrived as a Christmas gift in the home of Mr. and Mrs. Robert Rayfield. The young man's father is organist and choirmaster of St. Paul's Episcopal Church and a well-known concert organist.

KEATES ORGAN COMPANY

Organ Builders

LUCAN, ONTARIO

WESTMINSTER CHOIR COLLEGE

JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY
Head of Organ Department

PRINCETON, NEW JERSEY

**CHARLES DODSLEY WALKER
TAKES NEW YORK POSITION**

The Church of the Heavenly Rest in New York has announced the appointment of Charles Dodsley Walker as organist and choirmaster. Mr. Walker, who has been organist and choirmaster of the American Pro-Cathedral Church of the Holy Trinity in Paris since September, 1948, took up his new duties late in January.

During the period of more than two years that he was in Paris Mr. Walker organized a number of concerts at the American Pro-Cathedral. The Lenten series in 1949 and 1950 brought to the console of the cathedral's four-manual Cavallé-Coll organ Dupré, Marchal, Durufé, Langlais, Messiaen and Litaize. Choral works sung by the cathedral choir, generally accompanied by the Orchestre de Chambre de Paris, included the Brahms Requiem, Bach Magnificat, Palestrina "Missa Brevis," Pergolesi "Stabat Mater," De Lande "De Profundis" and, most recently, the Couperin "Troisième Leçon de Ténébres." In addition to his work at the cathedral, Mr. Walker gave recitals in France, Switzerland, Italy and Germany, and acted as piano accompanist for his wife, Janet Hayes, lyric soprano, in concerts in those countries and on radio and television programs in Paris.

Mr. Walker, a graduate of Trinity College, holds the degree of master of arts from Harvard University and is a fellow of the American Guild of Organists. His teachers included Norman Coker-Jephcott and Clarence Watters in organ, Tillman Merritt and Walter Piston in theory and Archibald T. Davison in choral conducting and composition.

At the Church of the Heavenly Rest Mr. Walker will play the four-manual Austin organ of some eighty stops and will be responsible for the church's three choirs, in collaboration with Miss Marion A. Engle, assistant organist.

SERVICES OF MUSIC at the First Methodist of Evanston, Ill., in January included "The Mystery of Bethlehem" by Willan, sung at an evensong service Jan. 11; an organ recital by John K. Christensen, organist and choirmaster of the church, Jan. 15, and the Kyrie and Gloria from Bach's Mass in B minor Jan. 21.

Reuter Organs

F. C. Wichlac & Son
3051 N. Menard Ave.
Chicago 34, Illinois

OLIVER HERBERT

Mus. D.
Peachtree Christian Church
Atlanta, Georgia

Henry Fusner

M.S., A.A.G.O.
Recitals — Instructions
EMMANUEL BAPTIST CHURCH
Brooklyn 5, N. Y.

ROBERT M. STOFER

Organist and Choirmaster
The Church of the Covenant
Cleveland
Conductor of the Singers' Club

FREDERICK SCHLIEDER

School of Sacred Music
Union Theological Seminary, New York
IMPROVISATION
Summer Courses from Coast to Coast
853 Seventh Ave., New York 19, N. Y.

RUSSELL BROUGHTON

F.A.G.O.
St. Mary's School
Raleigh North Carolina

Harry H. Huber

M. Mus.
Kansas Wesleyan University
First Christian Church
SALINA, KANSAS

**CHICAGO CLUB
OF WOMEN ORGANISTS**

President, Edith Heffner Dobson.

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOR
BROOKLYN, N. Y.

Harold Fink

Recitals
Box 242, Englewood, N. J.

Harold Tower

Organist and Choirmaster
The Church of Our Saviour
Akron 3, Ohio

HOWARD KELSEY

Second Baptist Church
Saint Louis

ARTHUR B.

WATSON

Gen. Mgr. Mich. Pipe Organ Co.
Box 195, Grand Rapids, Mich.
MICHIGAN'S ORGAN EXPERTS

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carol
"Softly the Stars Were Shining"

SHELDON FOOTE

F.A.G.O.
1720 West Montecito Avenue
Phoenix, Arizona

CLARENCE DICKINSON

Concert Organist
Organist and Director of Music,
The Brick Church.
Director-Emeritus of the School of Sacred
Music, Union Theological Seminary
1140 Park Avenue, New York

CHARLES H. FINNEY

A.B., Mus. M., F.A.G.O.
HOUGHTON COLLEGE and
WESLEYAN METH. CHURCH
HOUGHTON, NEW YORK

HARRY E. COOPER

Mus. D., F. A. G. O.
Raleigh, North Carolina

William F. Spalding

Organist, St. Mark's Church
Denver, Colo.

CHARLES F.A.G.O.
CRAIG

Instructor in Organ, Richmond Professional
Institute College of William and Mary
All Saints Church, Richmond, Virginia

RUSSELL G. WICHMANN

Chairman, Department of Music
Pennsylvania College for Women
Shadyside Presbyterian Church
Pittsburgh

Edward Eigenschenk

American Conservatory, Chicago
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

Lowell C. Ayars, A.T.C.L.

Choirmaster
Deerfield Presbyterian Church
Deerfield, New Jersey
Organist and Choirmaster
FIRST PRESBYTERIAN CHURCH
Bridgeton, New Jersey

ERNEST WILLOUGHBY

A.R.C.M.
Organist and Choirmaster
CHURCH OF THE REDEEMER
BRYN MAWR, PA.
Director of Music
Baldwin School, Bryn Mawr, Pa.

Newton H. Pashley

First Presbyterian Church
Oakland, California

ELLA LEONA GALE

Mus. D. A.A.G.O.
OLIVET NAZARENE COLLEGE
Kankakee, Illinois

WILBUR HELD, F.A.G.O.

Ohio State University
Columbus, Ohio

EDITH SCHMITT

Iowa State College,
Ames, Iowa

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.
St. Luke's Methodist Church,
Georgetown, Washington, D. C.

JAMES PHILIP JOHNSTON, F.A.G.O.

Organist and Choirmaster
CATHEDRAL CHAPEL
QUEEN OF ALL SAINTS
BROOKLYN, N. Y.

Alexander

SCHREINER

The Tabernacle, Salt Lake City
Management: Bernard R. LaBerge, Inc.

JOHN GROTH

Broadway Tabernacle Church
New York City

Allen W. Ora J.

BOGEN

542nd Harper Ave. Chicago 15

W. A. GOLDSWORTHY

Composers' Consultant
500 Kappock St., New York City 63

A.A.G.O. M.S.D.

LUIS HAROLD SANFORD
Organist and Choirmaster
SECOND PRESBYTERIAN
CHURCH
NEWARK, NEW JERSEY

ROBERT KNOX CHAPMAN

Instruction Recitals
Cathedral Church of the Nativity
Bethlehem, Pennsylvania

**CHURCH OF SAINT
MARY THE VIRGIN**

New York

ERNEST WHITE
Musical Director

EDWARD LINZEL
Choirmaster and Organist

MARIE SCHUMACHER
Organist

For recitals by these players
address

145 West 46th Street,
New York 19, N. Y.

GEORGE GANSZ

A.A.G.O.

Zion Lutheran Church
of Olney
Philadelphia, Pa.

MAURICE GARABRANT

M.S.M. — F.T.C.L. — MUS. DOC.
Organist and Director of Music
Christ Church Cranbrook
BLOOMFIELD HILLS, MICHIGAN

THE INSTANT-MODULATOR

FIRST TIME in musical history!—Keyboard
modulation from ANY key to ANY OTHER at a
glance—INSTANT, COMPLETE, and MUSICAL.
Used by organists and accompanists in ALL 48
modes. An amazing time-saver for the busy
organist!
Price complete with Instant-Finder Slide, \$2.00
—ABSOLUTE MONEY-BACK GUARANTEE!!
THE MARVIN MUSIC EDITION
280 Handy St. New Brunswick, N. J.

WEST VIRGINIA CHURCH HAS NEW HILLGREEN

ORGAN OPENED BY MARRIOTT

Christ Methodist in Charleston Has a Three-Manual of Thirty-three Ranks and Set of Schulmerich Carillon Bells.

The installation of a three-manual organ of thirty-three ranks at Christ Church, Methodist, Charleston, W. Va., has been completed by Hillgreen, Lane & Co. and the dedicatory recital was played Nov. 19 by Frederick Marriott, organist of Rockefeller Chapel, Chicago. Besides the usual divisions there is an echo organ of three ranks and chimes. A set of Schulmerich carillon bells is played from the great. The organist at Christ Church is Charles C. Greybill.

The stoplist of the new instrument is as follows:

- GREAT ORGAN.**
 Diapason, 8 ft., 61 pipes.
 Bourdon, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Harmonic Flute, 4 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Carillon Bells (Schulmerich), 25 notes.

- SWELL ORGAN.**
 Rohrbourdon, 16 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohrfloete, 8 ft., 12 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Principal, 4 ft., 73 pipes.
 Rohrfloete, 4 ft., 12 pipes.
 Plein Jeu, 3 ranks, 183 pipes.
 Contra Oboe (T.C.), 16 ft., 61 notes.
 Trumpet, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.

- CHOIR ORGAN.**
 Viola, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Erzähler, 8 ft., 73 pipes.
 Erzähler Celeste, 8 ft., 61 pipes.
 Spitzfloete, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 notes.
 Flautino, 2 ft., 61 notes.
 Cor Anglais, 8 ft., 73 pipes.
 Tremulant.

- ECHO ORGAN.**
 Viole, 8 ft., 61 pipes.
 Viole Celeste, 8 ft., 49 pipes.
 Vox Humana, 4 ft., 49 pipes.
 Tremulant.
 Chimes, 21 tubes.

- PEDAL ORGAN.**
 Diapason, 16 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Rohrbourdon, 16 ft., 32 notes.
 Principal, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Gemshorn, 8 ft., 32 notes.
 Rohrfloete, 8 ft., 32 notes.
 Super Octave, 4 ft., 12 pipes.
 Rohrfloete, 4 ft., 32 notes.
 Double Trumpet, 16 ft., 32 notes.
 Trumpet, 8 ft., 32 notes.

For the dedicatory recital Mr. Marriott chose the following program: Fantasia and Fugue in A minor, Bach; "Dearest Jesus, We Are Here," Sonatina from "God's Time Is Best" and "In dulci Jubilo," Bach; Sketch in D flat, Schumann; Sonata in C major, Mozart; "Invocation," Maily; "The Tumult in the Praetorium," de Maleingreau; Paraphrase on "Now Thank We All Our God," Bonset; "The Divine Infant," Rocques; "Trilliano," "Cathedral at Night" and "Moonlight on the Lake," Marriott; Toccata, Widor.

AUGUSTUS C. FOSTER DEAD; BLOWER EXPERT, ORGANIST

Augustus C. Foster, Boston organist and representative of the Spencer Turbine Company of Hartford, Conn., died Dec. 30 in Needham, Mass. Mr. Foster was known to organ builders and organists from coast to coast and was an authority on electrical organ power. He had been a member of the American Guild of Organists for thirty-five years and held membership in the University Club of Boston. He was also active in Masonic circles, being a member of Washington Commandery No. 1, Knights Templar, Washington, D. C., and the Liberty lodge, A. F. and A. M., of Beverly, Mass.

Augustus Clark Foster was born in Beverly, Mass., April 20, 1882. He was interested in the organ from a very early age and received his education as an organist from private teachers. At 16 he played at the Baptist Church in Beverly and later went to the Unitarian Church of the same city. Prominent positions he held as organist were at the First Parish Unitarian Church in Lexington, Mass., where he served for twenty-three years, and at the First Congregational Church in Malden, where he remained for seven years.

Mr. Foster studied electrical engineering at the Massachusetts Institute of Technology, where he was a member of the class of 1905. He had been associated with the Spencer Turbine Company and its predecessor, the Organ Power Company, for about forty years and was known among the organ builders throughout the country through his many contacts with them in the interest of the Orgoblo and organ blower problems.

Mr. Foster never married.

THE DURHAM, N. C. CIVIC Choral Society, an organization of forty-three members conducted by Allan Hadley Bone of the Duke University faculty, was heard in a concert of a *cappella* Christmas music at the First Presbyterian Church Dec. 3. Robert Waddell is accompanist for the group and William MacGowan, organist of St. Philip's Church, was guest organist on this occasion. The program opened with two chorale preludes played by Mr. MacGowan. These were "From Heaven on High to Earth I Come," Pachelbel, and "Lo, How a Rose E'er Blooming," Brahms. The featured choral work on the program was the "Missa Brevis" of Palestrina. The organ offertory was Guilman's "Sleep Well, Child of Heaven."

THE ORATORIO CHORUS of the First Presbyterian Church of Cranford, N. J., will sing the cantata "The Song of Amos," by Charlotte Lockwood Garden, Palm Sunday evening, April 8. Dr. Garden, minister of music of the Crescent Avenue Presbyterian Church in Plainfield, has used her own arrangements of the traditional Hebrew melodies of the synagogue in "The Song of Amos" as the musical setting for a text taken from the book of Amos and written by Dr. John J. Moment. The oratorio chorus of seventy voices is under the direction of Mary Elizabeth Bonnell, organist and choir director of the church and a pupil of Dr. Garden. Walter N. Hewitt will be the organist.

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.

THE HYMN SOCIETY OF AMERICA, INC.

- President—The Rev. Deane Edwards, New York.
 Chairman Executive Committee—William Watkins Reid.
 Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N. Y.
 Recording Secretary—Dr. Lindsay B. Longacre, New York 10, N. Y.
 Librarian—William W. Rockwell, D.Th., New York.
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.
 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 297 Fourth Avenue, New York 10, N. Y.
 Headquarters—297 Fourth Avenue, New York 10.

The playing of hymn-tunes proved an attractive subject for the meeting of the Society Jan. 15 at St. George's Church in New York. We were welcomed to the choir crypt by George W. Kemmer, organist of St. George's. The Rev. W. Scott Westerman, minister of the First Methodist Church, Columbus, Ohio, led the discussion. For a decade he has assembled tempo and expression markings, using them for the worship in his own church.

The evening began with an analysis of the factors in the interpretation of hymns. Various systems, said the speaker, were employed in the hymnals. In some of them one found printed directions, while a few used metronomic markings. Some of the directions were puzzling, such as "slow but with animation." They varied considerably for the same hymn in different books. There was also a wide divergence in tempo markings. For example, "Lux Benigna" was given from 66 to 100; "Amsterdam" had 56 to 80, while "Adeste Fideles" was given from 72 to 116! The most satisfactory speed indications occur in the Christian Science Hymnal. Thus "Missionary Hymn" may be used between 100 and 108. Underlying these choices was the principle that the music must reinforce the text of the hymn—not distort or supplant it. The latter is much more than a potential danger. Some weak texts have been given undue vogue by the attractiveness of the tunes assigned to them. Again, the music needs words that are compatible with it.

Mr. Westerman concluded with three thoughts he had found helpful—there should be controlled rubato; mechanical singing is a weakness (Carl Price); we must not lose sight of the marching feel of a hymn (Plunkett Greene).

