

# THE DIAPASON

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## BIG SCHEME PLANNED FOR CHURCH IN AKRON

### FOUR-MANUAL MOLLER WORK

New St. Paul's Episcopal Edifice Designed by Cram & Ferguson Will Have Large Organ—Installation Slated for 1952.

St. Paul's Episcopal Church, Akron, Ohio, has commissioned M. P. Möller, Inc., to build a large four-manual organ. The instrument will be installed in an expansive new church and educational unit designed by Cram & Ferguson of Boston, now under construction on a site which was formerly a part of the Harvey S. Firestone estate. The Firestone family has long been active in the church.

The old church contains a Möller organ which was rebuilt in 1929. Some of the material which was added at that time will be included in the new scheme after being completely reworked at the factory. In the great the stops marked with asterisks are separately enclosed in this division, with its own couplers, and can be coupled to the choir.

The church itself is of Georgian colonial design. The organ will be installed in large chambers on each side of the chancel. Installation is contemplated for the summer of 1952.

The stoplist was prepared by Ralph E. Clewell, director of music at the church and head of the music department at Western Reserve Academy; R. J. Talbert, Ohio representative of M. P. Möller, Inc., and H. D. Blanchard of the same firm. The rector of the church is the Rev. Walter F. Tunks and the organist is Mrs. Lola Boyd Evans.

The organ's resources will be as follows:

#### GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Principal 1, 8 ft., 61 pipes.
- Principal 2, 8 ft., 73 pipes.
- Flute Couverte, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Quinte, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks. (15-19-22-26), 244 pipes.
- Cymbale, 3 ranks. (22-26-29), 183 pipes.
- Cornet, 3-5 ranks. (12-15-17), (prepared for).

- Bombarde, 16 ft., (prepared for).
- Trompette, 8 ft., 61 pipes.
- Claron, 4 ft., 61 pipes.
- String Organ.
- Chimes (from Solo).
- Harp (from Choir).
- Celesta (from Choir).
- Tremulant (affects enclosed work only).

#### SWELL ORGAN.

- Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., (prepared for).
- Flauto Dolce Celeste, 8 ft., (prepared for).
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Fugara, 4 ft., (prepared for).
- Rohrnasard, 2½ ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks. (15-19-22-29), 244 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Waldhorn, 8 ft., 12 pipes.
- Oboe, 8 ft., (prepared for).
- Vox Humana, 8 ft., 73 pipes.
- Claron, 4 ft., 73 pipes.
- String Organ.
- Tremulant.

#### CHOIR ORGAN.

- Contre Viole, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Flute Octavante, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Nasard, 2½ ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Carillon, 3 ranks. (29-33-36), 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Cromorne, 8 ft., 61 pipes.
- String Organ.

## ORGANISTS ASSEMBLED AT BUFFALO CONVENTION



## BUFFALO SETS HIGH MARK AT CONVENTION

### PROGRAM FILLS FOUR DAYS

Volkel, Catharine Crozier and Charlotte Garden Among Recitalists—Lecture by Ernest White—Roberta Bitgood's Cantata Sung.

The provocative recital fare and the interesting lectures and exhibits prepared for the regional convention of A.G.O. chapters of New York State and northern New Jersey, held in Buffalo June 18 to 21, reflected great credit on the convention committee and others concerned. Nearly 200 organists, which number included representatives from chapters in Massachusetts, Connecticut, Maryland, Indiana and Ohio, and also from the Canadian College of Organists, as well as from New York and New Jersey, agreed that the sessions were worthy of the Guild's high standards.

Upon registration at Holy Trinity Lutheran Church the members received copies of the attractive convention program book. Suitably dignified in format, the books were at the same time pleasingly spiced by a good-humored cover design and some amusing vignettes by Stu Hample, a clever young Buffalo cartoonist. Several reproductions of old prints, made available to the committee by Ed Sy's Book Store, added a bit of medieval flavor.

Choral evensong in St. Paul's Cathedral opened the convention sessions Monday evening. The Rev. Philip McNairy, dean of the cathedral, officiated and the music was under the direction of DeWitt C. Garretson, A.A.G.O., organist and choirmaster of the cathedral. At 8 o'clock in Holy Trinity Lutheran Church the Buffalo Schola Cantorum and the Buffalo Chamber Music Society, under Cameron Baird and Reed Jerome, directors, presented Mozart's Mass in C minor and Vaughan Williams' "Benedicite," both performances showing laudable attention to the basic requirements of accuracy and requisite spirit.

Immediately after the choral program Charlotte Garden, F.A.G.O., organist and choirmaster at the Crescent Avenue Presbyterian Church, Plainfield, N. J., and a member of the music faculty at Union Theological Seminary, gave a brilliant performance on the recently-installed three-manual Möller organ. Among the recital pieces were two chorale preludes by Dr. Roberta Bitgood, organist and choirmaster of the church and dean of the Buffalo Chapter. Dr. Garden's performances showed an assured technical and interpretative understanding, all the readings being colored resourcefully and intelligently. Besides the Bitgood pieces the program listed DeLamarter's impressive Gothic Prelude, works by Saint-Saens, Rameau, Karg-Elert and Messiaen, a scherzo, titled "Sportive Fauns," by Deszo d'Antalfy, and two pieces by Couperin, the first of which, "Benedictus," was played with particularly fine lyric feeling.

Between the two programs Ernest White announced that Joseph Coutret of New York City was adjudged the winner of the regional contest for young organists held Monday afternoon. The other contestants were Miss Maureen Vrooman of Rome, N. Y., and Donald Gooding, Lockport, N. Y.

Tuesday, June 19, was a day packed with music, food and entertainment. Activities opened with a business meeting at the Central Park Methodist Church, with Dr. Carl Wiesemann presiding. Reports from chapters were read and Dr. Wiesemann asked for suggestions for the next meeting-place for the regional convention.

Going to the chapel for the next event, the visitors heard an interesting lecture-demonstration by Professor Robert Fountain, director of the Oberlin *a cappella* choir. Using six volunteers from the audience, Professor Fountain demonstrated a method of improving vowel sounds and

## UDA WALDRUP MEETS TRAGIC DEATH IN FALL OVER CLIFF

Harp, 49 bars.  
Celesta.  
Tremulant.

#### SOLO ORGAN.

- (Enclosed)
- Flute Grande, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 73 pipes.
- Trompette Harmonique, 8 ft., (prepared for).
- Cor d'Orchestre, 8 ft., 73 pipes.
- Oboe d'Orchestre, 8 ft., 73 pipes.
- Tuba Organ.
- String Organ.
- Chimes, 20 tubes.
- Harp. (from Choir).
- Tremulant.

#### TUBA ORGAN.

- (Unenclosed; high pressure)
- Tuba Harmonique, 8 ft., (hooded), 61 pipes.
- Tuba Harmonique, 4 ft., 12 pipes.

#### STRING ORGAN.

- (Enclosed with Great)
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Tremulant.

#### PEDAL ORGAN.

- Bourdon, 32 ft., (large scale), 32 pipes.
- Principal Bass, 16 ft., 32 pipes.
- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes.
- Violone, 16 ft., (from Great).
- Gedeckt, 16 ft., (from Swell).
- Contre Viole, 16 ft., (from Choir).
- Dulciana, 16 ft., (from Choir), 12 pipes.
- Dulciana, 10½ ft., (from Choir).
- Principal, 8 ft., 32 pipes.
- Contre Basse, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Violone, 8 ft., (from Great).
- Gedeckt, 8 ft., (from Swell).
- Dulciana, 8 ft., (from Choir).
- Quinte, 5½ ft., 32 pipes.
- Principal, 4 ft., 12 pipes.
- Violone, 4 ft., (from Great).
- Fourniture, 4 ranks. (15-17-19-22), 128 pipes.
- Bombarde, 32 ft., 32 pipes.
- Bombarde, 16 ft., 12 pipes.
- Waldhorn, 16 ft., (from Swell).
- Bombarde, 8 ft., 12 pipes.
- Waldhorn, 8 ft., (from Swell).
- Bombarde, 4 ft., 12 pipes.
- String Organ.

## SPECIAL FEATURES TO MARK

### ESTEY ORGAN IN CINCINNATI

The Church of the Ascension, Wyoming, Cincinnati, Ohio (Episcopal), has signed a contract with the Estey Organ Corporation of Brattleboro, Vt., for a two-manual organ. Negotiations were conducted by the Cincinnati representative, Harold S. Frederic. The specifications were drawn in collaboration with Roland A. Davis, organist of Christ Church, Glendale, Ohio. The specifications have taken into consideration the future enlargement of the chambers, making both great and swell expressive. Meanwhile the entire organ is to be enclosed in a single chamber and the great expression pedal will operate a set of swell shades in the roof of the church, an idea suggested by Mr. Davis.

## CHICAGO WOMEN ORGANISTS HOLD 23D ANNUAL MEETING

Fifty-four members and guests attended the twenty-third annual meeting of the Chicago Club of Women Organists, which was held June 4 at the Art Institute. After dinner annual reports were presented and the following officers were elected: Vice-president, Eva Lucas; corresponding secretary, Sophie Richter; recording secretary, Lydia Koch; directors, Mildred McClure Brazzale, Marie Klotz and Evelyn Tannehill. Officers holding over for another year are: President, Edith Dobson; treasurer, Jennie Hakanson; directors, Vera Mara, Robin Ogden and Hazel Quimney. Marjorie Jackson, Glenda Buchanan Mossman and Jane Scharf, new members, were introduced and presented with red roses.

Vera Flandorf, the toastmistress, presented Philip Maxwell, assisted by Mrs. Maxwell, in a program of reminiscences of Chicagoland music festivals and some of their newest songs. The program closed with a group of violin numbers by Ruth Tengwall, accompanied by Margaret Jacobson.

## ANNE F. MCKITTRICK INJURED IN N. Y. TAXICAB COLLISION

Anne V. McKittrick, F.A.G.O., organist of Grace Church, Brooklyn Heights, New York, suffered painful injuries as a result of an automobile accident May 21. A taxicab in which Mrs. McKittrick was a passenger collided with another vehicle and threw her against the glass partition behind the driver. She was severely cut about the face and head. Mrs. McKittrick was hospitalized for two weeks. She is now convalescing at home and her condition has improved more rapidly than was at first expected.

blending of voices. The entire audience participated in a demonstration of dynamics.

A short question period followed the lecture and then the audience moved on into the chancel to hear Dr. George William Volkel play an inspiring recital. As a final number on his program, Dr. Volkel announced that he would play an improvisation on a theme submitted by the audience. No theme being submitted, Dr. Volkel played a brilliant improvisation on "I've Been Working on the Railroad," which came to a dynamic climax with two locomotives crashing "a la Messiaen."

The women's society of the church served luncheon, which gave the organists the strength to stand up and smile for a group picture taken immediately afterward. The afternoon was devoted to a trip to Niagara Falls and Old Fort Niagara. The falls gave a command performance, producing a perfect rainbow and roaring with full organ plus the 64-ft. pedal.

The group returned from this diversion to a program of music at Holmes Chapel of Westminster Church, where Hans Vigeland is organist and director. The program opened with "Saul and the Witch at Endor" from "Harmonia Sacra," Purcell. Soloists for this number were Ardis Molitor Obermeyer, John Priebe and Earl Obermeyer. The entire choir sang Monteverdi's "Magnificat."

The convention banquet was served by the Westminster Women's Club and everyone did full justice to a wonderful dinner. Roberta Bitgood, local chairman of the convention and retiring dean of the Buffalo Chapter, served as toastmaster. Dr. Bitgood introduced Dr. Wiesemann, who spoke briefly and asked members of various chapters of the region to identify themselves. Members of the New Orleans Chapter and the Pittsfield, Mass., Chapter also were recognized. Frederick Wunsch led the guests in the singing of "The Orchestra," which got everyone into a jovial mood for an unannounced treat—Dr. Volkel in an improvisation on the piano on the theme of "Happy Birthday." After the tables were cleared the guests had the privilege of hearing a group of madrigals sung by the Lutheran Motet Singers, directed by Clara Mueller Pankow. Following this splendid program the guests returned to Holmes Chapel, where Helen T. and De Witt C. Garretson played a group of numbers for organ and piano.

Wednesday dawned, bright and hot, with all the visitors pouring into Holy Trinity Lutheran Church for a recital by Jack Carruth, organist of the Park Central Presbyterian Church of Syracuse, and Charles H. Finney, director of the fine arts department of Houghton College. Mr. Carruth played a Hindemith Sonata and five pieces based on a melody written by Hans Leo Hassler in 1601. Mr. Finney played seven preludes and postludes on Lowell Mason hymns by Seth Bingham.

After this interesting recital the delegates moved on to the Grosvenor Reference Library, where Margaret Mott had prepared an exhibit of old music and books. Miss Mott explained the facilities available to musicians at the library and invited everyone to use the library at any time. The Grosvenor Library has one of the greatest collections of music in this country. Luncheon was served in an interesting room in the library which was decorated like a French cafe. But there couldn't be too much lingering over luncheon, for the organists were due at the Kenmore Presbyterian Church at 2:30 for a lecture on organ registration by Ernest White, director of music at the Church of St. Mary the Virgin in New York. Copious notes were taken on Mr. White's lecture.

There was a business meeting between the lecture and the organ recital with instruments, with Mr. White at the organ. There was also a cantata for soprano with strings and organ by Buxtehude, with Florence Ralston singing the voice part. Mr. Baird conducted the string orchestra.

At Holy Trinity Lutheran Church the cantata "Job," by Roberta Bitgood, organist and director of Holy Trinity, occupied the evening. The choir did a splendid job on "Job" and Dr. Bitgood is to be complimented on this fine composition.

Next on our program was a recital by Catharine Crozier, faculty member of the Eastman School of Music. Ad-

jectives become too few when we try to describe the beautiful music Catharine Crozier draws from the organ.

Thursday, the last day of the convention, was full of exciting music. First came a recital at the Episcopal Church of the Ascension by the winner of the regional contest, Joseph Coutret. Mr. Coutret played the contest pieces plus an Introduction and Passacaglia in D minor by Reger and "Primavera," by Bingham. A short business meeting to determine the place of the next convention followed this recital. The place chosen was Utica.

Russell Hayton of St. James' Episcopal Church in Montclair, N. J., brought the convention to a close with a recital which sent the delegates home with a realization that they had heard some of the finest of organ literature.

The success of the convention was due largely to the cooperation and hard work of Dr. Roberta Bitgood, local chairman; Dr. Carl Wiesemann, regional chairman, and the committee consisting of Miss Edna L. Springborn, Hans Vigeland, Maud Ollis, Emilie Yoder Davis, Karl Koch, Reed Jerome, Clara Mueller Pankow, Helen Townsend Garretson and De Witt C. Garretson.

### THREE-DAY PROGRAM READY FOR MONTREAL CONVENTION

The complete program for the forthcoming convention of the Canadian College of Organists, to be held in Montreal Aug. 28, 29 and 30, is as follows:

Aug. 28, a.m.—Registration, council meeting and annual business meeting at 10:30. Luncheon at 1:30 at the Windsor Station restaurant. At this luncheon the president and others will speak. 3 p.m.—Organ loft recital at St. James' Roman Catholic Cathedral, where the organist, M. Georges Lindsay, will demonstrate the resources of the new four-manual Casavant of eighty ranks, now in the process of installation, 8 p.m.—Convention service in Christ Church Cathedral (Anglican), with choral evensong; Dr. Arthur Egerton and his cathedral chorists will provide the music. Following this service there will be a recital by Gordon Jeffery of London, Ont., on the four-manual organ recently installed by Hill, Norman Beard & Son.

Aug. 29, Noon—Luncheon in the Spanish room of the Queens Hotel, following which Father Morin, Mus.D., conductor of the Grand Seminary Choir, Montreal, will deliver an illustrated lecture on Gregorian and polyphonic music. 1:30 p.m.—Sightseeing tour by busses of Montreal, including a visit to the mountain lookout and many of Montreal's famous churches and shrines. In some of the larger ones the organs will be heard. 8:15 p.m.—Recital in St. Andrew's and St. Paul's by Maitland Farmer, well known throughout Canada for his recitals over the radio, a series of which is broadcast every year by the CBC. At these recitals Mr. Farmer has covered the entire works of Louis Vierne.

Aug. 30, a.m.—Trip by bus to St. Hyacinthe, forty miles south of Montreal, to visit the factory of Casavant Freres. After the tour of the factory luncheon will be served at the golf course and the return to Montreal will be by another route with visits to two interesting old organs and afternoon tea on the lawn of an historic church. 7 p.m.—Annual banquet at the Windsor Hotel and address by M. Camillien Houde, Montreal's famous mayor.

### WILLIAM SPALDING MAKING SLOW BUT GOOD RECOVERY

William F. Spalding, organist of St. Mark's Church in Denver, Colo., is recovering slowly but steadily from a stroke which he suffered last fall. Mr. Spalding was the victim of a cerebral thrombosis which left him paralyzed on his right side and unable to speak. He now finds it possible to walk some and is gradually recovering the use of his right arm and his speech. The improvement of Mr. Spalding's condition is sufficient to make possible limited practice at his instrument.

### THE DIAPASON.

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## PETERS EDITION

Just off the press

## 80 Chorale Preludes for Organ

20 German Masters of the 17th and 18th Centuries

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New edition—with complete English translations of the Preface and scholarly Historical Introduction, Index of Chorales, Alphabetical Table of Contents, Numerical Table of Contents, Seasonal Classification, and Biographical Notes concerning the twenty composers represented (predecessors and contemporaries of Johann Sebastian Bach): Alberti, Armsdorf, J. Christoph Bach, J. Michael Bach, Boehm, Buttstedt, Buxtehude, Fischer, Kaufman, Kindermann, Krebs, Krieger, Pachelbel, Praetorius, Scheidemann, Scheidt, Vetter, Walther, Weckmann, and Zechau.

These eighty chorale preludes, compiled and edited by Herman Keller as a supplement to Peters Edition No. 3048 (45 Chorale Preludes of Old Masters), are newly discovered works based on 66 chorales of which many appear in standard Protestant hymnals in the United States and 63 of which are included in the "Lutheran Hymnal".

Moderately difficult, these compositions are primarily useful to the church organist, for all seasons of the church year, but they also provide valuable material for the concert artist and the student of theory and analysis. Of the 80 chorale preludes, 24 are written for manuals and pedal (3 staves); 33, for manuals only; 23, for manuals (pedal optional).

The 1951 Peters Edition Catalogues available upon request

## C. F. PETERS CORPORATION

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### HERE'S SOMETHING QUITE NEW THIRTEEN CHOIRS ARE HEARD IN SUMMER ORGAN RECITALS AT FESTIVAL IN WASHINGTON

Something new in the way of organ recitals will be featured at the Wilshire Methodist Church in Los Angeles July 1, when Richard Ellsasser and his associate, Leslie Sommerville of Canada, present a "promenade organ concert." The program will last an hour and a half, during which time people may come and go as they wish. The music will be of light classical nature. When Mr. Ellsasser is tired of playing Mr. Sommerville will take over. The audience meanwhile is free to wander around the church, come up to the console and even sit on the bench. Light refreshments will be available in an adjoining hall.

The "promenade organ concert" is a part of Mr. Ellsasser's third annual popular summer series, "Light Music for Summer Listening." Other programs listed in this series include a visit by Antonia Brico, three performances of "H.M.S. Pinafore," a concert by the James Allen family of singers and instrumentalists and five performances of a "trio of exciting one-act hits"—"The Telephone," by Gian Carlo Menotti; "Down In the Valley," by Kurt Weill, and Debussy's "Prodigal Son"—all staged and directed by Mr. Ellsasser.

### MUNSON MEMORIAL SERVICE HELD IN BROOKLYN CHURCH

A memorial service for Lawrence J. Munson, F.A.G.O., who died June 11, 1950, was held at the Old First Reformed Church, Brooklyn, N. Y., June 17. Mr. Munson served that church as organist and choir director for twenty years. A plaque to the memory of Mr. Munson was placed in the organ loft and the choir was heard in the following selections: "Sleepers, Awake," Bach; "How Lovely Is Thy Dwelling-Place," Brahms; "He Watching over Israel," Mendelssohn. Walter Wild, organist of the church, played Mr. Munson's chorale prelude "Built on the Rock." A comprehensive account of Mr. Munson's life and work appeared in THE DIAPASON of July 1, 1950.

The District of Columbia Chapter of the A.G.O. sponsored a choral festival at the National City Christian Church in Washington May 20. Thirteen choirs sang under the direction of William O. Lutz, M.S.M. Robert H. Hieber, S.M.D., was at the organ and the Rev. Maurice H. Hopson, chaplain, presided. A congregation of 1,000 was present to hear numbers by Bach, Holst, DeLamar, da Vittoria, Yarroll, Torovsky, Klein, Ireland, Friedell, Durrant, Glarum and Thompson sung by choirs from thirteen churches. For the prelude Ronald K. Arnatt played Bach's Toccata in F major and the postlude was the Allegro from Reger's Sonata 2, played by Jean Slater Appel. Adolf Torovsky was at the organ for a performance of his "Utopia."

The choirs met and robed in the social hall of the church, about a block away, and marched in procession, making a colorful sight on the street. They entered the church with the playing of the prelude, filled the chancel and overflowed into the first three pews. The service was recorded by WCFM and rebroadcast the same evening.

Several choirs were participating for the first time in a Guild service and from all reports it was the most successful festival that the Washington Chapter has had. The responsiveness of the choirs to the director's wishes was especially noteworthy and indicated that the various directors had trained their groups well. The offertory group by the Chinese Community Church choir was an added feature of great interest.

TEN MEN, MEMBERS of the first class of cantor-educators to be trained in a school for cantors on American soil, received diplomas at the Hebrew Union School of Sacred Music June 17. The school is a part of the Hebrew Union College Jewish Institute of Religion and the graduation exercises were held at the College-Institute in New York City. A concert of Jewish religious music was a feature of the graduation service, with the members of the class participating as cantors.

**HOOSIER STATE HOST  
TO REGIONAL MEETING  
CONVENTION AT UNIVERSITY**

**Recitals and Other Events Mark Meeting in Bloomington—Excellent Performances Heard on Famous Organ—Visit Columbus.**

Organists representing four central states attended the regional A.G.O. convention held in Bloomington, Ind., June 12, 13 and 14 and heard a group of able recitalists while enjoying the beautiful buildings and lovely campus of Indiana University—between showers. All of them went away convinced that the meeting had been a rare treat. With one exception the recitals were played on the large organ in the university auditorium, a world-famous instrument because it is the large Roosevelt which stood in the Chicago Auditorium and was presented to the university by Dr. William H. Barnes and then was completely rebuilt and modernized by the Aeolian-Skinner Company.

The convention opened with a banquet in the alumni hall of the Indiana Union Building. George Willeford, director of station WTOM, was the master of ceremonies and extended the greetings of the university. Dinner was followed by musical numbers by students and faculty members of the school of music. A delightful program was presented by Vera Scammon, soprano; Hiram Percy, violinist; Margaret Buehler White, professor of harp; Anis Fuleihan, professor of piano, and George Krueger, professor of choral music.

Wednesday morning Dr. Barnes gave the first recital of the convention and interpreted a well-balanced program that contained several recent compositions in addition to a group of standard works. Karg-Elert's symphonic chorale "Jesus, Still Lead On" was a feature of the program. The last group included compositions of Richard Keys Biggs, Richard Purvis and Everett Titcomb—all living Americans. It was most appropriate that the voices of the instrument with which many older organists are familiar as it was played by Clarence Eddy and other men of his day should resound in its new surroundings under the hand of the man who saved its pipes from destitute.

Van Denman Thompson, Mus.D., F.A.G.O., of DePauw University delivered a lecture in the early afternoon which with its sane opinions and scintillating wit fascinated his audience. His subject was "Changing Criteria in Church Music." His conclusion was that church music should be good, since it can exalt or humiliate; that it should be the sincere expression of the composer's feelings and that the singers should sing for the congregation and not to it. He closed with a plea for common sense, saying he preferred neither the director who never in any circumstances would sing "The King of Love" nor one who believed that there was nothing finer in church music.

From the moment that Oswald G. Ragatz, A.A.G.O., professor of organ at Indiana "U," began his program the convention visitors were thrilled and after the last number they voted him one of America's great organists of today. Handel's Fifth Concerto, three Bach chorale preludes and the Prelude and Fugue in D major made up the first half of the program. The second half consisted of more modern works, including the Vierne "Divertissement," heard so often on recital programs; the colorful Pastoral of Roger-Ducasse, which elicited pronounced enthusiasm; Bingham's "Rhythmic Trumpet," which seems to at least one critic to have added little to organ repertory, and the Fast and Sinister movement of Sowerby's Symphony in G major.

Wednesday evening the Guild service was held in the First Christian Church to the accompaniment of a disturbance by Jupiter Pluvius, who evidently was determined to add a wet and noisy obbligo above the roof to the tribute of the mortals under it. Mrs. Berniece Fee Mozingo, M.Mus., whose reputation as a church musician has extended beyond the Hoosier State, brought her choir from Trinity Evangelical Lutheran Church in Indianapolis to Bloomington and the group gave impressive renditions of H. Balfour Gardiner's "Evening Hymn" and Healey Willan's "Round Us

Falls the Night," in addition to the service music, in which David McK. Williams' Magnificat was sung. The Rev. Howard Anderson, pastor of the church, preached a sermon in which he emphasized what constitutes proper church music and pointed out that many things in religion are made much more impressive and convincing when sung than when spoken.

The last convention day opened with the semi-finals in the contest for young organists. There were five entries from chapters and the judges accorded first place to David Drinkwater, a pupil of Oswald Ragatz. Mr. Drinkwater will represent the region in the final competition at the San Francisco convention in 1952. Miss Ruth Outland of Michigan State College, Lansing, won second place.

Mrs. Laretta Rossiter Cotton, minister of music of Trinity Methodist Church in Milwaukee, was Wisconsin's chosen recitalist and made a highly favorable impression with her performance at the university auditorium. Beginning with the Du Mage "Grand Jeu," she worked up to Bach's Prelude and Fugue in G major, which received an excellent performance. The second half of the program opened with Phillips' "Clouds in the Moonlight," which was very effective. The Vierne Scherzetto was followed by three Dupré numbers—the "Cortege et Litanie" and the Berceuse, which were beautiful numbers, and the Prelude in B major, which may be classed as something else. The last number, a special feature, was a Rhapsody by Lovelock, an English composer who sent Mrs. Cotton the manuscript of this appealing composition.

Recreation sight-seeing and organ music were combined Thursday afternoon, when busses took the visitors from Bloomington by way of the nationally famous Brown County reservation to Columbus, Ind., where the Tabernacle Christian Church designed by the late Fero Saarinen, the Finnish architect, which ranks as one of the sights of America, because it is unlike any other house of worship in design, was visited. Here the large four-manual Aeolian-Skinner organ was the vehicle for the recital of Winston A. Johnson, M.Mus., M.S.M., of Chicago. Mr. Johnson gave a brilliant performance. The program, beginning with Frescobaldi and ending with Mulet, ran the gamut of organ literature. Special features of the performance were Karg-Elert's symphonic chorale "Ach bleib' mit deiner Gnade," de Malein-greau's "The Tumult in the Praetorium" and the Allegro from Widor's Sixth Symphony.

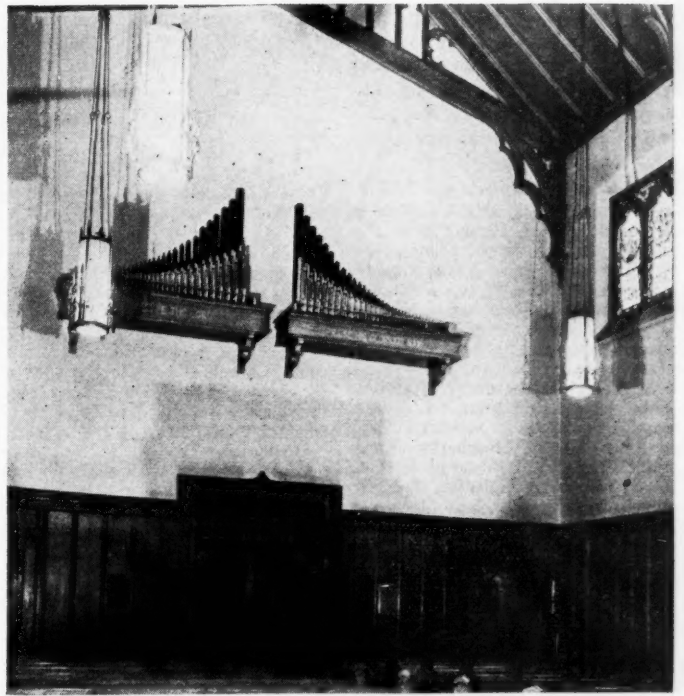
After the recital and a tour of the church the organists were guests at a reception at the home of W. G. Irwin, with Miss Clementine Miller, a niece of Mr. Irwin, as the gracious hostess. The formal gardens were a special attraction. The host for the afternoon was E. Wayne Berry, organist and choirmaster of the church.

Returning to Bloomington the visitors gathered for the last convention recital, played by Miss Nancy Joan Lewis, organist and director of youth choirs at Trinity Methodist Church, Highland Park, Detroit. Miss Lewis showed high proficiency in a program that ranged from Buxtehude to Alain, with the Prelude and Fugue in D minor the principal Bach number. Franck's Fantasia in C major was played with tasteful registration and rare style.

The convention adjourned after according recognition to Oswald Ragatz, Maurice Shadley, coordinator of public music services at Indiana University, and others who had made the program and directed the arrangements for the meeting, which was attended by seventy from a distance in Illinois, Indiana, Wisconsin and Michigan, aside from the local forces.

**JOHN M'D. LYON COMPLETES  
TOUR OF NORTHWEST CITIES**

John McDonald Lyon, the Seattle concert organist, completed a tour of the Pacific Northwest May 29 with a recital in Hood River, Ore. Mr. Lyon's spring tour, which took him to twelve cities and towns in three states, began with a recital in Seattle April 29. Cities in which he played subsequently were Port Orchard, Wash.; Portland, Ore.; Corcoran, Cal.; San Luis Obispo, Cal.; Ojai, Cal.; Berkeley, Cal.; Modesto, Cal.; Oceanside, Cal.; El Monte, Cal., and Coachella, Cal.



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GREAT			POSITIV		
Gedeckt Pommer	8 ft.	61 pipes	Nason Flute	8 ft.	61 pipes
Gemshorn	8 ft.	61 pipes	Koppelflöte	4 ft.	61 pipes
Viole Sourdine (Swell)	8 ft.	61 notes	Rohr Nasat	2 3/4 ft.	61 pipes
Principal	4 ft.	61 pipes	Blockflöte	2 ft.	61 pipes
Flute Harmonique*	4 ft.	61 pipes	Terz	1 3/4 ft.	61 pipes
Fourniture	III-VI rks.	281 pipes	Sifflöte	1 ft.	61 pipes
Chimes		25 bells	Rohr Schalmey*	8 ft.	61 pipes
			Tremulant		
SWELL			PEDAL		
Holzflöte	8 ft.	61 pipes	Bourdon	16 ft.	32 pipes
Viola Pomposa	8 ft.	61 pipes	Sanftbass (Swell Ext.)	16 ft.	12 pipes
Viola Celeste	8 ft.	61 pipes	Principal	8 ft.	32 pipes
Viole Sourdine	8 ft.	61 pipes	Bourdon	8 ft.	12 pipes
Spitzflöte	4 ft.	61 pipes	Choral Bass	4 ft.	32 pipes
Octavin	2 ft.	61 pipes	Bason*	16 ft.	32 pipes
Plein Jeu*	III rks.	183 pipes	Rohr Schalmey* (Pos.)	8 ft.	32 notes
Trompette	8 ft.	61 pipes	Bason*	4 ft.	24 pipes
Hautbois*	4 ft.	61 pipes			
Tremulant					

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## CLEVELAND MEETING IS NOTABLE SUCCESS

### GATHER FROM THREE STATES

Ohio, West Virginia and Kentucky Organists Meet—Recitals by M. Searle Wright, Francis Hopper and others—H. Willan Speaks.

By ELEANOR WINGATE TODD

The tri-state regional A.G.O. convention in Cleveland June 18, 19 and 20 was an outstanding success in attendance, program and enthusiasm. Representatives from chapters in Ohio, West Virginia and Kentucky found the three days well planned in variety and scope of interest, education and enjoyment. J. Henry Francis, Mus.D., regional chairman, was present, as were several of the deans of visiting chapters from Lexington, Louisville, Akron, Central Ohio, Southern Ohio, Toledo, Youngstown, Huntington, Kanawha and Wheeling. The dean of the local chapter is Edwin D. Anderson. The convention chairman was Robert M. Stofer, the program chairman Edwin D. Northrup.

The winner of the regional contest is Robert S. Read of Washington, Ind., a pupil of Wayne Fisher of the College of Music, Cincinnati.

Headquarters for the convention, at the Wade Park Manor, proved to be an ideal location, in the heart of the cultural center of Cleveland.

Two events were open to the public—a recital Monday evening at the First Methodist Church by M. Searle Wright, F.A.G.O., of the Chapel of the Incarnation, New York City, and a recital at the Museum of Art Wednesday evening by Francis Hopper, Sac.Mus.D., head of the organ department at the University of Louisville School of Music and organist of the Fourth Avenue Presbyterian Church, Louisville.

On Monday a concerted program in the ballroom of the Wade Park Manor was presented by Betty Dean Gotshall, soprano; Edmund B. Wright, organ; Allen Ohmes and Marie Snyder, violins. These artists gave a fine performance of the solo cantata "Lord, in Thee Do I Trust," by Buxtehude. This was followed by Sonata No. 5, in F major, by Beethoven, played by Allen Ohmes, violin, and Marcellene Hawk, piano. Schumann's Quintet, Op. 41, was played by Allen Ohmes and Saralu Covert Diller, violin; Wilda Morey, viola; Thomas Wiand, cello, and Marcellene Hawk. The solo cantata "The Way to Emmaus," by Jaromir Weinberger, with Betty Gotshall and Edmund B. Wright, brought to a successful conclusion the afternoon of music.

The recital Monday evening contained several modern pieces but opened with a fine performance of the Passacaglia and Fugue in C minor by Bach. A very effective work, "L'Orgue Mystique," by Charles A. Tournemire, was especially suited to the facilities of the Casavant organ which is the pride of the First Methodist Church. Mr. Wright explored to the limit the tonal effects in this interesting work. The remainder of the program consisted of compositions by living artists—"Harlequin's Serenade," from "Carnival," Crandell; Air with Variations, Sowerby; Chorale No. 1, Roger Sessions; "Night Sorrow" (a lovely piece), Bingham, and Rondo from Sonata, Robert Russell Bennett.

Tuesday was devoted to pilgrimages to eight representative churches and a synagogue in the Heights area. Buses conveyed members to St. Peter's Lutheran Church, a charming stone edifice, with a Möller organ, and to the First Baptist Church, which has an Austin. The latter church is noted for its beautiful stained-glass windows. The next stop was at the First Church of Christ, Scientist, Cleveland Heights. Here is a Holtkamp organ and the style of architecture is colonial. The Church of the Saviour, with an Austin, was next on the list. Park Synagogue, designed by Eric Mendelssohn, with a dome said to be the third largest in the world, built in the past year, has an Allen electronic organ. At the First Church of Christ, Scientist, Cleveland, Jessie Havill Marlowe, F.A.G.O., was at the console of the Hook & Hastings and Philip MacGregor, bass-baritone, soloist at the church, joined her in a brief program. There is a Holtkamp organ and unusual architecture in a recently constructed ad- At the Fairmount Presbyterian Church

dition. At St. Paul's Episcopal, Cleveland Heights, the newest church in this area, there is a Skinner, and a Holtkamp is under construction. Walter Blodgett, curator of music at the Museum of Art, is organist-director at this church.

At 3:30 in the afternoon, at the Art Museum, there was a delightful program of madrigals by the University Singers of Western Reserve University, directed by Russell Gee.

Dinner at the Church of the Covenant, followed by a Guild service, gave opportunity for social contacts and an enjoyable hour. The service was played by Robert M. Stofer, organist-director at this church, and outstanding choirs from several churches joined in the musical offering at an impressive service. The Rev. Harry B. Taylor, pastor of the church, conducted the service. The Rev. William G. Worman, rector of St. Paul's Episcopal Church, East Cleveland, preached the sermon. There is a Skinner organ at this church. A punch party at the hotel ended a busy day.

Wednesday brought various opportunities of informal nature for the visitors to enjoy. There was open house at many churches within walking distance. A visit was paid to Severance Hall, home of the Cleveland Orchestra, by several interested musicians.

The organ contest was followed by the high point of the convention—an illustrated talk by Dr. Healey Willan, organist precentor of the Church of St. Mary Magdalene, Toronto, Ont. Distinguished composer and conductor, professor at the University of Toronto, Dr. Willan is known internationally for his anthems and other compositions, including opera and symphonies. A talk on "Music in Worship" was illustrated by a group of singers who read at sight plainsong and other types of church music. A recital by Dr. Irene Robertson was played in the ballroom.

The final convention program was the recital at the Art Museum by Francis Hopper. His program included: "Agnicourt Hymn," Dunstable; Chorale Preludes, "All Glory Be to God on High" and "Deck Thyself, O My Soul," Walter; Toccata in E major, Krebs; Echo Voluntary, James; Concerto in G major, and Chorale Prelude, Bach; "Kleine Präludien und Intermezzi," Schroeder, and Second Suite, Hopper.

Exhibits by several organ builders and church music publishers were on view throughout the convention.

### ARTHUR HOWES GIVES UP HIS

#### SCHOOL DUTIES FOR INSTITUTE

Arthur Howes, who has been associated with Phillips Academy in Andover, Mass., since 1944, has given up his position as organist and head of the department of music in order to devote all of his time to recitals and to the Organ Institute. Recent growth in the activities of the institute and extension of its program throughout the year have so increased Mr. Howes' responsibilities toward it that it has become necessary for him to turn over to others his duties at the well-known boys' preparatory school. Mrs. Cornelius G. S. Banta will become the school organist and Mr. Howes' teaching duties will be divided between William L. Schneider and Robert Jay Cinq-Mars.

During Mr. Howes' tenure of office the musical program of the school has been enlarged and extended so that both choral and instrumental music have been brought to an advanced level. In response to a student petition chapel exercises have been devoted to organ music one day a week. Audiences at organ recitals have increased until recently the number exceeded 1,100 people.

### ORGANISTS RECEIVE DEGREES

#### AT AMERICAN CONSERVATORY

The sixty-fifth annual commencement of the American Conservatory of Music was held in Orchestra Hall, Chicago, on the evening of June 21. In the organ department there were six candidates for master of music degrees and five candidates for bachelor of music degrees. Those who received master's degrees are Robert Rayfield, Rene Dosogne, Stanley Preston Rockholt, Wanda Fulmer Kranich, Sister Mary Laureen Kemey, R.S.M., and Richard Lloyd Braun. The organ department was represented in the program by Stanley Preston Rockholt, who played the "Grand Choeur Dialogue" by Gigout with the orchestra.

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**ANTHEMS AND TULIPS  
MARK ALBANY EVENT**

**FOUR HUNDRED IN CHORUS**

**Eighteenth Annual Festival Held—  
Dutch Consul Speaks—Coke-Jephcott Guest Conductor—Robert W. Morse at the Organ.**

The eighteenth annual choral festival of the Albany Episcopal Diocese took place May 12 at the Cathedral of All Saints, with a chorus of more than 400 and a capacity congregation. For the first time the choral festival was tied in with Albany's famous tulip festival. Active in the service were the very Rev. H. Boardman Jones, dean of the cathedral; Erastus Corning, mayor of Albany; Dr. Willem Cnoop-Koopmans, New York's consul-general of the Netherlands; Dr. Norman Coke-Jephcott of the Cathedral of St. John the Divine in New York; Canon Glyn Thomas of Kinderhook, canon-sacrist of the Cathedral of All Saints; the Rev. John Ramsey; Robert W. Morse, organist and choirmaster of the cathedral; Loton E. Springstead and Leah M. Murphy, secretary and treasurer of the Albany Diocesan Choirmasters' Association.

In January choirmasters from various points in the diocese met with the guest conductor, Dr. Norman Coke-Jephcott, at the cathedral to discuss the choral numbers and to plan for training their own choirs. In the two months preceding the festival four regional services were held.

On the day of the festival choirs from all parts of the diocese arrived at the cathedral for a noon rehearsal lasting two hours. This final workout, backed by the practical experience of the regional services, and weeks of local practicing, never fails to culminate in a fitting climax both religiously and musically. There is always the endeavor in choice of anthems not only to achieve contrast, but to mark a high point in the program by using one anthem of large proportions. Such an anthem this year was Dr. Coke-Jephcott's "When Wilt Thou Save the People?"

Two of Albany's best soloists, Mildred Morse, contralto, and Benjamin Whittam, tenor, sang the solo parts. The choral list follows: Hymns, "Hail, Thou Once Despised Jesus"; "We Gather Together to Ask the Lord's Blessing"; "Jesus Shall Reign" (with a thrilling descant by the guest conductor); anthems, Palestrina's "Come Holy Ghost"; "Tarry No Longer Toward Thine Heritage," by W. H. Harris (Oxford Press); Dr. Coke-Jephcott's "Surely the Lord Is in This Place" and the aforementioned *tour de force*. Canticles were those of last year—Everett Titcomb's Magnificat and Nunc Dimittis in plainchant with fauxbourdon. "Psalm 150" was out of the plainsong psalter. Versicles and responses were in the Anglican ferial form, unaccompanied.

The procession entered the west portal of the cathedral and proceeded to chairs in the transepts, where all stood silent as the Dutch national anthem was played in an arrangement for organ by Dr. Coke-Jephcott. This observance was occasioned by the presence of the Dutch consul. The cathedral was decorated with tulips.

With the assistance of the Netherlands consulate and its affiliated agency, the Committee for Netherlands Music, a quantity of modern Dutch organ music was made available. (Interested musicians may communicate with Max Tak, director of the committee for Netherlands Music, 10 Rockefeller Plaza, New York City). The list of pieces played included: Prelude, Chorale and Variations, Jan Neiland; Prelude on "In the Hills and Valleys," Adrian Schuurman; Music for Psalms 139 and 143, Willem Vogel; The Dutch National Anthem, Coke-Jephcott; "Partite Diverse Sopra Psalm 101," Piet Post; "Praise the Lord," Kousemaker.

The entire recital and service were played by the cathedral organist, Robert W. Morse, president of the festival organization. The Dutch consul, Dr. Cnoop-Koopmans, traced briefly the Dutch musical heritage and creative life from Sweelink to the present. The entire festival was broadcast by station WXXW of Albany and was heard in Boston and near New York. A full tape-recording was made and sent to Holland for re-broadcasting.



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## Degrees Conferred by Union Seminary Sacred Music School

The School of Sacred Music of Union Theological Seminary held commencement exercises in the Riverside Church in New York May 22. Dr. Reinhold Niebuhr was the speaker and the choir, under the direction of Dr. Hugh Porter, director of the school, sang a setting of Psalm 148, by Gustav Holst. The degree of master of sacred music was conferred on the following: Floyd Accola, Audrey Adams, Rita Avram, Carolyn Bartholomew, Marvin Beinema, Rosemary Bowers, Douglas Breitmayer, Grace Chandler, Billy Christian, Polly Daniel, Malcolm Foster, Peter Fyfe, Miles Gottshall, Helen Grogan, Eleanor Gruman, Frederick Honeychurch, Winston Johnson, Joy Lawrence, John Moseley, Jack Noble, Stephen Ortlip, Franklin Perkins, Paul Peterson, Marietta Reynolds, Ada Gene Ross, Claudia Aline Ruple, Orlando Schmidt, Jean Trautmann and Lucy Wolfe. The degree of doctor of sacred music was conferred on James Evans, Henry Fusner, Gordon Jones, Paul Robinson, Carl Hjortsvang and Orceuth Smith. Evelyn Hohf of Yankton, S. D., and Ruth Graham of Hanover, Ind., received the doctor of sacred music degree last January.

In conjunction with the commencement, the school held its annual alumni day May 7. The program opened with a luncheon meeting in the Riverside Church, with 116 persons present. Richard Weagly, M.S.M., was the toastmaster and talks were made by Dr. Hugh Porter, Dr. and Mrs. Clarence Dickinson and Dr. H. P. Van Dusen. By coincidence it was Dr. Dickinson's birthday and he was presented with a triple-decker birthday cake. Dr. George Volkel, D.S.M., president of the alumni, presided at the business meeting.

The afternoon program consisted of a group of madrigals and the Brahms "Liedeslieder" Waltzes, sung by a group of eight students. Dr. Henry Sloane Coffin, president emeritus of the seminary and former instructor of hymnology, talked on the relationship of music to the church program. A social hour was concluded with a buffet luncheon.

The evening program was held in James Chapel and was divided into three parts. Myrtle Regier, M.S.M., opened the program with the "Sonata Eroica" by Jongsen and two numbers from the "Kleine Präludien und Intermezzi" by Schroeder. The chorus and soloists presented original compositions by degree candidates. Four of these were written in the master composition classes of Harold Friedell. The numbers were: "Jubilatio Deo," Peter Fyfe; Christmas Carol, Douglas Breitmayer; "I See His Blood upon the Rose," Audrey Adams, and "A Cantic of Comfort," Franklin Perkins. The works of two composers who have studied with Normand Lockwood were: "Three Sonnets of John Donne," written by Henry Fusner for tenor solo, chorus, strings, oboe and harp, and the anthem "Spirit Divine, Attend Our Prayer," by Gordon Jones. The evening closed with a repeat performance, by request, of Benjamin Britten's "St. Nicolas" under the direction of Dr. Porter; the tenor soloist was Harold Haugh, M.S.M., of the University of Michigan, and the gallery choir was under the direction of Robert B. Lee, M.S.M.

### MARRIOTT PROGRAM JULY 10 FOR ROCKEFELLER CHAPEL

Frederick Marriott, chapel organist and carillonneur of the University of Chicago, will give a recital in Rockefeller Memorial Chapel Tuesday, July 10, at 8:15 p.m. Mr. Marriott will open his program with two Buxtehude numbers, the Prelude and Fugue in D minor and "How Brightly Shines the Morning Star." A group of Bach's compositions will include the Toccata in F, the three settings of "O Stainless Lamb of God" from the Eighteen "Leipzig" Chorale Preludes and Andante from Trio-Sonata 4. Contemporary works to be played by Mr. Marriott are Hindemith's Sonata 3, the Pastorale of Roger-Ducasse and Finale from "Seven Pieces," by Dupré. Admission is without charge.

### PETER WARING APPOINTED TO CENTRAL BAPTIST, HARTFORD

Peter Waring, a candidate for the degree of doctor of sacred music at Union Theological Seminary and at present minister of music at St. Paul's Lutheran Church in Teaneck, N. J., has been elected minister of music of the Central Baptist Church in Hartford, Conn. The post to which Mr. Waring has been called makes him a full-time member of the church staff in charge of the church's three choirs and its music education program.

Mr. Waring was graduated in 1939 from Harvard University with a bachelor of arts degree in music. He served for four and a half years in the army, entering as a private, and was discharged in 1946 with the rank of captain. He served as a communications officer and as a company commander. Returning to Harvard, he received his master of arts degree in music in 1947. From 1947 to 1949 he was an instructor in music and director of the choir, chorus, orchestra and football band at Bates College in Lewiston, Maine. Later he accepted a post on the faculty of Wellesley College and served as choir director and organist for one year.

Mr. Waring also has served as organist and choir director of the Federated Church of Lewiston, Maine, and assistant organist to Carl K. McKinley at the Old South Church, Boston. His setting of the One-hundred-fourteenth Psalm was performed in February at Times Hall in New York City and was broadcast by the WNYC American Music Festival.

Mr. Waring married Eleanore Gotwals of Philadelphia and they have two children, Stephen, 8, and Edward, 3.

### Contest Winner in Recital

A much larger audience than might generally be expected to attend a paid admission organ recital was present to hear Wallace Dunn when he made his formal debut under the concert management of Bertha Ott at St. Paul's Episcopal Church in Chicago April 9. Mr. Dunn, winner of the 1950 young artist contest of the Society of American Musicians, rewarded those who had made the effort to hear him with an enjoyable program which was played competently and gave promise of a bright future for this young musician.

The program opened with a Bach group which included the Sinfonia to Cantata 29, two of the "Schübler" chorale preludes and the Prelude and Fugue in G major. Mr. Dunn was wise in not attempting baroque music of an earlier date on this particular instrument, which leans so heavily in the direction of the early twentieth century "American Romantic" organ that even the carefully selected registers which he employed did injustice to the contrapuntal music and skillful playing. Mr. Dunn obviously has a good and intelligent general concept of Bach and we can say that the Prelude and Fugue in G major received a first-rate reading because of the conspicuous success with which the overall form and content were revealed.

Franck's Chorale in B minor was played sensitively, with real feeling for this composer's type of musical expression. We cannot help but take issue, though, with the program note which stated that Franck "sacrificed everything to pure sound." The Karg-Elert Improvisation on "Herr Jesu Christ, dich zu uns wend" was performed with fluency and lucidity, and the performer's versatility was further demonstrated in Dupré's "Cortege et Litanie" and the Scherzo from Vierne's Symphony 2. The Sowerby Toccata, which closed the program, was, to use a favorite expression of a young woman we know, "very tasty!"

J.S.D.

AN AWARD OF \$200 made available by the W. W. Kimball Company of Chicago will be granted the winner of the fifteenth annual song competition sponsored by the Chicago Singing Teachers' Guild, it is announced by John Toms, chairman of the competition committee. The prize has been doubled this year to mark the fifteenth consecutive year of the contest. The competition is open to all composers of the United States, Canada and the Republics of South and Central America. The board of judges consists of Mack Harrell, baritone of the Metropolitan Opera Company; Leo Sowerby, organist-composer, and Anthony Donato, composer-conductor-violinist. The competition closes Dec. 15.

### PETER WARING



### GUILMANT SCHOOL HOLDS FIFTIETH COMMENCEMENT

The fiftieth commencement exercises of the Guilmant Organ School, Willard Irving Nevins director, were held in the First Presbyterian Church, New York, May 28. The Rev. Harry W. Foot, pastor of the church, presided and presented the diplomas.

As the processional Lydia Romaine Lockridge, '40, played the first movement of Mendelssohn's Sonata No. 1 and Bach's "St. Anne" Fugue and the Andante of Vierne's Symphony No. 1, with May Pirovano Brown and Mary L. Booth, respectively, at the console, followed this. S. Lewis Elmer, president of the American Guild of Organists, in his greeting told of the founding of the school under Dr. William C. Carl, of its record in preparing many successful candidates for the certificates of the Guild and of its influence in the field of better church music and music education. William J. Weaver, Jr., was then heard in the Allegro from Widor's Symphony No. 5.

As the guest speaker of the evening Arthur Mendel, conductor of the Bach Cantata Singers and author of the "Bach Reader," spoke on "Bach—Composer and Performer."

Before the presentation of the diplomas Mrs. Elizabeth Evans presented Mr. Nevins with a fund, raised by the alumni association of the school, to be used for a scholarship for the season of 1951-52.

After the benediction Svend O. Tollefsen, postgraduate, '50, played Bach's Toccata in F major for the recessional.

The following received diplomas: Lester A. Bell, Mary L. Booth, May Pirovano Brown, Anton R. Rinne, John W. Mann and Ethel Harris Tyler. Post-graduates were Hubert James Costello and Birger Hendrick Nilsen.

### SUMMER RECITALS JULY 9-20

#### AT RIVERSIDE CHURCH IN N. Y.

The third annual series of summer organ recitals at the Riverside Church in New York City will be presented July 9 to 20 on Monday, Wednesday and Friday at 5 p.m. Virgil Fox will play two of the recitals and will be assisted by soloists from the church. Fernando Valenti, harpsichordist, and Frances Blaisdell, flutist, will give a program accompanied by Mr. Fox. Other organ recitals will be played by John Huston, organist and choirmaster at Holy Trinity Episcopal Church in Brooklyn; Edward Wallace, organist and choirmaster at the Church of the Ascension, Mount Vernon, N. Y., and Roberta Bailey, assistant to Mr. Fox at the Riverside Church.

More than twenty organists, representing twelve states, attended the Virgil Fox master class at the Riverside Church June 25 to 29. Two class sessions daily were scheduled, which covered repertoire, technique and general helps for both the concert and church organist. Soloists from the church helped in demonstrations of church music and Joseph S. Whiteford of the Aeolian-Skinner Organ Company spoke to the class on problems in organ building.

Virgil Fox ended his season of organ recitals by playing two programs on the great organ at Methuen, Mass., June 5 and 7.

### AEOLIAN-SKINNER OPENED IN DALLAS, TEX., SEMINARY

Services to dedicate an organ in the chapel of the Perkins School of Theology, Southern Methodist University, Dallas, were held Friday afternoon and evening, May 11. The formal dedication program for the three-manual Aeolian-Skinner took place in the afternoon and there was a recital at 8 o'clock by Dora Potet Barclay.

The organ is the gift of Mrs. George L. Peyton of Mexia, Tex. It was designed by a committee headed by Mrs. Barclay. The stoplist is as follows:

- GREAT ORGAN.**  
Quintaten, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 4 ranks, 244 pipes.
- SWELL ORGAN.**  
Geigen Diapason, 8 ft., 68 pipes.  
Stopped Diapason, 8 ft., 68 pipes.  
Viole de Gambe, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 68 pipes.  
Octave Geigen, 4 ft., 68 pipes.  
Flute Octaviante, 4 ft., 68 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Fagotto, 16 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Oboe Clarion, 4 ft., 68 pipes.

- CHOIR ORGAN.**  
Cor de Nuit, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 56 pipes.  
Koppel Flöte, 4 ft., 68 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Block Flöte, 2 ft., 61 pipes.  
Clarinete, 8 ft., 68 pipes.

- PEDAL ORGAN.**  
Contre Basse, 16 ft., 32 pipes.  
Bourdon, 16 ft., 44 pipes.  
Quintaten, 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 32 notes.  
Quintaten, 8 ft., 32 notes.  
Choral Bass, 4 ft., 32 pipes.  
Bombarde, 16 ft., 44 pipes.  
Bombarde, 8 ft., 32 notes.

The Rev. Eugene Blake Hawk, dean of the school, presided at the service. As a prelude Mrs. Barclay played Brahms' "My Inmost Heart Doth Yearn." Mrs. Peyton made the presentation. Assisting in the service were Bishop A. Frank Smith and Umphrey Lee, president of the university. An anthem was sung by the Seminary Singers. Before the benediction Mrs. Barclay played numbers which were to be included in her program that evening.

For the recital Mrs. Barclay chose the following: Toccata in F major, Sonata from "God's Time Is Best" and Chorale Prelude, "Rejoice, Ye Christian Men." Bach; Prelude and Fugue in G major, Bach; Rondo, Rinck; Variations on a Noel, Dupré; Adagio Molto Espressivo from Sonata in E minor, Nanney; "Naiads," Vierne; "Dies Irae," Purvis; Finale from the "Ninety-fourth Psalm Sonata," Reubke.

### FESTIVAL SERVICE HELD

#### AT UNION CHURCH, BROOKLYN

At the Union Church of Bay Ridge (Presbyterian), Brooklyn, on May 20 a musical service was presented by combined choirs of the church. The Rev. John Paul Jones is the pastor of the church and the music was arranged by J. Trevor Garmey, F.A.G.O., organist and director, and Marie Ina Mackay, S.M.M., director of youth choirs. Over a hundred voices took part, consisting of the primary, junior, junior high, senior and adult choirs. The following numbers were presented: "Thanks Be to Thee," Handel (arranged by Lefebvre); "List, the Cherubic Host," Gaul; "Hear My Prayer," Mendelssohn; "Praise, My Soul, the King of Heaven," Andrews; Vesper Hymn, Jaques.

Miss Mackay recently completed her fourth year as director of youth choirs. During her term of service she has organized and directed the four youth choirs of twenty voices each. The adult choir is composed of thirty members. Mr. Garmey is now in his twenty-seventh year as organist and musical director of the church.

**JOHN McDONALD LYON RECITALS**

St. John's Episcopal Church  
Seattle, Washington

## LARGE FOUR-MANUAL GOING TO CANTON, OHIO

### SCHANTZ DESIGN IS REVISED

First Presbyterian Church to Undergo Complete Rebuilding—Specifications Indicate 3,739 Pipes for New Organ.

A revised scheme for the Schantz organ to be installed in the First Presbyterian Church, Canton, Ohio, has been announced and plans are going forward for the completion of this instrument in 1952. The entire church is to be rebuilt. A new chapel containing a small organ made by the same company will serve the congregation while the main auditorium is being reconstructed.

The specifications for the four-manual indicate that there will be 3,739 pipes. The order was originally placed in 1947, at which time the contract was announced in THE DIAPASON. The organ is made possible through the generosity of A. J. Gibbs and his sister, Mrs. Clara G. Preyer.

Here are listed the resources which will be included:

#### GREAT ORGAN.

Open Diapason, 16 ft., 12 pipes.  
Diapason 1, 8 ft., 61 pipes.  
Diapason 2, 8 ft., 61 pipes.  
Bourdon (metal), 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave 1, 4 ft., 61 pipes.  
Octave 2, 4 ft., 61 pipes.  
Hohlfloete, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Chimes, 25 tubes.

#### SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Twelfth, 2 2/3 ft., 61 notes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Cornet, 3 ranks, 183 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Cor d'Amour, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Quintaten, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Quintadena, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Prestant, 4 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### SOLO ORGAN.

Diapason 8 ft., 73 pipes.  
Flauto Marabilis, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Fern Flöte, 4 ft., 61 notes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 notes.  
Vox Angelica, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Open Diapason 1, 16 ft., 32 pipes.  
Diapason 2, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 12 pipes.  
Quintaten, 16 ft., 32 notes.  
Echo Lieblich, 16 ft., 32 notes.  
Quinte, 10 1/2 ft., 32 notes.  
Principal, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Quintadena, 8 ft., 32 notes.  
Echo Lieblich, 8 ft., 32 notes.  
Super Octave, 4 ft., 32 pipes.  
Nachthorn, 4 ft., 32 pipes.  
Octavin, 2 ft., 12 pipes.  
Mixture, 3 ranks, 96 pipes.  
Double Trumpet, 16 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.  
Chimes, 25 notes.

THE SUMMER SERIES of recitals at the Peabody Conservatory of Music in Baltimore on Sunday evenings beginning July 1 has been announced by Dean Virginia Carty, head of the Peabody summer school. The recitals will be given in the concert hall of the school and will be open to the public. The performers are all members of the Peabody faculty. Richard Ross, organist, will open the series with a program on the J. Wilson Leakin memorial concert organ. In addition to his duties at Peabody he is organist and choir director of the Brown Memorial Presbyterian Church in Baltimore.

GEORGE KREAMER



GEORGE KREAMER, for the past four years organist of the well-known First Congregational Church of Oak Park, Ill., Chicago's largest suburb, has won the admiration of many for his distinctive service playing. Mr. Kreamer was born in Eugene, Ore., but moved shortly thereafter to Lake Charles, La., where he received his early musical training under private teachers.

Mr. Kreamer's college work was at Rice Institute in Houston and he studied music at the Chicago Musical College. At the latter school Mr. Kreamer was awarded a scholarship in piano with Rudolph Ganz and a scholarship in organ under Charles Demorest. Mr. Kreamer received the degree of bachelor of music in both organ and piano and earned his master's degree in piano. He held a fellowship position on the faculty of the Chicago Musical College from 1939 until 1942 and was recalled to the faculty of that school in 1946 to teach music and French, but he resigned in 1950 to do private teaching. In the summers of 1946 and 1948 he studied with Marcel Dupré at the University of Chicago.

Mr. Kreamer is a linguist as well as a musician and has done graduate study in languages at the University of Chicago. He served with the United States army intelligence in the European theater as cryptanalyst and interpreter in French, German and Italian, working in liaison with French and Belgian liberation forces. One of Mr. Kreamer's hobbies is the study of electronic engineering and he has done experimental work in the field of electronic musical instruments.

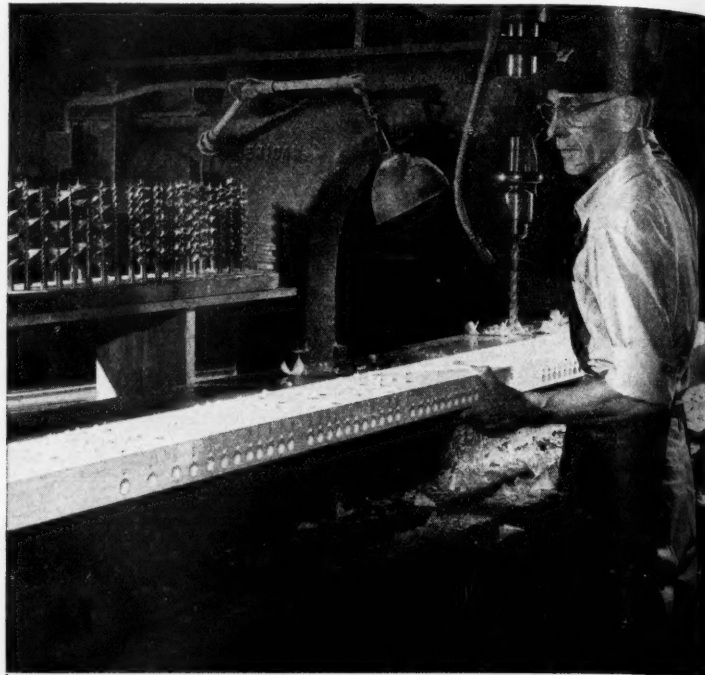
Churches which Mr. Kreamer has served in Chicago are Holy Nativity Episcopal Church, the Ravenswood Methodist and the Twenty-first Church of Christ, Scientist. He is in demand as an accompanist and gives piano recitals in the city from time to time. He also has done duo-piano recital playing. At the First Congregational Church Mr. Kreamer presides over a large four-manual Skinner organ.

#### THREE NEW WORKS INCLUDED

##### IN ROBERT ELMORE'S SEASON

The choir of the Church of the Holy Trinity, Rittenhouse Square, Philadelphia, has performed in the last season a long and varied list of major choral works. Robert Elmore, organist and choirmaster, makes a practice of introducing every year two or three modern works which have not been heard in Philadelphia. The most recent premier performances include Louie White's "Praise to the Risen Lord," Van Hulse's "Our Glorious King" and Weinberger's setting of Psalm 150. Oratorios heard this year which previously had made their Philadelphia debut under Mr. Elmore's baton were Bingham's "The Canticle of the Sun" and Van Hulse's "The Beatitudes."

Other works performed at the Church of the Holy Trinity are these: "The Creation" (excerpts), Haydn; "Jesu, Thou My Wearied Spirit," Bach; "The Light of God," James; "Stabat Mater," Rossini; "Requiem," Faure; "The Redeemer," Shaw; "The Darkest Hour," Moore; "The Passion," Haydn; "Bide with Us," Bach; "Two Psalms," Holst; "Psalm 100," Vaughan Williams; "Miriam's Song of Triumph," Schubert; "Imperial Mass," Haydn; "Praise Our God," Bach; "The Creation," Part 1, Haydn.



## This man is drilling for air!

When the craftsman pictured above has finished drilling the board, it will be precisely honeycombed with holes of different sizes, running in various directions. This particular well-seasoned, kiln-dried plank will then be repeatedly dipped in shellac, and allowed to dry.

After magnets, valves, and other devices have been built into it, this piece will become an important part of a Möller windchest. The drilled holes will conduct air to some of the organ's pipes; the shellac will prevent even a fraction of this air from escaping through the grain of the wood. Extra precaution, such as this use of shellac, typifies all the planning and craftsmanship that help make the Möller organ great.

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CHARLOTTE PRATT WEEKS



Mrs. CHARLOTTE PRATT WEEKS was honored by the First Congregational Church of St. Petersburg, Fla., Sunday evening, May 20, on the completion of twenty-five years of service without having been absent except during her regular vacations. The church presented her with a beautiful framed scroll expressing appreciation of Mrs. Weeks' unflinching devotion and the spiritual uplift her music has given throughout these years. Mrs. Ann Ault, dean of the St. Petersburg

Chapter, A.G.O., on the same occasion presented to Mrs. Weeks a gift from the chapter in appreciation of her splendid contributions to the chapter, of which she has been an active member since it was organized here in 1928.

Mrs. Weeks has played a four-manual Skinner organ during the twenty-five years in the First Congregational Church. She received her training in Boston and studied piano with Heinrich Gebhard and organ with Dr. Charles M. Courboin.

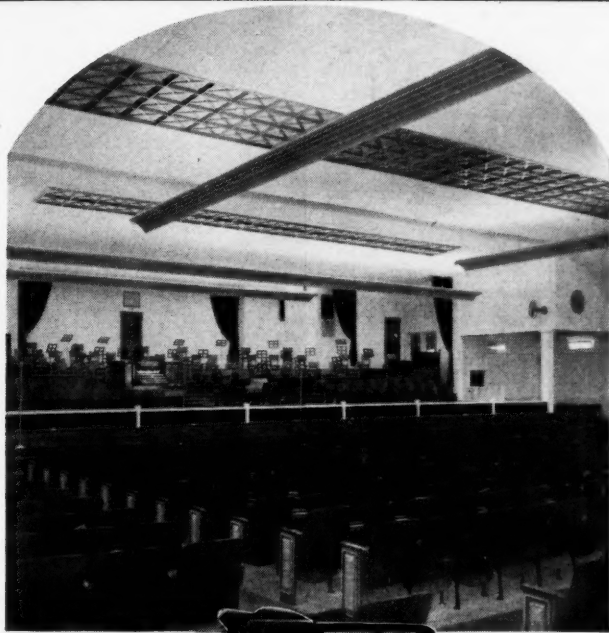
BROOKLYN CHOIR THE WINNER  
IN FESTIVAL AT PRINCETON

Hymn singing replaced the sounds of football May 30 at Princeton University's ivy-clad Paine Stadium. The occasion was Westminster Choir College's first large postwar Talbott festival. At opposite ends of the fifty-yard-line sat on one side 2,850 choristers and on the other an equal number of spectators. The choristers were all members of groups led by graduates of Westminster Choir College and they ranged from children of 6 or 7 years to mature men and women. Also present were six choral groups of boys. The massed choirs were conducted by Dr. John Finley Williamson, founder of the choir school.

Prizes were awarded winning groups by H. E. Talbott, whose family has long been associated with the college. Winner in the adult group was the thirty-six-voice choir of the Church of the Good Shepherd, Brooklyn, N. Y. Its trophy was accepted by its leader, John Rowland Hoyt, a 1949 graduate of Westminster Choir College.

COLUMBIA RECORDS has released "Laudate Dominum," a group of eighteen selections from the liturgical chant of the Trappist Monks, recorded at the century-old Abbey of Gethsemani in Kentucky. All the selections except one, the "Salve Regina," are sung by the monks' Schola, a group of cantors. Participating in the latter chant is the full community of 250 monks and lay brothers. The records were directed by Dr. Francois Lefevre of the Schola Cantorum in Paris, a layman who is closely connected with the Trappist Order.

WICKS ORGAN OF THE MONTH



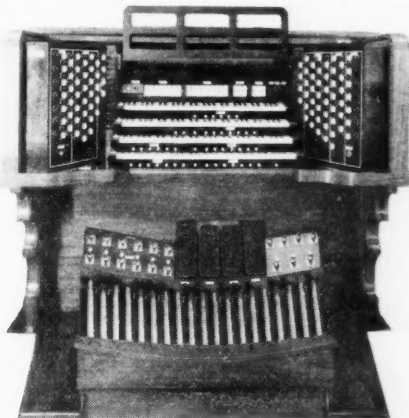
Mr. Lauren B. Sykes, distinguished American organist, at the Wicks Tabernacle console following his dedicatory recital.



*Apostolic Faith*  
TABERNACLE  
PORTLAND, OREGON

This impressive four manual Wicks Pipe Organ was recently delivered via "Wicks carriers" to the Tabernacle of the Apostolic Faith. Reverend R. Robert Crawford, is General Overseer and Pastor, and Mrs. Lena Ediger Wallace, organist. The tonal adaptation of this magnificent instrument is eminently successful, and includes the use of ceiling grilles with tone mixing chutes as shown in the illustration above. The organ has 2, 189 pipes, all in the ceiling chambers, and has a celesta and chimes. The huge console is on castors, and is easily moved from place to place on the rostrum whenever the orchestral arrangement requires it.

Complete specifications showing design of this thirty rank organ available upon request.



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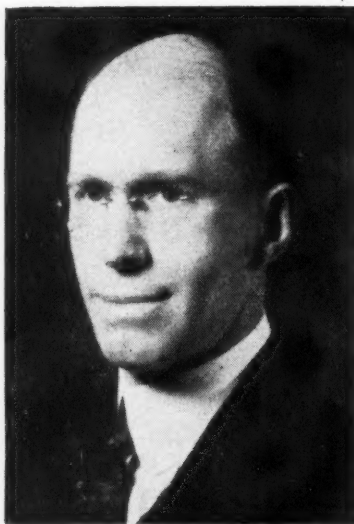
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FOR FAMOUS CHAPEL**

HARLAND W. D. SMITH

**DESIGN FOR VALLEY FORGE**

Three-manual to Replace Old Haskell Instrument in Edifice that was Built in 1903 as a Memorial to George Washington.



HARLAND W. D. SMITH RETIRES;  
SERVED CHURCH 48 YEARS

M. P. Möller, Inc., has been chosen to build a three-manual organ for the famous Washington Memorial Chapel at Valley Forge, Pa. This chapel, called by President Wilson "the Shrine of the American people," is the result of a sermon preached by the late Rev. W. Herbert Burk in All Saints' Church, Norristown, on Washington's Birthday in 1903. In it he suggested the erection of a chapel at Valley Forge, in these words: "Would that we might rear a wayside chapel, fit memorial of the church's most honored son, to be the nation's Bethel for all days to come, where the American patriot might kneel in quest of that courage and that strength to make all honorable his citizenship here below, and prove his claim to that above."

The first service was held in the Valley Forge Hall May 17, 1903. Arrangements were made to find another place of worship and on Sunday, May 31, the service was held in Blackburn's Hall, Port Kennedy. This was used until the temporary frame chapel now known as the Theodore Roosevelt Chapel, was built. The latter was opened for services Sept. 27, 1903.

The chapel site was the gift of Mr. and Mrs. I. Heston Todd and Mr. and Mrs. Charles M. Todd. The cornerstone of the Washington Memorial Chapel was laid June 19, 1903, as a part of the national celebration of the 125th anniversary of the evacuation of Valley Forge by Washington and his army. The chapel was designed by the late Milton B. Medary, Jr., who was selected by the University of Pennsylvania in a competition. It is considered by architects to be one of the most beautiful chapels in the world.

The organ replaces an older instrument by Haskell. The present rector is Dr. John Robbins Hart. Dr. Rollo Maitland was the consultant in the design of the organ, working with the organist, Chester Norton, and Möller's Philadelphia representative, John Buterbaugh.

The resources of the instrument will be as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Chimes, 25 bells.
- Tower Bells (console only).
- Tremolo.

**SWELL ORGAN.**

- Rohrbourdon, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 12 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Oboe Clarion, 4 ft., 12 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinete, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dolce, 16 ft., 12 pipes.
- Rohrbourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Bourdon, 8 ft., 12 pipes.
- Dolce, 8 ft., 32 notes.
- Rohrflöte, 8 ft., 32 notes.
- Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.

THE UNIVERSITY OF KENTUCKY organ department, under the direction of Arnold Blackburn, has presented three senior recitals. These recitals were played on the fine new classic-style Holtkamp at Christ Episcopal Church, Lexington, Ky. The programs were presented by Miss Barbara Hughes of Seattle, Miss Sylvia Tempest of Evanston, Ill., and Miss Betsy Dodge of Paris Ky.

A career embracing fifty-six years as a church organist and choir director, the last forty-eight of which were devoted to the same congregation, brought honor to Harland W. D. Smith of Lockport, N. Y., June 3 at a reception in Emmanuel Methodist Church attended by several hundred members and friends, Mr. and Mrs. Smith, the latter a soloist in the choir, received in a line which included the Rev. and Mrs. Harold W. McClain, Dr. and Mrs. Robert L. Downes and representatives of all church boards and organizations. Refreshments were served by the Women's Society of Christian Service. Mr. Smith's services were extolled by Mr. McClain, pastor of the church, and by Dr. Downes, chairman of the music committee. Evelyn L. Bayliss, regent of the Lockport Branch Chapter, American Guild of Organists, voiced a tribute to the chapter's first regent on behalf of the organization. The congregation presented a silver coffee service to Mr. and Mrs. Smith. Dr. Morrison added: "Few records in all Methodism equal that of Harland Smith—forty-eight years of devoted ministry to one church. Never have I worked with a director of music who had such a sense of the fitness of things and who tried to bring into each service something of peak experience through his ministry of music."

Mr. Smith has been a musician since his early youth in the Orleans County village of Holley, N. Y. In 1895 he became organist and choir director of the Holley Baptist Church. The young musician was appointed minister of music at the First Methodist Church (now Emmanuel Methodist) in Lockport after serving eight years in Holley.

Shortly before the turn of the century Mr. Smith became associated with the Halstead Conservatory of Music as teacher of piano, organ and harmony. The connection was continued for more than thirty years. Since the death of Oliver Willis Halstead in 1933 Mr. Smith has continued teaching privately.

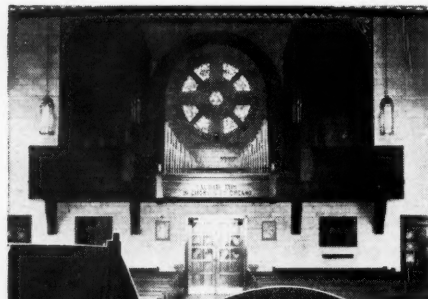
Mr. Smith was instrumental in organizing the Lockport Branch Chapter of the A.G.O. in 1936 and remains active in its affairs. He was regent of the chapter for the first six years of its life.

THE PALESTRINA SOCIETY of Connecticut College, New London, Conn., under the direction of Paul F. Laubenstein, presented as the second offering of its tenth season on May 27 works of choral polyphony by Josquin des Pres (ca. 1445-1521). The numbers sung were: "Ave Maria" (set to a longer text used in France prior to the adoption in 1568 of the present Roman Breviary text, and containing the well-known "Ave Vera Virginitas"); "De Profundis. Psalm 129," Vulgate; "Tu Solus qui Facis Mirabilia"; Missa "Ave Maris Stella," Kyrie and "Agnus Dei." At the organ Sarah Leight Laubenstein played three verses from the Te Deum, published by d'Attaingnant, 1531; "Veni Creator," Titelouze; Chaconne, L. Couperin, and Fugue on the "Kyrie," F. Couperin.

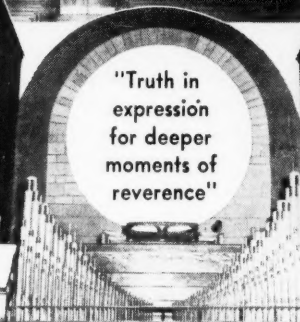
A VESPER SERVICE was given by the choirs of Grace Evangelical Lutheran Church in Milwaukee April 29. Arthur A. Griebing conducted the group in a varied choral program and played these organ numbers: "On the Evening of the Ascension of Our Lord," Benoit; "The Nightingale and the Rose," Saint-Saens; "The Cuckoo," d'Aquin.

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**ORDERS GO TO WICKS FOR TWO NEW ORGANS**

**THREE-MANUALS DESIGNED**

Madison Avenue Presbyterian Church in Covington, Ky., and St. Joseph's Church in East St. Louis, Ill., Have Placed Orders.

The Wicks Organ Company has announced the signing of contracts for three-manual organs to go to the Madison Avenue Presbyterian Church in Covington, Ky., and to St. Joseph's Church in East St. Louis, Ill.

The stop specification of the Covington instrument will be as follows:

- GREAT ORGAN.**  
(Unenclosed.)  
Open Diapason, 8 ft., 61 pipes.  
(Enclosed)  
Second Open Diapason, 8 ft., 61 pipes.  
Doppelflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 notes.  
Octave, 4 ft., 12 pipes.  
Orchestral Flute, 4 ft., 61 notes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 notes.

- SWELL ORGAN.**  
Lieblich Bourdon, 16 ft., 12 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Aeoline, 8 ft., 49 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Quintadena, 8 ft., 61 notes.  
Octave Geigen, 4 ft., 61 notes.  
Flute d'Amour, 4 ft., 61 notes.  
Violina, 4 ft., 61 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Piccolo, 2 ft., 12 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 61 notes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 notes.  
Tremulant.  
Reed Tremulant.

- CHOIR ORGAN.**  
Open Diapason, 8 ft., 61 notes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 85 pipes.  
Gemshorn Celeste, 8 ft., 49 pipes.  
Flauto Dolce, 4 ft., 61 notes.  
Gemshorn Octave, 4 ft., 61 notes.  
Gemshorn Twelfth, 2 2/3 ft., 61 notes.  
Gemshorn Fifteenth, 2 ft., 61 notes.  
Gemshorn Seventeenth, 1 3/4 ft., 61 notes.  
Gemshorn Twenty-second, 1 ft., 61 notes.  
English Horn, 8 ft., 73 pipes.  
Tremulant.

- PEDAL ORGAN.**  
(Unenclosed.)  
Double Open Diapason, 16 ft., 12 pipes.  
Octave, 8 ft., 32 notes.  
(Enclosed)  
Bourdon, 16 ft., 12 pipes.  
Lieblich Bourdon, 16 ft., 32 notes.  
Bass Flute, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Gemshorn, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Flute, 4 ft., 32 notes.  
Tromba, 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.

This is the scheme which has been drawn up for the East St. Louis organ:

- GREAT ORGAN.**  
Open Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Super Octave, 2 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.

- SWELL ORGAN.**  
Lieblich Bourdon, 16 ft., 85 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 notes.  
Salicional, 8 ft., 85 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.

- CHOIR ORGAN.**  
Violin Diapason, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 85 pipes.  
Viola, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute, 4 ft., 73 notes.

- PEDAL ORGAN.**  
Open Diapason, 16 ft., 12 pipes.  
Violone, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.