Following the address we had a new experience. Tape recordings had been made of the seven hymns used at a meeting of New York Presbytery Dec. 10 at the Fifth Avenue Presbyterian Church, with Dr. Reginald L. McAll at the organ. These recordings were played for us, each one being analyzed. The tempos had been carefully selected in advance and the variations from them were conscious adjustments to the tempos demanded as the actual singing proceeded—with a congregation of 1,700 people. For example, "Old Hundred" was started at 84, but the recording showed that for the last grand climax the tempo was only 68. The organ treatment and the congregational response seemed to fulfill the well-directed comment made earlier by Mr. Kemmer, who said that the organ leadership of a hymn really depended for its success on making the hymn an emotional experience for each and every worshiper—as against the futility of half-hearted or routine expression.

Two or three methods used in the playing may be noticed. First, there was a comfortable measured pause after each stanza. The formula was the addition of exactly four beats after a strict count of the last note of the stanza. This allowed for real breath recovery. In "Old Hundred," played in the original form, no hold was made on the final long note of each line.

Four descants were used, one being to "Darwall's Old 148th." On that hymn, as on the final "Jesus Shall Reign," sung to "Duke Street," the last stanza was given great breadth, as required by the sense of climax instinctively felt by the whole assembly.

This meeting may well be the first of similar clinics—perhaps one on tune composition, or dealing with the creative aspects of the construction of a hymn text.

G. L. K. and R. L. M.
 Plans are under way to make these hymns as rendered Dec. 10 available to church musicians in recorded form. We are also eager to collect records of successful congregational hymns, and would like to hear where they have been made. A few copies of the program used at the Fifth Avenue Church are left for those who may desire them.

The next meeting of the Society in New York takes place Tuesday evening, Feb. 27, in the assembly hall of the Church of the Incarnation, 25 East Thirty-fifth Street. The Rev. John W. Norris, acting chairman of the committee on the music of the "Episcopal Hymnal 1940," will discuss the long-awaited new edition of the British "Hymns Ancient and Modern (1950)."
 REGINALD L. McALL

"Truth in expression for deeper moments of reverence"

An ORGAN built to let you be fully aware of sensitive performance . . .



Photographic motion study (made with lights attached to organist's fingers) endeavors to show relation of Hillgreen-Lane console design to the remarkable ease of execution. Photo taken at First Christian Church, Canton, Ohio.

HILLGREEN-LANE and CO.

ESTABLISHED IN 1898

Alliance, Ohio

PIPE ORGAN Parts and Supplies

For repairing, modernizing and enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St.

Erie, Penna.

Member of the Associated Organbuilders of America

Chicago Hears Watkins

In addition to virtuosity William Watkins has versatility, as proved by his performance at Rockefeller Chapel, University of Chicago, Jan. 16. The organist of the New York Avenue Presbyterian Church in Washington made a very favorable impression on an audience accustomed to the best in organ recitals with a program that was divided between the classics and the modern works of modern composers, in the interpretation of both of which he showed discriminating style and a technique that was up to every requirement.

In the Handel Concerto No. 5 and the Bach Prelude and Fugue in E flat Mr. Watkins displayed solid musicianship and good taste, and he avoided the temptation to be a speeder at the console. The Handel opening number was perhaps the most pleasing offering of the evening and immediately put one in the proper mood to enjoy, rather than endure, an organ recital. In the three movements of Leo Sowerby's Sonatina the recitalist used colorful registration. The second movement, labeled "very slowly," was a thing of beauty. Dr. Sowerby is to be congratulated on breaking away from Italian and other foreign nomenclature in naming the movements of his works and in plain English denominating them as "In a placid and easy-going manner," "Very slowly" and "Fast and perky."

The recital closed with Willan's Introduction, Passacaglia and Fugue, a work of colossal proportions but not food for musical infants such as sometimes listen to organ recitals.

THE VAN DUSEN ORGAN CLUB of Chicago held its annual Christmas meeting Dec. 18. The following program was presented in the spirit of the Christmas season: "In dulci Jubilo," Karg-Elert (Jack Schneider); "Divinum Mysterium," Purvis (Marjorie Jackson); "Come unto Him," Handel; "The Virgin's Slumber Song," Reger, and "O Holy Night," Adam (Joan Huneryager, soprano; Norris Freed, accompanist); "Noel," d'Arquin (Norris Freed); "Nativity Miniatures," Taylor (Robert Lodine). A social hour was enjoyed by guests and club members, many of whom had come from a distance to share in the Christmas party.

SPRINGFIELD, ILL., CONVENT ORDERS CASAVANT ORGAN

A contract has been awarded to Casavant Freres for a three-manual organ to be installed in the chapel of St. Francis' Convent, Springfield, Ill. This chapel is of beautiful design and seats 1,000 people. The organ will be divided in the gallery behind the high altar, with the console in the north transept near the choirs, about 120 feet from the organ proper. The choir division will be installed later. There will be a one-manual console in the gallery for use of the brothers' choir. The sale was made by Harold L. Turner, Casavant representative in that area.

The stoplist will be as follows:

GREAT ORGAN.

(Enclosed.)

- Open Diapason, 8 ft., 68 pipes.
- Rohr Flöte, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 68 pipes.

SWELL ORGAN.

- Gedeckt, 16 ft., 68 pipes.
- Geigen Diapason, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 68 pipes.
- Traverse Flute, 4 ft., 68 pipes.
- Piccolo, 2 ft., 61 pipes.
- Oboe, 8 ft., 68 pipes.

CHOIR ORGAN.

(Prepared for.)

- Viola, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Lieblich Flute, 4 ft., 68 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Chimes.
- Tremulant.

PEDAL ORGAN.

- Principal, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Stopped Flute, 8 ft., 12 notes.
- Trumpet, 16 ft., 12 notes.

YURY ARBATSKY'S Partita for violin and organ was performed for the first time by Carmen Bernendsen and Grigg Fountain at St. Paul's Lutheran Church, Cleveland, Jan. 21. Dr. Arbatsky is director of music at Salem Lutheran Church in Chicago.

La Marche Brothers,
6525-29 Olmsted Avenue,
Chicago 31, Illinois.

Dear Mr. La Marche:

I want to tell you what an excellent job you did in making the additions to the organ here at Cornell. The action is excellent, very fast and snappy and the voicing of the mixtures and mutations is superb. The new ranks blend so well with the foundation of the original organ. The result is most artistic—quite beyond my fondest expectations. I want to convey to you my sincere thanks and appreciation for your work in installing the additions and for the excellent job of repairing you did to the Choir organ. The cooperation of you and your men meant much to me.

Again thank you for all you have done, and with very best wishes,

Sincerely yours,

Eugene Devereaux,
Professor of Organ
and Theory
Mount Vernon, Ia.
Cornell College.

LA MARCHE BROTHERS
ORGAN BUILDERS

George E. La Marche
6525 Olmsted Avenue

Ernest L. La Marche
Newcastle 1-2071

Chicago 31, Illinois

A Chicago Concern Since 1919

it's New... it's a Wurlitzer

the latest and finest
in electronic organs

For Easter
delivery
see your
WURLITZER
dealer now



Model 25 Wurlitzer Electronic Organ.

Fresh from the hands of Wurlitzer craftsmen, this new Wurlitzer Model 25 represents a notable advance in electronic organs. Fast but velvet-like action speaks and falls silent in split-second timing with the organist's fingers. No lag. No annoying "explosive" effect.

A finger-touch on pre-set pistons brings out dominant solo voices of new richness and beauty—each voice with its own perfect accompaniment. And the full majestic beauty of the organ ensemble is truly a triumph in electronics.

Designed by William Zaiser, the beautiful console is traditional in appearance and embodies arrangements and playing dimensions that rigidly conform to recommendations of the American Guild of Organists. And with all these advantages, the Model 25 is reasonably priced.



Considering a Piano? More people buy Wurlitzer Pianos than those of any other name.

WURLITZER

World's Largest Builder of Organs and Pianos
Under One Name

THE RUDOLPH WURLITZER COMPANY, NORTH TONAWANDA, NEW YORK
EXECUTIVE OFFICES, CHICAGO, ILLINOIS

NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

Toccata on a French Psalm-tune, by Norman Z. Fisher; published by Galaxy Music Corporation, New York City.

The original psalm-theme on which this piece is based does not attract one by intrinsic beauty or interest of line. It is a rather dull affair. But the treatment this composer has given his chosen material transforms it into a first-class showpiece for the organ. The work is not particularly difficult—the writing is very idiomatic for the instrument and the creator has not overdone his treatment of his theme. All in all this brilliant concert piece can be safely judged to be an outstanding example of presentday writing for the instrument.

Twelve Organ Pieces in Varied Styles, by H. Alexander Matthews; published by Elkan-Vogel Company, Philadelphia.

In his foreword the composer explains that "this volume * * * is presented with the hope that its contents may prove useful as preludes to the service, as offertories, or as light numbers in recital programs. All the pieces are of average difficulty and so should appeal to the young organist as well as to the more experienced one. General directions are given for registration, leaving, however, the choice of solo stops to the discretion of the organist."

The dozen titles included in the volume comprise "Solitude," "Chanson Elegiac," Communion, Intermezzo, Canzonetta, Canon, "Soliloquy," Danish Carol, "Chanson de Nuit," Pastoral, Prelude on a Gregorian Theme and "Spring Idyl." The Danish Carol has been reissued as a separate number.

This is all music of literate values, melodic, attractive and effective. We have much fine music that is difficult; much poor music that is easy. This set of pieces adds to the repertory where we most need good music—in the moderately easy category.

"Alleluia," by Mozart, arranged for organ solo by W. A. Goldsworthy; published by J. Fischer & Bro., New York City.

The florid vocal solo from a motet by Mozart, known best in this country as a favorite solo in concert by Lili Lehmann, has been transcribed for organ solo. Just where it will fit into the scheme of things I for one do not know. I presume it will find use as a light element for recital use, or as a postlude. The arranger has done a good job; the music is most attractive and of prime quality; and clumsy difficulties have been cleverly avoided. If you like arrangements of coloratura fireworks you will like this well-done job.

Communion and Offertoire, both by Joseph Jongen; "Westminster Hymn of Glory," by M. Enrico Bossi; Toccata, by Jac. Bonset; all edited by Robert Leech Beedell; published by Edition "Le Grand Orgue," Brooklyn, N. Y.

Four very interesting and little-known pieces for organ now available in this reprint. Each of the four is a splendid example of this type and will amply repay acquaintance and cultivation.

Four Pieces for Organ ("Hymn," Largo, "In Memoriam" and Finale), by Flor Peeters; published separately by McLaughlin & Reilly Company, Boston, Mass.

The Belgian virtuoso, known best to us as a composer of large-scale opuses for the organ, here reveals himself as a worker in more humble, more practical spheres. These pieces are short, not above medium grade in difficulty, notably tuneful and on the consonant side. But simplicity does not in this case connote dullness or banality. We find many interesting points of individual writing, telling strokes of unusual treatment. The set is both useful and artistic—a somewhat rare fusion of virtues, but none the less welcome.

"Ex Spiritu Domini," by Paul Hastings Allen; published by Whitney-Blake Music Publishers, New York City.

Subtitled "Wedding March," this short piece for organ is well worth the attention

of service players. It is tuneful, animated in rhythm, conventional in idiom and easy to play—and it is short.

"To Music," by Franz Schubert, arranged for organ by Henry G. Ley; "Carillon," by Herbert Murrill; published by Oxford University Press, London.

The Schubert transcription is an expert job; the beautiful melodic song of Schubert is transformed into a grateful lyric for the softer voices of the organ. The other title is a toccata-like showpiece laid out for full organ throughout. It lies well under the fingers and the integral pedal part is equally idiomatic. Given an organ of body and brilliancy, with fluency of speech, and a player with technic superior to the demands of this virtuoso piece, the result should be a stunning finale to a program or a postlude for a festival occasion.

IN CELEBRATION of the university centennial the Northwestern University School of Music is presenting two important musical events early in 1951. The first of these was a performance of the opera "Louise," by Gustave Charpentier, Jan. 24 and the second will be a concert by the a cappella choir in Orchestra Hall Feb. 5. The latter concert will mark the choir's first in Orchestra Hall in many years. The program will include the dramatic oratorio "Jephthah," by Carissimi; the first Chicago performance of the Mass for Mixed Voices and Wind Instruments by Stravinsky, Six Love Songs by Brahms and shorter compositions.

EILEEN MALTBY, A.A.G.O., was organist and director for a Bach program by the choir guild of All Souls' Unitarian Church, Kansas City, Mo., Dec. 10. Mrs. Maltby played a group of chorale preludes, the Toccata and Fugue in D minor and "Sheep May Safely Graze." Other numbers on the program included the slow movement from the Concerto for Two Violins, chorales sung by the choir, piano and organ duos and Cantata 79.

SETH BINGHAM

Organ, Theory, Composition
TEACHER OF CHURCH
MUSICIANS

- For the Episcopal Service:
Te Deum in B flat (Gray)25
Jubilate in B flat (Boston Music
Co.)20
Benedictus es in F minor
(Gray)18
Magnificat and Nunc Dimittis
in C (Gray)20

Just published for organ
Variation Studies, Op. 54
(Witmark) \$1.50

921 Madison Ave.
New York 21, N. Y.

Formula for Modulation

One Dollar
ERNEST DOUGLAS

G Clef Publishing Co.
312 S. Westmoreland Ave.
Los Angeles 5, Calif.

FRANK CEDRIC SMITH, LTCL
CH.M.

GRACE CHURCH
Newark, N. J.

ORGELECTRA



The first
and only
key action
current
designed and
engineered
specifically
for pipe
organ use

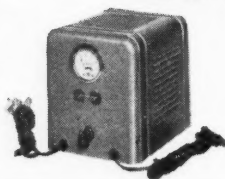
55 pounds of accurately controlled voltage.

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

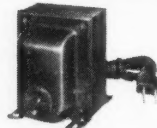
6525 Olmsted Ave. Chicago 31, Ill.

these **4** will take care
of 99% of all organ power
supply requirements



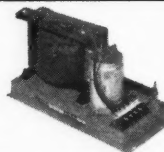
1

Selenium Rectifier Unit Model 1510: continuous capacity of 10 amperes and a selector switch providing a choice of approximately 5, 10 and 15 volts. Two or three of these units can be paralleled to provide 20 or 30 amperes for extra large organs.



2

Stepdown Transformer: permitting the 1510 rectifier unit to be operated from 208 to 230 volts A.C.



3

Filter: which can be added to the 1510 rectifier to eliminate hum or chatter where solenoids are worn or are of a type susceptible to ripple.



4

Auxiliary Voltage Control: for those installations where very precise control of voltage is necessary.

IN ADDITION . . . Green has worked out three standard circuits showing how the 1510 unit can be used for small organs, large organs, and for different AC supply voltages.

Complete Descriptive Literature and Prices are available for all of the above.