- Octave, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Cello, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.

**WORKSHOPS IN MANY CITIES BY CHURCH MUSIC FOUNDATION**

The Church Music Foundation of Decatur, Ill., will sponsor lectures and conference workshops in several cities during July and August. These "capsule" conventions will feature Frederick W. Schlieder, F.A.G.O., Paul Swarm and Val Jayne—authors of books published by the foundation. Dr. Schlieder is a faculty member of the School of Sacred Music of Union Theological Seminary. Mr. Swarm and Mr. Jayne are associated in the insurance business and are editors of "Guideposts for the Church Musician." Dr. Schlieder is available for these conferences through special arrangements made through the foundation. Mr. Swarm and Mr. Jayne donate their time to this extension work since church music is their avocation. Individual lessons and conferences with Dr. Schlieder on improvisation and modulation, with Mr. Swarm on church music administration and with Mr. Jayne on church architecture as related to the church musician will be a feature.

Although a \$10 registration fee is charged to cover the traveling and promotional expenses of a one-day conference-workshop, a free evening lecture is always presented for all interested persons of the community being served. The subject of the lecture is determined by questionnaires sent into a community to determine the prime interest of the majority. The most popular lecture on this score is "Fourteen Ways of Maintaining Choir Interest," by Mr. Swarm.

Visits will be made to Quincy, Ill., Indianapolis, Ind., Fort Wayne, Ind., Springfield, Ill., St. Louis, Mo., Kansas City, Mo., Denver, Colo., Colorado Springs, Colo., Phoenix, Ariz., Los Angeles and San Francisco, Cal., Portland, Ore., Seattle, Wash., and Boise, Idaho.

**CLOSE SEASON OF MUSIC AT FIRST METHODIST, EVANSTON**

The ministry of music of the First Methodist Church, Evanston, concluded the 1950-1951 season of presentations on June 10. This event—choral evensong and an organ recital—was a service inspired by passages from the Psalms. The chancel and oratorio choirs, united under the direction of John K. Christensen, sang service music by Healey Willan and "Psalm 86", Gustav Holst, from the balcony. Frederick Lewis Swann did outstanding work at the console of the four-manual Austin instrument for the service as well as the organ recital. A flare for registration brought forth two numbers of rare beauty for the prelude—Seth Bingham's "Beside Still Waters," from "Pastoral Psalms," and Pastorale, Percy Whitlock. The offertory, an improvisation on the Holst Psalm which immediately followed, took on a freshness which impromptu work too often lacks. There was a healthy vitality about the playing of the Sonata on the "Ninety-fourth Psalm," by Reubke, when Mr. Swann achieved a powerful climax in performance of the long and difficult work. Percy Whitlock's "Exultemus" closed this inspiring service.

THE BINGHAMTON ORATORIO Society presented two organists at an evening of song May 29 in the Sarah Jane Johnson Memorial Methodist Church, Johnson City, N. Y. Miss Emily E. Williams, registrar of the Binghamton Chapter, American Guild of Organists, and sub-conductor of the Oratorio Society, played and M. Searle Wright, F.A.G.O., secretary at headquarters, was conductor of the group. Miss Williams chose as her selections "In Thee Is Gladness," Bach; Adagio, Peeters; Sonata No. 2, Mendelssohn. Mr. Wright's numbers were "Harlequin's Serenade," Crandell; Berceuse, Crandell; "Legend," Karg-Elert. The Oratorio Society presented a varied program under the direction of Mr. Wright, with Miss Williams as accompanist.

**Making the Organist Immune from Those Who Interrupt Him**

[Noted Canadian outlines humorously a set of examinations to prove what an organist can take as he sits at the console.]

By DR. CHARLES PEAKER

I am a poor traveler and lately I have frequently been found among those companies of the doomed who ride in limousines to waiting aircraft. While speculating on the fate of my family should anything happen in the air, I have always noticed that sign which says: "Do not talk to the driver," and I have wished something of the sort could be affixed to organ consoles. Since it cannot, I timidly suggest a departure in examination routines for organists. It would necessitate hiring a few "supers"—an indigent clergyman, a child and a few adults would do—and the trifling cost could be borne by the candidate.

Here is how I would work it: Suppose the Prelude and Fugue in G by Mendelssohn is stipulated as prelude and postlude respectively. During the prelude, where that nice bit of thumbing comes in, there are several loud crashes and the minister approaches delicately and murmurs: "Take out the Jubilate and let us have Hymn 99 instead," while a lady on his other hand asks him where the morning anthem has gone. Anyone seriously intending to become a servant of the church should be able to maintain a steady tempo during trifling interruptions like this. Now, be moderate and let the candidate get well into the fugal postlude before two ladies and a little boy approach him and watch very closely. As he brings in the great diapasons they begin to shout about the little fellow's recent tonsilectomy. If he can shoo them away with a benevolent aspect, suggest something better than "Because" to a young lady arranging a wedding in his left ear, and identify a new and beautiful alto for the bass soloist while continuing to play

like Marcel Dupré, I maintain he should pass.

For the fellowship, however, something far more rigorous would be demanded. He or she would be required to give us a deeply moving performance of "Come, Sweet Death" while being told that (a) the tenor soloist has not showed up, (b) the choir boys are maiming one another in the crypt and have unfrocked a peace-loving curate and (c) and Hymn 393 has been changed to 494, to tune 686. For the postlude I suggest the Great G minor (the Fugue only) and I believe the organist should be able to produce extra keys for the powder room while giving out the subject. I would then let him proceed without interruption until the first episode, when a gentleman in tweeds knocks him onto the choir manual with a hearty blow and says something of this sort: "Howya doin' Fred, ol' boy—member me in Rotary way back in '32—meet the wife." He fades out and a helpful girl flops onto the bench to turn-treads on the G pedal and tips the music-rack in her confusion.

These are only tentative suggestions—ingenious and high-minded examiners could find many more devices—ciphers—falling pipes—folk who lean on the pillar and cut the motor off, and so forth.

My best idea is not practical, I am afraid. The organist, a lady, is hypnotized and convinced that she is about to perform part I of "The Messiah" before a large congregation. She is aware, as she plays the prelude, that there is an epidemic of flu. Then, as she struggles with the overture, the choir, beautifully robed, comes in—sixteen sopranos, four, basses, no tenors and, lastly, an elderly alto in a bath chair. If she goes bravely on during the sneezes, she passes without further trials, and if she can manage a mechanical smile, however ghastly, I would give her honors.

A CASH AWARD OF \$100 and public performance will be the prize for the best composition for male chorus chosen by the Mendelssohn Glee Club in New York this year. Contest rules may be obtained from the club's headquarters at 154 West Eighteenth Street, New York City 11.

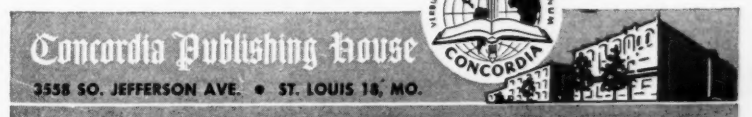


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## Baroque Organs and Baroque Music Are a Cause of Concern

By WILLIAM H. BARNES, MUS.D.

The brilliant article by Dr. Howard D. McKinney in the January-March, 1951, *Fischer Edition News* entitled "What is this Baroque?" is the inspiration for some frank comments I would like to make in regard to certain so-called baroque organ playing and organ design.

Let us see first what Dr. McKinney has to say. He begins his article with the following quotations:

"I have long wanted to protest the use of the word 'baroque' to describe a certain type of organ and the music written between 1600 and 1750. According to my dictionary 'baroque' means irregular in form, grotesque, in corrupt taste. It is a term applied to the decadent period of architecture which followed the Renaissance."—From a letter in the October, 1950 issue of THE DIAPASON.

"Bach's style has often been called 'baroque'—whatever that is." — Ralph Vaughan Williams.

Then Dr. McKinney goes on to say:

Those of us who are interested in organs and organ design are apt to talk glibly about baroque instruments and baroque tonal design, without ever being quite sure just what it is we are talking about—except that it is the opposite of "romantic." But the question goes much deeper and represents a fundamental ideal of much greater artistic significance than that associated merely with organs and organ tones.\*\*\*All the later and concomitant meanings of the term "baroque" have been derived from other aspects of the tradition-breaking architecture and its associated arts of painting and sculpture. It was the German art historians of the nineteenth century who removed the original derogatory stigma from "baroque" and applied the term to describe the particular characteristics of this vital, buoyant, magnificent plastic art of the seventeenth century.\*\*\*It has been a natural development that the name baroque has been taken by organ enthusiasts to describe the particular characteristics of the tonal schemes of the instruments of that time. Just as the constructive artists used every means at their disposal to bring out the joyous love of decoration and the warm, robust feeling of life in the architecture and painting of the time, so the organ builders of the seventeenth century employed bright, brilliant registers to give the baroque organ its particular magnificence.\*\*\*which does not mean, of course, that the decorative brilliance and fiery glory of the baroque registers should be so overdone as to destroy the sense of balance and restraint that was likewise an important characteristic of the era."

The italics are mine, and this sentence I am taking as a text for my article.

A good many of what I choose to call normal organists, or those who play the organ in a normal, musical way, are becoming more and more concerned about the playing of a number of some well-publicized organists whose playing of baroque music on organs built more or less in the baroque style seems to bear out the dictionary definition of baroque—"irregular in form, grotesque, in corrupt taste." This, of course, is in contrast to what Dr. McKinney says baroque really should mean.

Voltaire has said that: "Beauty is in the eye of the beholder—to the he-toad the she-toad is beautiful." This is perhaps a fair statement in regard to musical taste, or as to any form of artistic taste. If we are to have true beauty in music and a desire and ability to express it, we must have some high standards as to what constitutes this beauty. We are living in the twentieth century and all musicians and all cultured and musically inclined people have been exposed to music written in all styles and in all periods. Naturally some have a preference for one style or period, but have catholic enough taste to be interested in all styles and periods.

Now we are subjected to what seems to me to be the ill-advised fad of a number of leading recitalists in confining their programs to the precursors of Bach, the kind of music which T. Scott Burman describes as "graveyard music." Then, ignoring 300 years of the music in between, we are exposed to some of the atrocious music written very recently, especially by some of the more bizarre and completely untuneful French com-

posers. If an American composer were to put his name on any of this music, instead of a French name, it would be completely disdained and rejected by these brethren. Such a program leaves the audience utterly bored by the early music and completely bewildered and unhappy by the extreme modern. They go away from such a recital with a bad taste in their mouths and with a firm resolution not to be caught again sitting through such a pallid and fragmentary exposure to so-called beauty.

I have become convinced that the answer to this lies in the underlying philosophy of these hyper-sophisticates, the performers, who proceed with the motto before them "If the public likes what we do, it must be wrong." This cynical, unsympathetic attitude is calculated better than anything I know to make the public avoid organ recitals. They say the best thing about the radio is that you can shut it off. The best thing about this type of organ recital is that you can stay away.

But to what is this leading? You can't educate the public if they are not there to be educated. Furthermore, is it desirable that they should be educated in this very emaciated and partial presentation of the field of great organ music?

My old friend Rollin Pease says that he believes in a "balanced diet musical." During the course of a year he has his choir perform music from every school, from the sixteenth century contrapuntists to present-day Gospel hymns, and with all of the centuries in between also well represented. After all, the nineteenth century did produce some music for the organ to which twentieth century audiences can listen with pleasure and musical benefit—music which the average cultivated musician considers beautiful. Mendelssohn, Franck, Reger, Widor, and even the much despised (at present,) Guilman, wrote music for the organ that gives a normally musical person great pleasure and satisfaction.

Is the complete suppression of these masters, to say nothing of most of the major organ works of the greatest of all composers, just a pose, just a fad, just a *precieuse* attitude toward music and beauty? I fear so. Is the display of systematic ugliness furnished us when we listen to the playing of some of the extreme modern French music supposed by any stretch of the imagination to represent beauty? Do we make music on any instrument, even the organ, just to be ugly? How far would a violinist, pianist, singer or any other musician except an organist get if he were to offer programs similar to the ones these organists we are discussing play? The answer is that these other musicians when they give concerts charge admission and have to sell tickets.

What to many of us (shall I say, more normal organists) constitutes an even more serious breach of good musical taste than the choice of programs played by this type of organist is the registrations they employ. And right here is the time to go into the matter of the "baroque" organ. Josef von Glatter-Götz, the Austrian organ builder who recently visited this country, assures me (and he has heard more of the ancient German organs than any one else I know) that there were fifty different types of organs built in the baroque period. These types varied all the way from extremely brilliant to quite foundational and dull, depending on the builder. The models used in recent American copies of some of these are said to be based chiefly on the Silbermann organs of Bach's day. Undoubtedly such instruments, with their very low wind pressures (two and one-half inches normally), have a definite charm. Admittedly such instruments were ideally suited to the rendition of certain types of Bach's and his precursors' music. Why limit ourselves to simply one effect from an organ? With everything sacrificed to clarity and ensemble we have lost at least half the interest a modern organ should possess. Actually the excessively loud, quint-sounding ranks, which many of the players we are discussing insist on having, do not produce clarity, but the reverse. When the twelfth and nineteenth are as loud as the unison tone, the pitch of a single note in the two bottom octaves of the manual on which they are drawn sounds

like playing fifths. This is very confusing in listening to contrapuntal music and unpleasant in any kind of music, unless one's ears have been vitiated by playing with all the mixtures and mutations going full blast at all times. If one listens to this tone long enough I suppose that normal organ tone would sound somewhat tame. If one assaults the ears long enough with any sound, I grant that one can get to like it, or at least deaden the ears enough to become used to it and tolerate it.

But these players are not satisfied to use mixtures and mutations to add color, clarity and brilliance and fullness to a unison foundation. No indeed; they leave out all unison tone and start with the octave and work up with nine ranks of mixtures and a cymbel to top the apex, and then add a 4-ft. coupler for good measure. The complete avoidance of anything resembling unison tone, so that the average listener can recognize what pitch is being played, is the first tenet and major concern of the so-called baroque players. Is this beauty? Hasn't the organ lost all of its grandeur, nobility and majesty when played in this extreme fashion?

And heaven protect us when one of these extremists is permitted to design an organ, which unfortunately he is only too frequently these days. The church or school auditorium is saddled with a monstrosity and museum piece with which any normal organist or cultivated musician will be extremely unhappy. I have seen specifications of fifty-stop organs printed in THE DIAPASON with nothing remotely resembling string tone represented, nor anything approaching solo reed tone, or even normal chorus reed tones. Flutes, mutations, and mixtures on every manual and pedal, no adequate weight of tone in the pedal, and the minimum of unison diapason tone on the manual, and this won't be used. Chorus reed tone consists of either a snarly, thin, raspy trompette or a more obnoxious cromorne, which is many times nothing but a crudely voiced clarinet, or schalmey, concerning which latter voice the less said the better.

The program played on such an organ consists (as to registration) of flutes, mutations and mixtures for the first number. The second consists of mutations, mixtures and flutes. The third piece will start with mixtures, flutes and mutations. Where is the color of the strings and lovely solo reeds? Where also is the tremolo? They say one should draw a tremolo only when a deacon dies, but these players wouldn't be guilty of using a tremulant on any pretext, nor an expression pedal. To be sure, electronic organists overdo the tremolo and make use of the expression pedal to the point of nausea; but both of these effects are useful, artistic and musically legitimate when used with discretion and moderation. Why ignore them? I have heard a program played on an organ of 110 stops by a much-publicized recitalist who used only flutes, mutations and mixtures and ignored the wealth of string tones and solo voices this particular organ contains. Is this making musical beauty in all its fullness on the organ?

The most disturbing fact about this style of organ playing, which explains and justifies itself under the guise of being baroque, is that the promoters of these extremes and distortions are also teachers. What they do to their pupils is even more devastating than what they do themselves. The young players, with little previous knowledge or experience of what is normal organ playing—a style of playing which tries to create beauty—really go off the deep end and, like many converts, are more extreme than their teachers. I shudder to

think what organ playing will be like in the next twenty-five years if this fad continues unabated. It will no doubt, run its course eventually, like all fads and extremes. The organ has survived many extremes in its long history and I sincerely hope it can survive going through this extraordinary phase of systematic ugliness and return to the beauty which is its true heritage.

Outside of Mr. Gruenstein, whose business it is to listen to organ recitals, I suppose that I have listened to about as many organ recitals as any organist. It Continued on Galley H 44 seems to me that players like Dr. Charles M. Courboin, Dr. Hugh Porter, Virgil Fox, Alexander Schreiner, George Markey, Edwin Arthur Kraft, Arthur Jennings, Claire Coci, Richard Purvis (to mention only a few of the truly outstanding present-day American organists of both the younger and older generation) create beauty when they play—at least what appears to me to be beauty.

Here we close as we opened by quoting Voltaire—"beauty is in the eye of the beholder." Before our organ students decide to follow this baroque craze too strongly they may be given pause and decide that after all there is such a thing as beauty in music that can and should be expressed in all its fullness, not merely skirting the edges of beauty in fantastic and grotesque mockery. If they wish to be baroque, let them consider Dr. McKinney's definition as a model, rather than the dictionary definition, and their playing may indeed be beautiful.

## Music in Schweitzer's Life

"Music in the Life of Albert Schweitzer," with selections from his writings, by Charles R. Joy (Harper & Brothers) is a book which organists will wish to own. The greater part of this book is made up of Schweitzer's own writings on musical matters. These are put together in a continuous chronological account which is in itself a biography of the famous missionary-musician. At the same time the other great landmarks in his life are brought in, so that the reader gains a clear picture of these many lives in one that form the record of an amazing personality.

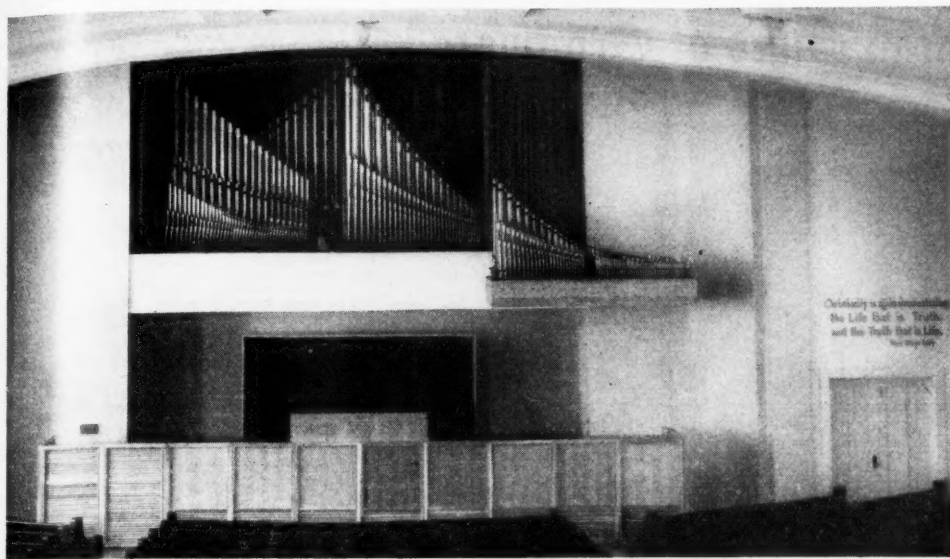
This book is the first that has been written about Schweitzer entirely from the approach of the musician. To follow his musical development as portrayed here will be an inspiration to every reader. Of special interest to students is the translation of Schweitzer's "Le Musicien-Poete," a book on Bach written in French which preceded his famous German treatise and has not before been put into English. There is also a comprehensive discussion of Schweitzer's views on organ building and the campaign he successfully launched to preserve the historic organs of Europe as they had been built. It was this devotion that caused friends to remark: "In Africa he saves old Negroes, in Europe old organs."

An interesting sidelight is a discussion of Schweitzer's relationship with the Münch family, particularly his friendship with Ernst Münch, father of the famous conductor. Schweitzer's work in Africa is not neglected by the author. The book ends with a sketch of the musician at 75, back in Africa after a brief encounter with American life, and an epilogue on organ construction and the ideal European organ by Dr. Schweitzer.

J.S.D.

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**LADUE CHAPEL IN ST. LOUIS  
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The authorities of Ladue Chapel, Ladue, Mo., have placed an order for a three-manual organ with the Kilgen Organ Company. Ladue is one of the most beautiful suburbs of the city of St. Louis and the new chapel, completed last year, is an artistic gem of colonial design, which dominates the rural landscape.

The organ will be placed in two chambers on the second floor level, adjoining the chancel, and will be completely under expression, with tone openings of unusually large size. The console will be of the stop tablet type, with electromagnetic combination action.

The tonal scheme was prepared by Dr. William H. Barnes of Chicago in collaboration with Ralph Weinrich, organist of the chapel, and the Kilgen staff. Installation has been planned for this summer.

The stop specifications of the organ are as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Mixture, 2 ranks, 122 pipes.
- Chimes, 21 tubes.
- Tremolo.

**SWELL ORGAN.**

- Spitz Flöte, 16 ft., 97 pipes.
- Diapason, 8 ft., (ext. down from 4 ft. Principal), 12 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Spitz Flöte, 4 ft., 73 notes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 notes.
- Spitz Flöte, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 85 pipes.
- Trumpet, 8 ft., 73 pipes.
- Fagotto, 8 ft., 73 notes.
- Fagotto, 4 ft., 61 notes.
- Vox Humana (prepared for), 8 ft.
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Rohr Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Diapason (ext. Great), 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Spitz Flöte (Sw.), 16 ft., 32 notes.
- Octave (Great), 8 ft., 32 notes.
- Flute (ext. Bourdon), 8 ft., 12 pipes.
- Spitz Flöte (from Swell Spitz Flöte), 8 ft., 32 notes.
- Spitz Flöte (from Swell Spitz Flöte), 4 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Trumpet (from Swell), 8 ft., 32 notes.

**TRIPOLI HAS FIRST ORGAN;  
ELECTRONIC FROM ENGLAND**

Readers of THE DIAPASON will recall feature stories in 1934 and 1943 about Mrs. Douglas H. Decherd, A.A.G.O., who is a missionary of the Presbyterian Church in Syria. Through the years Mrs. Decherd has managed to keep up her playing, even though there has hitherto been no organ in Tripoli, the city in which the Decherds make their home. News has been received that at last there is an electronic in Tripoli. The instrument is installed in a small chapel built for the personnel of the Iraq Petroleum Company. It was flown to Tripoli from England, a gift of the London office of the company. The organ is a Constant Martin, made at Norwich.

Mrs. Decherd writes: "The oil company, with all of its resources, had to turn to the mission for an organist! It is only a one-manual, like a practice organ in the conservatory at home [Oberlin], but adequate for the little chapel here. I have played for the services so far, including the recent dedication, when the bishop from Jerusalem was here—also the padre for His Majesty the King—quite an array of scarlet robes. Not to be outdone by British pomp and ceremony, I pinned my A.G.O. emblem to the sleeve of a borrowed choir gown and donned my master's hood with the ghastly salmon pink and red and yellow. It is wonderful to dig into my pile of organ music and get my feet into action again."

Formerly Mrs. Decherd was able to play only when she went to Beirut, where there is a small two-manual in the American Church, or to Jerusalem. In the latter city the Y.M.C.A. has a large four-manual Austin, installed in 1932. Mrs. Decherd gave the opening recital there and presides at the instrument whenever she visits Jerusalem. Mrs. Decherd reports that there is a lovely new chapel in the boys' school at Tripoli. In the chapel they have installed a German harmonium and a new Pleyel grand piano from Paris. The two instruments are used together for services.

Mrs. Decherd is the head of two schools in Syria and is a member of the board of managers of three others. She is a native of Oberlin as well as an alumna of its famous conservatory, where she received her master's degree in organ under the late Professor Andrews. The Decherds' daughter, Betsy, is studying at the College of Wooster, and their son, Don, recently joined the army. Dave and Eleanor are in boarding school in Beirut.

**COMPETITION IS ANNOUNCED  
FOR FOREIGN STUDY AWARDS**

Announcement of the opening of competitions for foreign study awards to talented young students of music has been made by the Department of State. The applications being considered at present are for the 1952-53 academic year. These awards are made under the Fulbright Act.

Applicants must be citizens of the United States at the time of application and must have adequate knowledge of the language of the country in which they wish to study. They must also have a B.A. degree or its equivalent in pro-

fessional training by the time they take up their awards. Competitions are keen and only serious and well qualified young persons should apply.

Awards provide transportation, tuition and maintenance for an academic year. The countries with which educational exchange arrangements are in effect are Australia, Austria, Belgium and Luxembourg, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Thailand, Turkey and the United Kingdom. Applicants who will be enrolled at institutions of higher learning in the fall of 1951 must apply through the Fulbright program advisers at their colleges for application forms prior to the closing of the competition Oct. 15. Applicants not so enrolled should write directly to the Institute of International Education, 2 West Forty-fifth Street, New York 19, before Sept. 30, as applications will not be issued to candidates-at-large after this date.

**WILBUR HELD HEARD IN TEN  
COLUMBUS RADIO RECITALS**

Wilbur Held, head of the organ department at Ohio State University, has presented a series of ten half-hour broadcasts of organ repertoire Monday evenings over radio station WOSU, Columbus. The series started April 2 and closed June 4. Among the programs were the following:

No. 6—Prelude and Fugue in F sharp minor, Buxtehude; Chorale Preludes, "Auf meinen Lieben Gott" and "Ein feste Burg," Hanff; Chorale Preludes, "Light Divine" and "Ye Sons and Daughters of the King," Willan; "Majesty of Christ Praying that His Father Should Glorify Him" and "Prayer of Christ Ascending to His Father," Messiaen.

No. 10—Three Preludes on Welsh Hymns, Vaughan Williams; Pastorale, Milhaud; "Lebhaft" (Sonata 2), Hindemith; Intermezzo, DeLamararter; "Cortege and Litany," Dupré.

proof of the CONFERENCE  
. . . is in the COMMENT

COLLEGE STUDENT: "As a young person and one without experience,

I have found more help in this one day of concentrated church music study than in one semester of music study in school." P. T.

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CLERGYMAN: "This has been a high day in my life as a teacher, opening broader vistas of value in music and worship. A most enjoyable day geared to practical, natural and effective spiritual enrichment." S. W. H.

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BIENNIAL NATIONAL CONVENTION, SAN FRANCISCO, CAL., JUNE 30 TO JULY 4, 1952

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## Requirements Given Out in Examinations of 1952 for Guild Certificates

Guild examination week in 1952 is announced to take place June 17 to 20. The associate and fellowship organ tests are scheduled for June 18, 19 and 20 and the paper work for June 19 and 20. Candidates may take the examinations at headquarters or chapter centers. Candidates must have been elected colleagues of the Guild in order to be eligible for the examination for the associateship. The associateship must be attained before proceeding to the examination for the fellowship. The fellowship examination cannot be taken in less than one year after the attainment of the associateship.

Candidates should write to national headquarters for the required form and register not later than June 1, by paying the fee for the examination. Fees are as follows: Associateship, both sections \$15; single section \$10; fellowship both sections \$20, single section \$15. Re-examination in one section: Associateship, \$10; fellowship, \$15.

A study of the following textbooks is required: "Counterpoint," by Jeppesen (Prentice-Hall) (associateship and fellowship), "A History of Musical Thought," by Ferguson (Appleton-Century-Crofts, Inc.) (associateship only); "Our Musical Heritage," by Curt Sachs (Prentice-Hall) (fellowship only). A list of other books that will be found useful may be procured from the examination committee.

To receive either of the certificates candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks obtainable in each section of the examination, that is, organ and paper work.

Following are the examination requirements:

## ASSOCIATESHIP.

A 1.—To play the whole or any portion of all three of the following pieces: (a) Fugue in B minor (on a theme by Corelli), Bach (Bridge-Higgs Edition Volume III, page 60); also published separately by H. W. Gray Company; (Peters Edition Volume IV, page 50); (Widor-Schweitzer Edition Volume I, page 114) (G. Schirmer, Inc.). (b) Toccata on "Vom Himmel hoch," Garth Edmundson (H. W. Gray Company). (c) Two Chorales by Marcel Dupré—(1) "In dulci Jubilo" (page 48) and (2) "In Thee Is Joy" (page 46) (H. W. Gray Company).

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

A 2.—To play a passage of organ music at sight, in the form of a trio.

A 3.—To play from vocal score, G and F clefs, four staves, at sight. With or without pedals. A certain amount of voice-crossing will appear.

A 4.—To harmonize a given melody in four parts at sight.

A 5.—To harmonize an unfigured bass in four parts at sight.

A 6.—To accompany a recitative at sight from a figured bass.

A 7.—To transpose a short passage at sight into two keys, neither more than one tone above or below the printed music.

A 8.—To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required.

## FELLOWSHIP.

F 1.—To play the whole or any portion of all three of the following pieces: (a) "Fugue a la Gigue," Bach (Bridge-Higgs Edition Volume XII, page 55); also published separately H. W. Gray Company; (Peters Edition Volume 9, page 4); (Widor-Schweitzer

Edition, Volume I, page 62) (G. Schirmer, Inc.). (b) Suite on sixteenth century hymn-tunes by George Frederick McKay (Only Rondelet and "Cortège Joyeux" required) (H. W. Gray Company). (c) "Carillon," by Murrill (Oxford Press).

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

F 2.—To play a passage of organ music at sight, in the form of a trio.

F 3.—To play a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs), at sight. With or without pedals. A certain amount of voice-crossing will appear.

F 4.—To transpose a short passage at sight into two keys, neither more than a major third above or below the printed music.

F 5.—To harmonize a given melody in four parts, at sight.

F 6.—To harmonize an unfigured bass, in four parts, at sight.

F 7.—To improvise on given themes, in A-B-A (three-part) form, including brief introduction and coda.

Paper work tests are as follows:

## ASSOCIATESHIP.

First session (Three hours allowed).

A 9 (a)—To add two parts in fifth series (strict counterpoint) to a C. F. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative writing will be required, or (b) To add two parts in fifth species (free counterpoint) to a C. F. not in whole notes.

A 10.—To write answers to fugue subjects, also a countersubject to each in double counterpoint at the octave or fifteenth. Show the inversions.

A 11.—Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by Appleton-Century-Crofts, Inc., New York. Also, questions on the organ and choral training, based on practical experience, may be included.

Second session (Three hours allowed).

A 12.—Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A 13.—To add alto, tenor and bass parts to a given melody.

A 14.—To add soprano, alto and tenor parts to an unfigured bass.

A 15. (a)—To add to a given string part another string part in free counterpoint, with bowing indicated, or (b) to write a descant to a given theme. A bass part must be written, but no harmonizing is required.

## FELLOWSHIP.

First session (Four hours allowed).

F 8. (a)—To add three parts in fifth species (strict counterpoint) to a C. F. A use of the modes and of imitative part writing will be required, or (b) to add three parts in fifth species (in the style of Palestrina) to a C. F. not in whole notes.

F 9.—To write any one of the three portions of a fugue as specified: (a) Exposition (subject given); (b) middle section (subject answer, C. S. and end of exposition given); (c) final section (subject, answer and countersubject given). (If fugue is for strings, bowing should be indicated.)

F 10.—To write a short essay of about 200 words. The subject to be selected by the examiners from "Our Musical Heritage," by Curt Sachs, published by Prentice-Hall.

Second session (Four hours allowed).

F 11.—Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F 12.—To complete harmonization (instrumental or vocal). If for strings, mark bowing.

F 13.—To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

F 14. (a)—To orchestrate a given passage, with phrasing marked and bowing indicated for the strings, or (b) to add to a choral excerpt having piano accompaniment parts for two horns, two trumpets, two trombones,

timpani and strings, with bowing and phrasing marked. The accompaniment must be arranged for organ.

## Examination Announcement.

The examination committee is pleased to note that the optional questions in the associateship and fellowship papers have met with the approval of many organists.

In 1952 the dates of the examinations have been changed to June 17-20. This will be a great convenience, particularly to college students who normally take final examinations at the beginning of June. Candidates are reminded that in 1952 the required textbook for strict counterpoint is that of Jeppesen. Attention is drawn to the fact that either section of the A.A.G.O., Ch.M., or F.A.G.O. may be taken singly, and the other part taken in a subsequent year. The pieces selected for the playing tests will be found useful both for service or recital work.

Headquarters is somewhat disturbed by the fact that few candidates present themselves for the preliminary tests. The passing of these tests will indicate to the student that his chances of gaining the A.A.G.O. are good. Unless more candidates take the preliminary tests on Jan. 17 and 18, 1952, it is probable that it will be discontinued after 1952.

T. FREDERICK H. CANDLYN,  
Chairman Examination Committee.

## St. Joseph Hears Europe's Organs.

The St. Joseph, Mo., Chapter saw and heard European organs at its meeting June 8 in the First Baptist Church. James P. Lawbaugh, who made an organ tour in Europe last August, presented the organs on slides and played a recording of each one. First was St. Sulpice, the largest organ in Paris. Next was the St. Eustache organ, second largest in Paris. Andre Marchal is the organist here and some of his music was played. At Lyons, France, Edouard Commette was heard playing at St. Jean Cathedral. The organ at the Cathedral of St. Leodegard, Lucerne, was heard in a recording by Professor Vignatelli of the Vatican staff. The organ in Weingarten Abbey, Bavaria, was described as among the most famous in the world and some early music recently discovered by Caspar Simon, former organist of Nördlingen, was heard.

The next picture was the Old Church, Amsterdam, and a recording of the organ by Anton van der Horst was played. There were some of Helmut Walcha's recordings of the small organ in the Church of St. Jacob, Lübeck, Germany, and a picture of the organ and its rückpositiv was displayed. There were also recordings of organs in Austria, England, Spain and Italy. Mr. Lawbaugh has an excellent collection which is growing faster than he can catalogue it. The program was thoroughly enjoyed.

A short business meeting was held, with the dean, Mrs. Elsie Barnes Durham, presiding. Light refreshments were served, Mrs. Wayne Nicholas and Mrs. Robert M. Wolheim being hostesses.

CAROL R. WOLHEIM, Secretary.

## To Form Quad-City Chapter.

Dr. Heinz Arnold of Stephens College conducted an organists' workshop at the Broadway Presbyterian Church, Rock Island, Ill., May 7. Church repertoire was discussed, with emphasis on liturgical music of the eighteenth and twentieth centuries. Problems in registration and style were demonstrated on the new Möller organ in the church.

At a subsequent luncheon meeting plans were made for the formation of a Quad-City Chapter of the A.G.O. Robert Newell, organist-choirmaster of the First

Presbyterian Church, Davenport, Iowa, was the chairman. Participants were Mrs. David Borth, Mrs. F. M. Fryxell, Mrs. David Miller, Mrs. Lillian Stevenson, Mrs. T. Samuelson, Mrs. Helen Morgan, Mrs. Howard Lundvall, Robert Newell, Robert Sharp, Mrs. L. White, Mrs. Lillian Remer, Mrs. Vernon Hegelin, Mrs. G. Smith, Mrs. Walter Tillberg, Mrs. William Kneigger, Miss Edna Matthen and Mrs. Lawrence Thompson.

## Ensemble Program in Peoria.

"The Organ in Ensemble Playing" was the theme for the members' program of the Peoria, Ill., Chapter May 8 at the Westminster Presbyterian Church. At the rear of the sanctuary a robed octet set a mood of reverence with their grace before singing—"Lord of All Lovely Sound." The Mendelssohn Andante con Moto Tranquillo from the Trio in D minor, Op. 49, was played by Mrs. William O'Neill, violoncellist; Mrs. Roland Slater, violinist, and Miss Adelaide White, organist.

Miss White spoke briefly of the background and musical intent of Clokey's new "Wedding Suite," from which the choral group chose three illustrative parts: Choral Processional, "O Perfect Love"; "Set Me as a Seal," Mrs. Harvey Six, soloist, and the Recessional Toccata on "O Perfect Love." The violoncello and organ were combined for "Lamento," Gabriel-Marie, after which Mrs. O'Neill moved to the piano to join Miss White at the organ for Bach's Fantasia in G minor in a double piano transcription by R. Burmeister.

RUTH D. BLACK, Registrar.

## Illinois Chapter.

The last board meeting of the Illinois Chapter combined with a luncheon was held at the Stevens Building restaurant May 28. At this time we welcomed our newly elected officers—Allen W. Bogen, dean; Robert Rayfield, sub-dean; John Christensen and Frederick Marriott, board members.

Much has been accomplished under the leadership of Dean Rene P. Dosogne and we are all grateful for his untiring work in the last two years. We have enjoyed the fellowship of George M. Kremer and Thomas Matthews, retiring board members. To them and to Edna M. Bauerle, our efficient social chairman, who always does a remarkable job, we owe a deep debt of gratitude. To the new officers, with Alice R. Deal, a treasurer whom none can beat and Hazel Quinney, our faithful secretary, we can look forward to another successful year.

SOPHIE M. P. RICHTER, Registrar.

## East Central Illinois Banquet.

The annual banquet of the East Central Illinois Chapter was held June 4 at the Coach and Cherubs restaurant, Campaign. Mrs. Elisabeth S. Hamp, the dean, presided at the business meeting which followed the banquet. Miss Sarah Marquardt reported for the nominating committee and the following officers were elected for next year: Dean, Miss Mildred Brannon; sub-dean, Lester VanTress; secretary, Miss Mae Messman; treasurer, Mrs. Harold Iles; executive board member, T. R. Livengood.

The group then adjourned to the university auditorium, where Ralph Helmericks, university organ maintenance man, explained the action of the new Aeolian-Skinner console recently installed. After an hour in the auditorium, Professor Paul Pettinga took the group to the music school, where he demonstrated the efficiency of the acoustical material being applied to the studios.

NADINE W. KISTNER, Secretary.

## Annual Dinner in Binghamton.

The annual dinner meeting of the Binghamton Chapter was held at Lawson's Town House May 28. The following officers were elected: Dean, Harold O'Daniels; sub-dean, Paul Loomis; secretary, Miss Elouise Heffelfinger; treasurer, Miss Emily H. Williams; registrar, Miss Emily E. Williams.

ELOUISE HEFFELFINGER, Secretary.

## News of the American Guild of Organists—Continued

### Long Island Forces Hear Recital.

The Long Island Chapter and the Suffolk Branch held a joint meeting in St. John's Episcopal Church, Huntington, N. Y., May 8. The occasion was a recital by George Hutchison, organist of the church, who was assisted by Lionel E. Osborne, baritone.

Mr. Hutchison's program was played brilliantly. The selections gave the opportunity to display the wealth of variety on the fine Casavant organ.

After the recital the branch and the chapter held elections, resulting as follows for the chapter: Dean, Jean Pasquet; sub-dean, Miss Ruth Banks; secretary, Mrs. Harold Bull; treasurer, Mrs. Ralph Gode. For the branch the following were chosen: Regent, Ernest A. Andrews; secretary, Mrs. Mildred Ralph; treasurer, Mrs. Edna Barnett.

After the meeting a social hour with refreshments was enjoyed. Much credit is given to Mrs. Eva Stewart of Huntington, who made all arrangements.

ERNEST A. ANDREWS.

### Big Day in Mississippi.

The Mississippi Chapter held an all-day meeting in Corinth May 2, with the Corinth members as hosts. The meeting was opened at the Fillmore Street Presbyterian Church. Upon arrival the guests registered, after which a "get acquainted" hour was held and the guests enjoyed playing hymns on four pianos, three reed organs and one pipe organ.