W. GREEN ELECTRIC COMPANY, INC.

SELECTRO-PLATERS AND ALL TYPES OF RECTIFIER EQUIPMENT
130 CEDAR STREET, NEW YORK 6, N. Y.
RECTIFIER ENGINEERS



Ruth Barrett **Phelps**
THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

GEORGE NORMAN TUCKER



UNDER THE DIRECTION of George Norman Tucker, organist and choirmaster, the choir of men and boys of St. Paul's Church in Steubenville, Ohio, has had an active season, beginning with a two-day Bach anniversary Nov. 12 and 13 which opened Sunday afternoon with a program of organ and string music. Instrumental music included "Sheep May Safely Graze," arranged by Biggs; March, Sarabande, Musette, Bourree and the Air from the Orchestral Suite in D, with organ and strings, and two pieces "a la concertante" for strings alone. Mr. Tucker's organ numbers included the Prelude and Fugue in C minor, Chorale Preludes, "O Sacred Head," "I Call to Thee," "Deck Thyself, My Soul, with Gladness" and "By the Waters of Babylon."

The second day of the festival was marked by a memorial service of festal choral evensong with St. Paul's choir as host to the clergy of the Episcopal churches of the Ohio Valley. The service, sung to Tallis' Festal setting, included Psalms 121 and 16 and the Magnificat and Nunc Dimittis in Gregorian tones, and the Bach compositions "Now Thank We All Our God," the Passion Chorale, "Jesu, Joy of Man's Desiring," "Come, Sweet Death" (tenor solo) and "In Faith I Quiet Wait" (soprano solo). A reception for the clergy and members of the choir was held in the parish-house after the service. Assisting Mr. Tucker at this service was Owen P. Adams, organist of St. Stephen's, East Liverpool, who played the prelude.

Saturday, Dec. 16, marked the ordination to the priesthood of two former choir boys of St. Paul's—the Rev. George P. Timberlake and the Rev. Edward Ferguson. A service by the full choir was held in their honor, singing the office of the holy communion by Mr. Tucker and Eric Thiman's "Come, Holy Ghost, Our Souls Inspire" at the offering.

The choir's second annual Christmas festival of music was sung Sunday evening, Jan. 7. This service, a tradition at St. Paul's, is always well attended and opened with a "community sing" of carols. Choral numbers included among others: "From Heaven Above," Bach; "A Carol from Lapland," arranged by Dickinson; "Still Grows the Evening," arranged by Dickinson; "Angels, We Have Heard," French; "Up on the House-top," Hanby; "March of the Wise Men" and "Sleep, Holy Babe," from the cantata "Babe of Bethlehem," Gaul. Master James Kotorra, soprano, sang "The Virgin's Slumber Song," Reger, and the "Song of Mary," Harvey B. Gaul.

PHILADELPHIA CONCERT BY CHOIR OF MILES MARTIN, JR.

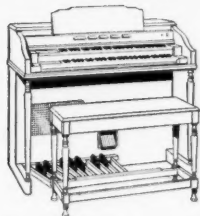
The motet choir of St. Anne's Episcopal Church, Willow Grove, Pa., under the direction of Miles Martin, Jr., will present a concert of unaccompanied motets and anthems at St. Ambrose's Episcopal Church, Howard and Ontario Streets, Philadelphia, Sunday, Feb. 4, at 4 p.m. The choir will sing four groups of works, ranging from Renaissance to present-day anthems. Ralph Edwards, organist and choirmaster of St. Ambrose's Church, will play chorale preludes of Bach and Brahms between the groups.

The program will open with: "Ave Maria" (Latin text), Arkadelt; "Let Thy

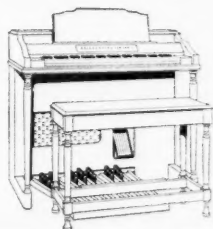
No Other Organ...

OFFERS SO MUCH FOR THE MONEY!

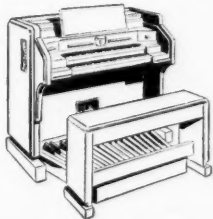
SINGLE MANUAL AND TWO-MANUAL ELECTRONIC ORGANS



NEW MODEL 2E, above: Two full 61-note manual keyboards and a pedal board with 18 notes from C to F. Stop controls and couplers similar to those shown on 2D, right. Has in-built speakers and amplifying equipment although auxiliary speaker units are available for large installations. Single expression pedal.



NEW MODEL 1E, above: Single 61-note manual keyboard; available with or without 18-note pedal board. Has in-built speakers and amplifier.



MODEL 2A, above: The standard of comparison; the original two-manual Connsonata. Full range, A. G. O. pedal board, two expression pedals.

● Just fifteen minutes at the console of the new CONNISONATA, will convince you of its superiority to other moderate-priced instruments. Once you give it a trial—test it point-for-point, feature-by-feature with any other organ, electric or electronic . . . you'll join other organists in their acclaim for CONNISONATA as "America's Greatest Organ Value." No other organ offers so much for so few dollars . . . in versatility, tonal realism, broad resources. See your Connsonata dealer for private demonstration at no obligation. Write for latest literature, and dealer name today. CONNISONATA, Division of C. G. Conn Ltd., Elkhart, Indiana. Address department 204.



NEW MODEL 2D, above: More versatile . . . more beautiful . . . more organ! Two full 61-note manual keyboards and 25-note pedal board. Full tonal range from 32 cycles to top of audible limits. External speaker unit, standard organ-type stop controls and couplers.



The Connsonata is a development of the Sound and Electronic Research Laboratories of C. G. Conn Ltd., world's largest manufacturer of band and orchestra instruments and specialists in musical tone for three-quarters of a century.

WRITE FOR FREE LITERATURE TODAY!

Merciful Ears," Weelkes; "Adoramus Te, Christe" (Latin text), Palestrina; "Laudate Nomen Domini," Tye. Four chorales of Bach will form the second group. The third group will consist of "Beautiful Saviour," arranged by Christiansen; "God So Loved the World" ("Crucifixion"), Stainer, and "O Saviour of the World," Goss. The concluding group will consist of "We Have Seen His Star," Titcomb; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and Cherubim Song No. 7, Bortniansky. The public is invited.

The choir numbers some twenty mixed voices and is a volunteer organization.

HAROLD L. TURNER OPENS ALLEN IN HOSPITAL CHAPEL

Fifteen hundred people heard the dedication of the new Allen electronic organ and Maas carillon and chimes Jan. 14 at

St. John's Hospital chapel in Springfield, Ill. Harold L. Turner played the following program: Noel, Mulet; "From Heaven above to Earth I Come," Bach; Fugue in G minor, Bach; "Gesu Bambino," Yon; Sonata in C minor, Guilman; French Rondo, Boellmann; "Noel Basque," Benoit; Cradle Song, Kjerulf; "In Paradisum," Dubois; "The Bells of St. Anne de Beaupré," Russell; "Silent Night, Holy Night," Gruber. Preceding the concert Mr. Turner played a twenty-minute carillon recital of hymns while the audience was gathering.

MUSICAL EVENTS in January at the First Baptist Church, Philadelphia, where Charles Alan Romero is organist and director, included an organ recital by Robert Elmore Jan. 7, a Brahms program Jan. 14, Franck's Mass in A major Jan. 21 and the Berlioz Requiem Jan. 28.

YULE CANTATA BY SCHOLIN HAS FIRST PERFORMANCE

The first performance of a new cantata, "A Christmas Blessing," by C. Albert Scholin, organist and choirmaster of the Kingshighway Presbyterian Church in St. Louis, took place Dec. 17 at the church under the direction of the composer. The cantata was used as part of the annual candlelight service and the chorus, which included a junior choir, numbered a total of 115 voices.

The cantata makes use of themes from many carols. It is based on events leading up to and connected with the birth of Christ. Besides being sung in the Kingshighway Church, parts of the work were heard at a pageant sponsored by the *St. Louis Globe Democrat* in Kiel Auditorium Dec. 20. The cantata is published by Belwin, Inc.

Msgr. Lorenzo Perosi; the Life and Works of a Devout Musician

[The following article on the life and works of Lorenzo Perosi, noted Italian composer of Catholic church music and director of the Sistine choir, has been prepared for THE DIAPASON by Guido Galli of Rome.]

The high regard in which Msgr. Lorenzo Perosi is held by the people of Italy was demonstrated recently after a performance of Bach's "Passion according to St. Matthew" at the Argentina in Rome. Perosi was not conducting the performance, but the audience spotted him in his box and immediately began shouting: "Viva Perosi!" It was the fiftieth anniversary of one of his greatest works, "La Risurrezione." When the venerable, white-haired man realized that the attention had been diverted to him he became embarrassed and withdrew to the back of the box.

From his earliest years Lorenzo Perosi gave promise of distinction in the world of music. He was born at Tortona Dec. 20, 1872, and received his first lessons from his father, who was *maestro di capella* in the cathedral of that city. At a very early age he showed pronounced aptitude for composition. He continued his studies at Milan and when 18 years of age went to Montecassino. His stay in the celebrated abbey had a great influence on his career. When he had finished his studies in Italy he went to Ratisbon, where he worked under Francis Xavier Haberl in the school of music.

While in Germany Lorenzo Perosi made many friends, among whom he counts Msgr. Kneip, who has become famous because of the "water cure" that bears his name. Perosi likes to speak of those days. Recalling the inconveniences of the cure, he says humorously: "It was strange; all we had to do was to eat vegetables and walk barefoot in the snow or dew. It was amusing to see elderly gentlemen with top hats and high collars going along barefoot." And he adds: "I never wore a top hat, for I was only a youth. I went without a hat and wore a soft collar with a tiny little tie like this." And he laughs as he indicates the dimensions with his fingers.

On his return to Italy in 1894 Perosi entered the seminary of Imola, where he soon was given the direction of the choir. A few years later he became *maestro di capella* at St. Mark's in Venice. While in that city he frequently took the early morning boat for Chioggia, some eighteen miles distant. First on board, he would seek a quiet corner in the reading-room and sit composing with a few pieces of manuscript paper on his knee. This traveling back and forth permitted him to divide his work into two distinct parts. Frequently by the time he arrived at Chioggia he had already composed a Kyrie and Gloria, and on his return to Venice the mass was completed.

The fame of the young composer spread rapidly enough, thanks to the success of his first oratorio, "La Passione." In 1900 he was invited to Rome to write an oratorio, the proceeds of which would be used to aid Rome's abandoned children. It was on this occasion that he composed "La Risurrezione di Cristo," which was sung in December of the same year in the Church of the Holy Apostles.

When Perosi was 30 years of age Pope Leo XIII called him to direct the Sistine Choir. From that time on, besides giving himself to his work of composition and to the duties of his office, he made frequent visits to many of the cities of Italy, France and Germany. Everywhere he met with great success. Perosi was then in his golden age. During one of his journeys he composed "Il Natale," which he finished in Vienna and played for the first time at Como in the presence of King Umberto and Queen Margherita of Savoy.

Shortly after this Pope Leo XIII died. This affected Perosi greatly, and under

the inspiration of his grief he composed the famous "Dies Irae" of his "Messa Grande." This loss was followed by another which deeply grieved his sensitive soul—the death of his parents. Overcome with sorrow his artistic genius found a way of expressing itself in his "Transitus Animae."

The most important and the most interesting of the works of Msgr. Perosi are his oratorios. Coming at a time when theatrical works were in vogue, these compositions mark a return of the religious spirit to sacred music. The life of Christ in its divine and human aspects as it was presented in the Gospels is the principal theme of his inspirations. Drawn through his studies to admire Palestrina and Vittoria, as well as Handel and Bach, and sensitive to the great romanticists down to Wagner, he could not but be influenced by them. Nevertheless this did not prevent his character as a composer from developing along original lines.

We might say that characteristics of Perosi are a sweetness both deep and human and a touching expressiveness which penetrates his use of Gregorian chant, not as decorative elements but as a second nature. In an oratorio the choir is of great importance, and Msgr. Perosi uses it to advantage and makes it blend effectively with the orchestra. Polyphonic developments are rare in his works except in the form of fugues in the finale. The same exuberance of lyrical, dramatic expression is found in his liturgical music. Restrained and limited by the exigencies of religious worship, it frequently reaches a severe nobility of inspiration and an austere brilliancy.

Among the liturgical productions of Perosi are thirty masses and more than 200 pieces, psalms, hymns, motets and sequences. His oratorios form a true cycle around the figure and life of Christ. Among these we find "La Passione," "La Risurrezione," "Il Natale del Redentore" and "L'Entrata di Gesù in Gerusalemme."

Msgr. Perosi should be placed among musicians for whom life has been a religion of art. A born musician, simple by nature, humble in soul, he has always sung with his mind and heart centered on God. With the faith of an artist and with the hope of a man dedicated to a mission, he has continued to direct the Sistine choir since the day he was chosen for that work by Pope Leo XIII. He resides in Rome in a quiet apartment in the Palazzo del Santo Uffizio. Upon entering the house one's attention is attracted by his large study, dominated by a grand piano. His piano stands under an artistic crucifix which was given to him by the city of Milan after his writing of "La Risurrezione." Living with him are his three sisters, who watch over him with maternal care and frequently accompany him to musical performances. Felicia and Maria were with him the evening we saw him at the Argentina. He rises early, celebrates mass and then begins work in his studio. He can be found there in the evening and frequently even late at night drawing melodies from his beautiful piano. Thus his life passes serenely, filled with music and the loving friendship of his sisters.

In the Vatican, located a few hundred yards from the monsignor's home, another great soul keeps vigil—Pius XII. Msgr. Perosi has known him from his youth. They frequently meet and speak of art, music and God. Msgr. Perosi is blessed in his music and his friends.

FRAZEE ORGAN COMPANY

South Natick, Massachusetts

Builders of Many Famous Organs
since 1910

"Favorably Known for Frazee Tone"

HENRY L. ROXBEE & SON, MFRS.

Metal, Flue, and Reed
ORGAN PIPES

Scientifically scaled—Expertly made.
Masterfully voiced

1910 178 LOWELL ST., READING, MASS. 1950

KLAUS SPEER

Head, Music Department
LINCOLN MEMORIAL UNIVERSITY
HARROGATE, TENN.
Available for organ recitals

ORGAN INSTITUTE

SUMMER SESSION

July 21 — August 18, 1951

BIGGS, HEITMANN, HOWES,
POISTER, WEINRICH, WHITE

Testimony of Students

"It was inspiring to sit at the feet of such well-known organists as Carl Weinrich, Arthur Howes, Ernest White and E. Power Biggs, and to learn of their methods of practicing, their ideas of style and phrasing, and to be made cognizant of the richness of organ repertoire. Although I have studied at some of our finest universities, I feel that something was received at Andover and Methuen which could have been received in no other way."

Theodore T. Miller
Instructor
University of Alabama

"What better testimony to the Organ Institute than to say I wish to enter the 1951 Session. The Organ Institute last summer meant a great deal to me. Having been loaded down with administrative details, I had let my organ practice, of necessity, slide. The work provided inspiration and stimulation as well as encouragement to me in an attempt to resume my active organ playing career after five years. The faculty men were so generous in personal consultation and gave liberally of their time for practical suggestions to the organists who were there as students."