At the First Presbyterian Church James Metts, minister of music of the First Methodist Church in Tupelo, Miss., gave an interesting demonstration of "Some Usable Choir Materials." The members and guests present made up the choir which Mr. Metts directed.

At the luncheon R. C. Penick and Harry McCord, members of the chapter who attended the regional meeting in New Orleans, gave a report of their trip. Mr. McCord provided each luncheon guest with a noise maker, from a bird whistle to German sleigh bells, and conducted several brilliant unrehearsed performances of sound effects with piano background.

The highlight of the afternoon was a recital at the First Baptist Church by Miss Esther Oelrich, organ instructor at the University of Mississippi. Her program was as follows: "Praeludium," Fugue and Ciacona, Buxtehude; Prelude in B minor, Bach; Sonata No. 1, Hindemith; Prelude-Pastorale on "Fair-est Lord Jesus," Edmundson; "Priere," Borowski; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Wind in the Pine Trees," Clokey; Toccata from "Suite Gothique," Boellmann.

Mr. Penick, organ professor at the Mississippi State College for Women in Columbus, and Mrs. George Purvis, organist of the First Methodist Church in Corinth, played some of their favorite selections for church use. All members participated in an ensemble program at the Fillmore Street Church on the organs and pianos.

Concluding the day's activities a business meeting was held. Officers elected at this time were: R. C. Penick, dean; Harry McCord, sub-dean; Mrs. W. L. Stroup, treasurer. The office of secretary will be filled at a later date. Five new members were welcomed into the group.

MARY BOB POSS, Secretary.

### Sponsor Festival in South Bend.

The St. Joseph Valley Chapter sponsored a choir festival May 20 at Grace Methodist Church, South Bend, Ind. Choirs from many churches in the area participated. The service opened with an organ group by Arnold E. Bourziel, A.A.G.O., of Niles, Mich. Choral selections were sung by the combined choirs under the direction of Mrs. Charles A. Rolif, Jr., Helen Chrisman, S. Edgar Thomas and Ethel Stuart Gaumer. Solos were sung by Virginia Stuart and Claude Smith. Mrs. Ruth Hootman played the offertory and Mrs. C. M. Mitchell was at the console for a chime piece at the close of the service. Accompanists were Mrs. Wallace Bodine, Ethel Stuart Gaumer, Mrs. C. M. Mitchell, Harold R. Maas and Mrs. J. B. Chrisman.

The St. Joseph Valley Chapter met June 8 for a dinner at Zion Evangelical and Re-

### GROUP AT SOUTHEASTERN CONVENTION IN CHARLESTON, S.C.



formed Church in South Bend, Ind. Mrs. John H. Buzby, organist-director of the host church, arranged the meeting. After dinner the annual reports were heard. A discussion was held on developing next season's programs. The following officers and board members were elected: Dean, Chester Copp; sub-dean, S. Edgar Thomas; secretary, Mrs. Lester M. Finney; treasurer, Mrs. Fred Corporan; registrar, Mrs. Paul McMullen; special chairman, Mrs. William E. Nelson; new board members, Jerome W. Kersh, Miss Dora Hershenow and Mrs. Wallace Bodine.

The St. Joseph Valley Chapter presented Harriette Slack Richardson in a recital at the First Methodist Church of South Bend, Ind., April 24. Works of Bach, Karg-Elert, Reger, Vardell, Vierne, Saint-Saens, De Lamarter and Liszt were played.

ELSA HAYMAKER, Registrar.

### Southern Ohio Chapter Election.

The Southern Ohio Chapter held its annual dinner and election of officers at the Masonic Temple, Cincinnati, May 28. Dean George Higdon presided over the business meeting. Reports were given by Mrs. Lucile S. Meyer, treasurer, and Malcolm T. Fogg, secretary. The following officers were elected for 1951-52: Dean, Robert G. McIntosh; sub-dean, Malcolm T. Fogg; secretary, Walter M. Brunsmann; treasurer, Mrs. Lucile S. Meyer, A.A.G.O.; registrar, Miss Betty Hoensch; librarian, Miss Sylvia Steinhart; auditors, Robert S. Alter, Harold S. Frederic and Harold Lambert; executive committee (term ending 1954), Mrs. Arnold Ganzel, Miss Claire Harkness and David Hogue.

The speaker of the evening was the Rev. Morris Coers, pastor of Immanuel Baptist Church, Covington, Ky., and creator of the Chapel of Dreams over WKRC-TV.

The preliminary organ contest for students was conducted by the chapter June 2. Robert Read, a pupil of Wayne Fisher of the College of Music, was the winner. Honorable mention went to Phares Steiner and Kenneth Turvey, both pupils of Parvin Titus of the Conservatory of Music.

HELEN M. SMITH, A.A.G.O., Registrar.

### Northern Ohio Chapter.

The Northern Ohio Chapter met May 28 at St. Paul's Episcopal Church in East Cleveland. Following dinner the annual business meeting was conducted by Edwin D. Anderson, retiring dean. Election of officers was held with the following results: Dean, Cyril H. Chinn; sub-dean, Walter Blodgett; secretary, Gene Sylvester; treasurer, Warren Miller; registrar, Mrs. J. Powell Jones; auditors, Miss Florence Boddy and Edwin D. Anderson; executive committee, Robert L. Clippinger, John Reymes King, Mrs. Charles Carroll and Miss Elsie Herbert.

John Schantz of the Schantz Organ Company was guest speaker and told of his recent travels in Europe, visiting cathedrals, organs and organ factories. Mr. Schantz also presented a "movie" showing the Schantz factory and various processes of organ building. The second part of the program was devoted to "movies" taken and shown by J. Lewis Smith. These were casual shots of familiar local organists at their consoles, as well as several visiting recitalists as they performed at the First Methodist Church.

MRS. CHARLES CARROLL.

### Contest Closes Season in Battle Creek.

The Southwest Michigan Chapter held its final meeting of the season at the First Congregational Church, Battle Creek, June 4. The chapter's annual organ players' contest was the event of the evening. Five student organists participated in the contest. Judges were Helen Roberts Sholl, organ

instructor at Michigan State College, Lansing; John Davis, Jr., organist of the Park Congregational Church, Grand Rapids, and Dudley Vernor, organist of the Metropolitan Methodist Church, Detroit, and instructor in organ at Albion College. The winner of the contest was Robert Roubus of Battle Creek. Second place was won by Miss Martha Hoard of Plainwell. Also appearing on the program was Phillip Steinhaus of Kalamazoo, winner of last year's contest. He was selected by the judges to represent the chapter at the regional contest in Bloomington, Ind.

A reception was held in the parlors of the church.

Members of the Southwest Michigan Chapter met in Kalamazoo May 7. The program in charge of Miss Johanna Oranje was a visit to three new organs recently installed in Kalamazoo. The group assembled at Kanley Memorial Chapel on the campus of Western Michigan College. The chapel has just been completed with a new Kilgen organ, which was demonstrated by Mrs. E. R. Belooof of the music department of the college. The other two instruments were built by Reuter and are in the First Christian Reformed Church and Zion Lutheran Church. All three instruments are three-manual installations. Phillip Steinhaus demonstrated the organ at First Christian Reformed and Mrs. Margaret Lyttle the organ at Zion Lutheran.

A business meeting was held in the parish-house at Zion Lutheran after the tour. Election of officers for the new year resulted as follows: Dean, Henry Overley; sub-dean, Max Newkirk; secretary, Mrs. H. G. Petering; treasurer, Miss Johanna Oranje; registrar, Paul A. Humiston. Refreshments were served.

### Festival Service in New Haven.

The New Haven Chapter, under the deanship of Mrs. Clare S. Smith, presented a festival choral service at the Church of the Redeemer Sunday evening, June 3. Participating in the festival were 125 singers from the following churches, whose organists are members of the chapter: Calvary Baptist, First Baptist, Center Church, Church of the Redeemer, Whitneyville Congregational, St. Paul's Episcopal, First Methodist, Mount Carmel Congregational and Naugatuck Methodist.

A gallery choir conducted by Luther Noss, Yale University organist, sang two groups of a cappella numbers and a chancel choir conducted and accompanied by H. Leroy Baumgartner sang two groups of accompanied anthems and a canticle. In several numbers the gallery and chancel choirs sang antiphonally. Eldon Hasse of the First Methodist Church was organ soloist, playing the final movement of Baumgartner's Sonata, Op. 33, on the Aeolian-Skinner organ recently completed in the newly-built Church of the Redeemer. Preceding the service bell music was played on the electronic carillon installed in the tower of the new church building.

### Meet in Barre and Montpelier, Vt.

The May meeting of the Vermont Chapter was held May 20 in Barre and Montpelier. The meeting was opened in the First Universalist Church in Barre, where a short recital was played by Alfred Brinkler, F.A.G.O. The members then went to Montpelier, where the annual Guild service was held at Bethany Congregational Church. Father John Norris spoke on Psalm-tunes. Organists were G. Robert McKee and Edna Parks. After dinner at the Montpelier Tavern a business meeting was held, with election of these officers for 1951-52: Dean, Mrs. Elizabeth R. Shufelt; sub-dean, Leo Ayan; secretary, Robert McKee; registrar, Mrs. Harriette S. Richardson; treasurer, Mrs. Constance Wallin; auditor, Fred Metcalf;

chaplain, the Rev. John W. Norris, and executive committee, Francis Weinrich and Mrs. Blanche Laird.

Alfred Brinkler, regional chairman, spoke on the formation of branch organizations or statewide organizations with local sub-deans, regional conventions and the building of recital programs. The chapter voted unanimously to sponsor the regional convention in the fall.

HARRIETTE S. RICHARDSON, Registrar.

### New Hampshire Activities.

The New Hampshire Chapter held its annual banquet and election of officers June 4. Both Dean Hale and James A. Wood, the sub-dean, were re-elected for the coming year. Other officers are: Fred S. Thorpe, secretary; Miss Claire L. Sasseville, treasurer; Mrs. Ralph Watson, registrar. Miss Elizabeth Morse and Mrs. Florence Doe were elected to the executive committee for three years.

Alfred Brinkler, regional chairman, spoke of the recent annual meeting held by the Vermont Chapter and suggested a plan to establish small groups in sections of the state to benefit organists who might not otherwise be able to attend the monthly meetings. The chapter voted that the secretary write a letter of thanks to Dean Hale, who was unable to attend, for his excellent work during the year.

The speaker of the evening was Carl H. Bratton, head of music at New Hampshire University. Mr. Bratton told of his experiences in world war 2 when he was stationed at Chanute Field. He described the important role that music played in a serviceman's life.

FRED THORPE, Secretary.

### Portland, Maine, Chapter.

The Portland, Maine, Chapter held its annual meeting May 21 at the Golden Pheasant Inn. Officers were elected for the new year as follows: Dean, Mrs. Pauline Smith Bugh; sub-dean, Mrs. Francis Bailey; secretary, George Whitney; registrar, Ralph Duso; treasurer, Mrs. Dora Ayers.

After the business meeting the group heard Alfred Nash Patterson, organist of the Church of the Advent, Boston, and director of the Chorus Pro Musica. Mr. Patterson spoke on choral directing and choir training.

RUPERT S. LOVEJOY, Corresponding Secretary.

### News from Wilkes-Barre, Pa.

The Wilkes-Barre, Pa., Chapter held a meeting May 7 at the First Presbyterian church-house, having as a guest Harold Mondy of Scranton. Mr. Mondy gave a very interesting lecture on Gregorian chant.

At the Hotel Prinz, Tunkhannock, Pa., May 21 the Wilkes-Barre Chapter and the Scranton Chapter met together for dinner. New officers of the Wilkes-Barre Chapter were introduced by Henry Johnson, the dean. The Wilkes-Barre group presented a radio skit, "Welcome, Organists are Funny" as its part of the program. The Scranton Chapter entertained in costume with "A Russian Drama," "Ballet Dance" and "A Trip to Ellis Island." There were forty-three present.

LOIS M. LEE, Secretary.

### Banquet in Harrisburg, Pa.

Forty-six members and friends of the Harrisburg, Pa., Chapter met in the Dutch Pantry, Lemoyne, May 19 for a banquet prepared for the celebration of the sixteenth birthday of the chapter. It was just sixteen years ago that a group of Harrisburg organists from the old N.A.O. joined the American Guild of Organists. Since that time we have seen a steady growth in membership and activity. Our dean, Mrs. Steele, read greetings from the national president, S. Lewis Elmer. Election of officers was held, with the following persons chosen for the 1951-52 season: Dean, Miss Irene E. Bressler; sub-dean, Mrs. Kathryn Kopenhaver; secretary, Joseph E. Dibeler; registrar, Mrs. Mark Miller; treasurer, Mrs. Harold B. Wood; assistant treasurer, Dr. Harry Rhein; executive committee, Mrs. John R. Henry, Mrs. Joseph D. Steele and Miss Mildred Myers; auditors, Lester T. Etter and Mark Group. The Rev. John H. Treder, vicar of All Saints' Episcopal Mission, Hershey, Pa., and chaplain of the chapter, introduced the new officers.

The entertainment for the evening was arranged by Arnold S. Bowman and his committee. Mrs. Edna Mann and Misses Laura Garman and Dorothy Peters. Much merriment was provided, a feature being the exhibition of baby pictures of many of our members. Door prizes were awarded to Mrs. Viola Silvermail and Joseph L. Steele.

Guild night was observed in the First Lutheran Church, Carlisle, Pa., May 22, when Mrs. Leslie M. Karper, minister of music of the First Lutheran Church, arranged a splendid program on the new three-manual Aeolian-Skinner organ. Those taking part included: Robert S. Clippinger, A.A.G.O., Mrs. Mary Jelley Good, Mrs. John R. Henry and Arnold S. Bowman. A reception was held for those attending the recital.

MARGUERITE G. WHARTON, Registrar.

## News of the American Guild of Organists—Continued

### Minnesota Junior Choir Festival.

An interesting and profitable evening was enjoyed May 18 by members and friends of the Minnesota Chapter as the Guild held its first junior choir festival at Christ Episcopal Church, St. Paul, with two choirs of 100 voices participating. Mrs. Arthur Fellows, A.A.G.O., dean of the chapter and minister of music at the Hamline Methodist Church, directed the choirs and Miss Harriet Morin, organist and choir director at Christ Church, was the accompanist.

The Rhythmic Choir from Christ Church added a new and interesting feature in the form of a rhythmic interpretation of the number "God Is Working His Purpose Out." The solo by Robert Abbott, boy soprano in the Hamline Church junior choir, deserves special mention, as does the superior tone quality of the boy choir under the direction of Mrs. Fellows. The robed processional and recessional were colorful and inspiring.

Preceding the program dinner was served by the mothers of the choir children.

MRS. G. S. STEPHENS.

### Code of Ethics Hartford Subject.

A code of ethics for the guidance of members of the Hartford Chapter received consideration at the annual dinner meeting of the chapter May 28. The code has been prepared by a special committee which has had assistance from the local council of churches.

The program for the closing month of chapter activities included the annual youth anthem festival, in which over 400 children from nineteen choirs participated; the annual pastor-organist dinner with Seth Bingham speaking on "Contemporary Music," and the annual young organists' contest. Lyman B. Bunnell, organist and choir director of Hartford's Immanuel Congregational Church, was chairman for the festival, with Philip Treggor, organist and director at the Wethersfield Congregational Church, directing the large chorus of youngsters in anthems of Haydn, Gluck, Rachmaninoff, Borntniansky, Wesley and Mendelssohn.

The winner of the award in the young organists' contest was Reid Loudon of Holyoke, Mass. a pupil of Lyman Bunnell.

### Banquet in Springfield, Mass.

The Springfield, Mass., Chapter held its annual banquet at the Captain Leonard House, Agawam, Mass., May 21. Over 100 members were present. The following officers were elected: Dean, Frederick E. Aggerup; sub-dean, Mrs. Ruth Dyer Schoettle; secretary, Christine M. Metcalf; treasurer, Mrs. Eleanor Toussaint. Mrs. Luna Babcock and Alfred Lincoln were elected directors for three years. Gifts were presented to Mrs. Russell Callahan, dean for the last two years, and Miss Florence Pierce, treasurer for the last five years.

Members of the chapter presented a barbershop quartet, "The Organ Ciphers" and a skit called "The Lamp Went Out." A "tonescrpt" of the gay nineties was given by Mrs. Erlanson and Mrs. Atkinson.

CHRISTINE M. METCALF, Secretary.

### Auburn Chapter Closes Season.

Members of the Auburn Chapter met at the First Baptist Church in Auburn, N.Y., June 11 for a banquet and their final meeting of the season. After the dinner a business meeting was conducted by the dean, Mrs. Leslie Bryant, and committees were named for the coming season.

The speaker of the evening was Dr. Conrad H. Rawski of Ithaca College, whose topic, "Musical Life in the Middle Ages," was enhanced by the use of slides and recordings of medieval music.

ARLENE MORSE, Registrar.

### Chapter Joins Art Council.

The Winston-Salem, N. C. Chapter, in emphasizing its "public relations," has joined the Arts Council of Winston-Salem, a community arts planning organization. National Guild Sunday was observed in the churches of Guild members with special organ music and use of the prayer published in THE DIAPASON

for this occasion. The annual hymn festival was held in the First Baptist Church May 6, opening national music week, with the cooperation of the Ministerial Association and the high school choirs of the city.

On May 21 an organ recital by Louis A. Potter, F.A.G.O., minister of music of Centenary Methodist Church, was sponsored by the chapter. This was a public event and an offering was taken to go to the Guild fund for future recitals, seminars, etc. After the recital there was a social gathering for members and special guests.

The new officers of the chapter are: Dean, Miss Margaret Vardell of the Salem College music faculty; sub-dean, Mrs. John H. Haney; secretary, Timothy Cahill; registrar, Mrs. Berna Piland; treasurer, Mrs. Aaron W. Cornwall, Jr. MARY LOUISE SHORE, Dean.

### Charlotte, N. C., Banquet.

On the initiative of its enterprising dean, Richard van Sciver, the Charlotte, N. C., Chapter held a banquet May 14 in honor of the pastors of member organists. In place of regular dinner music a recording of the program for our children's choir festival, held May 6, was played.

The speaker for the evening was Dr. Edwin McNeill Poteat, pastor of the Pullen Memorial Baptist Church, Raleigh, N. C. Dr. Poteat is distinguished as a minister, lecturer, author and musician. His subject was "A Parson Looks at the Choir Loft", from which he digressed to stress the advisability of having congregations in the "free churches" participate more in service responses. He emphasized this point at the piano and by having his hearers join in singing some prepared original numbers.

This was the last meeting of the season. The attendance was gratifyingly large.

ESTHER WAINWRIGHT, Registrar.

### North Carolina Election.

The North Carolina Chapter held a business meeting May 6 in the pastor's study of the Duke University Chapel, Durham. The following officers were elected for 1951-52: Mildred L. Hendrix, dean; A. H. Arrington, Jr., sub-dean; Catherine Ritchey Miller, treasurer; Betty Englemann, secretary.

Preceding the business session Mildred L. Hendrix, Duke University organist, played a Bach program.

### South Carolina Chapter News.

A formal dinner May 8 at the Forest Lake Country Club closed the 1951 season of the South Carolina Chapter. Richard Ellsasser was the guest of honor. The following officers were elected for the coming year: Dean, Mrs. Lotta Johnston; sub-dean, Gregory Pearce; secretary, Mrs. B. T. Bodie; treasurer, Mrs. Curran L. Jones. Mrs. Judson Ready acted as toastmaster and was in charge of entertainment after the dinner.

The chapter this year offered two scholarships for the study of organ. The first, contest "A," was to select a student who desired to continue the study of organ on a serious basis and the second, contest "B," to choose a more advanced student who desired to continue professional study. The contest was held in Trinity Episcopal Church, Columbia, May 7. Miss Mary Elizabeth Avinger of Columbia, a pupil of Fred H. Parker, was winner in contest "A." Mrs. Isabel H. Manterer, pupil of Robert Van Doren, was awarded the scholarship in contest "B." These scholarships will apply for 1951-52.

MRS. E. ARTHUR TARRER, Publicity Chairman.

### Lexington, Ky., Chapter.

The Lexington, Ky., Chapter held its annual spring banquet May 8 at the La Fayette Hotel. Floyd Powell had charge of the program and several compositions by Marcel Dupré were played by Mr. Powell on his record player. A musical game was also enjoyed.

Mrs. Earl Bryant, dean of the chapter, presided over the business meeting and an election of officers. The following were elected: Mrs. Ruth Fife, dean; Mrs. Lucille Bradley, sub-dean; Miss Charley Shearer, recording secretary; Mrs. Paul Westcott, corresponding secretary; Mrs. Eleanor Knox, treasurer.

HAZEL I. ADAMS, Secretary.

### Fox Plays for Alabama Chapter.

The Alabama Chapter presented Virgil Fox in a recital at the First Presbyterian Church in Birmingham May 1. The overflow audience was enthusiastic over the brilliant performance and Mr. Fox responded with several encores, concluding with a brilliant arrangement of the hymn "How Firm a

Foundation," with his auditors joining in full-throated harmony. After the recital Mr. Fox was guest at a reception in his honor in the church parlors.

WILLIAM KROH, DIAPASON Correspondent.

### Chapter Guests at Dinner.

Members of the East Tennessee Chapter were the dinner guests of Miss Addie Williams at her home in Glade Springs, Va., May 8. After dinner at a short business meeting plans were made for the next season's activities. The evening was concluded with informal playing by members on the Hammond which is a part of the Williams home.

HUGO DOOB, JR., Reporter.

### Election in Jacksonville, Fla.

At a meeting of the Jacksonville, Fla., Chapter on the afternoon of April 8 in the Church of the Good Shepherd, the annual election of officers took place. The following were unanimously elected: Mrs. Aurelia Jones Baker, dean; Mrs. Claire Demby Gatlin, sub-dean; Mrs. Alvin McCranie, recording secretary; Mrs. Fred Wallace, corresponding secretary; Robert L. Hutchinson, Jr., treasurer; Mrs. Jesse M. Elliott, auditor. After the business meeting the members adjourned to the church to hear Robert Kee of the organ department of Rollins College play a recital on the large four-manual organ. The recitalist was sponsored by the choirs of the host church.

KENNETH H. SCHNABEL, Publicity Chairman.

### Central Florida Chapter.

The Central Florida Chapter met April 17 in Winter Park. Dinner was served at The Interlaken to twenty-two members. Officers elected to serve the Central Florida Chapter for the year 1951-1952 are: David Cramp, Orlando, dean; Mrs. Christine Baldwin, Winter Park, sub-dean; Miss Jane Hood, Orlando, secretary and treasurer. The meeting was adjourned until next October. Claude L. Murphree, organist of the University of Florida in Gainesville, was presented in a recital at the Congregational Church. Requests and encores from an enthusiastic audience made it a most enjoyable evening.

### Daytona Beach, Fla., Chapter.

In observance of national A.G.O. Sunday by the Daytona Beach Chapter Robert Kee, F.A.G.O., was assisted by Edward Langley, baritone, in a recital at St. Mary's Episcopal Church in Daytona Beach, Fla. Following was the organ program: Concerto in F major ("The Cuckoo and the Nightingale"), Handel; "Aquarelle," Delius; Toccata on "O Filii et Filiae," Farnam; Scherzetto, Vierne; Toccata and Fugue in D minor and "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; "Au Couvent," Bonnet; "Chant de Printemps," Borodin.

Prior to the recital a business meeting was held, at which Henry Gottfried of West Palm Beach was accepted as a subscribing member. Election of officers was held, with the present slate being reelected for the 1951-1952 season. The officers are: Ann Chapman, dean; Mrs. Effie Kelsey, sub-dean; E. Clark Weeks, secretary; George Brewster, treasurer. An informal reception for Mr. Kee and Mr. Langley was held after the program.

Our March 6 dinner meeting was held at the Daytona Beach branch of Tampa's well-known Las Novedades. Our regional director, Claude L. Murphree, organist of the University of Florida, was guest speaker. He gave us a resumé of the history of the A.G.O. and led a discussion on problems of chapters and individual organists. We adjourned in time to hear the Houston Symphony Orchestra at the new Peabody Auditorium.

E. CLARK WEEKS, Secretary.

### Tallahassee, Fla., Chapter.

The Tallahassee, Fla., Chapter held its annual business meeting May 10 at the First Presbyterian Church. The following officers were elected for 1951-52: Dean, Miss Rebecca Rodenberg; sub-dean, Herman Gunter, Jr.; secretary, Miss Eleanor Caldwell; treasurer, Forrest Caldwell; registrar, Mrs. Catherine Vaughan Williams.

Before the business meeting the members heard a delightful program by three young organists—Robert Leslie, Jr., of Tallahassee, and Helen Phillips and Kenneth Bohman of Florida State University. All are students of Mrs. Ramona C. Beard at the university.

ELEANOR CALDWELL, Secretary.

### Play New Möller in Tampa.

A new three-manual Möller organ has been installed in St. Andrew's Episcopal Church, Tampa, Fla. The clergy, Mrs. K. H. Nunez, organist and choir director, and the vestry of this church invited the Tampa Chapter to hold its annual Guild service in the church. This was a rare treat and was appreciated by a large congregation. Under the able direction of Mrs. Nunez the combined choirs of St. Andrew's sang choral evensong, using "Springs in the

Desert," Jennings, as the anthem.

After the service Mrs. Pauline Porter gave a recital on the new organ. Mrs. Porter played: "In Thee Is Gladness," Bach; "My Heart Is Longing," Brahms; "Jesu, Joy of Man's Desiring," Bach; Pastorale, Franck. After this Ralph Cripe gave a masterly rendition of Bonnet's "Rhapsodie Catalane." At the conclusion the rector invited all those who so desired to inspect and play the new organ.

W. F. JENKINS.

### Missouri Chapter News.

The May meeting of the Missouri Chapter was held at Grand Marais State Park in Illinois May 28. After dinner the annual business meeting was held and officers were elected. They are: Dean, Katherine Carmichael; sub-dean, Robert R. Heckman; treasurer, Herbert W. Kolkmeier; secretary, Benjamin Harrison; registrar, Fern Kelley. A rising vote of thanks was accorded Dean Edward Grossmann and his staff. The Missouri Chapter enjoyed a year of stimulating programs, financial growth as well as growth in membership. Three paid recitals were given.

The final meeting of the year consisted of a trip to the Principia at Elsa, Ill., for a Sunday outing June 17. After a tour of the campus Mrs. Wilhelmina Clukies played a short recital.

BENJAMIN HARRISON, Publicity Chairman.

### Wheeling Chapter Elects Officers.

The monthly meeting of the Wheeling, W. Va., Chapter was held May 22 at the Vance Memorial Presbyterian Church, where Howard Stampfli is director of music and Irene Clubley Sheets is the organist. The present officers were re-elected. They are: Dean, John K. Zorian, F.A.G.O.; sub-dean, Mrs. J. Herbert Stitt; recording secretary, Miss Helen B. Gordon; corresponding secretary, Mrs. William Archer; treasurer, Charles E. Kalkreuth. Mr. Zorian is choir-master of St. Matthew's Episcopal Church and teacher of organ at West Liberty State College.

After the business recordings of the oratorio choir of Vance Church were enjoyed and a social hour closed the meeting.

HELEN B. GORDON, Recording Secretary.

### Service Closes Indiana Season.

The annual service of the Indiana Chapter was held May 15 in the evening at Trinity Evangelical Lutheran Church, Indianapolis. Mrs. Berniece Fee Mazingo is organist and director at the church.

Sixty Guild members and their guests were served dinner by women of the parish in the school-house. The service proper opened with the playing of "Dir, dir, Jehovah," Karg-Elert, by Mrs. Mazingo. The regular order of vespers of the Lutheran liturgy was used, led by the Rev. Walter C. Maas and the choir. The choir sang "Evening Hymn," Gardiner, and "Round Us Falls the Night," Willan. Mrs. Mazingo played "Contemplation," Purvis, for the offertory, and as a postlude "Seelenbräutigam," Elmore. The choir of the church was assisted by members and friends of the Guild.

This service marked a fitting close to a successful year for the Indiana Chapter. All the officers were re-elected, as follows: Paul R. Matthews, dean; Dale W. Young, sub-dean; Mrs. Susan Shedd Hemmingsway, A.A.G.O., secretary; Dorothy A. Brown, registrar; Mrs. Frank Edenharter, librarian; Mrs. Mazingo, program chairman. Directors added are Mrs. Amy Cleary Morrison, Mrs. Russell Paxton and Father William E. Weldon, A.A.G.O.

DOROTHY A. BROWN, Registrar.

### Delaware Organists as Guests.

Members of the Delaware Chapter were guests May 28 of Dr. and Mrs. Harold Springer at their home. The guests enjoyed the gardens on the Springer estate early in the evening.

At the business meeting, officers were re-elected. They are: Miss Sarah Hudson White, dean; Firmin Swinnen, sub-dean; Miss Caroline Heinel, treasurer; Mrs. Catherine Devins, secretary; the Rev. John Aldman, chaplain; Mrs. Carolyn Conly Cann, registrar. Additional members of the executive committee are Charles Edwards, Frederick White and Dr. Harold L. Springer.

Dr. Springer presented Mrs. Matilda Del Grosso Samluk, who gave a piano recital, assisted by Mrs. Angela Ryan, organist.

Mr. Swinnen played organ numbers, illustrating the tone quality of the Möller organ.

CAROLYN CONLY CANN, Registrar.

### Dr. Peaker Plays for Chapter.

The St. Lawrence River Chapter held its annual dinner meeting May 21 in Kingston, Ont. Officers for the year were elected as follows: Dean, W. Robert Huey, Jr.; sub-dean, Edith L. Henderson; registrar, Darwin Stata; secretary, Lewis Washburn; treasurer, Robert F. Carpenter. A recital by Charles Peaker, Mus.D., F.R.C.O., of Toronto was played in St. George's Cathedral, assisted by the cathedral choir.

EDITH L. HENDERSON, Registrar.



# News of the American Guild of Organists—Continued

## New York City Elects Officers.

The New York City Chapter held its first minister and organist dinner meeting May 21. Canon Edward N. West was the speaker. The business session was devoted to election of new officers. They are Carl Wiesemann, Mus.D., dean; M. Searle Wright, F.A.G.O., sub-dean; Anne V. McKittrick, F.A.G.O., registrar; John Huston, treasurer; Lilian Carpenter, F.A.G.O., secretary; Robert Crandell, librarian; Edward Margetson and Frank Campbell-Watson, auditors; the Rev. Theodore C. Speers, chaplain; Dr. Robert Baker, Harold W. Fitter, Frederic Graf and Marie Schumacher, executive committee for one year; Hugh Giles, Anna Rayburn, Lily E. Rogers and W. Richard Weagly, executive committee for two years; Ray Brown, Margaret Havey and Dr. Hugh Porter, executive committee for three years.

The chapter to date has 890 full memberships, twenty-four dual members and sixty-four subscribers. We plan to put on a campaign for many more subscribers in the fall and have hope that each member will get at least two subscribers at that time.

This was the first time that the chapter had a minister-organist dinner and everyone approved the idea. The Rev. Edward West, D.D., canon sacrist of the Cathedral of St. John the Divine, spoke on the subject of "Minister, Organist and Good Music for the Congregation."

ANNE V. MCKITTRICK, Registrar.

## Close Season in Baltimore.

The final Chesapeake Chapter meeting of the 1950-1951 season was held May 14 at St. Bartholomew's Episcopal Church in Baltimore, starting with a turkey dinner served by women of the church. After the reports of officers and committees, the annual election was held. The following were elected for 1951-1952: Dean, Mrs. Zenobia R. Martin, B.M.E.; sub-dean, Miss Della V. Weber, B.S., A.A.G.O.; secretary, Mrs. Alice Creager; treasurer, Mrs. Vera M. Lysher; registrar, Mrs. Eva N. Frantz. New members of the executive board will be: Miss Elizabeth K. Ender, A.A.G.O., Ch.M., Mrs. Charles W. Dudderar and David J. Lowe.

The assignment of sending notices to THE DIAPASON was added to the duties of the sub-dean. Plans for the organization of a two-day Guild conference to be held early in September were reported and turned over to a committee of five. The meeting was brought to a close in the church, where a program of wedding music was played by two young organ students—Eugene Belt and Garth Pitsker.

DELLA V. WEBER, Sub-dean.

## Cumberland Valley Chapter.

Sunday evening, May 20, in St. Paul's Methodist Church, Hagerstown, Md., a choir festival was held, sponsored by the Cumberland Valley Chapter. A large audience was present and the event proved to be a memorable one. A. Norman Lindsay, organist-choirmaster of St. Paul's Methodist Church, was the accompanist. Miss Isabel D. Ferris played the offertory solo, Prelude and Festal Hymn on Two Gregorian Melodies, by E. S. Barnes. Mrs. William E. Peacher, organist-choirmaster of the First Christian Church, Hagerstown, played as the postlude Bach's "Kyrie, Gott. Heiliger Geist."

The festival was under the able direction of Paul Callaway, organist-choirmaster of the Washington National Cathedral. In addition to conducting the festival, Mr. Callaway played as the prelude Franck's Chorale in A minor.

The latest activity of the Cumberland Valley Chapter have included a recital by Miss Isabel Ferris May 12 in the Methodist Church of Charleston, W. Va. Miss Ferris, organ instructor at Wilson College, Chambersburg, Pa., presented an American program well worth the trip of music-lovers from towns throughout the Cumberland Valley. She also delighted the audience by playing one of her own compositions as an encore.

The chapter recently elected the following officers to serve for the coming year: Dean, William Sprigg; sub-dean, Dr. G. E. Luke; secretary, Nelson Linaburg; treasurer, Mrs. Dorothy Conklyn.

IDA MAE BECKLEY, Secretary.

## Harpsichord Atlantic City Topic.

The monthly meeting of the Atlantic City Chapter was held in the choir room of the

Church of the Ascension June 3, with Sub-dean Eugene Ebeling presiding. Plans were formulated for the regional convention in Atlantic City June 19 and 20.

The program for the evening was an excellent lecture-recital of harpsichord music by an outstanding harpsichordist, Private Robert Conont. Private Conont, who is stationed at Fort Dix with the chaplain's section, charted the development of the English, French, German and Italian schools of harpsichord literature, presenting a cross-section of them in his recital. His program included works by Farnaby, Handel, Rameau, Couperin, Bach and Scarlatti. A pupil of Ralph Kirkpatrick, Private Conont studied at Yale and Juilliard and was harpsichordist for the Robert Shaw Chorale. He recently appeared at Times Hall in New York City in a recital with the American Bach Society.

LEIGH W. CONOVER.

## Hear Italian Organist in Canal Zone.

Members of the Isthmian Branches I and II and their friends heard a recital by Professor Franz Manfredi at evensong May 27 in the Cathedral of St. Luke, Ancon, Canal Zone. Mr. Manfredi is an Italian who has given numerous organ and choral performances in Italy, Switzerland and Panama. He is a member of Isthmian Branch I and of the Philharmonic Academy of Italy and has earned diplomas in piano and organ from the conservatories in Milan and Bologna. His program included works by Frescobaldi, Marcello, Bach, Franck, Manfredi and Dubois. He was assisted by Mrs. Harry H. Loeffler, Jr., soprano, who sang selections by Del Riego and James.

E. C. KEENEY, Regent.

## Annual Banquet in Rhode Island.

At the banquet and annual meeting of the Rhode Island Chapter, held May 8 at Pembroke College in Providence, the following officers were elected for the next season: Dean, Robert Dunbar, Jr.; sub-dean, Hollis Grant; secretary, Helen Irons; treasurer, Robert Whitaker; registrar, Elizabeth Bugbee; historian, Kathryn Hartley; auditor, Carl Linkemper; executive board, Gordon Lee, Frank Prichard, William Dineen and Howard Scholz.

After the banquet William Self, organist of All Saints' Episcopal Church, Worcester, Mass., played a program in honor of the 200th anniversary of the city of Paris. The recital was held at Sayles Hall, Brown University. The program: Prelude, Clerambault; "Dialogue," Clerambault; "Noel Etranger" No. 8 in G major, d'Aquin; Chorale in E major, Chorale in B minor and Chorale in A minor, Franck.

MARJORIE OGILVIE, Registrar.

## Ellsasser Heard in Rhode Island.

The Westerly Branch, Rhode Island Chapter, again presented Richard W. Ellsasser in a vesper recital at the Pawcatuck Seventh-day Baptist Church May 6. Again he thrilled his listeners by his effortless playing of great music in many moods on the new Moller organ recently installed in the church. His brilliant improvisation built eight measures into an impressive concert number which aroused enthusiasm.

The monthly meeting of the Westerly Branch was held May 15 at the Kingston Congregational Church, Kingston, R. I., where the members went to see, hear and play the new Wicks organ installed last year in this church. The annual election of officers took place, the following being re-elected: Albert M. Webster, regent; Clara Pashley, sub-regent; Charles E. Ross, secretary; Grace B. MacIntyre, treasurer.

The Westerly Branch held its monthly meeting April 17 in the form of an organist-pastor dinner, with forty-four members and guests present, at the Pawcatuck Seventh-day Baptist Church. The women's aid society of the church served supper. The guest speaker was William Dinneen, dean of the Providence Chapter, who spoke briefly on the work of the organization. Albert Webster, regent of the Westerly Branch, was toastmaster. At the close of the speaking program all adjourned to the church auditorium, where the choir, under the direction of Mrs. J. Gaynor MacIntyre, the organist, sang four anthems. At the close of this program all the organists were invited to try the Moller organ recently installed in the church.

ALBERT M. WEBSTER, Regent.

## Central California Chapter.

The Central California Chapter met April 17 at the home of Betty Rae Salas in Lodi. The dean, Eleanor Verkuyll, with the group selected the program for Raymond White's recital May 6. An interesting event was trying the organ at the Lodi Funeral Home, after which the evening was spent with strawberry shortcake served by the hostess for the evening, Miss Betty Rae Salas.

On May 6 the chapter presented Raymond L. White, associate professor of music at San Francisco State College, in a recital at the Central Methodist Church in Lodi. Mr. White played the following numbers: "Grand Jeu," Du Mage; Noel for Flutes,

d'Aquin; "Piece Heroique," Franck; "In dulci Jubilo," "I Cry to Thee" and Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "Rimembranza," Yon; "Toccata Festival," Purvis. Preceding the recital a business meeting was held and the following officers were elected for the coming year: Don Sutherland, dean; Mrs. Gwyn Gray Clark, sub-dean; Mrs. Lewis Pryor, secretary and treasurer. Following the recital a buffet supper was served at the home of Don Sutherland. Hostesses were Mmes. Peter Verkuyll, Lewis Pryor, Don Sutherland, William Meeske and E. C. Brommer.

GWYN GRAY CLARK, Publicity Chairman.

## David Craighead Pasadena Dean.

The Pasadena and Valley Districts Chapter held its final monthly meeting of the season May 14 at the San Marino Community Church. The annual election of officers was held and the result was as follows: David Craighead, dean; Mrs. Ruth C. Lyons, sub-dean; Robert Williams, treasurer; John Paul Clark, secretary; Willard Kisling, registrar; Mrs. Mary Kepler, librarian; Mrs. Violet Severy and R. Denton Hendrickson, auditors. Mrs. Marvin D. Kahn, Mrs. Ruth Rockwood and Ralph Travis were elected to the executive committee.

Announcement was made of the winner of the young artists' contest held April 30 at the Altadena Community Church. Ladd Thomas, a 13-year-old boy of unusual talent (pupil of Max Miller), was the winner.

After the meeting members and guests assembled in the church, where we were privileged to hear an outstanding choral and organ program by the chancel choir, Kenneth White director and Mary E. Caldwell organist of the host church.

The final recital of the 1950-51 master organ series, sponsored jointly by the Pasadena and Valley Districts Chapter and Occidental College, was given at Thorne Hall on the campus of Occidental College April 17 by Claire Coci. Miss Coci charmed her audience with an outstanding program that ranged from Bach to the moderns. The audience was reluctant to leave the hall even after she had played four encores. After the concert a reception for Miss Coci was held in Haines Hall, to which all Guild members and their friends were invited.

MRS. MARVIN D. KAHN, Registrar.

## Redwood Empire Chapter.

The Redwood Empire Chapter held its annual picnic supper meeting at the Hotle Gardens in Sebastopol, Cal., June 5. Mrs. Ben Burdo and her parents, Mr. and Mrs. W. M. Hotle, were hosts to sixty Guild members and ministers who were guests of their organists and choir directors.

Dean Daniel T. Ruggles of Sonoma presided as chairman of a lively discussion in which musicians and ministers enthusiastically participated. A hearty vote of thanks was accorded to Dean Ruggles for a highly successful year.

INEZ M. KAARTINEN, Chairman of Publicity.

## Election Held in Seattle.

The Seattle Chapter held its election and last business meeting of the year May 14 at St. Joseph's Catholic Church. An impressive program of service music was given by St. Joseph's choir and Mrs. Catherine McGarry, organist-director.

After the program the business session was resumed, with reports by committee chairmen and a comprehensive report of the chapter's activities by Dean Maria Kjaer. The reports show a splendid gain in membership, interest and activity. The officers elected are: Dean, Arville Belstad; sub-dean, Mildred Wassberg; secretary, Vera Pierson; treasurer, Marjorie Stensrud; member of executive board, Talmage Elwell. A standing vote of appreciation for the splendid work of Mrs. Kjaer as dean for the past two years was taken.

MILDRED WASSBERG, Sub-dean.

## Arizona Clergy-Organist Banquet

Fifty members and guests attended the clergy-organist dinner given by the Southern Arizona Chapter April 23 at the Lodge-on-the-Desert, Tucson. At the speakers' table were the Guild's officers for the last two years—Ann Price Eaton, dean, and Camil Van Hulse, treasurer, with their honored guests.

The program for the evening centered in an interesting discussion of the theme "What Music Means to Me as a Form of Worship." The following speakers participated with ten-minute individual analyses of the subject: Msgr. Francis Green, SS. Peter and Paul Catholic Church; the Rev. Richard Sumner, St. Philip's-in-the-Hills; the Rev. George Vance, First Congregational Church, and G. H. Munding, choir-master of Grace Evangelical Lutheran Church. A short musical program was then enjoyed. Earlene Boyd Carey, soprano, sang, accompanied by Robert Flood, organist. Helen Whitmarsh Summers played several

organ selections.

On May 7 the last business meeting of the year was held in the home of Ann Price Eaton, the dean. The following officers for the coming year were elected: Dean, G. H. Munding; sub-dean, Helen Whitmarsh Summers; secretary, Dolores Benson; treasurer, Harold Porter; registrar, Martha Hume.

MARTHA H. HUME, Registrar.

## Annual Meeting in Youngstown.

The annual meeting of the Youngstown, Ohio, Chapter was held in Crandall Park May 28, preceded by a picnic supper prepared by Mrs. Laurabelle Hornberger, Miss Lu R. Rowan and Mrs. Frank Fuller. Guests included wives and husbands of members. The Rev. and Mrs. Paul Adams screened sound films of the celebrated piano team, Vronsky and Babin, and travel scenes of the Northwest.

Plans for the coming year were discussed. The result of the election is as follows: Dean, Mrs. Paul A. Adams; sub-dean, Dr. James W. Evans; secretary, Mrs. A. F. Soderberg; treasurer, the Rev. Walter T. Swearingin. Frank E. Fuller and Miss Gina Saulino were elected to the executive committee for a term of three years.

Appreciation was expressed to our dean for her excellent leadership in bringing about the achievements of the chapter. One of the important events was the hymn festival, combining church and high school choirs of the Youngstown area, which was held in South High Field House April 29. The massed choirs were under the capable direction of the Rev. Walter T. Swearingin, minister of music at Trinity Methodist Church. Excellent accompaniment for the singers was provided by the Rayen High School band, directed by John Busch. On Guild Sunday, April 15, the Japanese organist, Professor Eisaburo Kioka, gave a recital in St. John's Episcopal Church.

JULIA C. SODERBERG, Secretary.

## Recital at Niagara Falls.

The annual banquet and election of officers of the Niagara Falls, N. Y., Chapter was held May 22 in the parish hall of Zion Evangelical Lutheran Church. Officers elected for the coming year are: Dean, Elsa Vorwerk; sub-dean, Carl F. Heywang; secretary, Millie R. Oxenham; treasurer, Florence T. Smith; director, Mary C. Neff. Elenore H. Schweitzer and H. Proctor Martin, A.A.G.O., continue as directors.

After the meeting a program was presented by Flohn L. Offenbauer, soprano, accompanied by Edith G. Sawyer, and a half-hour organ recital was given by Virginia Wendt, organist of Zion Church. While attending Lake Erie College Miss Wendt was a pupil of Edwin Arthur Kraft in Cleveland and she is now studying with Dr. Roberta Bitgood of Buffalo. She was a participant in the 1951 A.G.O. organ competition. Selections played were by Bach, Widor, Whitford, Yon and Edmundson.

## Eastern New York Election.

The annual election of the Eastern New York Chapter was held May 21 and the following were elected: F. W. Kalohn, dean; F. H. Sautter, sub-dean; A. T. Chamberlain, secretary; Mrs. DeForest I. Galer, treasurer; Miss Grace M. VanDemark, registrar; the Rev. M. C. Skinner, chaplain; directors, Duncan T. Gillespie, Helen Henshaw, Mrs. J. Durrell Krause, J. Laurence Slater and Stuart Swart.

The election was preceded by dinner, after which J. Laurence Slater spoke on "The Meaning of the Guild."

## Eastman Student Group Ends Season.

The student group at the Eastman School of Music, Rochester, N. Y., closed its season of activities with a picnic at Mendon Ponds Park, near Rochester. April 26 the group had a surprise birthday party for Harold Gleason.

Evelyn Smith, a member of the chapter, was presented in a graduation recital in Kilbourn Hall May 11. Robert Glasgow gave a recital in partial fulfillment of the requirements for the performer's certificate.

LOIS FINCKE, Secretary.

## Lancaster, Pa., Festival Service.

A festival service was held in Trinity Lutheran Church, Lancaster, Pa., May 14 by the Lancaster Chapter. The choir was composed of members of the choirs of these churches: Advent Lutheran, First Presbyterian, Hamilton Park Reformed, Memorial Presbyterian, Millersville Methodist, St. James' Episcopal, St. Peter's Lutheran, Trinity Lutheran, Zion Lutheran and Christ Lutheran. Richard W. Harvey, A.A.G.O., Ch.M., of Trinity Lutheran directed the choir and Dean Frank McConnell, F.A.G.O., of St. James' Episcopal played the prelude and service. The offertory was played by Mrs. Alice Birchall of Memorial Presbyterian and the postlude by Ames Kreider of Emmanuel Lutheran.

The June meeting was in the form of a picnic June 11.

HAROLD R. HUNT, Registrar.

## News of the A.G.O.—Continued

*Metropolitan New Jersey Dinner.*

The annual dinner and business meeting of the Metropolitan New Jersey Chapter was held May 14 in the Munn Avenue Presbyterian Church, East Orange, and was preceded by an American smorgasbord dinner, highly expansive in quantity and quality and amazingly inexpensive on the financial side. Following the bounteous repast the large group present was treated to soprano solos by Grace Auer of East Orange, accompanied by Earl B. Collins, organist and choirmaster of the host church.

At the business meeting the annual reports of officers were read and the following were elected for the coming year: Dean, J. Clifford Welsh; sub-dean, Russell E. Hayton; secretary, Ernest F. White; treasurer, Samuel E. Wille; registrar, Mildred E. Wagner; auditors, William J. Jones and Kenneth Yost. New members of the executive committee are Gerald E. Burt, Jesse L. Forker, John O. Gerrish and Mrs. Vernon Maltby.

At the conclusion of the business meeting the group adjourned to the church sanctuary, where Mr. Collins explained and demonstrated the two sets of electronic bells given as memorials. He played his own arrangements of several numbers on the separate sixty-one-note keyboard and later showed the differences between the twenty-five-note Flemish bells and the original chimes of the organ. He concluded the interesting informal program with Robert Elmore's "Speranza," for bells and organ, displaying great artistry in the combination of the Schulerich bells with the four-manual Skinner organ.

J. CLIFFORD WELSH, A.A.G.O., L.T.C.L.,  
Dean.

On June 11, the activities of the Metropolitan New Jersey Chapter came to a brilliant climax in the choral service held at Christ Episcopal Church, Bloomfield and Glen Ridge. Wallace M. Cousen, Jr., organist and choirmaster, presented his choir of eighty-two boys and men in a program of new anthems which included "Te Deum Laudamus" in E minor, Clokev; "Blessed He" (from "The Beatitudes"); Frank; "Greater Love Hath No Man," Ireland; "Alleluia," Randall Thompson; "In the Year that King Uzziah Died," David McK. Williams. The introductory comments on the anthems, by the Rev. Charles R. Stires, rector, added to the evening's enjoyment. Of special note was the composition of Randall Thompson, who wrote "Alleluia" at the request of the late Serge Koussevitzky for the Tanglewood festival in 1940. The tonal effects of the choir were outstanding and the blending of the voices was superb. Mr. Cousen played the service and postlude, "Legend," by Karg-Elert.

We were privileged in having as guest organist M. Searle Wright, F.A.G.O., who favored us with the prelude: Chorale No. 1, Roger Sessions, and "A Fantasy," Harold Darke.

MILDRED E. WAGNER, Acting Registrar.

*Monmouth, N. J., Chapter.*

The Monmouth, N. J., Chapter met at the home of Mr. and Mrs. George Dare, Normandy Beach, June 11. Mr. Dare is the minister of music at St. Uriel's Church, Sea Girt. The following officers were elected: Arthur J. Reines, Asbury Park, re-elected dean; Paul Thomas, Rumson, sub-dean; Mrs. William B. Connelly, Belmar, re-elected secretary; Mrs. Evelyn White Bennett, Elberon, re-elected registrar; James Robinson Scull, Manasquan, re-elected treasurer.

The film "Singing Pipes," by Casavant, was shown and enthusiastically received. Under the direction of Mr. Dare, the group sang three numbers composed by him—an anthem, "Joyous Easter Song"; a round, "Donna Nobis Pacem," and a canon. Mr. Dare accompanied the group on the harmonium.

LYLIAN B. CONNELLY, Secretary.

*Northern New Jersey.*

The Northern New Jersey Chapter sponsored a recital May 28 at the First Presbyterian Church of Ridgewood. This was the final chapter activity for the 1950-51 season under the leadership of Dean Healy. The following organists played: Owen W. Brady, A.A.G.O., Inez A. Hudgins and Harry R. Thurber.

A short business meeting was held, after which refreshments were served. Mr. Thurber acted as host to the Guild and their friends.

FRANCES E. KREAMER,  
Chairman of Publicity.

*District of Columbia.*

The District of Columbia Chapter held a forum on anthem repertoire May 7 in the rehearsal room of Concordia Lutheran Church. The program was conducted by Stephan Prussing, Dr. Robert Heiber and Dr. Westervelt Romaine. Three anthems brought by each director were studied and sung by all present and many members made notes of titles for addition to their choral libraries.

Another feature of this meeting was an exhibition of Easter programs from a num-

ber of churches served by Guild members. Officers for the coming year elected at the May meeting are: Dean, Mrs. Marguerite Brice; sub-dean, Mrs. Nancy Poore Tufts; secretary, Mrs. Cornelia Kinsella; registrar, William G. Peck; treasurer, John B. Wilson.

WILLIAM G. PECK, Registrar.

*Hiester Dean of Reading Chapter.*

The May meeting of the Reading, Pa., Chapter was held at Atonement Lutheran Church in Wyomissing May 19. The following officers were elected for the coming year: Dean, Norman A. Hiester; sub-dean, Marguerite A. Scheifele; secretary, Marian Steigenwalt; treasurer, Mrs. Margaret A. Straub; registrar, George W. Tobias; director, Mrs. Grace Weaver Starr.

After the business meeting several members who had brought new anthems played them through and the members of the Guild sang the chorus parts. Other new anthems were displayed. A social hour followed the meeting and Dean Hiester and the program committee served refreshments.

GEORGE W. TOBIAS, Registrar.

*Galveston Chapter Activities.*

Galveston Chapter members assembled at the home of Mrs. Adam Levy May 14 for a business meeting. Officers for the next season were elected as follows: Dean, Mrs. William H. Benson; sub-dean, Niels A. Nilson; secretary, Thomas J. Smith; treasurer, Mrs. A. J. Levy; registrar, Mrs. W. Gardner; librarian, Miss Eva Constantine; chaplain, the Rev. K. Hollingsworth; auditors, Dr. T. M. Frank and Mrs. J. Hamilton. A social hour followed the meeting.

Twenty-two Guild members attended a barbecue chicken picnic at the Boat Club June 22. Swimming, boating and plenty of delicious food were enjoyed.

Claire Coci was presented in a recital at St. Mary's Cathedral April 12. A reception at the home of Dr. and Mrs. E. B. Ritchie followed the performance.

The annual Guild service was held in Grace Episcopal Church April 23. The service consisted of evening prayer, recitation of the Guild creed and two anthems, with the Rev. L. T. De Forest, B. D., Guild chaplain and rector of the church, as leader. A fellowship hour for the organists followed in the parish hall.

MRS. WILLIAM H. BENSON, Registrar.

*Close of Fort Worth Season.*

The Fort Worth, Tex., Chapter held its final meeting of the season May 21 at the Polytechnic Methodist Church. The program was preceded by a dinner served to over forty members and patrons. Annual reports were read by the officers and committee chairmen. Three organists were accepted as new members.

The program consisted of the rendition of "A Free Song," a cantata by William Schuman, by the Wesleyan Singers, a Texas Wesleyan College choral group, directed by Herrold Headley, Dewey Layton, T. W. C. faculty organist, and Charles Duke, a student, played organ numbers of modern composition on the three-manual Möller.

IMOGENE EICKHOFF, Publicity Chairman.

*Ruth Turner Texarkana Dean.*

Miss Ruth Turner, organist and choir director of the First Methodist Church, was elected dean of the Texarkana Chapter at a meeting May 26 at the First Presbyterian Church. Other officers elected are: Charles Temple, sub-dean; Mrs. Milton Nelson, treasurer; Miss Dorothy Elder, registrar, and the Rev. Fred Harrison, pastor of the First Methodist Church, chaplain. A rising vote of appreciation for her two years' work as dean was accorded to Miss Mary Tension, retiring dean.

The group enjoyed recordings from the collection of Mrs. William Hibbits. Included in the recordings were choral selections recorded at Northwestern University when Mrs. Hibbits attended a summer session and was a member of the chorus.

The meeting was the last until September.

*Sherman-Denison Service.*

The annual Guild service of the Sherman-Denison Chapter was held in April at the Central Presbyterian Church in Sherman with Mrs. Raymond Judd, organist-director of the host church, directing the program of organ and choral numbers. Mrs. Judd played as a prelude the Sonata No. 2, Rogers, and directed the quartet in two anthems, "Grieve Not The Holy Spirit," Stainer, and "I Will Magnify Thee," Vail. Wayne Gill sang a solo and Miss Doris Coffey, a new colleague, played Duo, de Cabezon, and "Judex Crederis," Fasolo. The minister of the church, the Rev. R. Bryant Twitty, gave an inspirational talk on "The Ministry of Music."

The final business meeting of the chapter was held in May in the home of the retiring dean, Mrs. Charles Dannel. The following officers were elected: Dean, Mrs. B. Frank Spindle; sub-dean, Mrs. Dannel; secretary, Mrs. Barlow Roberts; registrar, Mrs. M. O. Belden; treasurer, Reuben Frantz, Jr.; chaplain, the Rev. Edward R.

Barcus. Plans for the coming year were discussed.

MABEL SPINDLE, Registrar.

*Guests in Los Gatos Home.*

Forty-one members and guests of the San Jose, Cal., Chapter, were entertained by Mr. and Mrs. Stanley H. Page at their home, Westmoreland Hill, Los Gatos, June 9. A picnic supper was enjoyed on the beautiful grounds. It was a privilege and a pleasure for the chapter to examine, play and hear the organ in the Page home. This organ is described in an article by J. B. Jamison in the May issue of THE DIAPASON.

Dean John Flynn presided at the business meeting. Miss Kathleen Luke was a guest. She spoke briefly and, using the new A.G.O. installation ceremony, installed the following officers: Dean, John M. Flynn; sub-dean, Richard Jesson; secretary, Mrs. Wilma Dyche; treasurer, Mrs. Kathleen Bergeron; recorder, Mrs. Alice Lotz; bulletin, William Reid. A program was played by Richard Jesson, Herbert Nanney and John M. Flynn.

ALICE B. OLTZ, Recorder.

*Special Service in Miami.*

Bruce H. Davis, F.A.G.O., organist and choir director of Trinity Episcopal Church; Preston Dettman, organist and director at Westminster Presbyterian Church, Miami, Fla., and the choirs of Trinity and Westminster presented an inspiring service at Trinity Church May 27. Fine musicianship was displayed throughout. The prelude, Chorale in A minor, Franck, was played by Mr. Dettman. The anthems were: "Psalm 150," Franck; "Ye Watchers and Ye Holy Ones," arranged by Davidson; "God, Our Father," Harris; "Hallelujah, Amen," Handel, accompanied by Mr. Davis. The subject of the Rev. George I. Hiller's address was "The Use of Hymns in Worship."

A short business meeting followed in the Trinity Episcopal parish-house and the dean gave an interesting report of his experiences at the Southeastern regional convention in Charleston, S. C. Election of officers was held with the following results: Bruce H. Davis, F.A.G.O., dean; Mrs. Edward G. Longman, sub-dean; Kathleen Norris, recording secretary; Preston Dettman, corresponding secretary; Dr. Ralph A. Harris, F.A.G.O., treasurer; A. Carroll Ely, auditor.

On April 16 Mrs. Upton C. Ewing, a student of Dr. Bertha Foster and Dr. Ralph A. Harris, played a recital on her recently-installed Wicks organ in the lovely setting of the Ewing Gallery. Her program included the following numbers: Prelude in E minor, Bach; Andante Cantabile, Symphony 4, Widor; "A Cloister Scene," Mason; Scherzo, Gigout; "Dreams," McAmis; "Vision," Rheinberger; Toccata and Fugue in D minor, Bach.

At the business meeting Dr. Harris gave a resume of the founding A.G.O. meeting for the charter members of the student group at the University of Miami. New members and guests were welcomed and Mrs. Ewing invited all those interested to play the organ. Refreshments were served in the patio.

KATHLEEN NORRIS, Secretary.

*Colorado Springs Chapter.*

The June meeting of the Colorado Springs Chapter took the form of a picnic at the home of Mr. and Mrs. Reuel Lahmer in Austin Bluffs June 10. After consuming quantities of charcoal-broiled hamburgers and other items that go with it, provided by chapter members, a short business meeting was held at which the nominating committee submitted the slate of officers for the coming season. The following were elected: Dean, Ray Berry; sub-dean, Mrs. Harold Schlegel; secretary, Frances Pond; treasurer, Mrs. Ronald Gardner. Msgr. William Kelley of St. Mary's Catholic Church has been invited to be the chapter's chaplain.

The chapter will sponsor only one activity during the summer—a one-day intensive conference-workshop on church music, presented by the Church Music Foundation on July 30.

FRANCES POND, Publicity Director.

*NORTHWESTERN "U" WILL HAVE PORTER ON SUMMER FACULTY*

The twentieth annual Northwestern University summer school of church music will be held Aug. 6 to Aug. 17 in Lutkin Hall on the campus in Evanston, Ill. Faculty members will be Hugh Porter of New York's Union Theological Seminary, Barrett Spach, Thomas Matthews, Ewald Nolte, Edgar Cook and Theodore Lams. Courses of study are to be offered in the historical development of choral literature, modern trends in church music, interpretation of choral literature, hymns as reflected in organ literature and service playing.

The entire student body will be organized into a choral group for study of an extended contemporary work composed by Robin Milford, "The Pilgrim's Progress," which will be given at a public performance in St. Luke's Episcopal Church Aug. 16. Inquiries should be addressed to Professor Theodore A. Lams at Northwestern University.

*NEW ORGAN IN FREDERICK, MD., PLAYED BY WILLIAM SPRIGG*

The Evangelical Lutheran Church in historic Frederick, Md., installed a new Möller organ late last summer. The organ was dedicated Oct. 22. Serving on the organ committee were William Sprigg, organist and choir director of the church and organist and assistant professor of music at Hood College; Albert Whitman of M. P. Möller and Joseph Stephens, Jr., a member of the church. At the time of the installation major improvements and redecoration of the church were undertaken.

The organ has three manuals, thirty-one ranks and twenty-one chime bars. The great is unenclosed and four ranks from the choir are duplexed to the great. An old nineteen-rank organ built by the Pomplitz Company of Baltimore served the church for seventy-seven years.

The new instrument is rapidly being recognized as one of the most beautiful in its section of the country and visitors and organists in this vicinity praise its brilliance, clarity and beautiful tone. Mr. Sprigg, who assumed the duties of organist and choir director a year ago, has been giving a short recital before each of the two services every Sunday since the opening of the church. Nationally known organists also will be invited to play the instrument.

These are the resources of the organ:

*GREAT ORGAN.*

Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Octave Quinte, 2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Chimes, 21 bells.

Duplexed from Choir Organ:

Melodia, 8 ft., 61 notes.  
Dulciana, 8 ft., 61 notes.  
Unda Maris, 8 ft., 61 notes.  
Nachthorn, 4 ft., 61 notes.

*SWELL ORGAN.*

Rohrbourdon, 16 ft., 12 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Principal, 8 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Double Trumpet, 16 ft., 12 pipes.  
Trumpet, 8 ft., 73 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

*CHOIR ORGAN.*

Contra Dulciana, 16 ft., 12 pipes.  
Viola, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Nasard, 2 1/2 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Cromorne, 8 ft., 73 pipes.  
Tremolo.

*PEDAL ORGAN.*

Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohrbourdon (from Swell), 16 ft., 32 notes.  
Contra Dulciana (Choir), 16 ft., 32 notes.  
Principal (Pedal Diapason), 8 ft., 12 pipes.  
Bourdon (ext.), 8 ft., 12 pipes.  
Rohrflöte (Swell), 8 ft., 32 notes.  
Super Octave (Pedal Diapason), 4 ft., 12 pipes.  
Double Trumpet (Swell), 16 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Tromba (ext. Trombone), 8 ft., 12 pipes.  
Clarion (ext. Tromba), 4 ft., 12 pipes.  
Chimes (Great), 21 notes.

*EPISCOPAL MUSIC SCHOOL**ATTRACTS MANY TO EVANSTON*

Early registrations have assured the success of the School of Church Music to be held at Seabury-Western Seminary, Evanston, Ill., Aug. 27-31. The school will be conducted by members of the Joint Commission on Church Music of the Episcopal Church and is designed for organists and choirmasters of that church.

Members of the faculty who will conduct the school are: Ray Francis Brown, New York; Edward Gammons, Groton, Mass.; Newell Robinson, Philadelphia, and Paul Allen Beymer, Cleveland. Courses will include organ, choral music, plainsong, Anglican chanting and voice work for amateur choirs. The Rev. John W. Norris of Brattleboro, Vt., is the registrar.

**STANDAART TO BUILD  
TWO THREE-MANUALS  
BOTH FOR SOUTHERN CITIES**

**Memorial Methodist Church, Lynchburg, Va., and First Baptist, Albemarle, N. C., Place Orders for Organs—The Stoplists.**

Two three-manual instruments being built by the Standaart Organ Company of Suffolk, Va., will go to Lynchburg, Va., and Albemarle, N. C. The Lynchburg organ is for the Memorial Methodist Church and it will be installed in March, 1952. The specifications were drawn up by Dr. Adrian Standaart. The organ will contain 2,105 pipes. Stop specifications are as follows:

**GREAT ORGAN.**  
(Enclosed).

- Open Diapason, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 122 pipes.
- Cornet, 5 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 25 tubes.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Stopped Flute, 4 ft., 12 pipes.
- Nasard, 2 2/3 ft., 73 notes.
- Flautino, 2 ft., 12 pipes.
- Harmonic Piccolo, 2 ft., 12 pipes.
- Tierce, 1 3/4 ft., 61 notes.
- Cymbal, 3 ranks, 122 pipes.
- Ophicleide, 16 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.

**CHOIR ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Dulcet, 4 ft., 12 pipes.
- Dolce Cornet, 3 ranks, 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.

**PEDAL ORGAN.**

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

The First Baptist Church of Albemarle is to have an organ of 1,634 pipes. The stoplist was drawn up by Dr. Harry E. Cooper, head of the department of music of Meredith College, Raleigh.

The scheme of the organ 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.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubes.

**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., 12 pipes.
- Salicet, 4 ft., 12 pipes.
- Celeste, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Nasard, 2 2/3 ft., 73 notes.
- Flautino, 2 ft., 73 notes.
- 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.
- Dulcet, 4 ft., 12 pipes.
- Blockflöte, 4 ft., 12 pipes.
- Dolce Mixture, 3 ranks, 97 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violine, 8 ft., 32 notes.
- 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., 12 pipes.
- Tromba, 8 ft., 32 notes.

**COLLEGE IN TALLADEGA, ALA.,  
ORDERS KILGEN FOR CHAPEL**

The authorities at Talladega College, Talladega, Ala., have placed a contract for a three-manual organ with the Kilgen Organ Company. The new instrument will be installed in DeForest Chapel after remodeling work has been completed. Two chambers will be provided for the organ, one on each side of the stage.

The college's advisors were Dr. Oscar Maurer and George W. Crawford, both of New Haven, Conn. The president of the college is Dr. A. D. Beittel and Frank Harrison is chairman of the music department. The organ is to be completed by fall.

The stoplist has been planned as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 3 ranks, 61 pipes.
- Chimes, (prepared for) 21 tubes.
- Trumpet 8 ft. (prepared for), 61 notes.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 12 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Nasard, 2 2/3 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Oboe Clarion, 4 ft., 12 pipes.

**CHOIR ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Dulcet, 4 ft., 12 pipes.
- Dolce Twelfth, 2 2/3 ft., 61 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Dolce Tierce, 1 3/4 ft., 61 notes.
- Harp (prepared for, 49 bars.
- Clarinet, 8 ft., (prepared for), 73 notes.

**PEDAL ORGAN.**

- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Geigen Diapason, 8 ft., 32 notes.
- Flute, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Oboe, 8 ft., 32 notes.

**ESTEY INSTALLING  
ORGAN FOR THE BLIND  
IN NEW \$2,000,000 BUILDING**

**Three-Manual for Music Hall of New York State School to Enhance Musical Program—Dedication Takes Place in the Fall.**

The Estey Organ Corporation announces that the installation of a new three-manual organ will be completed in the music hall of the new \$2,000,000 administration and school building of the New York State School for the Blind at Batavia, N. Y., about July 1. The organ is installed in chambers on both sides of the music hall stage. The console is to be in the center of the orchestra pit.

It is expected that the new instrument will take a prominent place in the musical program offered to blind students at the school. Dedication of the new building and organ will take place in the fall.

The resources of the instrument are as follows:

**GREAT ORGAN.**

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Rohr Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Night Horn, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

**SWELL ORGAN.**

- Geigen Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Cornet, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 5 ft., 73 pipes.
- Clarion (Ext.), 4 ft., 12 pipes.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Dolce Conique, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Koppel Flöte, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Rohrbourdon (ext. Great), 16 ft., 12 pipes.
- Lieblich Gedeckt (ext. Choir), 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Flute (from Great), 8 ft., 32 notes.
- Super Octave (Ext.), 4 ft., 12 pipes.
- Posaune (ext. Swell), 16 ft., 12 pipes.
- Trumpet (from Swell), 8 ft., 32 notes.

**CHARLES W. FORLINES GOES  
TO LARGE HARRISBURG CHURCH**

Charles W. Forlines, M. S. M., will go the middle of July to the Pine Street Presbyterian Church in Harrisburg, Pa., as organist and minister of music. This church has a paid double quartet and chorus choir and has a fine tradition of church music. Mr. Forlines is a graduate of the American Conservatory in Chicago and of the Union Seminary School of Sacred Music in New York. He has held positions at Morris Harvey College in Charleston, W. Va., and at West Virginia Wesleyan College in Buckhannon, besides church posts in Elmira, N. Y., and Rockford, Ill.

**ARTHUR A. BIRKBY RECEIVES  
DEGREE IN PHILADELPHIA**

Arthur A. Birkby, organist and choir-master of the North Baptist Church, Camden, N. J., played a graduation recital for the master of music degree to be conferred by the Philadelphia Conservatory of Music. The recital, one of many played by Mr. Birkby, was scheduled for Saturday evening, May 5, and he included the following compositions: Rhapsody No. 3, Saint-Saens; Chorale, Op. 37, Jongen; Toccata in F major, Bach; Prelude, Fugue and Variation, Franck; "Litanies," Alain; Chorale Prelude on "Seelenbräutigam," Elmore; "The Squirrel," Weaver; Concert Study No. 1, Yon.

Mr. Birkby received the B.S. degree in music education from Temple University in 1948 and became an associate of Trinity College of London in 1950. He studied piano with Emile Baume and Genia Robinor, organ and improvisation with H. Alexander Matthews and organ with Robert Elmore.

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## THE DIAPASON

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CHICAGO, JULY 1, 1951

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## Making Capital in Summer

If any evidence were needed to support the fact that church musicians are not a class which permits grass to grow under its feet it is presented this summer. The regional conventions held in various parts of the United States have drawn a goodly representation of organists to a number of centers to enjoy recitals, discussions and fellowship, and to find the relaxation that is so essential after a busy season. Reports from all of these meetings have told of a very satisfactory attendance and of a solidarity in each group that is seldom found among men and women in any profession.

Then there are the many summer schools, institutes and church music conferences in every part of the land. The number of these is growing and attendance upon them has increased. These schools have provided inspiration and refreshment of spirit to hundreds and have kept them out of a rut into which one can easily fall in his work from Sunday to Sunday. Even the most experienced organists and directors of choirs are found at these gatherings and many, both old and young, miss something when they do not avail themselves of the opportunity for study, even for a short time, with leaders in their profession who present new ideas and methods to them.

Churches would find a valuable investment, reflected in their music, if they sent their organists to one of these summer sessions. No doubt a number are doing so. Likewise the church which made it a practice to reward its organist by paying the cost of attendance at the biennial A.G.O. national convention or at the odd-year regional meetings would be almost sure to find that the moderate expense was one that brings rich returns.

A the same time a church should realize that the organist or choirmaster who is willing to spend a part of his precious vacation period and reach into his pocket-book to finance work that increases his efficiency and broadens his outlook is a valuable part of its staff.

## Book on "The Organ Reed"

The Rev. Noel A. Bonavia-Hunt has collaborated with the scientist H. W. Homer in writing a volume entitled "The Organ Reed" (J. Fischer & Bro.). Mr. Bonavia-Hunt's chapters are about the voicing and use of reed pipes and Mr. Homer confines his discussion to the mechanical properties of reed pipes. In this book one will find authoritative essays about the different types of reed stops, the makeup of the pipes, the voicing of reeds and other pertinent aspects of this important subject. To be sure, the book is limited in some respects, as any ninety-three-page treatise on such a subject would be, but there is a great deal of valuable material, well organized and correlated. As one might expect most of the space is devoted to the types of reeds in greatest favor in England. Some types which in recent years have gained great popularity in America, Germany and France are barely mentioned.

The book contains an amazing amount of practical information and even goes so far as to give instructions on how organists may adjust reed pipes themselves when necessary (though this is recommended only in desperate circumstances!). The chapters about the theory and mechanics of reed tone production are based to a large extent on original research and therefore will be of particular interest to organ builders and designers. Numerous illustrations show the physical properties of reed tone production and interesting experiments are described.

In the foreword Dr. William H. Barnes says: "All those who like myself have had a lifelong interest in the art of organ building will be eternally grateful to the authors of this treatise for taking the trouble to make an important aspect of organ building more definitely clear than it has ever been before."

## Letters to the Editor

## As to Publication of Prize Piece.

New York, March 13, 1951—To the editor: With reference to the A.G.O. prize organ piece, 1950—Chorale, Toccata and Fugue, by Ivan Langstroth.

It is hoped that the following will explain to those who have inquired about the availability of the above piece why it has not appeared in print. The prize, as offered by J. Fischer & Bro., was \$100, plus royalties. The \$100 was paid, but the reader of J. Fischer & Bro. advised not to publish, on grounds of the length, technical difficulty and non-commercial value of the piece. The composer wishes to remark, in all modesty, that prizes are generally offered to encourage the best in music, not commercial music, which needs no encouragement, and that judges are chosen for their ability to recognize this best, and are not expected to award prizes to compositions on grounds of their commercial value. This notice may be of some value to those composers intending to compete for the next J. Fischer & Bro. prize.

IVAN LANGSTROTH.

New York May 16, 1951—Dear Mr. Gruenstein:

Thank you for your letter regarding the last prize-winning composition selected by the judges of the A.G.O. in their recent competition. When we first were invited, in 1943, by the A.G.O. to contribute a prize it was their understanding, and ours, that such a competition serve as an incentive to composers to make contributions to the literature of organ music. As published in *Fischer Edition News*, January-April issue, 1944, the terms in part stated: "This prize, to be awarded to the composer of the work which in the opinion of the judges (appointed by the Guild) and the publisher, best fulfills the requirements of practicability for use as service or recital music." It further stated that "it is hoped that the composition will not exceed five or six minutes in length." Our editor, consultant editor and sales department, without hesitancy, on seeing the manuscript, decided it would not contribute to the literature of organ as interpreted above. In the last few competitions, the A.G.O. for some reason did not believe it necessary to be so specific in stating the terms, though in principle they agreed that such specifications still existed.

Sincerely,

JOSEPH A. FISCHER.

## Honor Seth Bingham, Who Retires After 38 Years at Church

Seth Bingham, eminent American organist and composer, retired from his post at New York's Madison Avenue Presbyterian Church June 3. Mr. Bingham had served this church for more than thirty-eight years. His retirement was made necessary by the church's age limit. Mr. Bingham has been made organist emeritus with a pension for life and the church presented him with a sizable check as a gift of gratitude.

The first page of *The Madison Avenue Presbyterian Church News* of May 29 was devoted to a picture of Mr. Bingham at his console and an article concerning his retirement. The writer said: "We are indebted to him for his fine Christian spirit and for the beauty which he has brought to our worship through music. When the *News* reporter interviewed him it was with characteristic modesty that he emphasized the service of others rather than his own contribution to this church."

The evening of June 3 was designated "Seth Bingham evening" and there was a supper in his honor. Among the 175 people present were many choir members of past days. A speech was made by Mr. Bingham in which he paid tribute to his fellow staff workers and outlined the duties of a minister of music. Mr. Bingham asked for the cooperation of all members in working with his successors. Greetings were brought from the American Guild of Organists by S. Lewis Elmer, president. Mr. Elmer said: "We value Mr. Bingham not only for his sterling musicianship, but for his noble Christian character and sound judgment. He has the respect and admiration of the profession, not only nationally but internationally. My personal regard for Seth is very great and I value our warm friendship."

At 8 o'clock there was a service in the church featuring music by Mr. Bingham. Robert McGill, associate organist, played the choir accompaniments. Two hymn preludes were heard—"Gracious Spirit, Dwell with Me" and "The God of Abram Praise." The introit was Bingham's Magnificat and the anthem was his setting of the Nunc Dimittis. Dr. Henry Sloane Coffin, former minister of the church, preached a sermon on the text "She looked and behold, the singers with instruments of music, and such as taught to sing praise." (2 Chronicles 23:13) Dr. Coffin said of Mr. Bingham: "His is a long and noble record.\*\*\* We who have worked with him as fellow leaders of worship have always found him the same delightful, cooperative, understanding helper. We all have enjoyed the music he has given us and appreciated the unusual way in which he lifted us out of ourselves so that without self-consciousness we entered into the hymns." Dr. Coffin quoted from a series of analytical articles on Bingham's music which recently ran in *THE DIAPASON*. After the service there was a reception for Mr. and Mrs. Bingham in the church-house.

Seth Bingham was born April 16, 1882, at Bloomfield, N. J., but his boyhood was spent in Connecticut. He began his organ studies at the age of 14 and directed his first choir when 17. He was graduated from the Naugatuck, Conn., high school in 1900 and from Yale University in 1904. From 1901 to 1905 he was organist of St. Paul's Church, New Haven.

Mr. Bingham studied organ with Professor Harry B. Jepson and theory with Horatio Parker, winning first prize in organ playing. During the years 1906 and 1907 he was a pupil in composition and organ of d'Indy, Widor and Guilment in Paris.

Returning to Yale University in 1908 as instructor in organ, Mr. Bingham won the Heald prize for the song "Mother of Men" and received the degree of bachelor of music in 1908, also winning the Steiner prize in composition. He became a fellow of the American Guild of Organists in 1909.

After having served as organist of the Rye Presbyterian Church from 1909 to 1913, Mr. Bingham went to the Madison Avenue Church in March, 1913. He was appointed head of the theory of music department at Columbia University in

## Looking Back into the Past

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

What was described as the largest residence organ in the world was opened June 8 in the home of Senator W. A. Clark of Montana at Fifth Avenue and Seventy-fifth Street, New York City. Senator Clark invited a number of New York organists to his mansion for the opening performance and among those who played were Will C. Macfarlane, then organist of St. Thomas' Church; R. Huntington Woodman of the First Presbyterian Church of Brooklyn; Daniel R. Philippi, Scott Wheeler, E. M. Bowman and Dr. J. Christopher Marks of the Church of the Heavenly Rest. The organ was built by the Murray M. Harris Company of Los Angeles and had four manuals and approximately 4,000 pipes. Arthur Scott Brook was appointed private organist to Senator Clark.

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

Buffalo was the host to the American Guild of Organists for its tenth general convention, held June 1 to 3. The recitals were played by seven organists, two of them women.

During the season of recitals at the Methodist Temple in Chicago by Arthur Dunham 40,000 heard Mr. Dunham. There were thirty-one Friday afternoon recitals.

The degree of doctor of music was conferred on M. P. Möller, the organ builder, by Susquehanna University, Selinsgrove, Pa.

New four-manual organs under construction, the specifications of which were published, included instruments for the following: Toledo Museum of Art, to be built by Skinner Organ Company; Westminster Presbyterian Church, Minneapolis, W. W. Kimball Company; First Baptist, Columbus, Ohio, Estey, and First Methodist Church South, West Palm Beach, Fla., Henry Pilcher's Sons. The Kawaihah Church, Hawaiian Islands, a historic edifice more than a century old, was to have an organ built by Hillgreen, Lane & Co.