Kenneth R. Osborne
Chairman, Division of Fine
and Applied Arts
Head, Department of Music
University of Arkansas

"I am always happy to recommend the Organ Institute to the serious organ student. My own attendance has proved one of the most profitable experiences in a number of years of organ study. In my opinion, the perspective gained from instruction by several of the country's leading organists cannot be duplicated by any other form of study. Conscientious organists are indeed fortunate to have available this most valuable teaching."

Edmund B. Wright
Instructor in Organ
Assistant to the Director
Baldwin-Wallace
Conservatory

"In four weeks' time I became familiar with the teaching and playing of five outstanding artists on a magnificent organ. There is such a wealth of ideas that I find myself at the end of the year still testing and applying some of the material of the preceding summer. Added to this is the stimulation to be derived from association with fellow organists. Incidentally, those who may not wish to play any of the pieces on the repertoire list are as much a part of the group as others who play frequently."

D. Robert Smith
Director of Music
Bates College

Write for bulletin:

ORGAN INSTITUTE

Andover, Massachusetts

JAMES ALLAN DASH CHORAL ARRANGEMENTS

Sacred Choral Arrangements By JAMES ALLAN DASH

SERIES ONE — SACRED — SATB

LIST NO.	TITLE	COMPOSER
No. 1	SANCTUS (Holy, Holy, Holy)*	..... Schubert
No. 2	GRACIOUS LORD, HEAR OUR PLEA*	..... Balakireff
No. 3	O JESUS BE NEAR*	..... Grieg
No. 4	DIES IRAE (Day of Wrath)*	..... Arensky
No. 5	WORLD, FAREWELL*	..... Rosenmüller-Bach
No. 6	AVE MARIA (Give Ear to My Prayer)*	..... Arcadelt
No. 7	SAVE US O LORD	..... Bairstow
No. 8	CHERUBIM SONG (Heavenly Voices)	..... Bortniansky
No. 9	ETERNAL GOD*	..... Bortniansky
No. 10	AS TORRENTS IN SUMMER	..... Elgar
No. 11	WELCOME DEAR REDEEMER	..... Franck
No. 12	GREAT IS THY MERCY	..... Handel
No. 13	O BLESS THE LORD*	..... Ippolitov-Ivanov
No. 14	CAST THY BURDEN UPON THE LORD*	..... Mendelssohn
No. 15	COME O THOU TRAVELLER UNKNOWN	..... Noble
No. 16	FIERCE WAS THE WILD BILLOW	..... Noble
No. 17	SOULS OF THE RIGHTEOUS	..... Noble
No. 18	ANGEL BANDS	..... Saint-Saëns
No. 19	PRaise YE THE LORD	..... Saint-Saëns
No. 20	EMITTE SPIRITUM TUUM (Send Now Thy Spirit)	..... Schuetky
No. 21	CHERUBIM SONG (Heavenly Voices)	..... Tschaikevsky
No. 22	HYMN TO THE TRINITY	..... Tschaikevsky
No. 23	A LEGEND*	..... Tschaikevsky
No. 24	LEAD ME LORD	..... Wesley
No. 25	SING YE NOEL	..... XVII Century Melody
No. 26	TURN THY FACE FROM MY SINS*	..... Dash
No. 27	COMFORT O LORD*	..... Crotch
No. 28	THE HEAVENS ARE TELLING	..... Beethoven
No. 29	THOU KNOWEST LORD THE SECRETS*	..... Purcell
No. 30	O LORD OF HOSTS	..... Sibelius
No. 31	LORD FOR THY TENDER MERCIES*	..... Farrant
No. 32	AVE VERUM CORPUS (Jesu, Word of God)*	..... Mozart
No. 33	TEACH ME, O LORD*	..... Attwood
No. 34	HOLY ART THOU	..... Handel
No. 35	THE STRIFE IS O'ER (Easter)	..... Vulpus
No. 36	ALL CREATION SINGS (Easter)	..... Bach
No. 37	ALLELUIA, CHRIST IS ARISEN (Easter)	..... Pierné
No. 200	FAR O'ER THE STARS	..... Abt
No. 201	O LORD MOST HOLY	..... Abt
No. 202	ON THE SEA	..... Buck
No. 203	O GOD OF LOVE*	..... Dash
No. 204	SANCTUS, HOLY CITY (Holy, Holy, Holy)	..... Gaul
No. 205	LOVELY APPEAR	..... Gounod
No. 206	NAZARETH	..... Gounod
No. 207	SANCTUS (Holy, Holy, Holy)	..... Gounod
No. 208	THE LORD IS MY SHEPHERD*	..... Koschat
No. 209	THE BIRTHDAY OF A KING	..... Neidlinger
No. 210	IN HEAVENLY LOVE ABIDING	..... Pinsuti
No. 211	PEACE I LEAVE WITH YOU	..... Roberts
No. 212	CHRISTIAN THE MORN BREAKS	..... Shelley
No. 213	GOD IS LOVE	..... Shelley
No. 214	THE KING OF LOVE	..... Shelley
No. 215	THE LORD IS MY SHEPHERD*	..... Smart
No. 216	O GLADSOME LIGHT	..... Sullivan
No. 217	O HUSH THEE DEAR JESUS	..... Sullivan
No. 218	O LORD SPEAK NOW WITHIN ME*	..... Sullivan
No. 219	TURN THEE AGAIN, O LORD*	..... Sullivan
No. 220	EVEN ME	..... Warren
No. 221	GOD SO LOVED THE WORLD*	..... Stainer
No. 223	THE PALMS (Palm Sunday)	..... Fauré

*Suitable for use during Lent.

A NEW ERA FOR CHOIRS

The James Allan Dash Choral Arrangements were created expressly for volunteer choirs and choruses. They provide average groups with attractive material well within amateur singers' musical capacities. That they have brought renewed enthusiasm to choral groups everywhere, has been amply demonstrated by the hundreds of letters received and by the amazing sale of a half-million copies in three months.

Although designed for typical parish choirs, many of these selections are being used with great success by some of the finest church and cathedral choirs in America and Canada. Leading college and high school choruses, too, are reporting gratifying results. Especially popular with such groups are numbers 1, 2, 5, 9, 25, 26, 35, 36, 37, 202, 205, 208, 210, 217, 218 and 219.

At present 60 anthems are available in Series One. They are all sacred selections for mixed voices, SATB. Every anthem in this series can be sung a cappella, although accompaniment may be used. Only English texts have been printed, since it is felt that two sets of words increase reading difficulty.

Additional series for all other vocal combinations, sacred and secular, are now being prepared by Dr. Dash. These will be available for the 1951-52 season. A new era of truly pleasurable singing, free from unnecessary drudgery, is fast becoming an inspiring reality.

SOME INTERESTING INFORMATION

Anthems No. 1 through 37 are essentially dignified and reverent in character, and are particularly useful for liturgical churches. Numbers 200 through 223 are of a more emotional type and are especially designed for the evangelistic churches. However, many choirmasters find desirable selections in both groups.

The degree of revision employed in these arrangements varies from a mere adjustment of a few notes or words in some, to completely new anthems built on old thematic material in others. Since this may be of interest to some choir leaders in making their selection, we present this summary:

Slightly Revised—1, 3, 4, 6, 8, 10, 12, 14, 18, 19, 20, 24, 27, 29, 30, 31, 32, 33, 37, 216, 219, 221.

Considerably Revised—2, 5, 9, 11, 13, 15, 16, 20, 22, 23, 28, 34, 36, 200, 201, 211, 212, 213, 214, 215, 217, 218, 220.

Completely Revised—7, 17, 202, 206, 207, 209, 210.

New Anthems built on old thematic material—25, 35, 204, 205, 208.

Original Compositions—26, 203.

Revised Texts or Translations—1, 6, 8, 13, 14, 20, 21, 22, 23, 25, 217, 223.

New Texts—2, 3, 4, 9, 12, 30, 36, 37, 210, 218.

The James Allan Dash Choral Arrangements are on sale at all reputable music stores throughout the United States and Canada. . . . The price is 10 cents per anthem.

THE BALTIMORE MUSIC CO. 340 N. CHARLES ST., BALTIMORE 1, MD. U. S. A.

MRS. GORDON PSALMONDS



MRS. GORDON PSALMONDS has been appointed music director of the First Baptist Church of McAlester, Okla. For three years she served as organist-director of the First Baptist Church of Bartlesville, Okla. A graded plan of choirs is maintained with four organized choirs, beginning at the age of 9 years.

Mrs. Psalmonds holds a B.A. degree from William Jewell College and M.R.E. and B.S.M. degrees from Southwestern Baptist Seminary in Fort Worth. Special piano study has been with Walter Robert of the University of Indiana and Wiktor Labunski of the Kansas City Conservatory. Organ study has been done with Jeanne Gentry Waits of Tulsa University and Dr. Robert Baker of New York.

On Oct. 31 Mrs. Psalmonds gave a recital in the Highland Park Presbyterian Church, Dallas, Tex. Her program included: Toccata in C major, Sonata in from "God's Time Is Best" and "In dulci Jubilo," Bach; "In dulci Jubilo," Dupré; "In dulci Jubilo," Karg-Elert; "Piece Heroique," Franck; "Harmonies du Soir," Karg-Elert; "The Squirrel," Weaver; "Carillon," Mulet.

JEAN PRICE EISENSTEIN
MARRIED TO COLLEGE MATE

Jean Price Eisenstein, teacher of organ at Linfield College, McMinnville, Ore., was married to Larry Gene Thompson, of Siletz, Ore., Dec. 28. The wedding took place at the home of the bride's mother, Mrs. Leo Eisenstein, in Moberly, Mo. The bride's mother played pre-nuptial organ music and the ceremony was performed by Dr. Allen Duncan, pastor of the Coates Street Presbyterian Church.

Both Mr. and Mrs. Thompson are graduates of Central College in Fayette, Mo., and Mrs. Thompson holds the master's degree from the Cincinnati Conservatory. Mr. Thompson is a teacher of vocal and instrumental music.

THOMAS FRANCIS DELANEY, who retired several years ago after serving for many years as an executive of Lyon & Healy, Inc., died Dec. 30 in a Chicago hospital. During his association with Lyon & Healy Mr. Delaney was in charge of the choral music department and was known to hundreds of church musicians. At the time of his death he lived at the Illinois Athletic Club and was active in Catholic charity work. Surviving is one brother, Dennis J. Delaney. The funeral was held Jan. 2 in Old St. Mary's Catholic Church.

HOSEA • HABAKKUK • MICAH
JEREMIAH • ISAIAH

Have you heard

ANTHEMS
FROM THE PROPHETS
in your church yet?

Timely . . . melodic . . . theolog-
ically sound . . . for four-part
mixed choirs.

Write for free samples to
CANYON PRESS OF NEW YORK
132 Beekman St., N.Y. 7, N.Y.

LILIAN
CARPENTER
F.A.G.O.



THE JUILLIARD SCHOOL OF MUSIC
JUILLIARD SUMMER SCHOOL
120 Claremont Ave., New York City 27

NEW PIPE ORGANS

Chimes and Carillons
Factory Rebuilt Organs
Organ Modernisations

Specializing in service to the churches
of New Jersey.

Write or Phone MONTclair 3-4553

NEILL-JOHNSON CO.
UPPER MONTCLAIR - NEW JERSEY
Organ Builders and Engineers

BRONSON RAGAN
F.A.G.O.

Classes in preparation
for A.G.O. Examinations

Church of the Holy Trinity
316 E. 88th St., New York 28, N. Y.

SNYDER-NEUMAN ORGAN COMPANY

P.O. Box 1024
Grand Island, Nebraska
Serving the State of Nebraska

DONALD H. HEATH, M. MUS.
ORGANIST AND CHOIRMASTER
ST. MARK'S EPISCOPAL CHURCH
EVANSTON, ILL.

CLARENCE
MADER
Recitalist - Teacher
Immanuel Presbyterian Church
Los Angeles, Calif.

Orrin Clayton Suthern II

Organist-Conductor
Lincoln University
Pennsylvania

TOM MARILYN

RITCHIE
MIDLAND COLLEGE
FREMONT, NEBRASKA

Harold Schwab

Boston, Mass.

MARTIN W. BUSH, F.A.G.O.

First Central Congregational
Church
Head Music Dep't, University of
Omaha, Nebr.

Edw. A. Hillmuth, Jr.

Organist & Choirmaster
ST. PETER'S CHURCH
Essex Fells, N. J.

ADDRESS:
57 Luddington Rd. - West Orange, N.J.

ROBERT BAKER, Sac. Muc. Doc.

First Presbyterian Church, Brooklyn
Temple Emanu-El, New York

Recitals — Instruction

GARRETSON

Buffalo, N. Y.
Helen Townsend, A.A.G.O. (Chm.)
Organist and Choirmaster
First Presbyterian Church, East Aurora, N. Y.
DeWitt C., A.A.G.O. (Chm.)
St. Paul's Cathedral - Buffalo Seminary

LINDSAY LAFFORD

F.R.C.O. (Chm.), F.A.G.O., F.T.C.L.,
L.R.A.M., A.R.C.M., M.R.S.T.
Director, Department of Music
Hobart and William Smith Colleges
Geneva, New York

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

Arthur Jennings

Recitals

UNIVERSITY
OF
MINNESOTA

Plymouth Church
Minneapolis, Minnesota

PIPE ORGANS

MAINTENANCE
REBUILDING
ADDITIONS
REPAIRS
TUNING

BY
FACTORY TRAINED
ORGAN MECHANICS
RELIABLE AND DEPENDABLE
SERVICE

BOHN ORGAN COMPANY

Fort Wayne 8, Indiana
Phone E-1202

GRIGG FOUNTAIN

Oberlin Conservatory
of Music
St. Paul Lutheran Church
CLEVELAND

ROBERT ELMORE

Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consum-
mate Powers"
Musical Courier, New York

J. Alfred Schehl, A. A. G. O.

St. Lawrence Church, R.C.
Cincinnati 5
Faculty: Archdiocesan Teachers' College
Mus. Dir. The Singers Club
Elder High School Glee Club

RALPH A. HARRIS, D. Mus.

University of Miami
Florida

GEORGE NORMAN TUCKER

MUS. BAC.
SAINT PAUL'S CHURCH
STEUBENVILLE,
OHIO

- INSTRUCTION -

FRANK K. OWEN

ST. LUKE'S EPISCOPAL CHURCH
KALAMAZOO, MICHIGAN
AUTHOR OF "A CHOIRBOY'S HANDBOOK"

THE B. F. WOOD MUSIC CO., INC.

LENT and EASTER 1951

THE REDEEMER

An Oratorio for Lent
by MARTIN SHAW 1.50

MIXED VOICES - SATB

This Joyful Easter-Tide (Dutch Melody)	.....12
Blessed Easter Day (Matthew Lundquist)	.....15
God So Loved The World (The Crucifixion) (John Stainer)	.....10
Come, Ye Faithful (Everett Titcomb)	.....15
The Risen Lord (C. W. Greene)	.....15
Awake, Thou Wintry Earth (Johann Sebastian Bach)	.....12
Crown Him With Many Crowns (F. H. Brackett)	.....15

THE B. F. WOOD MUSIC CO., INC.