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

George Mead, Jr., organist and choir-master of the Church of the Saviour, Brooklyn, was selected to succeed Dr. Channing Lefebvre as organist and choir-master of Trinity Church, New York City, Sept. 15. Dr. Lefebvre became master of music at St. Paul's School, Concord, N. H.

Men and women to the number of 600 gathered from points from Washington State to Florida and from Maine to California to attend the nineteenth general convention of the American Guild of Organists in the nation's capital the last week of June.

Dr. Warner M. Hawkins was elected warden of the American Guild of Organists, succeeding Dr. Channing Lefebvre.

Paul Ambrose, president of the Canadian College of Organists, composer of anthems and an active organist in Canada and the United States during most of his life, died suddenly June 1 at his home in Hamilton, Ont.

1919, and became associate professor of music in 1931.

Mr. Bingham married Blanche Guy-Claparede in Paris in 1907. Mr. and Mrs. Bingham have one son, Dr. Alfred Bingham, assistant professor of romance languages at Brown University, and a daughter, Frances, who is now Mrs. John Dale, Jr.

THE CHOIR OF CHRIST CHURCH Cathedral, St. Louis, gave its annual concert May 28 before a large congregation. Under the direction of the newly-appointed cathedral organist and choirmaster, Alec Wyton, the choir sang music from Purcell to the present day and gave what is believed to be the first performance in St. Louis of Verdi's "Stabat Mater." The proceeds of the concert will be used to send the choir boys on a two weeks camping vacation in July. The Thursday lunch hour organ recitals in the cathedral came to an end June 14 in preparation for the rebuilding of the Ernest M. Skinner organ. These recitals will be resumed in the fall. During the last six months Mr. Wyton has played twenty-seven recitals.

# ARTHUR HOWES

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Arthur Howes plays programs of varied material, including classical, romantic, and modern works, and projects each piece in a manner appropriate to its inherent character and style. His recent concerts have evoked such unanimous enthusiasm from audiences and critics that he is giving up all teaching, in order to meet the demand for concert appearances in 1951-52.

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## ORGAN INSTITUTE

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## Anthem Which Won Contest Published; New Issues for Choir

It is always a pleasure to announce the "coming out" of a new composer, so we begin our column this month with a mention of the publication of a prize-winning anthem by the youthful organist of the Church of the Ascension and St. Agnes in Washington—Ronald K. Arnatt. The text is "Blessed Are the Poor in Spirit" and the setting is for mixed voices with soprano and tenor solos. Mr. Arnatt has something to say and he doesn't resort to a hackneyed way of saying it. The harmonies are distinctly modern and the counterpoint is handled with skill and good taste. The accompaniment is truly conceived for organ and scored on three staves with suggestions for registration.

This anthem will not appeal to the timid souls who are afraid of something that sounds "different." But for those who don't thrive entirely on the milk and water of streams made barren by overindulgence Mr. Arnatt's music will be a welcome respite. Nor is it for lazy folk. Most groups will want at least six good rehearsals on it. We recommend it not only because we happen to approve but because we agree with one of our country's outstanding church musicians who recently wrote: "I perform new music because I consider not doing so a sin." The publisher is H. W. Gray.

Along with the Arnatt number Gray sends a splendid assortment by some of our most successful and most popular anthem composers. "Hail, Gladdening Light" by T. Frederick H. Candlyn is written in the grand style for a double chorus of mixed and men's voices. It will be a thrilling number for the big chorus choirs. Homer Whitford's "Rejoice in God" is a reprint of a twelve-year-old festival setting for SATB *divisi*, a *cappella*. Robert Griswold's setting of Psalm I for mixed voices and organ calls for four-part work in the women's sections. It inclines toward the romantic and requires an organ with a harp stop. "Sing We Triumphant Songs" by Healey Willan was written for a festival in St. George's Cathedral, Kingston, Ont. It is especially well adapted to performances where several choirs are available. Robert Elmore's "The Fire Came Down" for three-part women's chorus with alto solo is a stunningly descriptive piece running to sixteen pages in length; a good addition to available repertory for women's choruses.

Van Denman Thompson, the Indiana composer, has set Frances Quarles' "Thou Art My Life." It is a quiet choral offering for mixed voices *a cappella* and it does not make great demands on the singers. "Thou, O Lord, Art Lord God Alone" was arranged from Lully by Robert Crandell. It is for mixed voices with junior choir *ad lib*. A new SATB arrangement of the spiritual "Were You There?" is by Harold W. Friedell. These numbers, all for mixed voices, are by W. Glen Darst: "The Eternal Gifts of Christ" (based on the hymn-tune "Guidetti"); "Sing Alleluia Forth"; "Alleluia" (for Easter, with descant); "Joyful, We Adore Thee" (soprano solo). "Father, in Thy Mysterious Presence," by H. Alexander Matthews, is for SATB, organ optional.

Gray also offers three new Dickinson numbers: "List to the Lark" (for chorus of men's voices, based on a chime motif); "God Is Love" (for combined youth and mixed choirs or youth choir alone, arranged from a Swedish hymn); "O Lord Most Holy" (four parts, arranged from Bruckner).

An Ave Maria by Bruckner, called by some "his first masterwork," has been issued by Edward B. Marks. The scoring is for SAATTBB and the duration is three minutes. The same publisher has brought out a little-known work of Beethoven, "Elegy," Op. 118 ("Elegischer Gesang") for SATB and organ or harmonium. The fact that this work was unknown for some time was probably the fault of the publisher, Haslinger, to whom Beethoven wrote on Sept. 12, 1822. "\*\*\* the trio ("Tremate"), the elegy, the cantata ("Christ on the Mount of Olives"), the opera ("Fidelio") \*\*\* get them out or else I'll take care of things in short order!" The accompaniment was original-

ly composed for string quartet and the work may be performed either with four soloists and string quartet or with a larger ensemble and string orchestra.

Some notable additions have been made to the ever-flowing river of service music. A Te Deum and Jubilate by the popular British composer Herbert Howells may be obtained from Novello & Co. It was written for King's College, Cambridge; an interesting modern setting of these two great office hymns. Another commendable setting of the Te Deum is by Harold Friedell (Gray).

Three new "tunes" for the "Benedictus Es, Domine" are from three very capable men—Van Denman Thompson, Paul J. Sifler and Alec Rowley (Gray). The first two are unison. We find Mr. Thompson's setting the most appealing. A Communion Service in G minor is by David R. Pew (Gray). There is no nine-fold Kyrie and no Creed. It was apparently written for a small choir easily confused by anything but the most simplified harmonies and it is not especially liturgical in concept. The French adaptation of the fifth tone festal (Dieppe) Magnificat is arranged to English words by Alban W. Cooper and published by the arranger in Monmouth Junction, N. J. Magnificat and Nunc Dimittis in C by Heathcote Statham (Novello) is dedicated to the choirs in the Norwich Diocesan Choral Association. The Nunc Dimittis is especially nice. Loyd Hutson's Agnus Dei (Gray) is reminiscent of Gounod, Bizet *et al*, complete with soprano and tenor solos having an old-fashioned romantic aroma. J. Philip Marshall's "Benedicite, Omnia Opera" (Novello) is a straightforward Anglican type setting of a canticle rarely used in American churches. J. Roff has composed music for the text "Ecce Sacerdos Magnus," SAA (Editions A. Fassio). It is an easy festal setting written especially for the reception of a bishop.

Two modern English Requiems meriting examination were published recently by Novello in London. Herbert Howells' "Hymnus Paradisi," text from the "Salisbury Diurnal" and other sources, is for double chorus with orchestra. There are solos for soprano and tenor. This is an ambitious work and worthy of performance by some of our more ambitious choral societies. It was written in memory of the composer's son, Michael Kendrick Howells. Bruce Montgomery's "An Oxford Requiem" is for chorus and orchestra. Words are from the Psalms and the burial service. Performance time is only thirty minutes and though it is not a simple work it falls easily within the scope of many church choirs.

J. S. D.

### SPECIAL ORGAN PART FOR "ELIJAH" IN ATLANTA CHURCH

The Central Presbyterian Church, Atlanta, Ga., opened the tenth anniversary year of the present choir program with a presentation of "Elijah" Sunday night, May 6. Thomas Pyle of New York City, baritone soloist with the Robert Shaw Chorale and chairman of the board of the Collegiate Chorale, took the part of Elijah. Other soloists were Virginia Fitzgerald, soprano; Mrs. A. L. DeFoor and Mrs. Robert W. Dickson, contraltos, and Robert W. Dickson, tenor. The supporting orchestra was composed of members of the Atlanta Symphony, with Robert Harrison as concertmaster. A capacity congregation received the music with enthusiasm.

For this performance the Rev. Hubert Vance Taylor, minister of music, prepared a special organ part from the orchestral score. The orchestra was composed of strings, flutes, and timpani, and all other instrumental parts were transcribed for the organ. This proved a very satisfactory arrangement for the performance of this masterpiece in a church with limited space for an orchestra. Claribel Clark Taylor was the organist and Mr. Taylor conducted the performance.

CAMIL VAN HULSE, the Tucson composer, will sail for Europe July 7. While in Belgium he will visit his father, Gustave, a composer and organist who lives in St. Nicholas, Waas. He will also visit Frans, his brother, who succeeded Mr. Van Hulse as organist of the Primary Church of St. Nicholas when the composer came to America. He will be Flor Peeters' guest in Malines. Before leaving for France and other countries, Mr. Van Hulse will attend the International Organ Congress at Tongerlo Aug. 4 to 7.

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**New Music for the Organ**

By **WILLIAM LESTER, D.F.A.**

"The Roland Diggle Album" for organ, favorite compositions by Roland Diggle, published by Edwin H. Morris & Co., New York City.

Eleven of the best-loved pieces out of the voluminous output of this veteran composer have been included in this sturdy volume. The pieces are all marked by this composer's fluid melodic gift, with his sympathetic harmony and canniness when it comes to organ writing.

Rondo in G, by John Bull, freely arranged and enlarged for modern organ by Richard Ellsasser; published by Canadian Music Sales Corporation, Toronto.

A brilliant piece for organ, built on a stirring principal subject that sounds as though it originated as a hunting call. The number is set for full organ and will take an instrument of rapid articulation to sound clearly at the tempo suggested. But at the hands of a properly equipped player, with the proper organ, a stimulating scherzo is here offered. It is ideal concert music, or for use as a postlude for festival occasions.

A Book of Simple Organ Voluntaries, by H. Coleman, Harold Darke, Henry G. Ley, Herbert Murrill, George Oldroyd and Herbert Sumson; published by the Oxford Press, London.

Six short pieces for organ make up the contents of this practical volume. It is not elaborate music, but it is all music of rare quality—simple but worthwhile. It will be ideal for service or teaching purposes.

Finale from Symphony I, by Louis Vierne, edited by Robert L. Bedell; published in Standard Organ Series by the H. W. Gray Company, New York City.

A standard ace number, one of the most brilliant and showy in the whole range of organ writing, now made available as the finale of a large-scale sonata for the instrument. No comment is called for as to its quality. This movement has won world-wide acceptance and use. This edition is first-class in every respect. The most popular movement of this important work is now available in separate format.

Paraphrase on an American Folk Hymn (Kemath), by Eunice Lea Kettering; Pedal Study on "Ein feste Burg," by Everett Jay Hilty; published by the H. W. Gray Company, New York.

Two interesting additions to the redoubtable St. Cecilia Series. The hymn fantasia is an unusually interesting bit of work. The principal melody used is that of an old hymn-tune, a diatonic folk-song-like tune taken from the collection "Timbrel of Zion," published in 1857. Used as counterpoints are two other old melodies, fiddle-tunes "Old Dan Tucker" and "Young Dan Tucker." From this thematic material the composer has compounded a lilting work that has a distinct (believe it or not!) Bachian flavor. The piece is a novelty—and of worthwhile musical values, too.

The other title listed above is a "stunt"

piece for pedals alone, definitely a work in the virtuoso class. It uses three and four-toned chords freely and gives the player a good workout in virtually every possible form of pedal-playing. It will be great fun to play.

"Holy, Holy, Holy" (Sanctus) by Sigfrid Karg-Elert; "Priere a Notre Dame" ("Ave Maria") by Robert Leech Bedell; "Hymn of Thanksgiving," by Jan Zwart; "Noel Berceuse," by Marco Enrico Bossi; Chorale on "Glorious Things of Thee Are Spoken," by Max Reger; Toccata by Hendrik Andriessen; published in Edition "Le Grand Orgue," Brooklyn, N. Y.

A half-dozen more interesting publications from this adventurous publishing-house. Two of the issues are new, at least to this reviewer; the remainder are reprints of numbers that at one time or another made a place for themselves in the repertory and then for one reason or another became hard or impossible to procure.

"Organ Moods," fifteen original compositions for organ, by George Shackley; published by Paull-Pioneer Music Corporation, New York.

This set of short and easy pieces will be welcomed by all players seeking music that is simple but not banal. This composer has an individual approach to this business of music writing that results in a product that often avoids the conventional tracks, but achieves genuine beauty. The pieces included in the book will be better suited to the Hammond or other electronic instrument (registration for the Hammond by Virginia Carrington Thomas is furnished) than to the organ. The music seems to call for the peculiar colors of the Hammond rather than the more clearly cut lines of the older instruments.

**GEORGE OLDROYD, ENGLISH COMPOSER, ORGANIST, DEAD**

George Oldroyd, well-known English composer, organist and teacher, died Feb. 26 at the age of 65. He had recently been appointed to the King Edward VII chair of music in the University of London.

Mr. Oldroyd was born in Yorkshire. He was articled to Dr. Eaglefield Hull and also studied the violin under Johan Rasch and Frank Arnold. He held various posts as organist and since the 1920's had been at St. Michael's, Croydon, serving also as a teacher at Trinity College of Music. Mr. Oldroyd's compositions were mainly in the sacred field. In America he is known for the service music he wrote, especially the "Mass of the Quiet Hour."

**W. T. BARTHOLOMEW GIVES "ELIJAH" IN LEXINGTON, MASS.**

The Lexington, Mass., Choral Society, Wilmer T. Bartholomew conductor, presented Mendelssohn's "Elijah" at Cary Memorial Hall Sunday, April 22, with a chorus of eighty and an orchestra of thirty-two. Soloists were Marguerite Willauer, soprano; Rosalind Elias, contralto; Wesley Coplestone, tenor, and Albert Basso, bass.

Mr. Bartholomew is minister of music at the Hancock Congregational Church in Lexington, where he conducts a four-choir program and presides over two organs, a three-manual Aeolian-Skinner and a new memorial chapel Wicks organ. He is the author of the text "Acoustics of Music" and will be teaching acoustics at the National Music Camp at Interlochen, Mich., this summer.

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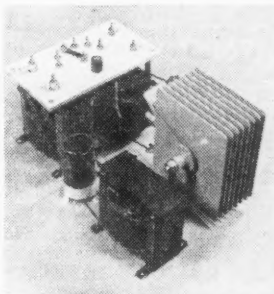
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**KUTZTOWN, PA., INSTRUMENT**

Henry R. Casselberry, Head of Music Department, and Alexander McCurdy Open Organ—Memorial to Past President.

A four-manual Möller organ recently installed at the State Teachers' College, Kutztown, Pa., is a memorial to Dr. A. C. Rothermel, a past president of the school. The instrument is the gift of alumni, the classes of 1948, 1949, 1950 and 1951, the Henry Janssen Foundation and friends. The organ was opened early in the year with recitals by Alexander McCurdy and Henry R. Casselberry, head of the department of music at the college.

The stop specifications of the Kutztown instrument are here listed:

**GREAT ORGAN.**

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohlfloete, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 5 ranks, 292 pipes.
- Chimes, 25 bells.
- Tremolo.

**SWELL ORGAN.**

- Contra Dulciana, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrfloete, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 notes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Gambette, 4 ft., 73 notes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 85 pipes.
- Trumpet, 8 ft., 85 pipes.
- Oboe, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Koppelfloete, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Tremolo.

**SOLO ORGAN.**

- Orchestral Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Bombarde, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Cornet, 7 ranks, 32 ft., 32 notes.
- Open Diapason, 16 ft., 56 pipes.
- Bourdon, 16 ft., 56 pipes.
- Quintaten, 16 ft., 32 notes.
- Contra Dulciana, 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Nachthorn, 8 ft., 32 notes.
- Koppelfloete, 4 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Bourdon, 4 ft., 32 notes.
- Bombarde, 16 ft., 32 notes.
- Contra Oboe, 16 ft., 32 notes.
- Oboe, 8 ft., 32 notes.
- Bombarde, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes, 25 notes.

**BAD LUCK IS MET ON TOURS,  
BUT ELLSASSER SURVIVES**

Bad luck accompanied Richard Ellsasser on a recent transcontinental tour. In the first part of the year he constantly met cold weather and finally canceled a number of engagements because of virus pneumonia and a cracked ear-drum. On his second country tour this year he was thrown out of a car near Provo, Utah, when it skidded on ice and went out of control. Though he landed in a barbed wire fence, his injuries were only cuts and bruises.

While in South Carolina to play for the regional A.G.O. convention, Mr. Ellsasser bought a new convertible and drove it to Hollywood. No sooner was he back than he fell asleep at the wheel, hit a double light pole, bounced into a motion-picture sound stage and turned the car over twice. The automobile was pronounced a total wreck. As for the artist, again almost miraculously there were just a few cuts and bruises, but a severe case of shock.

**ROBERT B. AND DOROTHY LEE  
TO SUCCEED SETH BINGHAM**

Appointment of Mr. and Mrs. Robert B. Lee as minister of music and organist at the Madison Avenue Presbyterian Church, New York City, has been announced. The Lees succeed Seth Bingham, who retired in June.

Mr. Lee is a graduate of the University of West Virginia with a major in organ and piano. He holds the master of sacred music degree from Union Theological Seminary as well as the bachelor of divinity degree. Prior to his Union study he served as minister of music at the Baptist Temple in Charleston, W. Va., and for five years he served in the United States army in the Pacific theater. Mr. Lee sang in the tenor section of the choir at St. Bartholomew's Church, under the direction of David McK. Williams, during his first year in New York. The following two years he was organist and choirmaster of Grace Episcopal Church, Nyack, and for the past two years he served in the same capacity at the Episcopal Church of the Mediator in Kingsbridge. Last fall Mr. Lee began his new duties as assistant to the director of the School of Sacred Music, Union Theological Seminary, doing administrative work, choral conducting, and teaching of choral conducting. A composer with many works to his credit, Mr. Lee recently had one of his compositions, an "Alleluia," performed at an American composers' symposium concert which was broadcast over WNYC.

Mrs. Lee, who until a year ago was Miss Dorothy Kline, is a native of Indiana and a graduate of DePauw University. She holds the master of music degree from the Eastman School of Music and the doctor of sacred music from Union Theological Seminary. For three years Mrs. Lee was instructor in the department of music of the University of New Hampshire as well as organist and director of the choirs at the Durham Community Church. For two years she was chapel organist at Mount Holyoke College and assistant professor in the department of music there. For the past year and a half she has been minister of music at the Community Church of Garden City, Long Island. Mrs. Lee studied organ with Harold Gleason, Carl Weinrich and Dr. Hugh Porter, and she has given recitals in New York, New England and the Middle West. Mrs. Lee teaches organ at Union Seminary.

**PRINCETON SEMINARY CHOIR  
OFF ON TOUR OF 12,000 MILES**

This summer the Princeton Seminary choir will make its sixth annual tour. Leaving Princeton June 5, this male chorus of twenty-two students for the Christian ministry will travel 12,000 miles in fifty-six days to the west coast and back. The choir has 107 engagements in churches, schools, hospitals, radio stations and various camps of the armed forces, in eighty-nine cities.

David Hugh Jones, Mus., D., F.A.G.O., has been director of music at Princeton Seminary since 1934. He is a charter member of the Westminster Choir College faculty and a composer of sacred music which is sung by leading choral organizations. Since 1937 this choir, under Dr. Jones' direction, has sung in at least three churches every Sunday of the academic year and has appeared over 1,800 times, singing in more than 900 churches. In recent years it has made summer tours to Cuba, Mexico, Canada and Alaska.

The choir is composed of college graduates who are enrolled at Princeton Seminary in preparation for the ministry.

**STANLEY R. PLUMMER**



**STANLEY R. PLUMMER'S NEW  
WORK PLAYED BY ORCHESTRA**

The Walla Walla Symphony under the direction of Professor William Bailey performed the Prelude and Fugue for string orchestra by Stanley R. Plummer, M.Mus., head of the organ department of Whitman College. This first performance took place at the final concert of the orchestra May 8. It evoked an ovation from the large audience and later was broadcast over KWVB. Professor Plummer is now scoring a suite for orchestra and organ which is to be performed next fall.

On May 15 Professor Plummer played an organ recital for the Washington State Music Teachers' meeting in Walla Walla. The organ used for the recital was the three-manual Skinner in the First Presbyterian Church. The following program was played: Water Music Suite, Handel; Fantaisie in C major, Franck; "Ronde Francaise," Boellmann; Requiem, Titcomb; "Carillon de Westminster," Vierne; Second Organ Sonata, Hindemith; "Litanies," Alain.

Professor Plummer will teach in the summer session at the University of Southern California and assist Dr. Carleton Sprague Smith. The University of Southern California has just elected Mr. Plummer to Pi Kappa Lambda, honor music fraternity, in recognition of his attainments while a student at the university last year.

**HARRY H. HUBER PROMOTED AT  
KANSAS WESLEYAN UNIVERSITY**

The appointment of Professor Harry H. Huber as chairman of the division of fine arts at Kansas Wesleyan University, Salina, Kan., has been announced by A. Stanley Trickett, president of the university. Professor Huber has taught piano, organ and theory at the university since 1947 and is university organist. In addition he is organist and choirmaster at the First Christian Church in Salina. Before going to the university, he was minister of music at the First Methodist Church, Hutchinson, Kan., and served in several churches in the East. He holds the degrees of bachelor and master of music from Temple University, Philadelphia, and has studied organ with Dr. Alexander McCurdy, Dr. Rollo Maitland and Claire Coci.

A department of church music offering both a major and a minor in church music will be established in September under the direction of Professor Huber.

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Yes, now is the time for every good choirmaster to come to the aid of his choir. With the approach of warm weather and its attendant distractions, choirs experience a serious seasonal slump: attendance drops, inter-choir slacks and members become inactive,—some permanently!

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The Dash Arrangements are on sale at all reputable music houses in the United States and Canada. Free sample copies may be obtained from the publishers. The price is still only 10¢ per copy.

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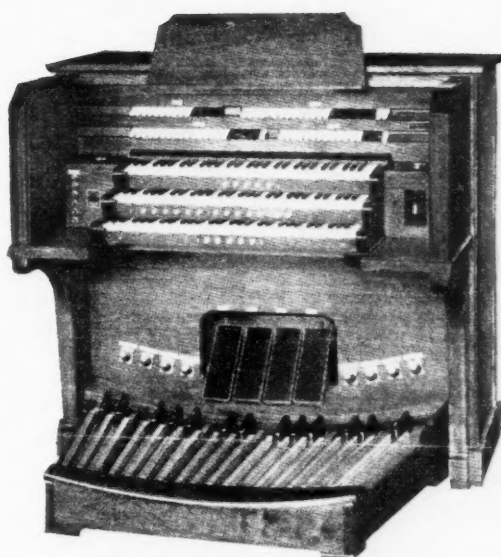
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## Great Bach Works Are Ably Presented at Berea Festival

The Mass in B minor and "The Art of the Fugue" were featured events of the nineteenth annual Bach festival held at Baldwin-Wallace College, Berea, Ohio, June 1 and 2. "The Fugue," which had been planned by the late Dr. Albert Riemenschneider, founder of the Berea Triemenschneider, drew near-capacity crowds to all of the six programs.

Soloists for the mass included Mary Marting Pendell, soprano; Belva Kibler, contralto; Glenn Schnittke, tenor, and Phillip MacGregor, bass. With the exception of Miss Kibler, these singers have appeared frequently at the Berea festivals. The chorus, under the baton of Harold W. Baltz, retiring director of the conservatory, gave a spirited and moving reading, ably supported by the orchestra, which had been prepared by George Poinar.

Mr. Poinar conducted the orchestra through the complexities of "The Art of the Fugue" with the artistic finesse and musicianship which have become the trademark of his fine work with the Baldwin-Wallace College Symphony Orchestra. The orchestration, by Professor Robert Scholz of New York, translated faithfully the grandiose conception of the original work.

In two recitals Arthur Loesser, pianist, gave a distinguished presentation of the twenty-four Preludes and Fugues in part I of "The Well-tempered Clavier." His realization of this difficult music was warmly received.

The Fourth Brandenburg Concerto and the motet "Jesu, Priceless Treasure" were presented in a program which offered insights into varied aspects of the genius of the composer. Cantata 82, "Ich habe genug," which contains one of the most beautiful bass arias in all Bach literature, was presented with moving warmth and tenderness by Mr. MacGregor. Cantata 52, "Falsche Welt, dir traue ich nicht," picturing the journey of the troubled soul from the depths of despair to the heights of spiritual serenity, was presented entirely from memory by Mrs. Pendell with fine feeling for its varied moods. The orchestra, again led by Mr. Poinar, appeared to advantage in the Brandenburg Concerto and in the instrumental portions of the two cantatas. Eleanor Allen and Edmund Wright were at the organ.

As in past years, Bach chorales were played from the tower of Marting Hall preceding each concert. Frederick C. Ebbs conducted this group.

WILLIAM PENDELL.

## NINETEENTH ANNUAL TOUR BY CENTRAL COLLEGE CHOIR

The Central College A Cappella Choir, organized by Professor Luther T. Spayde in 1932, made its nineteenth annual tour under his direction from April 22 to 29, giving twenty-two concerts. The choir was highly praised by critics. The reviewer of the *St. Louis Globe-Democrat* wrote the following: "Displaying an a cappella choir that deserves to rank with the best.\*\*\* The choir, after doing splendid work in early church music, was absolutely stunning in a modern piece, Thompson's 'Alleluia,' written for Dr. Serge Koussevitzky and the Berkshire festival. The choir, conducted by Luther T. Spayde, its founder and director, disclosed a tone well modeled and controlled, fine-spun when need be and strong and virile, too." The critic of the *Kansas City Star* wrote: "\*\*\* A superbly balanced and pliant choir."

This choir sings for the morning service every Sunday of the school year in the Linn Memorial Methodist Church on the campus of Central College.

THE WILMINGTON, N. C., CHORAL SOCIETY and the Wilmington Civic Orchestra, under the direction of Edwin D. Clark, gave performances of the oratorio "Elijah" at Camp Lejeune April 15 and at the First Presbyterian Church of Wilmington April 16 and 17. William G. Robertson was at the organ and Earl F. Berg, professor of voice at Davidson College, was guest soloist.

## CHICAGO CATHOLIC SCHOOL HAS THREE-MANUAL ORGAN

The assembling and installation of a three-manual organ in the chapel of Our Lady of Good Counsel High School, Chicago, has been completed by the firm of Frank J. Sauter & Sons. The instrument was designed especially for use in devotional services and the voicing is of an unusually mild character. All divisions are enclosed. The casework is being executed by the American Seating Company and the console was built by the W. H. Reisner Manufacturing Company. The blower is from the Spencer Turbine Company, the chests and reservoirs were constructed by the Organ Supply Corporation and action current will be supplied from an Orgelectra unit made by Austin W. LaMarche of Chicago. The organ is to be dedicated in the fall.

These resources are included:

### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 73 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Chimes, 21 tubes.

### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohr Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremulant.

### CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

### PEDAL ORGAN.

Sub-Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes.  
Still Gedeckt, 8 ft., 32 notes.

## SCHOOL OF CHURCH MUSIC AT MONTEAGLE, TENN., IN JULY

A school of church music designed primarily for organists and choirmasters of the South will be held at DuBose Conference Center, Monteagle, Tenn., from July 17 to July 26. It is sponsored by the Sewanee (Fourth) Province of the Episcopal Church, with the Rt. Rev. Theodore N. Barth, D.D., bishop coadjutor of Tennessee, in charge. It will be known as "The Sewanee Summer Conference on Church Music," a non-profit organization. Thirteen dioceses are represented on the executive committee by prominent church musicians and clergy appointed by their bishops.

Daily courses will include such subjects as the liturgy of the church, history of church music, "The Hymnal 1940," Anglican and plainsong chanting, church music and service planning, the junior choir and preludes and postludes. Practical training will be received through choir rehearsals, the choir being made up of conference members. Choir techniques, anthems and service music will be studied and used in the services held during the conference.

Adolph Steuterman, F.A.G.O., of Calvary Church, Memphis, Tenn., is serving as chairman of arrangements, Thomas Alexander, St. Paul's Church, Chattanooga, Tenn., as registrar and bursar and M. B. McGrew, Church of the Good Shepherd, Memphis, as secretary.

## NORWEGIAN MUSIC IS FEATURE OF WASHINGTON, PA., PROGRAM

A program of organ and choral music entitled "Glimpses from Norway's Musical Treasures" was given May 20 at the Second Presbyterian Church, Washington, Pa. Sigmund Kvamme is organist and choirmaster. Choral offerings included five original Norwegian compositions, three songs arranged or composed by men of Norwegian descent, four folk hymns and Grieg's "God's Son Hath Set Me Free." Mr. Kvamme played these selections: Eight Short Preludes to Norwegian Folk Hymns; Variations on a Norwegian Folk Hymn, Nielson; Adagio and Sonata in F minor, Sandvold.

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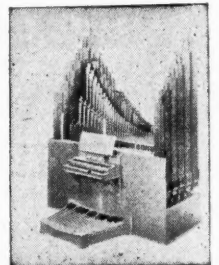
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## HOKANS HOME FROM KOREA;

PLAYS IN WORCESTER, MASS.

People of Worcester, Mass., had the unexpected pleasure of hearing a recital by Henry Hokans, former assistant organist of All Saints' Church, June 3. Mr. Hokans' tenure at this well-known New England church was cut short last September by his enlistment in the air force. By January he was stationed in Korea. His return to Worcester was brought about by the death of his father in April. At that time the army arranged for him to be flown home.

The recital by Mr. Hokans was given on the Aeolian-Skinner organ in the Worcester Art Museum. He chose for his program the following numbers: Prel-

ude, Fugue and Chaconne and Chorale Preludes. "From God I Ne'er will Turn Me" and "We Pray Now to the Holy Spirit," Buxtehude; Second Toccata and Fugue, Eberlin; Gavotte, Wesley; Canzona and Chorale Preludes, "God's Son Has Come," "Come, Saviour of the Heathen" and "We Christians Now Rejoice," Bach; "The Cuckoo," d'Aquin; Introduction and Toccata, Walond.

DR. ADRIAN STANDAART, president of the Standaart Organ Company of Suffolk, Va., was granted the degree of doctor of music May 27 at Findlay College, Findlay, Ohio. Dr. Standaart was one of four men chosen by the college to receive honorary doctorates at its commencement. His was the only doctor of music degree granted this year.

**EVERGREEN, COLO., EPISCOPAL MUSIC SCHOOL MEETS IN JULY**

Clergy and laymen interested in Episcopal Church music will gather in Evergreen, Colo., this summer to attend the Evergreen School of Church Music for study with choral authorities of the church. This will be the thirty-first season of the only Episcopal school of church music of its kind in the nation. The inception of the idea dates back to 1907, when the first summer school of liturgical music was held for six weeks at the Mission of the Transfiguration in Evergreen.

The school is held at the Evergreen Episcopal Conference, where there are accommodations for more than 100 men and women. The music instruction is divided into the little music school, which meets July 23 to 27, and the school of church music, July 29 through Aug. 18. The former appeals to musicians with little formal training but who have organ and choir responsibilities in their parishes and the latter is planned for those advanced in musical training. The dean of the music faculty is the Rev. Walter Williams, executive secretary of the leadership training department of the National Council for Adult Leadership and an authority on choral service. The assistant dean will be the Rev. Leonard Ellinwood, Mus.M., Ph.D., from Washington Cathedral, Washington, D.C. Leo Sowerby, Mus.D., organist and choirmaster of St. James', Chicago, and professor at the American Conservatory of Music, will instruct, as will Lowell Beveridge, Ph.D., of Harvard University, member of the executive board of the American Musico-logical Society and a prominent organist-choirmaster. Also on the faculty will be Jack Rogers, organist-choirmaster of Christ Church Cathedral, Louisville; Robert Stofer, M.S.M., organist-choirmaster, Church of the Covenant, Cleveland, Ohio; Kenneth White, organist-choirmaster of the Church of the Good Shepherd, Corpus Christi, Tex.; Berniece Fee Mozingo, M.M., organist-choirmaster, Trinity Lutheran Church, Indianapolis, and Charles Greene, baritone soloist at St. James' Church, Chicago.

In setting, atmosphere and purpose the Evergreen School suggests a delightful vacation, with musical companionship. Marshall Shireman is executive secretary, Hart House, Evergreen, Colo.

**WEEK DEVOTED TO RECORDINGS**  
BY E. POWER BIGGS IN BOSTON

Following the enthusiastic reception accorded the Poulenc Concerto for organ, string orchestra and kettle drums in a performance on Columbia Masterworks records (ML 4329 or MM 951) by E. Power Biggs and the Columbia Symphony Orchestra, conducted by Richard Burgin, the Columbia engineers again moved their latest high fidelity recording equipment to Boston recently for a week-long session at Symphony Hall. The Columbia recordings of Bach's organ music made by Mr. Biggs under the album title "Bach's Royal Instrument" were, in playing and in quality of recording, praised by the *Saturday Review of Literature* as "out-standing and persuasively beautiful." Letters and published comments from abroad indicate that these records carry the tones of the organ in Symphony Hall to many interested listeners in other countries.

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### Hamilton Centre.

There was a goodly number of members and guests at the annual meeting and dinner of the Hamilton Centre, held at the Club 222 May 21. We were pleased to have as our special guests the president of the College, John J. Weatherseed, and his wife. Mr. Weatherseed's remarks included commendation of the centre for its contributions to the British Organ Restoration Fund and greetings from the council.

Cyril Hampshire introduced the speaker for the evening, Reginald Godden, principal of the Hamilton Conservatory of Music. His talk dealt with organ playing and registration and some pointers in adapting Bach's Clavichord to the pianoforte.

A short skit entitled "Aunt Susie's Advice to the Lovelorn" was presented with Edgar Sealy-Jones as "Aunt Susie," Howard Jerome as the announcer and Charles Pritchard providing the musical background. Near the close of the evening a bouquet was presented to Mrs. Weatherseed on behalf of the centre.

At the election of officers and executive committee the following members were elected for the 1951-52 season: Past chairman, Harold D. Jerome; chairman, Dr. Harry Martin; vice-chairman, Harry Allen; treasurer, Howard W. Jerome; secretary, Edgar Sealy-Jones; executive committee, Miss Jessie Gray, Cyril Hampshire and Ernest Crickmore. By virtue of being the present local council member, George Veary is also a member of the centre's executive committee.

EDGAR SEALY-JONES, Secretary.

### Toronto, Ont., Centre.

The annual dinner and business meeting of the Toronto Centre was held at the Towers May 22. The following members were elected to office: Gerald Bales, chairman; James Chalmers, vice-chairman; Miss Freda W. Ferguson, secretary; Miss Joan Staunton, treasurer. Four new council members are: John M. Hodgins, G. M. Dedrick, Douglas Bodle and Robert Stilwell. Dr. Charles Peaker and Dr. Healey Willan were appointed to replace David Adams and Gerald Bales. Other committee members are: Russell Crimp, Douglas Elliott, Bernard Leshley, Terry Burt, W. E. Cameron, Ronald Woolford and H. G. Williams, past chairman.

At the close of the business meeting Dr. Peaker delivered a most informative and interesting address on Bach. This was followed by the playing of several fine recordings of Bach works on a machine loaned and operated by G. L. Richardson.

GERALD BALES, Secretary.

### Galt Centre.

A combined meeting of the Galt, Brantford and Kitchener Centres and members of the Galt Ministerial Association was held in the Galt Y.M.C.A. April 28. W. U. Lethbridge, A.T.C.M., vice-chairman of the Galt Centre, was chairman and master of ceremonies, performing his duties with alertness and dignity.

The object of the occasion was to hear an inspiring address by the Rev. S. L. Osborne, Mus.D., principal of the Ontario Ladies College, Whitby. His theme, "The Essential Duo, Minister and Choirmaster," was a topic that held the close attention of the audience. The address was illustrated with personal experiences.

The monthly meeting of the Galt Centre was held at the home of the chairman, C. R. Kilgour, Mus.B., May 26. Routine business included the welcoming of two new members, reports and preparation for our own annual meeting. An interesting address was delivered by A. F. Murray Timms, organist of Wesley United Church, on the subject of the "Chorale Prelude." Mr. Timms gave an elucidating story of the efforts of pre-Bach composers in the development of the chorale and spoke of the

contribution made by the British school of the period of Purcell, Tye and others. Mrs. Kilgour served refreshments. C. P. WALKER, Secretary.

### St. Catharines Centre.

The St. Catharines Centre completed the season's activities with a visit to the factory of the Schlicker Organ Company in Buffalo, N. Y., June 13. Following a tour of inspection of the plant the members were entertained by the company.

GORDON KAY, Secretary.

### Vancouver Centre.

The annual meeting of the Vancouver Centre was held May 29 in the Christ Church Cathedral crypt. The following officers were elected: Lawrence R. Cluderay, chairman; G. Herald Keefer, secretary; Herbert P. G. Fraser, treasurer; committee, Thomas Jenkins, Donald King, Burton L. Kurth and Leonard Wilson.

G. HERALD KEEFER, Secretary.

### Brantford Centre.

The annual banquet of the Brantford Centre was held at The Maples June 5. Chairman George E. F. Sweet was in charge of the business session. The yearly reports of the secretary, Mrs. G. M. Cook, and the treasurer, Miss E. L. Muir, were presented. Plans were discussed for the coming season. George White presided for the election of officers, which resulted as follows: Past Chairman, William Findlay; chairman, George E. F. Sweet; vice-chairman, Lance MacDowell, Simcoe; secretary, Mrs. G. M. Cook; treasurer, Miss Eleanor Muir; social convener, Miss Marion Alexander; committee, Mrs. H. Marlatt, Mrs. Schultz, Miss Elsie Senn, Miss E. Buckley, George A. Smale, George A. Meade, R. Odendahl, George Fox, Markwell Perry and George C. White.

Court whist was later enjoyed, prize winners being Mrs. D. A. Pollard and Mrs. A. G. Merriman.

MARJORIE A. COOK, Secretary.

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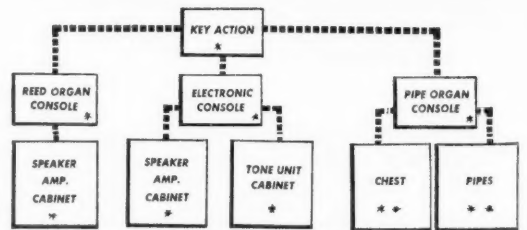
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Three-Manual Designed by Samuel R. Warren and Gerald G. Vogt Will Be Installed in 1952—To Be Placed in the Gallery.