24 Brookline Avenue • Boston 24, Massachusetts

Extending Our Achievement of Superior Ensemble Quality with Additional Tonal Range

in the New Model C-3

ALLEN ELECTRONIC ORGAN

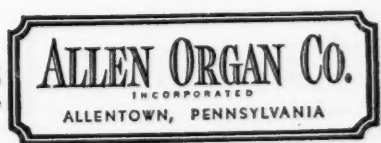
CONSISTENT with our effort to develop additional "tone sources" of the proper quality, is this announcement of the New Model C-3 Allen Organ. We introduce it as an advanced development in the field of electronic organs.



The Allen Organ, through gyrophonic tone dispersion, creates an entire new concept of authentic pipe-like tone in an electronic organ. Present conditions will necessarily limit the immediate availability of the new model C-3. Please address your request for additional data to Department D.

**BASIC SPECIFICATIONS
of the New Model C-3**

GREAT	SWELL
LIEBLICH GEDECKT ... 16'	DIAPASON 8'
DOUBLE OPEN	MELODIA 8'
DIAPASON 16'	DULCIANA 8'
OPEN DIAPASON 8'	VIOLE 8'
FLUTE 8'	CLARINET 8'
OCTAVE 4'	FRENCH HORN 8'
FLUTE D'AMOUR 4'	ENGLISH HORN 8'
NAZARD 2 ² / ₃ '	TRUMPET 8'
SUPER OCTAVE 2'	VOX HUMANA 8'
PICCOLO 2'	FLUTE 4'
MIXTURE III.	NAZARD 2 ² / ₃ '
CHIMES (Tablet only)	SUPER OCTAVE 2'
HARP (Tablet only)	ECHO (Tablet only)
SWELL TO GREAT 16'	SWELL COUPLER 16'
SWELL TO GREAT 8'	UNISON OFF 8'
SWELL TO GREAT 4'	SWELL COUPLER 4'
	ECHO COUPLER 4'
	ECHO ORGAN (Tablet only)
PEDAL	TREMULANT
RESULTANT 32'	
TUBA 16'	EXPRESSION
DIAPASON 16'	3 EXPRESSION PEDALS
BOURDON 16'	1—Controlling SWELL AND PEDAL
LIEBLICH GEDECKT ... 16'	1—Controlling GREAT AND PEDAL
PEDAL DULCIANA 16'	1—Balanced Crescendo Pedal with indicator lights
QUINT 10 ² / ₃ '	
OCTAVE 8'	
OCTAVE-QUINT 5 ¹ / ₃ '	
SUPER OCTAVE 4'	
GREAT TO PEDAL 8'	
GREAT TO PEDAL 4'	
SWELL TO PEDAL 8'	
SWELL TO PEDAL 4'	



Recital Programs

John Leo Lewis, F.A.G.O., Aurora, Ill.
—Mr. Lewis gave a recital at the House of God, Mooseheart, Ill., Jan. 28. He was assisted by William Welch, baritone. Mr. Lewis' numbers were these: Prelude and Fugue in B minor, Bach; Allegro Moderato from the Fourth Concerto, Handel; Suite, de Maleingreau; Toccata, Sowerby.

Ronald K. Arnatt, F.T.C.L., Washington, D. C.—Mr. Arnatt, who is organist and choirmaster at the Church of the Ascension and St. Agnes, gave a recital at the Washington Cathedral Jan. 7, playing the following numbers: Toccata in the Mixolydian Mode, Frescobaldi; Prelude and Fugue in C minor, Sonata in E minor and Fantasia in G major, Bach; "Trois Paraphrases Gregoriennes," Langlais; Plainsong Prelude No. 1, "Pange Lingua Gloriosa," Arnatt; Variation on "Dominus Regit Me," Dirksen; Toccata from the "Plymouth Suite," Whitlock.

William Weaver, Gainesville, Fla.—Mr. Weaver, a student at the University of Florida, gave his senior recital Jan. 12. He has been a pupil of Claude Murphree for four years. His program: Prelude and Fugue in C minor and Trio-Sonata in E flat major, Bach; Adagio from Concerto in D minor, Vivaldi-Bach; "Noel, Grand Jeu et Duo," d'Aquin; Prelude, Fugue and Variation, Franck; Toccata on "How Firm a Foundation," Murphree; Chorale Preludes, "Light Divine" and "Glory to God," Willan; Variations from the Fifth Symphony, Widor.

Francis Murphy, Jr., Philadelphia—In a recital at Christ Church Jan. 3 Mr. Murphy played the following: Prelude and Fugue in C minor, Bach; Chorale Preludes, "Praise Be to Almighty God," "My Soul Doth Magnify" and "Praise God, Ye Christians," Bach; "Jesus, Priceless Treasure," Peeters; "Nativity Song," Bingham; "Contemplation" and Pastorale, Purvis; Finale on a Noel, Henry Clay Banks, Jr.

Ruth P. Richardson, A.A.G.O., Binghamton, N. Y.—In a Christmas musicale presented by the Harmony Club at the Tabernacle Methodist Church Dec. 3 Mrs. Richardson played the following numbers: "Good News from Heaven the Angels Bring," Pachelbel; "Come, Saviour of the Gentiles," Bach; "Benedictus," Rowley; "The Bells of Riverside," Bingham. Other numbers included the "Weihnachtssymphonie," Manfredini, by the string quartet and organ.

Charles Huddleston Heaton, New York City—Mr. Heaton gave a recital at the James Memorial Chapel of Union Theological Seminary Jan. 22. His program was as follows: Fanfare Fugue in C major, Bach; Noel, d'Aquin; Trio-Sonata in G major, Bach; Rondo for the Flute Stop, Rinck; Variations on a Noel, Dupré; "Ariel," Thompson; "The Palms," Langlais.

Ruth Pilger Andrews, Madison, Wis.—A series of weekly half-hour recitals is being played by Mrs. Andrews at WHA (970), the University of Wisconsin radio station in Madison. The programs are given Mondays at 2:30 and began Dec. 11. The following compositions among others have been played:

Jan. 1—"Pavanne," de Chambonnières; "The Old Year Now Hath Passed Away," "In Thee Is Gladness" and Canzona, Bach; "At the Cradle of Jesus," Bingham; Variations on a Gevaert Carol, Mauro-Cottone.

Jan. 8—"In Peace and Joy I Now Depart" and "If Thou but Suffer God to Guide Thee," Bach; "Epiphany," Edmundson; Cantabile, Jongen; "Contemplation," Rowley; "Legend," Karg-Elert.
Jan. 15—"Les Cloches," Le Begue; "Adoration," Dubois; Arioso, Sowerby; "Finale," Franck.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: Theme with Variations in A flat, Thiele; Prelude and Festal Hymn, E. S. Barnes; Suite on Sixteenth Century Hymn-tunes, McKay; "Absoute," Gigout; Passacaglia and Fugue, Op. 42, Peeters; Festival Suite, Lange; "Unto Us a Child Is Born," Willan; Prelude to Christmas Oratorio, Saint-Saëns; Fantasia on "God Rest You Merry, Gentlemen," Dow; "Adeste Fideles," Ives; "Rise Up, O Men of God," Bingham; Three Quiet Preludes, Jacobi; Pastorale, Sumsion; Elegy, Darke; "Vision," Baumgartner; Cantabile, Clokey; Elegy, Candlyn; Adagio, Ley; "The Joy of the Redeemed," Dickinson.

Dudley Warner Fitch, La Jolla, Cal.—Sunday afternoon, Jan. 14, at St. James-by-the-Sea Mr. Fitch played: "Grand Choeur," Dubois; "Cheerful Fire," Clokey; "Marche Funebre et Chant Seraphique," Guilmant; Cradle Song, Poister; Prelude and Fugue in A minor, Bach; Offertory in D flat, Salome; "The Bells of St. Anne de Beaupré," Russell; "Chant sans Paroles," Bonnet; "Gavotte Moderne," Tours; "Romance," Bonnet; Improvisation; "Marche Pontificale," de la Tombelle.

W. Arnold Lynch, Winfield, Kan.—Mr. Lynch gave the first recital on a new Möller organ at the First Baptist Church, Ponca City, Okla., Jan. 5. His program: "Marche Religieuse," Guilmant; "Ave


Maria," Schubert; "In Thee Is Gladness" and Allegro from Sonata in C major, Bach; Fantasia and Fugue in G minor, Bach; Noel with Variations, Purvis; Toccata on "Vom Himmel hoch," Edmundson; "Dreams," Stoughton; "The Bells of St. Anne de Beaupré," Russell; Allegro from Symphony 6, Widor.

Mr. Lynch played at the First Methodist Church, Kingman, Kan., Jan. 7. He chose these selections for his program: Fugue in G minor and Siciliano, Bach; "A Fancy," Stanley; Noel with Variations, Purvis; "A Lovely Rose Is Blooming," Brahms; Intermezzo from Symphony 6, Widor; "Angelus du Soir," Bonnet; Toccata on "Vom Himmel hoch," Edmundson; "Exsultemus," Kinder.

John Huston, Brooklyn, N. Y.—A recital was given by Mr. Huston at the Crescent Avenue Church, Plainfield, N. J., Dec. 10. He chose the following program: Prelude and Fugue in B minor, Bach; Fourth Concerto, Handel; Fugue, Honnegger; "Pantomime," Jepson; "Twilight at Fiesole," Bingham; Symphony in G, Sowerby.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown gave a special Christmas Day recital at the Spreckels Organ Pavilion. He played the following: Kyrie and Noel, Franck; Pastorale in F, Bach; "Cantique de Noel," Adam; "March of the Magi Kings," Dubois; "Hallelujah," Handel.

GOWNS
PULPIT-CHOIR
CONFIRMATION
BAPTISMAL
DOCTORS
MASTERS
BACHELORS
CAPS GOWNS
AND
HOODS
EST. 1912
BENTLEY & SIMON
7 WEST 36 ST. NEW YORK 18, N.Y.



School of Music
UNIVERSITY OF ILLINOIS
RUSSELL H. MILES
PAUL S. PETTINGA
Organists - Recitalists

Donald
WILLING
Head of Organ Department
TRINITY UNIVERSITY
San Antonio
Texas

EUGENE DEVEREAUX
Cornell College
MOUNT VERNON, IOWA

Claude L. Murphree
F.A.G.O.
University of Florida
GAINESVILLE :: FLORIDA

MARSHALL BIDWELL
Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

The **CHARLES W. McMANIS** Company
Organ Builders
TENTH AND GARFIELD
KANSAS CITY 2, KANSAS

GORDON YOUNG
Concert Organist
Ft. Worth, Texas
Texas Representative, M. P. MÖLLER, INC.

HEINZ ARNOLD, F. A. G. O., Mus. D. (Dublin)
FACULTY, STEPHENS COLLEGE
COLUMBIA, MISSOURI
- RECITALS -

FRANCIS HOPPER
Sac. Mus. Doc.
University of Louisville
Fourth Ave. Presbyterian Church
Louisville, Ky.

FENNER DOUGLASS
Oberlin Conservatory of Music

FRANK VAN DUSEN
Director School of Church and Choir Music—
American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Address Kimball Hall, Chicago, Ill. Tel.: WEBster 9-0620

EDWIN ARTHUR KRAFT
Organist and Choirmaster of Trinity Cathedral, Cleveland, O.
Director of Music, Lake Erie College, Painesville, O.
Head of Organ Department, Cleveland Institute of Music

ADOLPH STEUTERMAN
Fellow of the American Guild of Organists
Professor of Organ—Southwestern University
Organist and Choirmaster
Calvary Episcopal Church — Memphis, Tennessee

Arthur C. Becker, Mus. D., A. A. G. O.
Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

AXEL NORDER
CATHEDRAL OF THE HOLY NAME R.C.
CHICAGO

ALFRED GREENFIELD
Conductor
Oratorio Society of New York
Chairman, Department of Music, University College—New York University

**SOCIAL SECURITY ACT
INCLUDES ORGANISTS**

NEW LAW IS NOW IN EFFECT

Procedure Necessary for Church Musicians to Come Under Its Provisions — Benefits Are Available After Age of 65.

Organists, choir directors and other church employes may now come under social security as provided by Title 2 of the Social Security Act, passed recently by Congress. Notices to this effect have been sent to all churches by the social security office.

In order to come under the act the vestry, session or official board of the church must agree to cover the employes, waiving the tax exemption to the amount which the church will have to contribute, which now is 1½ percent of the employes' salaries. A vote is held among the employes and if two-thirds agree to come under the act those who sign up are covered. Deductions to the amount of 1½ percent of salaries are made by the church. Minimum salary requirements are \$200 a year, with a maximum salary basis of \$3,600 a year.

The benefits on retirement at the age of 65 are 50 percent of the first \$100 of monthly salary and 15 percent of the next \$200 monthly salary. Thus if the employe draws the maximum salary of \$3,600 a year payments will be at the rate of \$80 a month, with an additional 50 percent in case the recipient has a wife who also is 65 years of age.

All self-employed persons come under the social security act beginning Jan. 1, 1951. Their earnings up to \$3,600 a year must be reported on their income tax returns March 15, 1952, and the tax will be 2½ percent. However, where part of the income is earned as salary, the salary will be taxed 1½ percent and the balance up to \$3,600 per annum will be taxed at the higher rate. It is thus advantageous for church employes to come under the act through their churches in order to secure the lower tax rate.

Further details may be obtained from the nearest office of the social security administration.

RICHARD ELLSASSER TOUR

IN JANUARY AND FEBRUARY

Richard Ellsasser began his annual transcontinental tour Jan. 19 in Phoenix, Ariz. His schedule included Tucson, Pueblo, Colo., Garden City, Kan., Pratt, Kan., Galveston, Tex., and Memphis, Tenn., in January. He will play in Brunswick, Ga., Feb. 2; Statesboro, Ga., Feb. 5; Columbia, S. C., Feb. 7 and 8; Westerly, R. I., Feb. 11; Syracuse, N. Y., Feb. 18; Poughkeepsie, N. Y., Feb. 19; St. Catharines, Ont., Feb. 21; Lansing, Mich., Feb. 25; Sioux City, Iowa, Feb. 26, and Omaha, Neb., Feb. 27. Arrangements are being made for a series of New England recitals the week of Feb. 11.

**HISTORIC CHARLESTON, S. C.,
CHURCH ORDERS A REUTER**

Historic Grace Episcopal Church in Charleston, S. C., has awarded a contract to the Reuter Organ Company for a three-manual organ to replace an old Roosevelt instrument that has served the church long and faithfully. The hundred-year-old edifice is built along cathedral lines. The new organ is to mark an enlarged program of music for the church.

The instrument is to have 1,902 pipes, in twenty-eight registers, and the detached drawknob console is to be equipped with fifty-one stops, twenty-five couplers and forty-five combination pistons. Preparation for an antiphonal organ of five stops is to be made in the console.

Robert Van Doren, organist at the University of Columbia and Trinity Episcopal Church, Columbia, S. C., was the consultant for the church and the specification was prepared by him in collaboration with Ferd Rasmann, Eastern representative, and George L. Hamrick, Southern representative, of the Reuter Company.

The stoplist follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 49 notes.
- Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 notes.
- Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

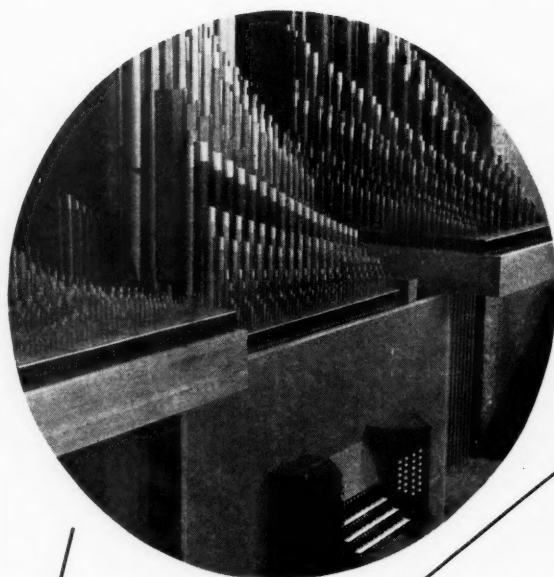
- Flute Conique, 16 ft., 61 notes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 85 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 61 notes.
- Spitzflöte, 4 ft., 73 notes.
- Nasard, 2½ ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola (broad scale), 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Erzähler, 8 ft., 85 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Erzähler, 4 ft., 73 notes.
- Erzähler Twelfth, 2½ ft., 61 notes.
- Erzähler Fifteenth, 2 ft., 61 notes.
- Erzähler Seventeenth, 1½ ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Sub-Bass, 16 ft., 32 pipes.
- Rohrbordun, 16 ft., 12 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Flute Ouverte, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Gemshorn, 4 ft., 32 notes.
- Bombarde, 16 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes.



**holtkamp
cleveland**

EDITION BREITKOPF

Now Available from Europe

The Complete Organ Works of

JOHANN SEBASTIAN BACH

each volume \$2.50

- Vol. I Preludes & Fugues (C, c, C, a, e, b, A, G)
- Vol. II 5 Preludes & Fugues (Eb, D, d, f, G)
3 Fantasias & Fugues (g, c, a)
- Vol. III 5 Toccatas & Fugues (F, E, d, C, d)
3 Praeludien & Fugues (C, e, a)
- Vol. IV 2 Praeludien & Fugues (C, c); 8 Little Preludes
& Fugues; 3 Praeludien (a, G, C); 5 Fugues
(c, c, G, g, b)
- Vol. V 5 Fantasias (C, c, G, G, b); Pastorale (F); Trio (d);
3 Concertos (G, a, C) & Konzertsätze C) after Vivaldi
- Vol. VI Passacaglia in c minor
6 Trio Sonatas
- Vol. VII 46 Organ Chorales from the "Orgelbüchlein"
Variations on "Christ, der du bist der helle Tag"
Variations on "O Gott, du frommer Gott"
Variations on "Sei gegrüßet, Jesu gütig"
5 Canons on "Vom Himmel hoch"
- Vol. VIII Chorale Preludes (A-J)
- Vol. IX Chorale Preludes (K-W)

New AMP Organ Catalogue now ready for distribution

ASSOCIATED MUSIC PUBLISHERS, Inc.

25 West 45th Street

New York City 19, N. Y.

(or your local dealer)

C. GORDON

WEDERTZ

7030 PERRY AVE. CHICAGO 21

**ELECTRONIC
CHURCH ORGANS**

Thomas J. George, Builder
11671 Victory Boulevard,
North Hollywood, Calif.

EUGENE E. POOLE

Western States Manager

M. P. MÖLLER, INC.

SEATTLE

WASHINGTON

HAROLD FRIEDEL

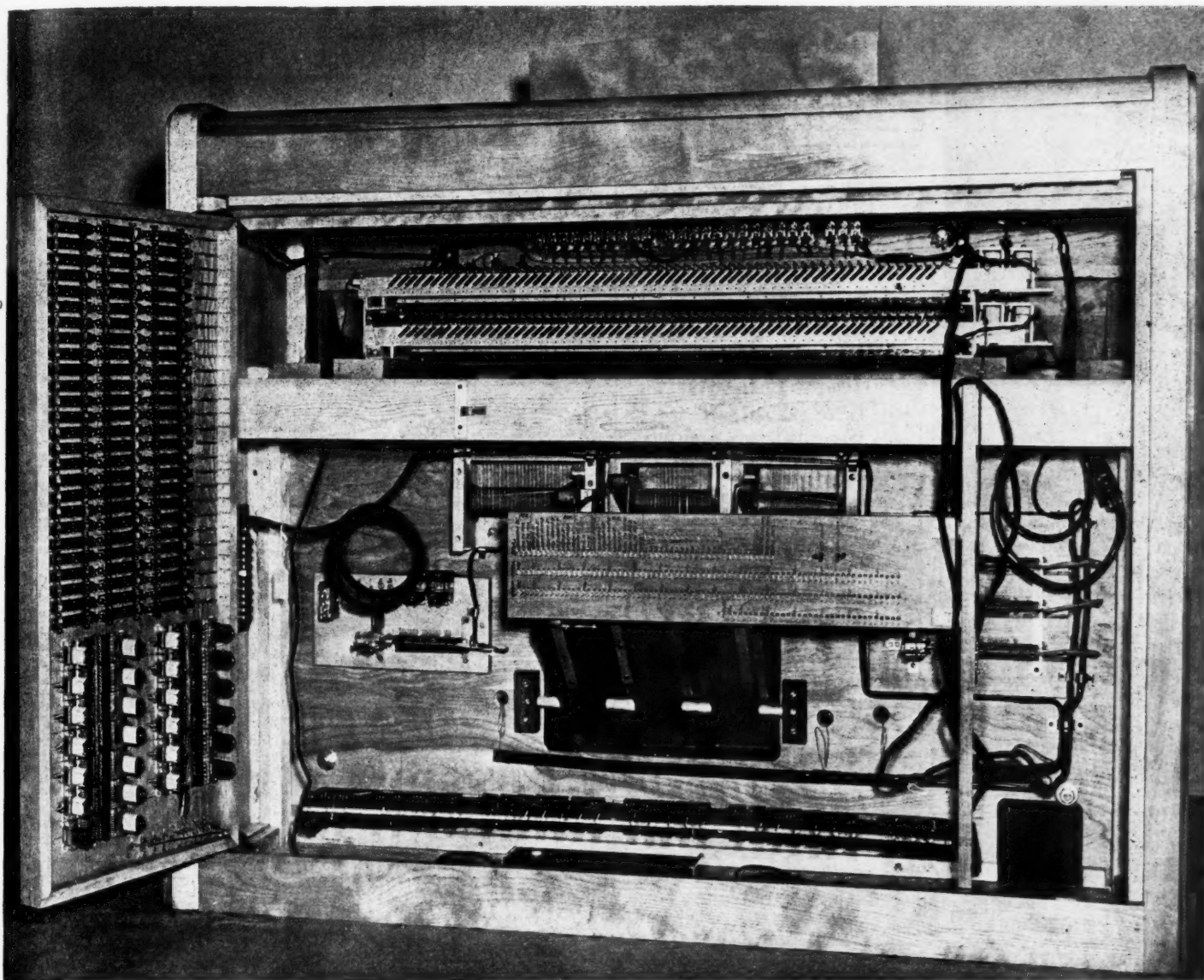
ST. BARTHOLOMEW'S CHURCH—NEW YORK

AMY CLEARY MORRISON

RECITALIST

ADDRESS — CENTRAL CHRISTIAN CHURCH — INDIANAPOLIS, IND.

THE INSIDE STORY



Of the new Reisner Console . . .

Simplicity of construction . . . makes each unit readily accessible for servicing. Ease of installation . . . for absence of wind conductors permits this all-electric console to be moved about at will. Dependability . . . coincidental with Reisner tradition, assures many years of dependable service. These are but a few of the advantages of this fine console. The photograph illustrates:

- The full adjustable capture-type combination action (left).
- The sforzando reversible unit (left center).
- All-electric coupler assemblies and electric stop action magnets (top).
- Contact rollers (center) are mounted above the expression shoes, thus preventing dirt and minimizing damage to contacts.
- Pedal contact bar (bottom) is placed in this position for shipment only.
- Switches for pedal stops (right).

Also shown is the wiring to control the amplification system for the church for which this console was especially built.

THE W·H·REISNER MFG·CO·INC·HAGERSTOWN·MD·U·S·A·

ELSIE OPPE HILDEBRAND



ELSIE OPPE HILDEBRAND has just completed forty years as organist of the historic First Lutheran Church of Galveston, Tex., which has celebrated the one hundredth anniversary of its founding in 1850.

Mrs. Hildebrand was born in Galveston. She received her organ training under Vena Kimling Matthews and the late Hugh T. Huffmaster of Galveston and Houston and Henry B. Vinson at Chautauqua, N. Y. Mrs. Hildebrand is a member of the Galveston Chapter of the American Guild of Organists and an active worker in the Girls' Musical Club, one of the oldest musical organizations in Texas.

In addition to her church and choir work Mrs. Hildebrand is a pianist and well-known teacher of piano. With her husband and daughter, both capable musicians, Mrs. Hildebrand has contributed much to the musical life of Galveston.

KRAFT, BIGGS AND BARKER
HEARD IN DETROIT SERIES

A series of three recitals is in progress at the First Baptist Church of Detroit. This series has been an annual event for thirteen years and is known as the Chancel Choir Concert Series. The first program was heard Jan. 15 and Edwin Arthur Kraft, F.A.G.O., was the visiting artist. Mr. Kraft played these selections: Festival Fanfare, Wolff; "Subdue Us by Thy Goodness," Bach-Kraft; Minuet in E flat, Beethoven-Kraft; "We Thank Thee, God," Bach; "Ave Maria," Reger; Chorale and Fugue from Sonata 5, Guilman; Serenade, Rachmaninoff; Finale from Symphony 2, Weitz; "Autumn Song," Elmore; "Toccata di Concerto," Bossi; "Jubilee Suite," Van Hulse.

The second recital was to be played by E. Power Biggs Jan. 31. Mr. Biggs was to open his program with Handel's Second Concerto and then play Haydn's Suite for a Musical Clock, Soler's Concerto in G major, "Sheep May Safely Graze" and Fantasia and Fugue in G minor by Bach, Schumann's Sketch in D flat and Canon in B minor, "Litanies" by Alain and the Reubke Sonata.

Cyril Barker, assisted by a string ensemble, will be heard Feb. 12. Featured on the program will be two new works for organ and strings—the Introduction and Toccata by Crawford and Fillmore's Pastoral. Other ensemble numbers will be Handel's Concerto 10 and Bach's Concerto in D minor. These solos will be heard: "Rhythmic Trumpet" and Roulade, Bingham; Toccata from Gothic Symphony and Prelude on a Theme of Corelli, Edmundson. This will be the first performance of the Prelude on a Theme of Corelli.

THE COMMITTEE ON MUSIC of the Woman's Club of Louisville, Ky., presented the choir of St. Mark's Episcopal Church, under the direction of Robert Hobbs, in a program of Christmas music Dec. 13.

LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE

2899 Valentine Ave., New York 58, N. Y.
Telephone: SEdwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Harps — Chimes — Blowers

Expert Overhauling
"An Organ Properly Maintained Means
Better Music"

Harry Wilkinson

CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

ELIZABETH M. COMBS

Graduate of Peabody Conservatory

11 WEST TENTH STREET
NEW YORK 11, N. Y.

EXCELLENT PRACTICE FACILITIES

WILLIAM TEAGUE

Saint Mark's Episcopal Church
CENTENARY COLLEGE
SHREVEPORT, LOUISIANA

HERBERT J. AUSTIN

A.R.C.M., A.R.C.O.

Organist and Choirmaster
Trinity Episcopal Church
Portsmouth, Virginia

Kenneth Cutler

MUSIC DIRECTOR

Stations WILL and WIUC (FM)
THE UNIVERSITY OF ILLINOIS,
URBANA

EDWARD A.

HIGGINS

PIPE ORGAN BUILDER

Rural Route No. 5 Peoria 8, Ill.

Rollo F. MAITLAND

Mus.D., FAGO

Instruction in Organ
and Creative Musical Expression
RECITALS

2129 Chestnut St., Philadelphia 3, Pa.

G. RUSSELL WING

M.S.M.

Organist and Director
Presentations in
Sacred Art and Architecture
First Congregational Church
La Grange Illinois

H. AUGUSTINE SMITH

Conductor, Lecturer
(Church Music)

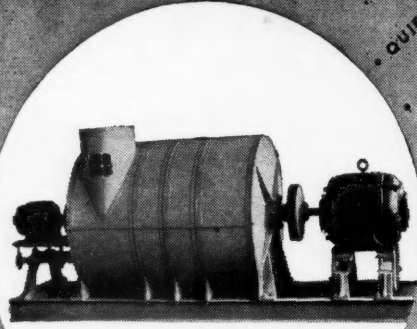
Boston University, Boston 16, Mass.

BETTY LOUISE LUMBY

M. MUS. F.A.G.O.

Detroit Institute of Musical Art
(University of Detroit)

You can count on **KINETIC**



- QUIET
- COOL OPERATION
- ALL-METAL RUGGEDNESS
- LOW CURRENT CONSUMPTION
- EASY INSTALLATION
- VERSATILITY

VERSATILE CONSTRUCTION—designed so that any number of stages or fans can be assembled from stock parts to suit special requirements. • EASILY INSTALLED—all parts can be installed or dismantled without special tools; all are readily accessible for adjustment or lubrication. • ALL-ANGLE OUTLET—rotating outlet section allows adjustment to any angle within 180°, eliminating unnecessary pipe and elbow connections. Model and price list now available—write today!

KINETIC BLOWERS

DIVISION M. P. MOLLER, INC. HAGERSTOWN, MARYLAND

EDGAR S. KIEFER TANNING CO.

(Hand Leather Division)

TANNERS OF

LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

School of Music

UNIVERSITY OF REDLANDS

LESLIE PRATT SPELMAN
Ph.D., F.A.G.O.

MARGARET WHITNEY DOW
M.S.M., F.A.G.O.

ARNOLD BLACKBURN

Lexington, Kentucky

University of Kentucky

Christ Church

**HAGERSTOWN ENGRAVING
& STAMPING COMPANY**

Manufacturers of

Stop Knobs, Rods, Stop Keys,
Tilting Tablets, Pistons and all
other Ivory and Imitation Ivory
parts for the Organ Builder, and
repairman.

Plastic Injection Moldings.
Quotations on any quantities.

235 E. FRANKLIN ST.
HAGERSTOWN, MD.

Dennison Organ Pipe Co.
Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue and
Reed Pipe Organ Stops

1847

1951

**MAYLAND
CHIMES & HARPS**

SINCE 1866

BROOKLYN NEW YORK

GERALD MARC STOKES

A.A.G.O.

St. Peter and Paul Church
Ill. Wes. Jr. Coll. of Music
Springfield Rep. Aoolan Co. of Mo.
Springfield Illinois

WHITE, SON COMPANY

Specialists in the Manufacture of

ORGAN LEATHERS

655 Atlantic Ave. Boston, Mass.

William G.