Msgr. James C. McAniff, pastor of Old St. Mary's Catholic Church, Rochester, N. Y., has awarded to Austin Organs, Inc., the contract for a large three-manual organ to be installed in 1952. The specifications call for provision in the console for a positiv division which will be added later. The organ was designed by Samuel R. Warren, representative of Austin Organs, Inc., in consultation with Gerald G. Vogt, organist and choir director of St. Mary's. The organ is to be placed in the gallery, where full advantage can be gained from the good acoustics of the building.

The completed organ will contain these ranks:

- GREAT ORGAN.**  
 Quintaten, 16 ft., 61 pipes.  
 Principal Diapason, 8 ft., 61 pipes.  
 Bourdon, 8 ft., 61 pipes.  
 Flute Conique, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Nachthorn, 4 ft., 61 pipes.  
 Octave Quint, 2½ ft., 61 pipes.  
 Super Octave, 2 ft., 61 pipes.  
 Mixture, 5 ranks, 305 pipes.  
 Harmonic Trumpet, 16 ft., 49 notes.  
 Harmonic Trumpet (hooded), 8 ft., 61 pipes.  
 Harmonic Trumpet, 4 ft., 49 notes.  
 Chimes (tablet only).
- SWELL ORGAN.**  
 Geigen Diapason, 8 ft., 68 pipes.  
 Rohrflöte, 8 ft., 68 pipes.  
 Viola da Gamba, 8 ft., 68 pipes.  
 Viola Celeste, 8 ft., 56 pipes.  
 Geigen Principal, 4 ft., 68 pipes.  
 Wald Flöte, 4 ft., 68 pipes.  
 Gedeckt, 2 ft., 61 pipes.  
 Plein Jeu, 4 ranks, 244 pipes.  
 Contra Fagotto, 16 ft., 68 pipes.  
 Trumpet, 8 ft., 68 pipes.  
 Fagotto, 8 ft., 12 pipes.  
 Clarion, 4 ft., 68 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 Contra Dolce, 16 ft., 12 pipes.

- Viola, 8 ft., 68 pipes.  
 Concert Flute, 8 ft., 68 pipes.  
 Dolce Conique, 8 ft., 68 pipes.  
 Dolce Celeste, 8 ft., 68 pipes.  
 Koppelflöte, 4 ft., 68 pipes.  
 Nasard, 2½ ft., 61 pipes.  
 Blockflöte, 2 ft., 61 pipes.  
 Tierce, 1½ ft., 61 pipes.  
 Cymbel, 3 ranks, 183 pipes.  
 Cromorne, 8 ft., 68 pipes.  
 Cor Anglais, 4 ft., 68 pipes.  
 Harmonic Trumpet, 8 ft., 61 pipes.  
 Tremolo.

- PEDAL ORGAN.**  
 Resultant, 32 ft., 32 notes.  
 Contrabass, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Quintaten, 16 ft., 32 notes.  
 Contra Dolce, 16 ft., 32 notes.  
 Principal, 8 ft., 32 pipes.  
 Flute Ouverte, 8 ft., 32 pipes.  
 Gedeckt, 8 ft., 32 notes.  
 Super Octave, 4 ft., 12 pipes.  
 Flute, 4 ft., 12 pipes.  
 Bombarde, 16 ft., 32 pipes.  
 Bombarde, 8 ft., 12 pipes.  
 Bombarde, 4 ft., 12 pipes.  
 Harmonic Trumpet, 8 ft., 32 notes.  
 Contra Fagotto, 16 ft., 32 notes.

When the positiv division is added its stops will be as follows:

- Quintadena, 8 ft., 61 pipes.  
 Principal, 4 ft., 61 pipes.  
 Nasat, 2½ ft., 61 pipes.  
 Octave, 2 ft., 61 pipes.  
 Siffelöte, 1 ft., 61 pipes.  
 Mixture, 4 ranks, 244 pipes.

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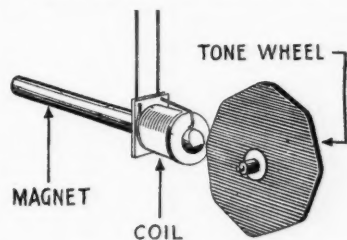
Thus, the pitches of the tones generated by the Hammond Organ are absolutely constant, and tuning is never required.

After hearing and playing the Hammond Organ, a great many organists today are still exclaiming, "This is simply unbelievable! How is it possible to produce all of these organ tones without using pipes? How does this instrument create its music?" Although the Hammond Organ is no longer new (having been installed in well over 20,000 churches all over the world during the past fifteen years), the electrical principles of its operation are still a mystery to many. While a technical knowledge of how the Hammond Organ operates is of no importance in playing the instrument, we nevertheless hope that the following information will be of general interest to the organ profession.

**Basic Registration Principle of the Hammond Organ.** This is the feature of the Hammond Organ which makes it completely different from any other organ. In the Hammond Organ, the basic elements of all musical tones (the fundamental and its harmonic overtones) are made separately available to the organist. Furthermore, their relative strengths may be adjusted at will by the organist. The drawbars of the Hammond Organ are provided for this purpose. Flute-like tones, for instance, may be produced by a certain combination of these drawbars; string-like effects by another combination; or the effects of both strings and flutes by still a different combination of these same drawbars. Thus, the drawbars provide the total ingredients from which the various registrations may be compounded.

**How Musical Tones are Created.** When the organist pulls out a Hammond Organ drawbar and presses a key on the manual, a minute electrical current is generated in the console which is carried along a wire to the tone cabinet where it is amplified. This amplified electrical current, in turn, is connected to operate speakers whose vibrations in the air produce the audible musical sounds. Thus, the organ's operation is entirely electrical in character until the final speakers are reached. There is no sound generated in the console—only electricity.

**The Tone Generator.** Let us now consider the tone generator (located in the console) and see



how it produces these minute electrical currents. As shown above, a metallic disc (or "tone wheel") about the size of a silver dollar is arranged so that it will rotate in close proximity to a magnet around which is wound a coil of wire.

Notice that the disc is not a true circle but has a number of high spots around its periphery. As it rotates it does not touch the magnet, but passes close to it. Each time a high spot passes the magnet, it induces a minute flow of electrical current in the coil. Should the disc be rotated at such speed, for instance, that 440 high spots would pass the magnet each second, a varying (or "alternating") electrical current will be generated which, when converted from electricity to sound with a speaker, will sound Standard International Pitch "A440."

There are 91 such discs in the organ generator, all of which are permanently geared together and driven by a constant speed motor.

By appropriate shaping of the high spots on the disc, perfectly pure tones are generated—that is, tones which have no harmonic content of their own. This purity is essential in order to attain a desirable tonal cohesion between the fundamental and its harmonics when they are mixed through the use of the drawbars.

**Electrical Circuits.** When a manual key is pressed, it closes nine small electrical switch contacts. These contacts are connected to the appropriate generator magnets as well as to the drawbars. The positions of the drawbars (which are under control of the organist) determine the intensities of the individual electrical currents corresponding to the fundamental and its harmonics. After leaving the drawbars, the various electrical currents are connected together (or "mixed") to form a single complex current which flows from the console to the tone cabinet where it is amplified and caused to operate the speakers. The swell pedal varies the intensity (or volume) of this complex current before it reaches the speakers.

**Other Possible Tone Generators.** Organists sometimes ask the question, "Could other electrical tone generators (such as a bank of radio tube oscillators, wind-blown reeds with electrical pickups, sound-on-film and photocells, etc.) be used to make a Hammond Organ?" These and many other possible types of tone generators were, of course, carefully considered before the Hammond Organ was placed on the market. In some cases, experimental organs were actually constructed using various types of tone generators. The reasons for selecting the particular magnetic type of generator shown were:

- (1) its remarkable ability to generate the very pure tones which are required for successfully building up the various Hammond Organ registrations;
- (2) its inherent simplicity of operation which normally requires no service whatsoever other than occasional oiling;
- (3) its ability to always remain perfectly in tune;
- (4) its stableness and reliability despite wide temperature and humidity variations;
- (5) its rugged construction;
- (6) it can be made in a small and compact form; and
- (7) as an electrical tone generator it lends itself admirably to modern volume production methods thus making the Hammond Organ cost less and offer a greater dollar-value than any other organ.

Other tone-generating methods do not combine all of these basic advantages which we consider to be essential in a lifetime investment such as a church organ.

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## ORGAN MILTON PLAYED PART OF LARGE PLAN

### FIVE-MANUAL IS INCLUDED

Two Historic Instruments at Abbey Church of St. Mary, Tewkesbury, Rebuilt—Third Unit and Large Console Are Added.

Because the art of organ building has been practiced in England for many centuries and because of the country's rich heritage of old churches and cathedrals, the craft of rebuilding and restoration probably assumes a more important role there than in any other country. One of the most interesting tasks undertaken recently by the firm of J. W. Walker & Sons, Ltd., is the work under way at the Abbey Church of St. Mary in Tewkesbury, Gloucestershire. The project consists of the restoration of two famous organs standing in the abbey and the addition of a third organ and a master console.

The two famous instruments at St. Mary's are known to the British organ world as the "Milton organ" and the "Grove organ." The Milton organ, believed to have been played by the great poet, was built for Magdalen College, Oxford, probably by Thomas Dallam, about 1615. It was an instrument of two manuals and thirteen stops. The case woodwork dates from about 1580. The organ was presented to Oliver Cromwell about 1654 and moved to Hampton Court Palace. It was there that John Milton is supposed to have played it. The organ was moved back to Magdalen College in 1660 and renovated by Rhenatus Harris in 1672 and 1690. It was sold to Tewkesbury Abbey in 1737. Additions were made by Holland in 1796 and there was a renovation by Willis in 1848. In the opinion of no less an authority than the late Rev. Andrew Freeman, the Milton organ probably contains more old pipe-work than any other seventeenth-century instrument in the country.

The Grove organ was built by Michell & Thynne in 1885 and placed in the concert room of the Inventions Exhibition, South Kensington. The instrument was moved to the Liverpool Exhibition in 1886. It was purchased by the Rev. C. W. Grove of Mythe House, Tewkesbury, and presented to Tewkesbury Abbey in commemoration of the jubilee of Queen Victoria in 1887. This four-manual had thirty-five stops.

The comprehensive scheme, commenced in 1947, was drawn up in consultation with H. Stubington, F.R.C.O., A.R.C.M., organist and master of the choristers. It comprises the rebuilding and enlargement of the two historic organs in the abbey and the addition of a new apse organ of two departments which will be installed in an overhead chamber on the east side of the south transept. The scheme also includes two consoles, one of two manuals and one of five manuals, placed together on a new console gallery. An important feature of the present scheme has been the retention of the inherent characteristics of the two old organs—the old-world quality of the Milton and the bold Schulze-like quality of the Grove. At the same time the specifications have been considerably enlarged and embellished with more variety and tonal compass.

The apse organ is placed near the Milton organ and the combination of the two provides a complete four-manual instrument on the south side. The two-manual console controls the Milton organ only and will be used for week-day services, teaching, etc. The main console controls all three organs in various combinations. The two consoles are usable simultaneously. There will be a total of 6,763 pipes.

The Milton organ is finished and was first used with the small console at Christmas, 1948. The main console now is also installed. The apse organ is under construction and will be completed this year. The Grove organ rebuild will follow.

The complete stop specification is as follows:

#### MILTON GREAT ORGAN.

Double Dulciana, 16 ft.  
Open Diapason No. 1, 8 ft.  
Open Diapason No. 2, 8 ft.  
Stopped Diapason, 8 ft.  
Clavabella, 8 ft.  
Principal, 4 ft.

Flute Harmonique, 4 ft.  
Twelfth, 2½ ft.  
Fifteenth, 2 ft.  
Tierce, 1½ ft.  
Fourniture, 3 ranks.  
Trumpet, 8 ft.  
Clarion, 4 ft.  
Cremona (t.c.), 8 ft.  
Hautboy (from Swell), 8 ft.

#### MILTON SWELL ORGAN.

Open Diapason, 8 ft.  
Flute a Cheminee, 8 ft.  
Salicional, 8 ft.  
Vox Angelica (t.c.), 8 ft.  
Principal, 4 ft.  
Flute, 4 ft.  
Mixture, 3 ranks.  
Double Hautboy, 16 ft.  
Echo Trumpet, 8 ft.  
Hautboy (ext.), 8 ft.  
Octave Hautboy (ext.), 4 ft.  
Tremulant.

#### MILTON PEDAL ORGAN.

Open Wood, 16 ft.  
Bourdon, 16 ft.  
Dulciana (from Great), 16 ft.  
Bourdon Quint (ext.), 10½ ft.  
Principal, 8 ft.  
Flute (ext.), 8 ft.  
Dulciana (from Great), 8 ft.  
Fifteenth (ext.), 8 ft.  
Flute (ext.), 4 ft.  
Trumpet, 16 ft.  
Double Hautboy (from Swell), 16 ft.  
Hautboy (ext.), 8 ft.  
Octave Hautboy (ext.), 4 ft.

#### APSE ECHO ORGAN.

Quintaten, 16 ft.  
Dolce, 8 ft.  
Unda Maris (t.c.), 8 ft.  
Cor de Nuit, 8 ft.  
Dolcissimo, 4 ft.  
Flauto Amabile, 4 ft.  
Harmonica Aetheria, 2 ranks.  
Voix Humaine, 8 ft.  
Tremulant.

#### APSE SOLO ORGAN.

Lieblich Gedeckt, 16 ft.  
Harmonic Flute 8 ft.  
Aeoline, 8 ft.  
Flute Octaviant, 4 ft.  
Nazard, 2½ ft.  
Piccolo, 2 ft.  
Tierce, 1½ ft.  
Septième, 1-1/7 ft.  
Corno di Bassetto, 8 ft.  
Orchestral Oboe, 8 ft.  
Double Horn, 16 ft.  
Horn (ext.), 8 ft.  
Tremulant.

(continued on Galley H 87)

#### APSE PEDAL ORGAN.

Lieblich Gedeckt (from Solo), 16 ft.  
Lieblich Gedeckt (from Solo), 8 ft.  
Double Horn (20 notes from Solo), 32 ft.  
Horn (from Solo), 16 ft.

#### GROVE GREAT ORGAN.

Sub Bourdon (t.c. ext.), 32 ft.  
Violine, 16 ft.  
Bourdon, 16 ft.  
Open Diapason No. 1, 8 ft.  
Open Diapason No. 2, 8 ft.  
Claribel, 8 ft.  
Quint, 5½ ft.  
Octave, 4 ft.  
Geigen Principal, 4 ft.  
Tierce, 3½ ft.  
Septième, 2-2/7 ft.  
Rauschquint, 2 ranks.  
Mixture, 4 ranks.  
Trombone, 16 ft.  
Tromba, 8 ft.  
Clarion, 4 ft.

#### GROVE SWELL ORGAN.

Open Diapason, 8 ft.  
Flauto Traverso, 8 ft.  
Viola da Gamba, 8 ft.  
Voix Celestes (t.c.), 8 ft.  
Geigen, 4 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks.  
Sharp Mixture, 2 ranks.  
Oboe, 8 ft.  
Contra Posaune, 16 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.  
Tremulant.

#### GROVE CHOIR ORGAN.

Bourdon (from Great), 16 ft.  
Spitzflöte, 8 ft.  
Viole Sourdine, 8 ft.  
Gedeckt, 8 ft.  
Gemshorn, 4 ft.  
Zauberflöte, 4 ft.  
Flautino, 2 ft.  
Larigot, 1½ ft.  
Octavin, 1 ft.  
Scharf, 3 ranks.  
Clarinet, 8 ft.

#### GROVE SOLO ORGAN.

Contra Viola, 16 ft.  
Violoncello, 8 ft.  
Violoncello Vibrato (t.c.), 8 ft.  
Violetta, 4 ft.  
Concert Flute, 4 ft.  
Cornetto di Viole, 3 ranks.  
Orchestral Trumpet, 8 ft.  
Tuba, 8 ft.

#### GROVE PEDAL ORGAN.

Contra Violone (20 notes from Great), 32 ft.  
Major Bass, 16 ft.  
Violone (from Great), 16 ft.  
Dolce, 16 ft.

Bourdon (from Great), 16 ft.  
Octave, 8 ft.  
Major Flute, 8 ft.  
Super Octave, (ext.), 4 ft.  
Cornet, 5 ranks.  
Double Trombone (20 notes from Great), 32 ft.  
Bombarde, 16 ft.  
Trombone (from Great), 16 ft.  
Clarion, 8 ft.  
Octave Clarion (ext.), 4 ft.

## Choral Feast in Chicago

Chicago concert-goers who enjoy fine sacred music had a field day May 13 when the city was treated to some of the best choral music it has heard in a long time. Two outstanding choral groups in the city chose this day for their spring concerts. In the afternoon it was the University of Chicago Choir, led by Richard Vikstrom, at Rockefeller Chapel and in the evening it was Barrett Spach's festival choir at the Fourth Presbyterian.

Both programs were made up mainly of contemporary music, some of which had not been performed in Chicago before. Undoubtedly the performance of the day which attracted the most attention was Stravinsky's Mass for mixed chorus and double wind quintet, which appeared on the Rockefeller Chapel program, but the work which impressed one auditor most of all was Randall Thompson's "The Peaceable Kingdom", for chorus alone, by Mr. Vikstrom's group. This work is a sequence of seven sacred choruses based upon the Prophecy of Isaiah and it received its name from the well-known painting by Edward Hicks. Perhaps one reason we were so delighted with it was that many of Mr. Thompson's compositions have left us rather cold. But this splendid setting is altogether purposeful and entirely enjoyable. The Biblical verses chosen by the composer are among the most magnificent literary gems in the Book of Books and he has treated them well. Among other passages he incorporates the noteworthy list of "woes," one of which is a woe upon them that "mingle strong drink"—undoubtedly a prophecy of the modern cocktail! Mr. Vikstrom is at his best in handling a *cappella* music and successfully captured the spirit of this work. Though Randall Thompson's writing is decidedly in the modern vein he uses here and there some of the now quaint devices invented by the earliest composers of polyphonic choral music. One of these is a descriptive, almost onomatopoeic, passage for the words "The trees of the fields shall clap their hands" which is reminiscent of the ancient "hocket".

About the Stravinsky Mass, some parts are as ugly as anything from the pen of a man who has always had a perverse streak. Yet there were mystical touches here and there bespeaking a measure of devotion. Albeit, had we never before known of the Nicene Creed and suddenly came upon it in this setting we are sure it would frighten us away from the Christian religion. All we could think of while Stravinsky's work was being played and sung was Boethius' dissertation about music being of all the arts the one which can most ennoble and at the same time most deprave the nature of man.

Lili Boulanger's setting of Psalm 24 for chorus and brass was a refreshment after the Stravinsky. The chorus evidently enjoyed singing this dramatic and invigorating piece of music and the brass choir was impressive to say the least.

We went to the Fourth Presbyterian Church especially to hear Honegger's "King David." To be sure we were delighted with "King David," but we came away more preoccupied with Vaughan Williams' "Mystical Songs", which were offered as a kind of "curtain raiser", if we may be forgiven the use of such a profane word. This set of songs is for baritone solo, chorus and organ. The quieter ones have a lovely, modal warmth to them and the big choral setting of "Let All the World in Every Corner Sing" at the end is a song of triumph written with the pomp that only a Britisher could muster up. Donald Gramm, the soloist, not only has a beautiful voice but knows well how to use it.

As one may expect from this choir, the Honegger was a polished performance. Mr. Spach is obviously a conductor who strives after perfection. Most people know by this time that "King David" is a big modern tone poem in three movements with a narrator acting as interlocutor. The story of David—his rise

to power, his conquests and his deep spiritual life—is pertinently related. Special credit goes to the team of Clara Mae and Richard Enright, who provided outstanding organ accompaniments.

J. S. D.

## BINGHAM AND DIECKMANN

### WIN PSALM COMPETITION

Co-winners of the 1951 J. B. Herbert Psalm-tune competition are Seth Bingham of New York City and C. W. Dieckmann of Atlanta, Ga. This contest is conducted annually through the music department of Monmouth College, Monmouth, Ill. The prize of \$100 was divided between the two winners. Honorable mention went to Darrell Peter of New York City, Archie O. Haughland of Morgantown, W. Va., and Mrs. Marjorie W. Allbee of Los Alamos, N. M. The tunes will be published in the September issue of the Monmouth College bulletin. In that issue there will also be an announcement of the 1952 competition. The judge this year was Mack Evans of Chicago's First Unitarian Church.

LYN DAVIES DIRECTED the choirs of the Mount Washington Presbyterian Church, New York City, in a concert June 7 which featured three seventeenth century cantatas for voices, violins and keyboard. These were Christoph Bernhard's "Juchzet dem Herrn alle Welt" and two cantatas by Buxtehude, "Lauda Sion Salvatorem" and "Herr, auf dich traue ich." Other works on the program included the following: "Give Ear, O Lord," Schütz; "O Sing unto the Lord," Hassler; "The Cherubic Hymn," Gretchaninoff; "O How Amiable," Vaughan Williams.

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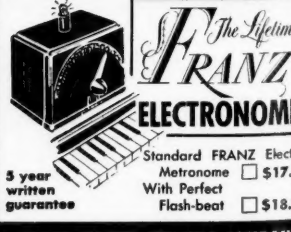
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The Reuter Organ Company has completed the installation of the four-manual and echo organ in the First Baptist Church of Florence, S. C., and it takes rank as the largest organ in the state. This claim is remarkable since Florence is a city with only 18,000 population. Samuel J. Shanko, Jr., minister of music and organist, gave the dedicatory recital March 19 before an audience of 1,200 people who filled the beautiful new edifice.

The instrument combines the classic, romantic and baroque in design. The specification was published in the February, 1949, issue of THE DIAPASON and lists forty-six registers, fifty-one ranks and 3,351 pipes. The organ is entirely under expression. It is divided with chambers behind artistic grilles on each side of the chancel. The drawknob console provides thirty-seven couplers and forty-five pistons that are controlled by remote action. The main organ is equipped with a ten horse-power Orgoblo, with wind at eight-inch pressure, and the echo organ has a one-half horse-power Orgoblo at five-inch pressure. The chimes are Deagan and the harp is by Maas-Rowe.

The organ was installed by Jason Tilton and Cecil Bailey of the Reuter staff, under the supervision of George L. Hamrick of Atlanta, district representative of the company.

Mr. Shanko's program consisted of these compositions: "Psalm 18," Marcello; Prelude, Clerambault; Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach; Chorale in A minor, Franck; "Distant Chimes," Snow; "Benedictus," Reger; "The French Clock," Bornschein; "Dreams," McAmis; "Fanfare d'Orgue," Shelley.

**NEW YORK TIMES PRAISES**

**ROBERT NOEHREN'S RECORDS**

New recordings of organ music made by Robert Noehren of the University of Michigan for Allegro Records have elicited high praise from music critics. The Allegro Company has now released ten volumes of long playing records by Mr. Noehren, which include Bach's Six Trio-Sonatas, the "Larger Catechism" and two volumes of works by Buxtehude. The most recent releases are the first volume of Frescobaldi's "Fiori Musicali" and the three Hindemith Sonatas.

A review of Mr. Noehren's latest recording, which appeared in the *New York Times* of May 13, reads as follows:

"Europe does not have a monopoly on the scholar-organists, as is proved by Allegro. To its already impressive organ catalogue it is adding three disks devoted to the complete 'Fiori Musicali' of Frescobaldi. The first contains the pieces he wrote to accompany the 'Messa Delli Apostoli.' They are played by Robert Noehren on the organ of Grace Episcopal Church in Sandusky, Ohio, which was rebuilt under his direction last year.

"This twelve-inch disk is unreservedly recommended. The reproduction is first-class, the music is deeply touching and the instrument has as beautiful a tone as this reviewer has heard from an organ. There is no booming fussiness to it; yet clear and penetrating as it is, it never cuts stridently into the nerves. The variety of voices, too, is a source of surprise and delight."

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**JOSEPH A. FISCHER ELECTED  
HEAD OF MUSIC PUBLISHERS**

Joseph A. Fischer of J. Fischer & Bro., New York City, is the newly-elected president of the Music Publishers' Association of the United States. Directors elected at the association's annual meeting in the Warwick Hotel are: A. Walter Kramer, Galaxy Music Corporation, New York, and William Arthur Reilly, McLaughlin & Reilly Company, Boston. Ralph Satz, Chappell & Co., Inc., New York City, was elected treasurer. Donald H. Gray, the H. W. Gray Company, New York City, and Miss Amy W. Klingmann succeed themselves as secretary and administrative secretary, respectively. Two of the directors whose terms expired this year were elected to succeed themselves—C. A. Foy, Theodore Presser Company, Bryn Mawr, Pa., and Mack Stark, Mills Music, Inc., New York City.

Election of the new president, Mr. Fischer, took place on the thirtieth anniversary of the election to the same office of his father, the late George Fischer. The association represents publishers of standard music throughout the country.

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MILDRED ANDREWS AND TWO PUPILS WHO WIN HONORS



PICTURED ARE MISS MILDRED ANDREWS, professor of organ at the University of Oklahoma, and two of her outstanding students, Bob Whitley and Dorothy Young. On April 10 Miss Young won the regional organ playing contest sponsored by the American Guild of Organists in Topeka, Kan. Miss Young was representing Oklahoma in the five-state meet. Six contestants were entered from Texas, Kansas, Missouri, Louisiana and Oklahoma. Miss Young will represent the Southwestern region in the national contest to be held in San Francisco in 1952. She is also winner of the student musicians' contest sponsored by the National Federation of Music Clubs. Miss Young is outstanding in campus activities and is also organist at the First Baptist Church in Oklahoma City.

Mr. Whitley recently completed a tour of recitals at the regional convention in Topeka, in Buffalo, N. Y., and in New London, Conn. Two years ago he won the regional organ playing contest in Houston, Tex., and was the first winner of the national contest in Boston in June, 1950.

Miss Andrews is dean of the Oklahoma City Chapter of the American Guild of Organists. She has been professor of organ at the University of Oklahoma since 1938 and has produced many excellent young organists. Miss Andrews holds degrees from the University of Oklahoma and the University of Michigan and has done graduate work under Dr. Palmer Christian, Arthur Poister and Dr. David McK. Williams. She also studied two summers with Marcel Dupré.

SPECIAL SERVICE MARKS  
OPENING OF NEW CONSOLE

A new all-electric console recently was installed in the Congregational Church of New Canaan, Conn. This console replaces a tubular-pneumatic and has been placed in a more advantageous position, making better contact between organist and choir possible without the former's being seen by the congregation. The new console was built by the Kilgen Organ Company of St. Louis and was installed by Charles G. Schlette & Son of New York City.

The first special service of music, making use of the new console, was held Sunday evening, June 17. Three choirs under the direction of Robert D. Setzer, organist of the church, participated. The service included: "With Happy Voices Ringing," Tours; "Take My Life and Let It Be," Hintze-Bach; "We, the People, Praise Thee" (St. Anthony's Chorale); Haydn; "Thanks Be to Thee," Handel; "Praise to the Lord, the Almighty," arranged by K. K. Davis; "Pannis Angelicus," Franck-Davis; "Brother James' Air," arranged by Gordon Jacob; "With a Voice of Singing," Shaw; "O Come, Let Us Worship," Palestrina; "Adoramus Te," Palestrina; Chorale from Cantata 140, "Sleepers, Wake!," Bach; "Laudamus," Owen-Protheroe; "Ave Verum," Faure; "Create in Me, O God," Brahms, and "Psalm 150, Franck.

CHAUTAQUA TO HEAR VOLKEL  
FOR THE TWENTIETH SEASON

Dr. George William Volkel of All Angels' Church in New York City will give his summer series of recitals for the twentieth year at the Chautauqua Institution, playing the Massey memorial organ in the amphitheater. He will also direct the motet choir and do a great deal of teaching. This will not prevent him from making flights to New York City on occasion to play pre-broadcast recitals for the telephone company broadcast series under Don Voorhees' direction. These special broadcasts originate from the Carnegie Hall stage, on the large Kilgen organ.

The programs which Dr. Volkel has prepared for July in Chautauqua are the following:

July 1, 3 o'clock—"Psalm 19," Marcello; "Toccata per L'Elevazione," Frescobaldi; Gavotte, Martini; Fantasia in F minor, Mozart; Chorale Preludes, "In dulci Jubilo" and "Have Mercy upon Me, O God," Bach; "St. Lawrence Sketches" (complete), Russell.

July 5, 4 o'clock—Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "From Thee I Will Not Stray," Buxtehude; Toccata, Adagio and Fugue in C, Bach; Three Contrasting Chorale Preludes, "A Rose Breaks into Bloom," Brahms; "Rhosymedre," Vaughan Williams, and Variations on an Old French Carol, Leslie Woodgate; Two "Pieces de Fantasie," "Clair de Lune" and "Carillon de Westminster, Vierne.

July 8, 3 o'clock—Chorale Preludes, "Come, Holy Ghost, Lord God," "Our Father, Who Art in Heaven" and "Rejoice Now, Christians," Bach; Chorale in E major, Franck; Symphony No. 1 (complete), Vierne.

July 12, 4 o'clock—Prelude for Five Voices, Lemmens; Andantino in G minor, Franck; "Birgundian Hours" (complete), Jacob; Fantasia and Fugue on the name "B-A-C-H," Liszt.

July 19, 4 o'clock—"Prelude Solenne" and Chorale Prelude on "Stracathro," Noble; Scherzo ("Midsummer-night's Dream"), Mendelssohn; "La Fille aux Cheveux de Lin," Debussy; Sketches in F minor and D flat major, Schumann; Pastorale in F, Roger-Ducasse; "The Swan," Saint-Saens; Prelude and Fugue in G minor, Dupré.

July 26, 4 o'clock—Bach program: Fantasia e Gravement in G major; Prelude and Fugue in D minor (the "Violin"); Sinfonia in F major; Sinfonia, "We Thank Thee, Lord"; Chorale Preludes, "Adorn Thyself, Fond Soul," "Come Now Down, Jesus, from Heaven"; Prelude and Fugue in D major.

A SERVICE FEATURING the music of Frederick Stanley Smith, North Carolina composer and organist of Christ Church Parish, Raleigh, was held under the direction of Mildred Hendrix at the Duke University Chapel May 20. Before the service Mrs. Hendrix played Smith's "Introspection" and "Contemplation." The anthem was "Come unto Me, Ye Weary." The Finale from the composer's First Sonata was the postlude. Mr. Smith was present at the service.

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AMY CLEARY MORRISON



MRS. AMY CLEARY MORRISON, organist of the Central Christian Church, Indianapolis, Ind., leads a busy life. She is an active member of the Indiana Chapter, American Guild of Organists, and the Indianapolis Matinee Musicale. For seven years she has held a full-time position as accompanist at the George W. Lipps Ballet School. She was an artist pianist in the 125 Grand Piano Festival of 1938, which gained national recognition. She was organist of St. John's Evangelical and Reformed Church and Unity Truth Center for several years, returning to Central Christian Church two years ago. Mrs. Morrison studied organ with Dr. Charles F. Hansen and since his death has continued advanced study in the recital field with Edwin Arthur Kraft, F.A.G.O., organist of Trinity Cathedral, Cleveland. Besides preparations for recitals she coaches singers in concert and oratorio work and teaches sight-reading to a limited number of pupils.

George Markey in St. Louis

George Markey of Philadelphia was presented in a recital at Our Lady of Sorrows Church, St. Louis, by the Wicks Organ Company, builders of the organ, March 28. Due to the fact that two other concerts of importance were taking place at the same hour, he played to a small but enthusiastic audience. There is no doubt that when he plays in St. Louis again he will face a sizable audience, no matter what the circumstances.

Mr. Markey brings to his art a remarkable combination of facility and insight. His playing achieves real brilliance, but not at the expense of musical values. In the Bach G minor Fantasie and Fugue, with which he opened his program, he achieved perfect clarity at a tempo which would test the facility of any artist. The first movement of the second Trio-Sonata would have been just as successful had the pedal part been played at 8-ft. instead of 16-ft. pitch. As it was, instead of a trio the audience heard a duet with drone bass. Except for this single fault, the recital was consistently well done. This reviewer has never heard either the Franck B minor or the Durufle Toccata played in better taste or with more style.

To hear such authority in the playing of a young man in his twenties makes one wonder what heights he may scale in another ten years. Our profession has a bright future when one considers that such standards are being set up by the men who will be its leaders a few years hence.

HOWARD KELSEY.

THE SOCIETY FOR the publication of American music announces its 1952 competition, open to American citizens, either native or naturalized, for chamber music works in the larger forms for any combination of four instruments. Works for voice with instrumental ensemble of four instruments (including piano or harp) also will be eligible. The winning work will be published by the organization and the composer will receive a royalty of 25 per cent of the list price for sold copies. Manuscript scores and parts should be sent to the president of S.P.A.M., Dr. Phillip James, New York University, 100 Washington Square East, New York 3, between Sept. 20 and Nov. 1.

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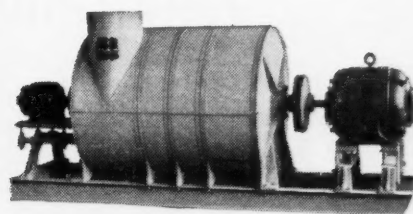
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# Programs of Organ Recitals of the Month

**Edwin Arthur Kraft, F.A.G.O., Cleveland.**—Mr. Kraft's program at Trinity Cathedral June 3 consisted of the following numbers: Allegro Moderato and Adagio from Sonata in F minor, Mendelssohn; Scherzo, Dethier; Chorale Improvisation on "O God, Thou Holy God," Karg-Elert; "Pange Lingua," Balogh; Sonata for Trumpet and Strings, Purcell; Cantilene from "Prince Igor," Borodin-Kraft; Toccata in D major and Canonetta from "Jubilee" Suite, Van Hulse; Pastorale from Symphony 2, Widor; "Ride of the Valkyries," Wagner.

**F. Carroll McKinstry, Great Neck, N.Y.**—For his recital at the Community Church June 10 Mr. McKinstry chose the following: Prelude and Fugue in D minor, Mendelssohn; Trio-Sonata in C major, Bach; Sonata in D major, Mendelssohn; "Fire-side Fancies," Clokey; "Carillon de Westminster," Vierne.

**Thane McDonald, Wake Forest, N.C.**—A commencement recital was given June 3 by Mr. McDonald at Wake Forest College. He played the following numbers: "Air Majestueux," Rameau; Chorale Prelude on "O Sacred Head," Bach; Prelude, Clerambault; "Dreams," McAmis; Pastorale on "Forest Green," Purvis; Chorale Improvisation, "O God, Thou Faithful God," Karg-Elert; "Marche Religieuse," Guilman. Mr. McDonald was assisted by Thomas M. Holt, baritone.

**John Upham, New York City.**—Mr. Upham gave a recital at the Church of the Ascension May 24. His selections were: Variations on "My Young Life Will Come to an End," Sweelinck; Toccata, Adagio and Fugue in C, Bach; Chorale Preludes, "Christ, Our Lord, to Jordan Came," "Out of the Deep I Cry to Thee," "Jesus Christ, Our Redeemer" and "These Are the Holy Ten Commandments," Bach; Moderato, "Symphonie Gothique," Widor; Air with Variations, Sowerby; "Te Deum," Langlais.

**Klaus Speer, Harrogate, Tenn.**—Mr. Speer gave a recital at the Methuen Memorial Hall, Methuen, Mass., April 25. His program consisted of the following: Fantasie and Fugue in C minor and Chorale Preludes, "Christ Lay in Death's Dark Prison" and "Come, God, Creator, Holy Spirit," Bach; Trio-Sonata 3, Bach; Fantasia on Two Chorales, Paul Schwartz; "Paignion," Donovan; Prelude and Fugue in A major, Buxtehude; Partita on "Be Now Cheerful, Oh My Spirit," Walther; Fantasia and Fugue in D minor, Reger.

**Frederick Marriott, Chicago.**—In commemoration of the 100th anniversary of the First Congregational Church Mr. Marriott gave a recital May 27 on the large four-manual Kimball organ there. He chose for his program the following numbers: Fantasie and Fugue in A minor, Bach; "Dearest Jesus, We Are Here," "Comest Thou, Jesus, Down from Heaven" and Sonatina, "God's Time Is Best," Bach; Sonata in C major, Mozart; "The Tumult in the Praetorium," de Malingreau; Fantasia on an old Flemish Folk-song, Peeters; Prelude on Psalm 103 and "Moonlight on the Lake," Marriott; Toccata in A minor, Bonset; Improvisation on Submitted Themes.

**Edgar A. Thorpe, Berkeley, Cal.**—In the months of May and June Mr. Thorpe included the following repertory in services at the First Church of Christ, Scientist: Prelude and Fugue, Op. 65, and Toccata and Fugue, Op. 65, Reger; "My Heart Is Fixed," Arioso and Sinfonia to "Wir danken Dir," Bach; "Es ist ein Ros' entsprungen," Brahms; "Harmonies du Soir," Karg-Elert; Pastorale, Franck; "Meinen Jesum lass ich nicht," Walther; "Marche de Fete," Büsser; "The Lord's Prayer," Thorpe.

**Frank Ulrich Bishop, Detroit, Mich.**—A recital to commemorate the 250th anniversary of the city of Detroit was given June 6 by Mr. Bishop at the First Congregational Church. He chose for his program the following numbers: Grand Chorus, Guilman; "Within a Chinese Garden," Stoughton; Chorale and Minuet from "Suite Gothique," Boellmann; Air from Symphony in D minor, Franck; "Work Song," Bingham; "The Little Bells of Our Lady of Lourdes," Gaul; "The Musical Snuffbox," Liadoff; Capriccio, Edwards; "To the Evening Star," Wagner; Toccata and Fugue in D minor, Bach.

**Isa McIlwraith, A.A.G.O., Chattanooga.**—Miss McIlwraith played a dedicatory recital at the Alexian Brothers' Chapel, Signal Mountain, May 13. Her program, which followed the celebration of high mass, was as follows: Rigaudon, Campra; Prelude and Fugue in E minor, Buxtehude; Slow Movement from Pastorale, Bach; Two Chorale Preludes on "Liebster Jesu, wir sind hier," Bach; Chorale Prelude, "O Welt, ich muss dich lassen," Brahms; Finale from "Ave Maria Stella," Dupré.

**Robert Mahaffey, New Haven, Conn.**—Mr. Mahaffey gave his senior recital at the Yale University School of Music April 29. The program was played on the large instrument in Woolsey Hall and included the following selections: "Offertoire sur les Grands Jeux," Couperin; Aria and Gigue, Loeliet; Chorale Preludes, "Nun freut euch

lieben Christen g'mein" and "Schmücke dich, O liebe Seele," Bach; Prelude and Fugue in G minor, Bach; Fantasie in F minor, Mozart; Prelude on "Iam Sol Rededit Igneus," Simonds; "Dieu Parmi Nous," Messiaen.

Mr. Mahaffey gave a recital at St. James' Church, Danbury, Conn., May 17. His program was the same with one exception. Instead of the Messiaen number he played Reger's Toccata, Op. 59, No. 5.

**Lowell Enoch, Lancaster, Ohio.**—A vesper recital was given by Mr. Enoch at Trinity Church May 13. The event was under the sponsorship of the Central Ohio Chapter of the A.G.O. and the Woman's Music Club of Columbus. The program: Prelude and Fugue in D major, Bach; "Air Tendre," Lully; "The Fifers," d'Andrieu; "Piece Heroique," Franck; Toccata, Sowerby; "Twilight at Fiesole," Bingham; Finale from Symphony 2, Widor. Doris DeHays, soprano, performed with Mr. Enoch the DeLamarter solo cantata "Sing We to Our God."

**William MacGowan, M.Mus., Durham, N.C.**—Mr. MacGowan chose for a recital May 29 at the Angier Avenue Baptist Church the following: Chaconne in G minor, Couperin; Trumpet Tune and Air, Purcell; "The Hen," Rameau; "Sheep May Safely Graze" and Triple Fugue in E flat, Bach; Prelude on "St. Clement," McKinley; Fanfare and Processional, Gomer; Prelude on "Rockingham," Noble; Variations on "Veni Creator," Duruffe.

**Jeanne Gentry Waits, Tulsa, Okla.**—Mrs. Waits, who is head of the organ department at the University of Tulsa, gave a recital at the University of Arkansas, Fayetteville, April 29. She chose for her program the following numbers: "Fugue a la Gigue," Adagio in A minor and Toccata and Fugue in D minor, Bach; Pieces for a Musical Clock, Haydn; Fantasie in F minor, Mozart; Scherzo from Symphony 2, Vierne; Variations on a Noel, Dupré; "The Soul of the Lake," Karg-Elert; "Pageant," Sowerby.

**Pearl Postreich, Pittsburgh.**—For her recital at North Side Carnegie Hall June 3 Miss Postreich chose the following numbers by Bach: Passacaglia; Sonata in E flat major; Toccata in G major; Chorale Preludes, "Rejoice Now, Christian Souls" and "O Man, Bewail Thy Grievous Sin"; Fantasie and Fugue in G minor. William Vehse, violoncellist, assisted.

**Otto T. Hirschler, Los Angeles, Cal.**—A faculty recital was given by Mr. Hirschler at George Pepperdine College May 28. His program was: Fantasy on "Now Thank We All, Bonset;" "Romance sans Paroles," Bonnet; "Liebestod," from "Tristan und Isolde," Wagner; Prelude and Fugue in C minor, Bach; Noel, d'Aquin; Sketch 4, Schumann; "Harmonies du Soir," Karg-Elert; "In Springtime," Kinder; "Come, Sweet Death," Bach; Finale from Sonata 1, Guilman.

**Gordon Farnell, A.A.G.O., A.R.C.O., Pella, Iowa.**—A three-manual Möller organ in the First Methodist Church of Newton, Iowa, was dedicated with a recital by Mr. Farnell June 17. Mr. Farnell is director of music and professor of organ at Central College. His program was as follows: Trumpet Voluntary, Jeremiah Clarke; "Jesus, Joy of Man's Desiring," Bach; Prelude and Fugue in A major, Walther; "The Lost Chord," arranged by Mansfield; "Dundee," Mackinnon; "Need," Bingham; "Flourish for an Occasion," Harris; "Chapel in the Smokies," DeLamarter; "The West Wind," Rowley; Toccata, Mulet.

**John Glenn Metcalf, Fort Worth, Tex.**—Mr. Metcalf's recital at Texas Christian University May 6 was the first event in a spring festival featuring music of living American composers. He opened the program with Miles' "Sonata Cromatica." After a group by Norris Greer, tenor, he played these hymn-tune preludes: "Picardy," Bebell; "Truro," Bingham; "Divinum Mysterium," Candlyn; "Vigili et Sancti," Snow; "Luise," Sowerby; "Ton-Y-Botel," Purvis. Preceding each prelude the choir sang the hymn-tune on which the composition is based.

**Oswald Ragatz, Bloomington, Ind.**—The third music program of the contemporary arts festival at Indiana University was shared by Mr. Ragatz and a brass choir. The event took place in the university auditorium May 19. Numbers played by Mr. Ragatz were Heiden's "The Cruel Ship's Carpenter" and Messiaen's Suite for Ascension Day.

**James Bryson Porter, Dayton, Ohio.**—Mr. Porter gave a recital May 27 at St. John's Evangelical and Reformed Church. He played the following: Chorale Preludes, "We All Believe in One True God," "Whither Shall I Flee" and "Jesus Christ Our Saviour," Bach; Fantasie in F, Mozart; Sonata 4, Mendelssohn; "Dreams," McAmis; "Speranza," Elmore; Arioso, Lorenz; "Jesu, My Joy," Karg-Elert.

**Mrs. Virgil Posey, Jackson, Miss.**—To mark the second anniversary of the dedication of the organ at Calvary Baptist Church Mrs. Posey gave a recital May 13. This

was her program: "Psalm 19," Marcello; "Awake, Thou Wintry Earth" and Toccata and Fugue in D minor, Bach; "Divinum Mysterium," Koch; "Veni Creator Spiritus," Van Hulse; Toccata, Mulet; "Fountain Reverie," Fletcher; "Mirage," Ceiga; "The Cuckoo," Weaver; Toccata, Widor.

**Edward A. Hansen, A.A.G.O., Seattle, Wash.**—Mr. Hansen gave a recital at the First Baptist Church, Bremerton, Wash., May 13. He played the following: "Psalm 19," Marcello; "Sheep May Safely Graze" and Fugue in D major, Bach; "Deck Thyself, My Soul," Brahms; Chorale in A minor, Franck; "Carillon," Vierne; Meditation on an Ancient Hymn-tune and Rondellet, McKay; "Vision of the Church Eternal," Messiaen; Aria, Heeremans; Toccata, Mulet.

**Robert C. Clark, Kansas City, Mo.**—Mr. Clark, who is a pupil of Luther T. Spayde at Central College, gave a recital June 10 on the recently installed Kilgen organ at the Country Club Christian Church. The program: Prelude, Fugue and Chaconne, Buxtehude; "Basse et Dessus de Trompette," Clerambault; "O Man, Bemoan Thy Grievous Sins" and Prelude and Fugue in A minor, Bach; "A Lovely Rose Is Blooming," Brahms; "Piece Heroique," Franck; Aria from Sixth Symphony, Vierne; "Les Bergers," Messiaen; "The Rhythmic Trumpet," Bingham; Air with Variations, Sowerby; Toccata, Haines.

**Phillip L. Steinhaus, Kalamazoo, Mich.**—Mr. Steinhaus was heard in a recital at St. Luke's Church May 27. He included these organ solos on his program: Chaconne, Couperin; Toccata, Adagio and Fugue, Bach; Chorale, Jongen; "The Suspended Garden," Alain; Pastorale and Finale from Symphony 1, Vierne. With the assistance of Doris Braithwaite, soprano, and two flutists Mr. Steinhaus performed Buxtehude's cantata "Lord, in Thee Do I Trust," Bach's "God My Shepherd" and Handel's "Let the Bright Seraphim."

**Charles Todd, New York City.**—Mr. Todd gave a recital June 9 in Charleston, S. C., his native city. The event took place at the Episcopal Church of the Holy Communion. His program: Introduction and Allegro from Concerto 2, Handel; "Nun komm, der Heiden Heiland" and "Wachet auf, ruft uns die Stimme," Bach; Passacaglia, Bach; Chorale in A minor, Franck; "Benedictus," Reger; "L'Organo Primitivo," Yon; "Au Couvent," Borodin-Dunkley; Allegro from Symphony 2, Vierne.

**Robert T. Anderson, Chicago.**—Mr. Anderson, a pupil of Mary Ruth Craven, gave a recital at the Hyde Park Methodist Church June 17. Mr. Anderson is the organist of the First Methodist Church of Chicago Lawn and assistant organist at the Hyde Park Methodist Church. He was graduated this year from the Hyde Park High School and has won a scholarship at Illinois Wesleyan University, where he will continue organ study. Mr. Anderson was this year's state winner in the organ competition sponsored by the Illinois Federation of Music Clubs. His program was as follows: Rigaudon, Campra; Chorale Preludes, "Now Praise We Christ, the Holy One," "Salvation Now Is Come to Earth," "O Man, Bewail Thy Grievous Fall" and "He Who Will Suffer God to Guide Him," Bach; Toccata and Fugue in D minor, Bach; "Priere a Notre Dame" and Toccata, Boellmann; "Arabesque" and "Carillon," Vierne; Toccata, Widor; "On the Evening of the Ascension of Our Lord," Benoit; Toccata, Farnam.

**Mrs. Lewis Parker Bradley, Georgetown, Ky.**—The dedicatory recital on a Holtkamp organ at St. Peter's Episcopal Church, Paris, Ky., was given May 14 by Mrs. Bradley. For her program she chose these selections: Chaconne, Couperin; "Dialogue," Clerambault; Chorale Prelude, "Sleepers, Wake," Prelude and Fugue in G minor and Trio-Sonata 3, Bach; "Chant de Paix," Langlais; "West Wind," Rowley; "Cortège et Litanie," Dupré.

The same program was used by Mrs. Bradley on April 13 when she played the dedicatory recital on the rebuilt organ at the First Presbyterian Church, Georgetown, where she is organist.

**George E. Perry, M.M., Greenville, N.C.**—An Austin organ at Centenary Methodist Church, New Bern, N. C., was opened by Mr. Perry May 27. His program consisted of these numbers: "Jesus, Joy of Man's Desiring" and Toccata and Adagio, Bach; March from "Parsifal," Wagner-Liszt; "Finlandia," Sibelius; "Easter Morning on Mount Rubidoux," Gaul; "Lord Jesus Walking on the Sea," Weinberger; "Jesus Dies on the Cross," Dupré; Adagio for Strings, Barber; "Chartres" and "Divinum Mysterium," Purvis; Toccata, "Thanks Be to God," Biggs. Mrs. Lois Rouse Holland, soprano, assisted.

**Robert Flood, Tucson, Ariz.**—Mr. Flood, a pupil of Andrew Buchhauser at the University of Arizona, gave a recital at the Scottish Rite Cathedral May 13. He played: "Psalm 18," Marcello; Flute Solo, Arne; "Fugue a la Gigue," Buxtehude; Adagio from Trio-Sonata 3, Bach; Toccata and Fugue in D minor, Bach; "The Sun's Evensong," Karg-Elert; Pastorale on "Forest Green,"

Purvis; Promenade, Air and Toccata, Haines; Preludes on "St. James" and "Thy Life Was Given," Van Hulse; Passacaglia from Symphony in G major, Sowerby.

**F. Mark Siebert and William A. Herrmann, New York City.**—Messrs. Siebert and Herrmann shared a recital program at St. Paul's Chapel of Trinity Parish May 28. Mr. Siebert played: Variations on "El Canto del Caballero," Cabezon; "O wie selig" and "Schmücke dich," Brahms; Fugue in G minor, Bach. Mr. Herrmann's selections were these: "Qui Tollis," Couperin; "Ruhig bewegt" from Sonata 2, Hindemith; "Nun danket alle Gott," Karg-Elert.

**Elizabeth Stephens, Sheridan, Tex.**—Miss Stephens played a program of organ music at a wedding in the St. Charles Avenue Presbyterian Church, New Orleans, June 22. Her numbers were: Chorale, Minuet and "Prayer" from "Suite Gothique," Boellmann; "Sheep May Safely Graze" and "Jesus, Joy of Man's Desiring," Bach; "Meditation a Ste. Clotilde," James; "Dreams," McAmis; Largo, Handel.

**Gertrude Randleman, Fresno, Cal.**—The San Joaquin Valley Chapter of the A.G.O. sponsored a program by Mrs. Randleman April 8 at the First Congregational Church. Mrs. Randleman played: "St. Anne Fugue," Bach; Pastorale, Purvis; Introduction and Toccata, Walond; "Divertissement," Vierne; "The Desert" and "Chollas Dance for You," Leach; "Piece Heroique," Franck. Mrs. Randleman was assisted by Earl Neel, baritone.

**Ronald K. Arnatt, F.T.C.L., Washington, D.C.**—For his recital May 20 at the Church of the Ascension and St. Agnes Mr. Arnatt chose the following numbers: Voluntary in the Aeolian Mode, Gibbons; Introduction and Toccata in G major, Walond; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in E flat major, Bach; Three Preludes, Milhaud; Two Movements from "L'Ascension," Messiaen; Toccata, Widor. Mr. Arnatt was assisted by H. Gray Swain, baritone.

**Anne Courtney Reams and Betty Anne McGhee, Louisville, Ky.**—Miss Reams and Miss McGhee, both of whom are students of Kenneth Pool at the school of church music of the Southern Baptist Theological Seminary, gave a joint recital April 10 in the Alumni Chapel. Miss Reams played the following: "Sheep May Safely Graze," Bach; Vivace and Largo, Sonata in C minor, Bach; Prelude, Fugue and Variation, Franck; Chorale Prelude, "My Faithful Heart Rejoices," Brahms; Prelude from First Symphony and "Carillon," Vierne.

Miss McGhee was heard in these numbers: Prelude and Fugue in G major, Bach; Chorale and Variations, Sonata 6, Mendelssohn; "Cibavit Eos" and "Puer Natus Est," Titcomb; Chorale Improvisation on "In dulci Jubilo," Sigfrid Karg-Elert.

**Dale Peters, Fort Worth, Tex.**—The school of music of North Texas State College sponsored Mr. Peters in a recital May 15. He played: Passacaglia and Fugue in C minor and Chorale Prelude on "Come Now, Saviour of the Gentiles," Bach; Fugue No. 2 on "B-A-C-H," Schumann; Pastorale, Roger-Ducasse; "The Joy and Transparency of the Gloriously Resurrected Souls," Messiaen; "I Am Black but Comely," and Variations on a Noel, Dupré.

**Ralph H. Brigham, Rockford, Ill.**—The Laramada Society of the Darien, Wis., Community Baptist Church sponsored Mr. Brigham in a recital June 6. The program: Second Movement, Concerto 4, Handel; "Fountain in the Moonlight," Fraze; "Evening Idyl," Bidwell; "A Scotch Serenade," Felton; "Finlandia," Sibelius; Overture, "Morning, Noon and Night," Von Suppe; "An Indian Legend," Baron; "Moonlight on the Lagoon," Friml; "Sunrise on the Mountain," Borch; Sonata in the Style of Handel, Wolstenholme.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his recital at the Spreckels Organ Pavilion June 2 Mr. Brown chose the following: Prelude in D minor, Mendelssohn; "The Swan," Saint-Saens; "Petite Tonkinoise," Christine; Grave and Adagio Cantabile from Sonata in C minor, Beethoven; "Come Back to Sorrento," De Curtis; "Come to the Sea," Old Venetian Melody; Operatic Selection from "Tosca," Puccini; Capriccio, "The Cat's Fugue," Scarlatti; Toccata in D major, Dubois.

**F. Mark Siebert, Belleville, N. J.**—A program played by Mr. Siebert May 21 at St. Paul's Chapel of Trinity Parish, New York City, included the following numbers: Prelude, Fugue and Chaconne, Buxtehude; "Wachet auf, ruft uns die Stimme," Bach; "Es ist ein Ros' entsprungen" and "O Gott, du frommer Gott," Brahms; "Basse et Dessus de Trompette," Clerambault; "Rose Window" from "Byzantine Sketches," Mulet; Prelude on "Truro," Bingham.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—For his recital at Grace Church May 10 Mr. Boothroyd chose the following numbers: Chorale in B minor, Franck; Fugue in C sharp minor, Honegger; "Carillon," De Lamarter; Chorale and Fugue from Sonata 5, Guilman.

**Fox Closes New York Series**

A large audience heard Virgil Fox at the Central Presbyterian Church, New York City, April 17, when he played the last of the recitals in the series that has inaugurated the new four-manual, eighty-one rank Möller. The console was moved to the center of the chancel and the recital was "seen" as well as heard, which is important to some people. Any need to review Mr. Fox's playing has been fully met long ago; a Fox performance is a virtuoso performance. He transmits his own enthusiasm to his listeners and new friends for the organ are made with his every appearance.

The program opened with the "Mass for the Poor" by Eric Satie, in which Mr. Fox was joined by a choir of men's voices. This was followed by the Prelude and Fugue in G minor by Dupré and the Mulet Toccata, "Thou Art the Rock". The Dupré was particularly well done, the prelude being taken at a much slower tempo than its marking, with all its lyric beauty made manifest, and the rollicking fugue, making up for lost time, sparkled in contrast.

The high point of the evening came with the Healey Willan Introduction, Passacaglia and Fugue, a composition which has everything and which demands everything of the player. It received a superb performance. The program concluded with the Bach Toccata in F, a fitting climax to any recital. Other compositions included the Communion by Purvis, an arrangement of the Mozart "Ave Verum" and two Bach chorale preludes, "In Thee Is Joy" and "In dulci Jubilo."

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**CONCERT AT LAKE OKOBOJI**

Among outstanding musical activities in Iowa this spring was the Choral Union concert May 27. This group, which is under the direction of Iona Bohn Anson, is composed of all the youth choirs in the Walther League of the Missouri Synod of the Lutheran Church. The concert this year was given on the shores of Lake Okoboji in northwestern Iowa and it was broadcast over station KICD. There were 100 singers.

Mrs. Anson, a member of the Des Moines Chapter of the A.G.O., is the daughter of E. B. Bohn of the Bohn Organ Company in Fort Wayne, Ind. Mrs. Anson is a graduate of Valparaiso University and she is at present a teacher of public school music and organist of Our Saviour Lutheran Church in Des Moines. While at Valparaiso University she was active in campus music activities and directed a 110-voice glee club.

The program of the Lake Okoboji concert was as follows: "All Glory Be to God on High," "Wake, Awake for Night Is Flying," "Dearest Lord Jesus," "If Thou but Suffer God to Guide Thee," "Praise God the Lord, Ye Sons of Men," and "Out of the Depths I Cry to Thee." Bach: "A Faithful Shepherd Is My Lord." Nägeli-Stein; "Oh Jesus Grant Me Hope and Comfort." Franck-Stein; Benediction and Seven-fold Amen, Lutkin.

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**IN NOTABLE LONDON SERIES**

In connection with the Festival of Britain the Organ Music Society of England sponsored a series of six recitals at All Souls' Church, London, in May and June. This was the fortieth such series to be sponsored by the society since its formation in 1931 and it also marked the group's twentieth anniversary. The recitals took place on Saturday afternoons May 26 through June 30 and the programs were entitled "Seven Centuries of English Organ Music." Music by composers of other countries was, however, included on most of the programs. Artists participating in the series were W. H. Harris, Ralph Downes, Philip Dore, Arnold Richardson, W. S. Lloyd Webber and André Marchal. Of special interest were several first performances. W. H. Harris gave the first London performance of Herbert Howells' Fugue, Chorale and Epilogue. Included on Philip Dore's program was a new sonata by P. Racine Fricker. Arnold Richardson's recital was distinguished by three pieces not heard before: Fantasia in G minor, York Bowen; Suite, Op. 17, Elisabeth Lutyens; Sonata 2, Richard Arnell.

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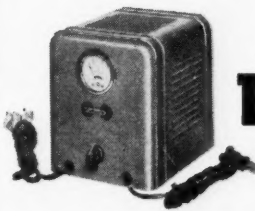
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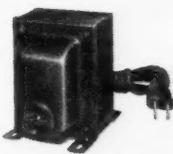
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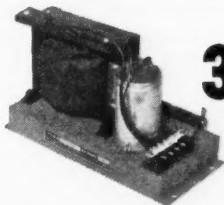
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Those attending the twenty-ninth annual meeting of the Hymn Society in New York were well rewarded. For the first time the meeting was held in St. Bartholomew's Church. The morning session presented a good cross-section of our activities. After a healthy financial report by Miss Holden, the president gave an account of the securities held in the endowment of the society. The executive secretary outlined the variety of matters handled in the new office, mentioning a dozen items mailed to all members—the largest number in any year. He spoke of his visits to Philadelphia in connection with the establishment of a chapter there.

The archives, their content and value were well described by Miss Messenger. Not only official records but collections of hymns and tunes, hymn origin material and data about the society and its members are kept together in its library, at Union Seminary. The librarian, Dr. Rockwell, told of the disposal of various items and of some interesting accessions. Our own books number over 1,600, with a special group known as the editor's bookshelf.

Rapidly the work of standing committees was reviewed. Lee Bristol, Jr., in speaking for the program committee, said that the splendid program of last season should be credited to its late chairman, Dr. Sidney T. Cooke, a monument to his skillful planning. Progress on the tune index was reviewed by Mr. Frits. He referred to Cleveland Fisher's able work on the melodic index. Mr. Knight gave an account of the year's issues of *The Hymn* and spoke of the wide range of its contents. Mr. Cotton expressed appreciation of his appointment as chairman of the hymn origins committee and promised to carry on its research on a broader scale. The report of the Phoenix, Ariz., Chapter indicated that the chief subject of the monthly meetings was the hymns of Whittier. We note that the December meeting took place on a Sunday afternoon at the ranch home of Mr. and Mrs. G. L. McLane—in the midst of gorgeous scenery. Eight Christmas hymns were sung and "annotated."

Dr. McAll spoke of the loss by death of eight members in the preceding twelve months. Among them are Dr. Hugh Thomson Kerr, hymn writer; Dr. William J. Hart, author; Dr. Sidney T. Cooke, preacher, and Dr. Harold V. Milligan, organist and musicologist.

New names among the officers and executive committee members elected are J. Vincent Higginson, vice-president, and Richard Alford, Westfield, N. J.; Peter M. Fyfe, New York, and the Rev. Morgan Phelps Noyes, D. D., Montclair, N. J., on the committee. Mr. Edwards was re-elected president.

After luncheon we heard a group of organ chorale preludes played with sound feeling by Harold W. Friedell. The com-



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positions included the work of two members—"Picardy," by Tertius Noble, and Variations on "Old Hundredth," by Lee Bristol.

Returning to the choir room we listened to committee reports on hymnic appraisal by Dr. Watters and the papers of the society, it being announced that hymn festivals would be the subject of the forthcoming sixteenth paper by Dr. McAll. Mr. Rue announced that 172 new members had been received during the year.

Mr. Knight then spoke of the proposed visit to England by Dr. McAll to attend the conference of executives of the British Hymn Society at Oxford July 18 and 19. This was made possible through a grant of \$500 which he then presented on behalf of the society to Dr. McAll. Dr. McAll expressed his deep appreciation for this gift. Dr. McAll sailed on the S.S. Washington June 12, going first to France and Switzerland.

We then enjoyed a thoughtful address on "The Organist as a Child of God," by the Rev. Samuel Wylie, counselor to Protestant students at Columbia University. Before we separated Dr. Luther D. Reed gave a lucid account of the new Lutheran Hymn and Service Book, now approaching completion.

DAVID A. COTTON.

How many of us realized the importance of one four-word phrase in the *DIAPASON* announcement last month of the summer Organ Institute at Andover, Mass: it read "Twenty-five practice organs." That tells a story of fine cooperation by the churches of the town. They show good judgment. A well-used organ stays in better condition mechanically than one used only a few hours a week. Church officials are learning—slowly—that the cost of electric current is almost negligible; that organ students should have just as much practice time as they can get before each lesson. Finally, there are plenty of good organ teachers throughout the country and many more students would be attracted if liberal practice facilities were available within their means.

REGINALD L. McALL.

**RECITALS IN ELIZABETH, N. J., MAKE HISTORY IN THE CITY**

The story of how one of the oldest churches in America is serving musically to rejuvenate a community comes from Elizabeth, N. J. In November, 1950, there appeared in *THE DIAPASON* an account of extensive changes made in the organ at St. John's Episcopal Church. Not only was the old gallery instrument entirely revised, but a new chancel organ was installed by M. P. Möller, Inc. The result was a "grande orgue" having eight large divisions.

But the energetic organist and choir-master of St. John's, James R. Douglas, did not sit on his laurels and gloat over his good fortune. Nor did he cloister himself at the console and merrily wave his fellow organists away. Instead he immediately set about to organize the first real series of organ recitals that the city has ever had. Beginning in December, 1950, five of the country's ranking organists were brought to St. John's. The first of these was E. Power Biggs, who on Dec. 12 played a program which ran the gamut from Bach's great G minor Fantasia and Fugue to the Reubke Sonata. Mr. Douglas himself played Jan. 30. The guest artist for Feb. 27 was Dr. Charlotte M. Garden, whose program was distinguished by a larger number of pieces from the romantic era than one usually is privileged to hear on modern organ recital programs. Among other composers

appeared the names Mendelssohn, Karg-Elert, Liszt and Horatio Parker.

Richard Ross gave a recital April 24 and the series came to a close with a program by Myrtle Regier May 29. After each recital the choir of St. John's honored the artist at an informal reception to which the entire audience was invited. Mr. Douglas reports that the attendance at the recitals has been steadily growing and that the widening of interest has shown itself to the extent that the parish is planning to have another series next year. In a city of more than 100,000 people where there has been proportionately little musical activity these recitals are serving as an important adjunct of the community's cultural life and are stimulating interest in music in general.

**SUMMER RECITALS PLAYED AT UNIVERSITY OF COLORADO**

A series of organ recitals has been planned in connection with the summer quarter at the University of Colorado, Boulder. The programs will be given in Macky Auditorium by Everett Jay Hilty, associate professor of organ, and guest artists. Mr. Hilty opened the series June 17 and Helen A. Lingelbach played June 24. Mr. Hilty will be heard again July 1 in a program of pre-nineteenth century music by English, Italian, German and French composers. David Pew, organist and choir-master of St. John's Cathedral, Denver, will give a recital July 8.

A Bach program is scheduled for July 15, when Helen Ruby, organist and choir-master of St. Andrew's Episcopal Church in Denver, will be assisted by Helen Banzhaf, soprano. The recital July 22 is to be by Mr. Hilty and Miss Lingelbach will play July 29. The program chosen by Ray Berry of Colorado Springs for Aug. 5 includes a group by contemporary American composers. Ernestine Schraeder Rice will play Aug. 12.

The last recital of the series will be given by Mr. Hilty Aug. 19. He will be assisted by Patricia Stone Tretick and Sidney Tretick, violinists. The program will be as follows: Prelude, Fugue and Chaconne, Buxtehude; Minuet and Gigue, Rameau; Chorale Preludes, "O Sacred Head," "Out of the Depths," "Sleepers, Wake" and "A Mighty Fortress," Reger; "Lied to the Ocean," Peeters; "Concerto Grosso" in D minor, Vivaldi; "The Musical Clocks," Haydn; "The Rose Window" and "Thou Art the Rock," Mulet.

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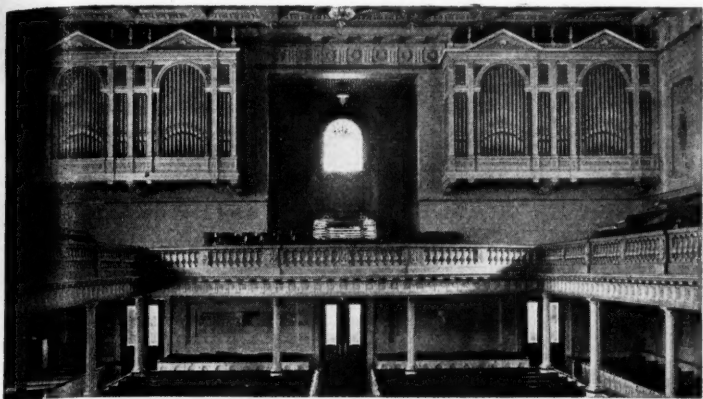
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A sizable four-manual Möller organ was dedicated at the Edenton Street Methodist Church, Raleigh, N. C., April 1. The specifications of this instrument, as printed in the December, 1949, issue of THE DIAPASON, indicated a three-manual with a fourth division prepared for in the console. Later the donors decided on a four-manual and all the stops listed were included. There are fifty-one ranks. The instrument was given as a memorial by the family of the late Mrs. Martha Dillon Holt.

Before the installation the church interior was entirely renovated. A new choir and chancel were added, with elevated organ chambers on each side. In membership Edenton Street is the largest Methodist church in North Carolina.

The opening recital was played by Mrs. William D. Miller, organist of the church, before a congregation of 1,100 people. Her program, which was composed partly of request numbers, was: Prelude on "What a Friend We Have in Jesus," Biggs; Chorale Preludes, "When We are in Deepest Need," "We All Believe in One True God," "O Man, Thy Grievous Sin Be-moan" and "In Thee Is Gladness," Bach; Prelude on Schumann's "Nachtstück," Edmondson; Psalm Prelude, Howells; "The Infant Jesus," Yon; Chorale Prelude, Parry; "Meditation-Elegie," Borowski; "Alleluia," Titcomb; Postlude on "My Faith Looks Up to Thee," Bingham.

Mrs. Miller is immediate past dean of the North Carolina Chapter of the American Guild of Organists. She studied piano with Claudia McPheeters, Clarence Adler, Marian Essex and Howard Goding. Her organ teachers included Pauline Voorhees Leslie Spelman and Joseph Bonnet. She has an A.B. degree from Reed College, Portland, Ore., and an M.A. from the University of Montana. Churches in Idaho, Arizona, Connecticut and North Carolina have enjoyed her work as organist and director and she has given recitals in churches in the East and West.

Mrs. Miller's playing evoked much favorable comment and she demonstrated unusual skill in registration and technique.

CHOIR RECOGNITION SUNDAY was observed May 20 at the First Congregational Church of La Grange, Ill., where G. Russell Wing, M.S.M., is minister of music. A message entitled "Recognition and Realization" was brought to the congregation by Mr. Wing. Anthems were sung by the different choir groups in the church.

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VINCENT E. SLATER



VINCENT E. SLATER, organist and choirmaster of Plymouth Congregational Church, Fort Wayne, Ind., is shown here at the console of the recently installed instrument over which he presides. The organ has an interesting pedigree. It was built originally by the Hook & Hastings Company for the Central Presbyterian Church in New York City. In 1940 the instrument was rebuilt by the Aeolian-Skinner Company and in 1951 it was again rebuilt by Chester Raymond of Princeton, N. J., and moved to the Fort Wayne church. Manual divisions include great, swell, choir, solo and echo.

Mr. Slater was a pupil of Herman Siewert at Rollins College and studied with Louis Robert at the Peabody Conservatory. He also had worked under Carl Weinrich and Alexander McCurdy. In April and May he gave a series of pre-service recitals which included music representative of all periods of organ composition. On April 8 his choir repeated by request four parts of Brahms' Requiem. Plymouth Church was host to six choirs, totalling 240 singers, April 22 at the third annual Westminster choir festival in Fort Wayne. The festival was under the direction of Professor George Krueger of Indiana University and Mr. Slater was the organist. There was a record audience and many people had to be turned away.

A musical vesper service was heard May 20. The program was made up of organ, vocal, violin and piano selections. The morning service May 27 was a choir recognition service and Bach's cantata "Jesus, My Beloved Saviour," No. 78, was performed. There was a reception for the choir afterward. In the course of the past year the church has provided new robes for the junior choir and a new choir room has been made available.

**KIOKA RETURNING TO JAPAN;  
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Eisaburo Kioka, professor of music at Union Theological University, Tokyo, Japan, is on his way home after a year of study, lecturing and playing in the United States. Mr. Kioka gave several recitals in the last few weeks before his departure. One of these was at the Westminster Presbyterian Church, Dayton, Ohio, April 29. In Dayton he was sponsored by the American Committee to Secure Organs for Japan, in cooperation with the Westminster Presbyterian Church, the Church Federation of Greater Dayton and the Choirmasters' Club. For his program Mr. Kioka chose the following works: Prelude and Fugue in E flat major, Bach; Chorale Preludes, "From Depths of Woe" and "In Thee Is Gladness," Bach; Concerto in B flat, Handel; "Priere," Franck; Arabesque, Vierne; Scherzando, Pierre; Prelude on "B-A-C-H," Liszt; Two Japanese Hymn-tunes, Kioka; Finale from Symphony 8, Widor.

Mr. Kioka made the first Japanese editions of several great choral works, including "The Messiah." He has been received favorably in America as a recitalist. A recital April 15 at St. John's Episcopal Church, Youngstown, Ohio, included the same selections as those played in Dayton.

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THE TWO MILLIONTH auditor will attend the twenty-second annual Chicago-land music festival, sponsored by Chicago Tribune Charities, Inc., Saturday night, Aug. 25, in Soldiers' Field, Philip Maxwell, festival director, has announced. Twenty-one previous festivals have entertained 1,960,000 people and an audience of 90,000 is expected to pack Soldiers' Field this summer. The theme of the festival this year will be "America the Beautiful." A cast of nearly 10,000 men, women and children will present the spectacular two and one-half hour concert program.

IN THE CURRENT ISSUE OF *Concordia Music News*, house organ of the Concordia Publishing House of St. Louis, there is an article on the work and aims of the American Guild of Organists, with letters from Clara Mueller Pankow and Walter Wismar telling briefly but effectively "what the A.G.O. means to me." The story will serve to introduce the Guild to many organists on the Concordia mailing list whose attention will be directed to service the A.G.O. renders.

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WANTED—BACK ISSUES OF THE DIAPASON, 1909-1930. State condition and price. A. E. Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn. [tf]

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THE MACDOWELL ARTISTS' Association presented its fifth annual spring musicale May 20 at the Pilgrim Congregational Church, Oak Park, Ill. Drexel V. Mollison was organist and the string orchestra and choral ensemble were under the direction of Bernice Little. The principal works offered were Handel's "Concerto Grosso" No. 21 and Hanson's Concerto for organ, harp and strings.

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FOR SALE—ZEPHYR BLOWER MOTOR set, just like new, ½-h.p., 110-220 volts, single-phase, with Century motor, 1750 R.P.M. Crated, \$60.00 f.o.b. 2201 Miller Road, Flint 3, Mich.

FOR SALE—PIPES FOR THREE-MANUAL and pedal organ. Five-h.p. motor. Spencer Turbine blower. Console. Subject to prior sale. For specifications, write J. D. Holloway, P. O. Box 28, Wheeling, W. Va.

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FOR SALE—FOUR-MANUAL KIMBALL rebuilt by Lewis & Hitchcock, Orgoblo, harp, 28 ranks, to make room for new organ. Purchaser to remove. Address F-5, THE DIAPASON.

FOR SALE—ONE USED MOLLER ARTISTE pipe organ with chimes in A-1 condition. Write for specifications. Address F-8, THE DIAPASON.

FOR SALE—THREE-MANUAL AUSTIN, thirty-five stops. Needs two rooms, ten by twelve. Good condition throughout. Price \$5000.00. Take as is. For specification and details write W. Lavallee, 325 College Road, New York, N. Y. [8]

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# ACCLAIMED . . .

TELEPHONE NYACK 1020  
DAY OR NIGHT

M. A. CLARK & SONS  
Pipe Organs  
NYACK, NEW YORK

May 8th, 1951

The W. H. Reisner Mfg. Co., Inc.,  
Hagerstown, Maryland

Gentlemen:

The two-manual console you recently shipped to us is now installed in St. John's Church, Greenwich Village, Corner of 11th Street and Waverly Place, New York City.

We want to take this opportunity to congratulate you upon the design, workmanship and quality of the material used. We are particularly enthusiastic about the design of the switches and the accessibility of all parts, which reduces the time required to make adjustments from hours to minutes.

The Rev. Charles Howard Graf, the Rector, is delighted with the installation of the console and you are at liberty to refer any one to the Church, should they be interested in examining the console.

Thanking you for your interest and attention to our order, we remain,

Very truly yours,

M. A. CLARK & SONS

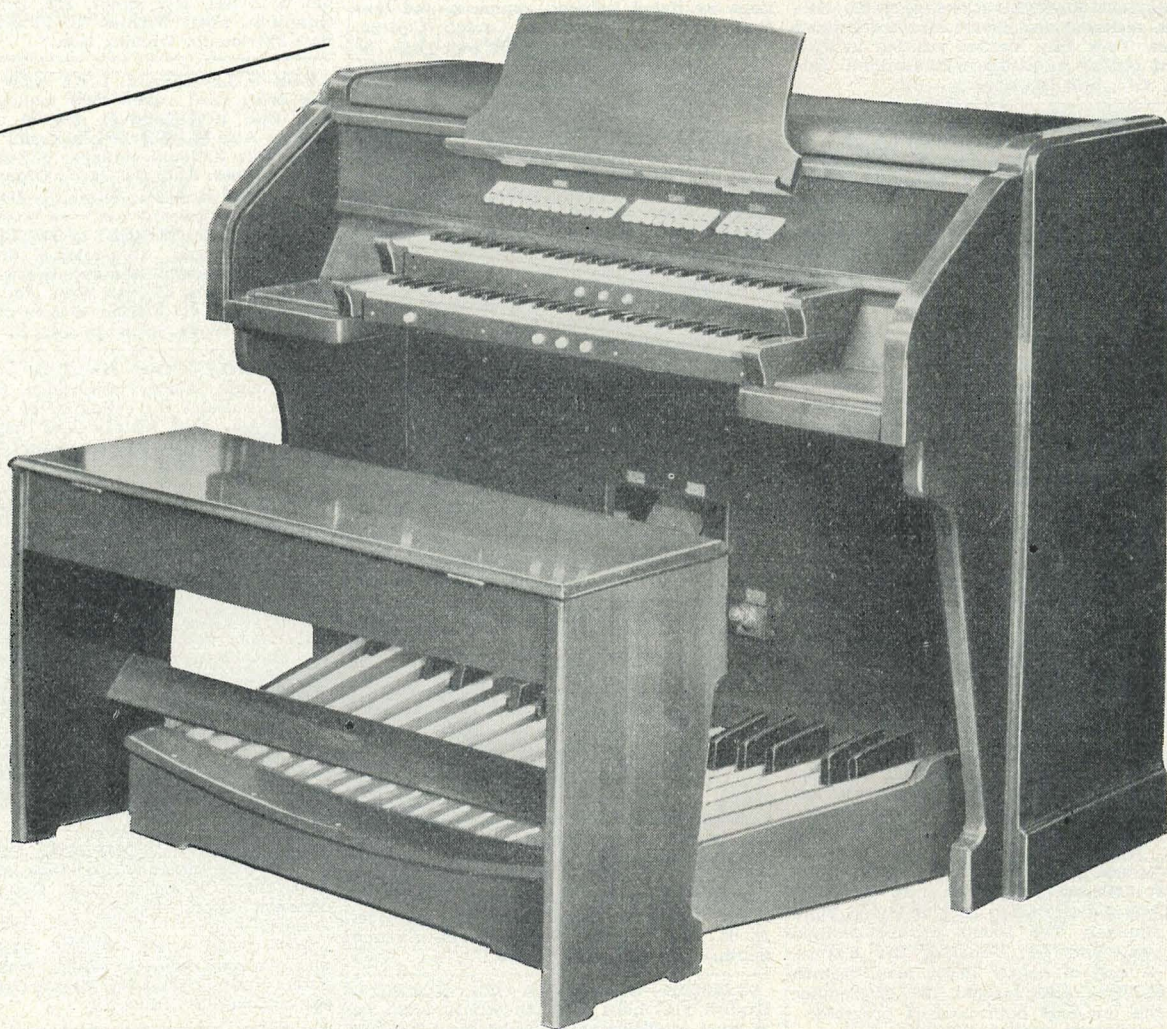
By *Robert H. Clark*  
Robert H. Clark

RHC:GB

*by: Clergymen,  
Churchmen, Organists,  
Owners of residence  
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Builders alike!*

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