BLANCHARD

ORGANIST

POMONA COLLEGE

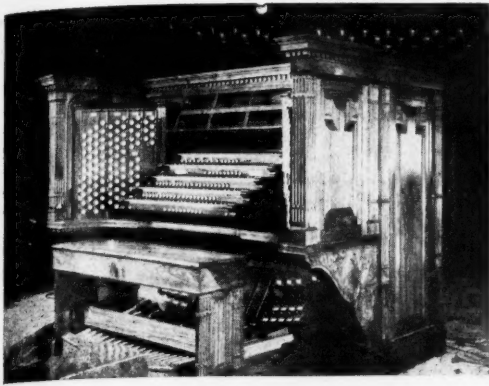
CLAREMONT CALIFORNIA

WILLIAM SELF

ALL SAINTS' CHURCH

WORCESTER, MASS.

Organist of the Worcester Art Museum



The ORGOBLO
at
SALT LAKE CITY
UTAH

This world-famous organ in the Mormon Tabernacle, Salt Lake City, is a recent modernization, by Aeolian-Skinner, of the organ originally built in 1867. This is one of the largest church organs in America and is considered to be a model of superb organ construction. It is one of the few five-manual organs in the world, has 133 voices, 188 ranks, 154 stops and 10,742 pipes and is powered by an Orgoblo.

The Orgoblo is used on the majority of the largest and most famous organs, and is recommended by leading organ manufacturers and organ technicians.

This is not an accident. The Orgoblo was designed specifically for fine organs. It is simple, sturdy, and requires little attention. It is made in sizes suitable for the smallest as well as the largest organs. Ask for the bulletins.

392G

SPENCER ORGOBLO
HARTFORD FOR CHURCHES, THEATRES AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.

MAAS TONE IS SUPERIOR...

No truer tone quality is to be found in cathedral chimes, carillons and organ percussions than is embodied in all MAAS instruments . . . MAAS Octamonic tuning makes possible the production of the finest bell, chime and harp tones at a price well within the reach of all.

Hearing Is Believing . . .

CATHEDRAL CHIMES . . . CARILLONS . . . VIBRACHIME
VIBRACHORD . . . HARP CELESTE . . . TOWER BELL SYSTEMS
AUTOMATIC HYMN PLAYERS . . . CHRONOBELL
WESTMINSTER CLOCKS MONOBELL
ALTAR CHIMES . . . ANGELUS RINGERS

*Hear them at your nearby organ dealer's.
Write today for complete information,*

MAAS ORGAN COMPANY
Dept. 29, 3015 Casitas, Los Angeles 39, Calif.

ISA McILWRAITH
M.A., M.S.M., A. A. G. O.
ORGANIST AND CHOIRMASTER
University of Chattanooga — Chattanooga, Tennessee

CHURCH OF HOLY FAMILY, CHICAGO, INSTALLS AUSTIN

A three-manual organ built by Austin Organs, Inc., has been installed at the Holy Family Catholic Church in Chicago. This is one of Chicago's oldest and best-known Catholic churches.

The new instrument will have the following resources:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

Enclosed Section.
Second Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Chimes.

SWELL ORGAN.
Quintaten, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salficlonal, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 16 ft., 61 notes.
French Trumpet, 8 ft., 97 pipes.
Clarion, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Snitz Flöte, 16 ft., 61 notes.
Snitz Flöte, 8 ft., 61 notes.
Snitz Flöte, 4 ft., 97 pipes.
Flautino, 2 ft., 61 notes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp.
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Spitz Flöte, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.

KATHRYN HILL RAWLS GOES TO ST. LUKE'S, WASHINGTON

Announcement has been made of the appointment of Kathryn Hill Rawls as minister of music at St. Luke's Methodist Church, Washington, D. C. Mrs. Rawls resigned as organist of the Hamline Methodist Church in the summer, as reported in the September issue of THE DIAPASON. St. Luke's is a new church, representing a union of three Methodist churches, and is beginning work on a large edifice. Mrs. Rawls will direct several choirs which are being organized.

PHILIP B. McDermott
Augustana College
Rock Island, Ill.

Fred H. Parker
Dean, Columbia College Department of Music
Organist-Choirmaster
First Presbyterian Church
Columbia, S. C.

HAROLD MUELLER
F. A. G. O.
St. Luke's Episcopal Church
S. F. Conservatory of Music
SAN FRANCISCO

Berniece Fee Mazingo
INDIANAPOLIS, IND.

MABEL ZEHNER
First Presbyterian Church
Mansfield, Ohio
RECITALS
Concert Management: Eleanor Wingate Todd
12931 Shaker Blvd., Cleveland 20, Ohio

ERNEST E. HARDY
INSURANCE
73 Jefferson St.
Winthrop 52, Mass.
Ocean 3-0539

CARL WIESEMANN
Mus. Doc.
Park Methodist Church
Bloomfield — New Jersey

C. GRIFFITH BRATT
Mus. M — A.A.G.O.
St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

HARRIETTE SLACK RICHARDSON
RECITALS
SPRINGFIELD, VT.

J. HENRY FRANCIS
Mus. D.
DIRECTOR OF MUSIC EDUCATION
CHARLESTON, W. VA.

HARRY WILLIAM MYERS
A.A.G.O.
Recitals
St. Paul Methodist Church
Louisville 5, Kentucky

MARION HUTCHINSON, F. A. G. O.
McPhail College of Music
Central Lutheran Church
MINNEAPOLIS, MINN.

C. HAROLD EINECKE
Mus. D., Mus. B., F.W.C.C.
First Methodist Church
Santa Barbara, California

Harris S. Shaw, A.A.G.O.
Piano — Organ
Musicianship
Address: 175 Dartmouth St., Boston, Mass.

TEACHERS' ATTENTION

QUALIFY FOR DEGREE
"BACHELOR OF MUSIC"
IN SPARE TIME
...START NOW

The only HOME STUDY music school offering all courses leading to degree, Bachelor of Music, offers YOU the opportunity to make important advancement in the musical arts. Check courses in which interested and mail coupon for illustrated lesson and booklet.

UNIVERSITY EXTENSION CONSERVATORY
Dept. E-264, 28 E. Jackson Blvd., Chicago 4, Ill.

- | | |
|--|---|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Pub. School Mus. (Beginner's) | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Pub. School Mus. (Supervisor's) | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Sax |
| <input type="checkbox"/> Hist. & Anal. of Mus. | <input type="checkbox"/> Cornet/Trumpet |
| <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Prof. Cornet-Trpt. |
| <input type="checkbox"/> Dble. Counterpoint | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Voice |

Name
Street
City..... State.....
Music Experience.....

Ornamentation in Bach

"Ornamentation in J. S. Bach's Organ Works" by Putnam Aldrich (published by the Coleman-Ross Company, Inc., New York City) is a book which every serious organ student should possess. Mr. Aldrich's approach to the subject is based on sound research and he has carefully avoided the confusion brought about by the conflicting teachings of nineteenth century scholars.

One of the principal values of Mr. Aldrich's work is his understanding of the underlying philosophy of the baroque composer-performer, the lack of which understanding has caused serious misconceptions among many of those who have merely attempted to compile sets of hard-and-fast rules regarding baroque interpretation. He takes into account Bach's unique position as the man who brought baroque music to its culmination, not only by his genius and inventiveness but by his knowledge and use of styles characteristic of several nationalistic groups. Mr. Aldrich has, in his own words, attempted "to liberate the modern performer from his dependence upon unreliable editions" and instead give him an understanding of "the internal evidence of the music itself"—a far better guide. The book is well documented, contains numerous illustrations and is modest in price. J. S. D.

REUTER ORGAN IS ORDERED FOR CHATTANOOGA CHURCH

The First Christian Church of Chattanooga, Tenn., has awarded a contract to the Reuter Organ Company for a three-manual instrument for its new building. Raymond L. Forshay, music director of the church, and George L. Hamrick, Southern representative of the organ company, collaborated on the specification. The organ at first will not include a choir division, but when completed will have a total of 1,581 pipes in thirty-two registers. The stop-tongue console will have thirty-nine stops, twenty-four couplers and twenty-seven pistons. The specification is as follows:

GREAT ORGAN (Expressive).
 Diapason, 8 ft., 61 pipes.
 Claribel Flute, 8 ft., 73 pipes.
 Viola, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flauto Traverso, 4 ft., 61 notes.
 *Mixture.
 Chimes (Maas), 21 tubes.
 Tremolo.

SWELL ORGAN.
 Flute Conique, 16 ft., 61 notes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Viöle de Gambe, 8 ft., 73 pipes.
 Viöle Celeste, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 85 pipes.
 *Geigen Principal, 4 ft., 73 pipes.
 Chimney Flute, 4 ft., 61 notes.
 Spitzflöte, 4 ft., 73 notes.
 Violina, 4 ft., 61 notes.
 Nasard, 2 1/2 ft., 61 notes.
 Flautino, 2 ft., 61 notes.
 Trompette, 8 ft., 85 pipes.
 Horn (synthetic), 8 ft.
 *Vox Humana, 8 ft., 61 pipes.
 Clarion, 4 ft., 73 notes.
 Tremolo.

CHOIR ORGAN.
 *Violin Diapason, 8 ft., 73 pipes.
 *Concert Flute, 8 ft., 73 pipes.
 *Dulciana, 8 ft., 73 pipes.
 *Unda Maris, 8 ft., 61 pipes.
 *Flute d'Amour, 4 ft., 73 pipes.
 *Clarinet, 8 ft., 73 pipes.
 Tremolo.

PEDAL ORGAN.
 *Diapason, 16 ft., 32 pipes.
 Major Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 12 pipes.
 Rohrbourdon, 16 ft., 12 pipes.
 *Octave, 8 ft., 32 pipes.
 Major Flute, 8 ft., 32 notes.
 Rohrflöte, 8 ft., 32 notes.
 *Cello, 8 ft., 32 notes.
 *Bombarde, 16 ft., 12 pipes.
 Chimes.

*Console preparation only.

THOMAS J. HILL, JR., who is a member of the Massachusetts Chapter, A.G.O., and commander of the Norfolk County Council, Veterans of Foreign Wars, was in charge of a memorial service given by the V.F.W. at the First Congregational Church, Sharon, Mass., Jan. 21. The organist for the occasion was Thomas Sobol, associate organist at the Church of Our Saviour, Brookline, and the conductor of the chorus was Gardner C. Evans, organist and choir-master, Church of Our Saviour. For the prelude Mr. Sobol played the Toccata on "Orbis Factor" by Biggs. Aria from Handel's Tenth Concerto and Bach's Chorale Prelude "Have Mercy on Me, O God." His postlude was Guilment's "Grand Choeur." The chorus sang numbers by Drosdoff, Bach, Gardner C. Evans and Titcomb.

ALFRED G. KILGEN
Organ architect and builder
An organization of nationally-known expert organ artisans.
Factory and Studio: 1639 West Adams Boulevard, Los Angeles 7, Calif. Ph. REpublic 7521
Designer St. Patrick's Cathedral, Carnegie Hall Organs, New York City. Member Los Angeles Chamber of Commerce.

PORTER HEAPS
 RECITAL ORGANIST
Chicago

Anne Versteeg McKittrick
 F.A.G.O., Ch.M., F.T.C.L.
Preparation for A.G.O. and T.C.L. Examinations
Grace Church, Brooklyn Heights 50 Grace Court, Brooklyn 2, N.Y.

Horace M. Hollister
 M.S.M.
 ORGANIST - DIRECTOR
MT. LEBANON METHODIST CHURCH PITTSBURGH, PA.

LUDWIG ALTMAN
 Temple Emanu-El, San Francisco
 S. F. Symphony, Pierre Monteux, Conductor
 Ninth Church of Christ, Scientist, S.F.
 University of California Extension

BOY CHOIRS
PAUL ALLEN BEYMER
 CHRIST CHURCH
SHAKER HEIGHTS, OHIO

RICHARD PURVIS
 Organist and Master of the Choristers
Grace Cathedral San Francisco

PAUL KOCH
 St. Paul's Cathedral Pittsburgh, Pa.

FREDERICK MARRIOTT
 Organist-Carillonneur
 ROCKEFELLER MEMORIAL CHAPEL
 University of Chicago

VINCENT H. PERCY
 ORGANIST AND CHOIRMASTER
 The Euclid Avenue Congregational Church
CLEVELAND, OHIO

WILLIAM H. BARNES
 MUS. D.
 ORGAN ARCHITECT
 ORGANIST AND DIRECTOR
 FIRST BAPTIST CHURCH, EVANSTON
 AUTHOR OF
 "THE CONTEMPORARY AMERICAN ORGAN" (FOUR EDITIONS)
1112 SOUTH WABASH AVENUE CHICAGO 5

RUTH HARSHA
 M.S.M., Mus. D.
 Sunset Park Methodist Church
 The Methodist Hospital
 Brooklyn
 RECITALS INSTRUCTION

Katharine E. Lucke, F.A.G.O.
 BALTIMORE, MD.
 Keyboard Harmony Books, #1 & 2
 "Blessed Is the Man"
 "O Lord, I Pray"
 "My Harp of Many Strings"
 Anthem: "Come Ye and Let Us Go Up"

C. Albert Scholin, M.M.
 Organist - Composer
 Kingshighway Presbyterian Church
 5010 Cabanne Ave.
 St. Louis 13, Mo.

WILLIAM RIPLEY DORR,
 Mus.Bac., B.S.
 Palos Verdes Estates, California

FRANKLIN
COATES
 A.A.G.O., L.T.C.L.
 LITTLE CHURCH
 AROUND THE CORNER
 Instruction in Boy Choir Training and Organ
 1 EAST 29TH ST., NEW YORK CITY 16

J. H. OSSEWAARDE
 M.Mus., A.A.G.O.
 Organist and Choirmaster
 Calvary Church
 New York 10, N. Y.
 RECITALS INSTRUCTION

DAVID C. BABCOCK
 Minister of Music
 Trinity Methodist Church
 Newport News, Virginia

MARIE BRIEL HUMPHRIES
 M. MUS., A.A.G.O.
 Chicago Temple
 FIRST METHODIST CHURCH
 Chicago

GEORGE NORMAN TUCKER
 MUS. BAC.
 SAINT PAUL'S CHURCH
 STEUBENVILLE, OHIO
 - INSTRUCTION -

WAYNE FISHER
 COLLEGE OF MUSIC
 Cincinnati, Ohio

RICHARD W. HARVEY
 M.A., A.A.G.O., CH.M., L.T.C.L.
 TRINITY LUTHERAN CHURCH
 Lancaster, Pennsylvania

Nancy Poore — William O.
TUFTS
 Washington, D. C.

IRENE ROBERTSON
 Mus. D. F.A.G.O.
 ORGANIST
 University of Southern California
 Los Angeles

GEORGE FAXON
 The Cathedral Church of St. Paul
 Boston

PAUL H. EICKMEYER
 M. Mus., A.A.G.O.
 ST. PAUL'S EPISCOPAL CHURCH
 Lansing, Michigan

Helen Westbrook
 Chicago

Francke C. Morley
 Choirmaster : Organist
 CHURCH OF THE REDEMPTION
 Studios: 25 S. 16th St., Philadelphia

CHARLES ALAN ROMERO
 RECITALS
 FIRST BAPTIST CHURCH
 PHILADELPHIA

Richard Keys Biggs
 Blessed Sacrament Church,
 Hollywood
 Address 6657 Sunset Blvd., Hollywood

HOMER WHITFORD
 Mus.B., F.A.G.O., Mus.D.
 First Church, Congr., Cambridge, Mass.
 Guild candidates prepared

VAN DENMAN THOMPSON
 Mus. Doc., F.A.G.O.
 DEPAUW UNIVERSITY
 GREENCASTLE, IND.

Robert J. Crone
 MUS. BAC.
 Organ and Theory Instruction
 St. Andrew's Church
 Louisville, Ky.

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED—ORGANIST AND choir-master, male, Episcopal church. Suburb of Washington, D. C. Boy choir and mixed choir experience. Applicants please address B-4, THE DIAPASON.

WANTED—COPY OF "THE CONTEMPORARY ORGANIST," edited C. H. Morse, published by Schirmer. Cora M. MacLeod, 10092 Morley Avenue, Detroit 4, Mich.

WANTED — BEST-HULL EDITIONS of the organ works of Bach, published by Augener. R. Lord, 204 Sage Hall, Dartmouth College, Hanover, N. H.

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

WANTED — TO BUY WURLITZER tibia clausa, T.C. up, 61 pipes, 10-inch wind. Address A-5, THE DIAPASON.

FRITZ HEITMANN TO TEACH AGAIN AT ORGAN INSTITUTE

The Organ Institute announces that Fritz Heitmann, Dom organist of Berlin, will return to the United States to teach and play during the 1951 summer session of the institute, which will be conducted at Andover, Mass., from July 20 to Aug. 18. Professor and Mrs. Heitmann will fly from Germany for this session and return immediately afterward. The institute therefore is unable to make any other engagements for Professor Heitmann. When Professor Heitmann left America after his successful transcontinental tour, on which he played twenty-five recitals, he had won the admiration of those who heard him.

Students at the Organ Institute will enjoy the benefits of instruction from the well-known American artists on its faculty, including E. Power Biggs, Arthur Howes, Arthur Poister, Carl Weinrich and Ernest White. The dormitory and dining facilities of Phillips Academy in Andover will again be utilized. The Methuen Memorial Music Hall, containing the world-famous Walcker organ recently rebuilt by the Aeolian-Skinner Company, will be used for daily master classes and two faculty concerts a week. Among the twenty-two organs available for practice are the large Casavant at Phillips Academy, a new Casavant in the Free Church of Andover, Aeolian-Skinner installations at Bradford Junior College and the Brooks School of North Andover and the studio organ built for the use of the students by the Andover Organ Company.

"THE MESSIAH" was given its third annual performance by the Choral Society of Wilmington, N. C., accompanied by the Wilmington Civic Orchestra, under the direction of Edwin Clark, minister of music of the First Presbyterian Church, on Dec. 4 and 5. Henri Emurian, minister of music of the First Baptist Church, was at the organ.

MASTER DIFFICULT RHYTHMS



FRANZ ELECTRONOME

Standard FRANZ Electric Metronome \$7.25
With Perfect Flash-beat \$18.75

FRANZ MANUFACTURING COMPANY
NEW HAVEN, CONNECTICUT

5 year written guarantee

REED ORGANS electrified

Quiet 1/4 HP suction unit, easily installed inside any reed organ—Silent electric tremulant — All parts — Complete instructions. Write for full details.

SYLVAN K. KETTERMAN
214 W. Gilbert Muncie, Ind.

WANTED—MISCELLANEOUS

WANTED TO BUY—WE HAVE REQUESTS for electronic organs by numerous customers who have confidence in our reputation. We will either purchase your organ or sell it for you on commission basis. Our customers are immediate cash buyers. List your instruments through us for immediate sale. D'Artridge Organ Company, 737 Cole Street, San Francisco, Cal. [tf]

WANTED—CAPABLE HAMMOND ORGANIST to teach; also play church and popular music. Excellent possibilities in connection with first-class music house in Venezuela. Write full details about yourself to C. A. Musica y Arte, Apto. 284, Caracas, Venezuela.

WANTED—TO BUY KIMBALL FOUR-MANUAL theater console and Kimball unit pipes and chests; also Kimball literature, photos, specifications, blueprints, etc. Also Kimball straight organ parts. Address B-5, THE DIAPASON.

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—HAMMOND ORGAN, ANY model, any condition, anywhere. Will also buy odds and ends and other make electronic organs. Ken Thompson, 26 Englewood Avenue, Waterbury 4, Conn. [2]

WANTED—HAMMOND ORGAN CONSOLE. Any model. In good mechanical condition and priced right. Will pay cash. Glenn Hardman, 1345 South Boston, Tulsa, Okla.

WANTED — WILL TRADE MODEL "M" Hammond or Connsonata for older Hammond console. Interested in Model "A" especially. Bob Gerdes, A-Bar Hotel, Austin, Tex.

WANTED TO BUY—NEW OR USED copies of the Anthem Book of the United Free Church of Scotland. Miss Ethel Smart, 2675 Spruce Street, Vancouver, B. C., Canada.

WANTED — SIXTEEN-FT. METAL diapason front pipes; on low pressure preferred. Also 16-ft. reed on medium or low pressure. Write John C. Swinford, 834 West California Way, Redwood City, Cal.

WANTED — HAMMOND ORGANS, Solovoxes. Chimes for Hammond organ. Maas Vibrachords. Harrington Organ Rental, 4353 North Harding Avenue, Chicago, Ill.

WANTED — ORGAN BUILDERS, chest and console makers. Steady work, top wages. The Kilgen Organ Company, 4632 West Florissant Avenue, St. Louis, Mo.

WANTED — ROBERT-MORTON OR Möller organ, built after 1928. Must have individual chests with outside magnets. Address A-4, THE DIAPASON.

WANTED—YOUNG MEN WITH HIGH degree mechanical aptitude to learn organ building. Openings in all departments. Holtkamp Organs, Cleveland 9, Ohio. [11]

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

WANTED TO TRADE—3/4-INCH BY 4 1/4-inch Super D Graflex with flashgun and magazine, like new, for organ parts. Address B-7, THE DIAPASON.

POSITIONS WANTED

POSITION WANTED — ORGANIST-choir director of prominent church in Washington, D. C., with over thirty years' successful experience, twenty-five of them in New York; composer, recitalist, private instructor, would consider proposition from church requiring high standard of music, preferably in Washington, or city within 200 miles thereof. Address B-12, THE DIAPASON.

POSITION WANTED — ORGANIST-choir director, married, sixteen years' experience male and mixed choirs, desires full-time church position; Episcopal preferred. Excellent references. Address B-2, THE DIAPASON. [5]

POSITION WANTED — CATHOLIC organist-choirmaster (Polish), male, age 50, wishes change in post. Boy-choir training. Address B-8, THE DIAPASON.

FOR RENT

FOR RENT — HAMMOND ORGAN. Write Dorothy Hacker, 2907 North Lake Drive, Milwaukee 11, Wis.

FOR SALE

FOR SALE—BARGAINS. TWO-MANUAL portable pipe organ (horseshoe walnut console). Robert-Morton pipe organ with reproducing player. Wurlitzer combination piano and organ, \$350.00. Two-manual reed organ. Maas amplified cathedral chimes. Amplifiers and transcriptions for churches. We buy, sell and exchange organs. D'Artridge Organ Company, 737 Cole Street, San Francisco 17, Cal. [tf]

FOR SALE — HAMMOND ORGAN speakers, six F-40's available. Suitable for churches, lodges, auditoriums. Fine condition. Also BV, CV and M consoles. Will take prewar console in trade if desired. Ken Thompson, 26 Englewood Avenue, Waterbury 4, Conn.

FOR SALE—PEDAL OPEN DIAPASON, 16 ft. Good tone; made from beautiful clear white pine, 1 1/4-inch stock; \$300.00. Crating not included. Our truck can make delivery within reasonable distance at 10c per mile. J. H. McGaw, 1314 Velp Avenue, Green Bay, Wis.

FOR SALE — ORGAN MATERIALS and pipes. I am retired and selling out. Will be glad to hear from someone interested in taking over as a going unit. Samuel S. Waters, 109 Tenth Street S. E., Washington 3, D. C.

FOR SALE—AEOLIAN ORGAN, TWO-MANUAL, excellent for church, home. Also Wicks seven-rank organ, especially designed for small space, low ceiling. Both instruments at Sacrifice. Address A-7, THE DIAPASON.

FOR SALE—ZEPHYR BLOWER, LIKE new, 18-inch fans, with Century motor, single-phase, 1/2-h.p., 60 cycles, 110-220 volts, amp. 7.6-3.3, 1,750 r.p.m. Price \$50.00 f.o.b. 2201 Miller Road, Flint 3, Mich. [3]

FOR SALE—MÖLLER ORGAN, twelve ranks, suitable for moderate-sized church. Used, excellent condition; \$8,000, completely installed. Send for descriptive stolist and space requirements. Address A-3, THE DIAPASON.

FOR SALE—ESTEY REED ORGAN, two-manual. Excellent for small church or student practice. Attractive price. J. F. Delosh, 3910 108th Street, Corona, L. I., N. Y.

FOR SALE — NINETY-FOUR SELF-player organ rolls, classic and popular. Many hand played. Reasonable offer. List furnished on request. Address B-13, THE DIAPASON.

FOR SALE—CASAVANT FOUR-MANUAL console, sixty-eight stops, with floating echo. Write W. Lavallée, 325 College Road, New York 71, N. Y., for details. [2]

FOR SALE—MIDMER ONE-MANUAL electro-pneumatic organ. Seven ranks; A-1 condition; complete with case. Address B-10, THE DIAPASON.

FOR SALE — MANY PIPES AND parts. Retiring because of health. Florida Organ Company, Box 687, Lake Wales, Fla.

FOR SALE — MAAS CATHEDRAL chimes, twenty-one notes. Perfect condition. Robert L. Hutchinson, Jr., 1289 Rensselaer Avenue, Jacksonville 5, Fla.

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

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

GOTTFRIED ORGAN REBUILDING MAINTENANCE GUARANTEED NEW AND USED ORGANS CHIMES — AMPLIFIED HARPS — BLOWERS

FLORIDA EAST COAST REPRESENTATIVE
THE KILGEN ORGAN CO.
ST. LOUIS, MO.

HENRY A. GOTTFRIED
P.O. BOX 2991
WEST PALM BEACH, FLA.
AND
P.O. BOX 522, OLEAN, N. Y.

FOR SALE

IMMEDIATELY AVAILABLE—PRACTICALLY new fourteen-stop two-manual church pipe organ manufactured by Hall Organ Company. Electro-pneumatic throughout, with detached console. Great, six stops; swell, five stops; pedal, three stops. Includes full set of couplers and grade A Deagan chimes. This instrument may be played and inspected by appointment. Its new cost was \$17,000. The present price \$5,300, fully guaranteed. Immediate delivery and installation anywhere reasonably. Write William F. Patchell, Jr., Mystic Storage Building, 40-60 Union Street, Medford, Mass.

FOR SALE—ONE SEVEN-STOP UNIT Wicks organ. One nine-stop unit Wicks organ. These organs are now in use, but are being replaced by larger instruments. The seven-stop organ available now, the nine-stop organ after June 1, 1951. Will sell as they stand or installed. Excellent condition. Fine buys for churches looking for good organs. May be seen and heard. Contact Mr. Harold L. Turner, 117 West Webster Street, Clinton, Ill.; phone Clinton 75, or the Rev. Mother Magdalene, St. Francis Convent, Box 42, Springfield, Ill.; phone 2-3386.

FOR SALE—THREE-MANUAL PILCHER. Twenty-three-rank straight organ. Now in use, but will be available to purchaser soon after Feb. 1, 1951. Bids are invited by churches, schools of music or used organ dealers. Write Mr. T. C. Harrell, business manager, at Greensboro College, Greensboro, N. C., or come to see this instrument, which is being replaced by a larger organ.

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. [7]

FOR SALE—REBUILT FOUR-RANK pipe organ, mahogany console, with combination action. New Spencer 1-h.p. single-phase blower. Requires small floor space. May be installed in chamber with eight-foot ceiling. Priced less than most electronics. Completely guaranteed. Write: Williams Organ Service, Inc., 958 Humphrey Street, Swampscott, Mass.

FOR SALE: ONE HAMMOND SOLOVOX, type J, Series A. Excellent condition. Hardly used; \$125, including all crating, packing and shipping. C. Chadwick, The Manor, Alden Park, Germantown, Philadelphia 44, Pa. [3]

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. [tf]

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 — HAMMOND NOVACHORD, Solovox, chimes, etc. Also Connsonata and Everett Orgatron. Ken Thompson, 26 Englewood Avenue, Waterbury 4, Conn. [2]

FOR SALE — STEERE & TURNER two-manual tracker organ, sixteen sets of pipes. Purchaser to dismantle and remove. First Church, Congregational, Liberty Street, Painesville, Ohio. [5]

FOR SALE—USED PIPE ORGAN. Electric action. Console and some other parts quite new. Available after July 15, 1951. Wesley Methodist Church, Ironwood, Mich. [3]

FOR SALE—HAMMOND SOLOVOX, model "L." Used only a few weeks. Priced for quick sale. Write: Williams Organ Service, Inc., 958 Humphrey Street, Swampscott, Mass.

FOR SALE—STANLEY ORGAN LAMP, in perfect condition; \$15. T. Gilbert, 35 North Clinton Avenue, Bay Shore, L. I., N. Y.

FOR SALE—FOUR-STOP UNIT PIPE organ, Robert-Morton; direct electric; also a few sets of chimes. Cozatt Organ Company, Danville, Ill.

FOR SALE—SEVERAL GOOD SETS of 16-ft. pedal bourdon pipes; also 8-ft. wood and metal pipes in A-1 condition. Address B-8, THE DIAPASON.

FOR SALE — SEVERAL CABLES; also spool wire. Unit chests, blowers, rectifiers. Address B-11, THE DIAPASON.



*BERNARD R. LABERGE
IS PROUD
TO PRESENT AGAIN*

FERNANDO

GERMANI

**COMMANDER OF THE ORDER OF ST. SYLVESTER
FIRST ORGANIST OF ST. PETER IN THE VATICAN**

*TRANSCONTINENTAL TOUR OF THE UNITED STATES &
CANADA FROM OCTOBER 1 TO DECEMBER 15, 1951*

Such has been the demand for return engagements, following Mr. Germani's sensational success on his last tour, Fall of 1949 when he played 49 concerts, that the LaBerge Management is pleased to bring him back for another transcontinental tour this coming Fall.

Because of already heavy demands, and Mr. Germani's limited time, it would be advisable to reserve a date at the earliest possible moment.

Since his last visit to America, Mr. Germani has toured with tremendous success throughout Europe and just returned to Rome from Brazil where he gave a series of recitals in Rio de Janeiro.

EXC. MGT. — BERNARD R. LABERGE, INC. — 119 West 57th STREET — NEW YORK 19