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LARGE ESTEY WORK FOR BURLINGTON, VT.

ORGAN IS IN FIVE DIVISIONS

First Congregational Church Instrument to Be a Memorial to Pastor—Edward B. Gammons Aid in Preparing Specification.

The Estey Organ Corporation announces that it has received a contract to build a three-manual organ of five divisions for the First Congregational Church in Burlington, Vt. The organ is to be a memorial to the incumbent pastor, the Rev. Charles Stanley Jones.

The main divisions and console will be installed in the rear balcony. The antiphonal organ will be in the chancel and will be playable from the great and choir manuals. The console will be the Estey drawknob master keydesk.

The stop specification was drawn up in consultation with Edward B. Gammons of the Groton School, Groton, Mass., and is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Gemshorn (extension), 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Rohrfloete, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3-4 ranks, 238 pipes.
Chimes (console preparation).

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Rohrfloete, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 59 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Fagotto (extension), 8 ft., 12 pipes.
Claron, 4 ft., 68 pipes.

CHOIR ORGAN.

Violoncello, 8 ft., 68 pipes.
Koppelfloete, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 59 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinete, 8 ft., 68 pipes.

ANTIPHONAL ORGAN.

Principal, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Kleine Erzähler, 2 ranks, 8 ft., 127 pipes.
Spitzfloete, 4 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Vox Humana (console preparation).

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (from Great), 16 ft., 32 notes.
Rohrbourdon (ext. Swell), 16 ft., 12 notes.
Antiphonal Gedeckt (ext. Antiphonal), 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Flute Ouverte (ext.), 8 ft., 32 pipes.
Gemshorn (from Great), 8 ft., 32 notes.
Rohrfloete (from Swell), 8 ft., 32 notes.
Super Octave (ext.), 4 ft., 12 pipes.
Waldfloete (ext.), 4 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto (from Swell), 16 ft., 32 notes.
Trumpet (ext.), 8 ft., 12 pipes.
Claron (ext.), 4 ft., 12 pipes.

PROGRAMS ARRANGED BY ROSS

NOTABLE BALTIMORE EVENTS

Richard Ross, whose activities include numerous recital appearances, teaching at Peabody Conservatory and directing the musical service at Brown Memorial Presbyterian Church in Baltimore, has established a series of organ recitals and choral performances at the church which have become recognized as among the principal musical events in the city. During the 1950-51 season recitals were played by Flor Peeters, Hugh Giles, Edgar Hilliar, Eugene Belt and Mr. Ross. The choral performances included Bach's "Sun and Shield," Milford's "Pilgrim's Progress," "The Holy Child," by Britten; "Pageant of the Holy Nativity," by Williams; the Mozart Requiem, Kodaly's Te Deum, the first Baltimore per-

JAMES H. SIMMS, DEAN OF OMAHA ORGANISTS, DIES



See story on page 14

formance of Arthur Honegger's "King David" and the Bach "St. Matthew Passion," which was given with the choir of St. Michael and All Angels' Episcopal Church.

A three-day festival of church music, held in May, is to become a yearly part of the musical program of the church.

At the conclusion of the summer school at Peabody Conservatory Mr. Ross will leave for a seven-week trip through England, Holland, Belgium and France. His plans for next season include a transcontinental recital tour early in 1952.

CARNEGIE PROGRAMS ISSUED;

ORGAN SCHEME IS REVISED

The annual brochure covering recitals played by Marshall Bidwell at Carnegie Institute, Pittsburgh, in the season 1950-51 has been published. This was the fifty-fifth season of these free organ recitals. There were forty programs.

Through the generosity of the H. J. Heinz Company important improvements in the organ have been made. A number of stops have been replaced, four of which (the swell chorus reeds and mixture) were installed by the Aeolian-Skinner Organ Company. A group of percussions from the H. J. Heinz auditorium organ is being added this summer. These combined improvements will greatly increase the tonal resources of this famous organ.

The repertoire for the present season included 582 compositions, of which 507 were played as organ solos. These represent 191 composers, of whom seventy-six are American. Twenty-eight organ works were performed for the first time at these recitals. Of the composers heard most frequently Bach leads the list with sixty-nine compositions. Next is Handel with twenty-three; then come Wagner and Widor with twelve each.

ARNOLD SCHOENBERG DIES

AT 76 IN LOS ANGELES, CAL.

Arnold Schoenberg, one of the most controversial figures in modern music, died in Los Angeles July 13 at the age of 76 years. The composer was known to the organ world principally because of an organ piece, Variations on a Recitative, and because of his influence upon other composers who have written extensively for organ. Schoenberg invented the twelve-tone harmonic system. The Viennese-born composer also stressed dissonance in many of his works.

Schoenberg taught music in Berlin, Amsterdam, Boston and Los Angeles. He was a professor emeritus at the University of Los Angeles. He came to this country twenty years ago and was a naturalized citizen. The composer is survived by his widow, Gertrude, and five children.

"WORKSHOPS" MARK CALIFORNIA MEETING

POMONA COLLEGE THE HOST

David McK. Williams and Arthur Poister Lead Discussions—Recitals by Eminent Artists at Regional Convention.

By EMERSON C. COX

Those who attended the Far Western regional A.G.O. convention at Pomona College, Claremont, Cal., June 19-21 will never be the same again. As one enthusiastic delegate remarked on the way home, "you cannot rub elbows with the great for three days without a little of their greatness rubbing off on you."

This was one of the few conventions that could be termed "completely satisfying." Every session began and closed on time, yet nothing was hurried. Everything ran so smoothly that no "mechanics of procedure" were in evidence. The country club elegance of the Pomona College women's dormitory, where all delegates were housed, proved a constant wonder to those who cherished fond memories of the dormitories of their own undergraduate days. Food was delicious, abundant and well served, and mealtime was an occasion for happy fellowship. There were no trips, no transportation problems; every convention activity was concentrated within a radius of one city block. It was the ideal location—adequate, restful and beautiful in setting. Exhibits of organ and choral music and various electronic instruments were available to the delegates at all times, each exhibit being housed in a separate classroom around the patio of the music building, Bridges Hall.

The convention program centered in Bridges Hall, where a four-manual Möller of sixty-four ranks was the attraction, augmented by the two concert grand pianos on the stage. All the sessions of the workshop and three of the recitals were held there and the only complaints heard during the convention came from those poor souls whose power of mind over body has not yet attained the state of complete compensation for the lack of cushions on the seats in Bridges Hall.

In response to a questionnaire sent the various chapters, the program was set up in the form of daily workshops. Tuesday morning, June 19, after official greetings from J. Carl Brand, general convention chairman, the program was opened by Dr. David McK. Williams, who gave a masterly review of the history of hymnody, from the Psalms to the present day, illustrated with numerous examples in the Episcopal Hymnal and enlivened by his pungent wit. The two hours passed much too quickly. The afternoon workshop in organ playing, under the inspiring leadership of Arthur Poister of Syracuse University, quickly generated a free-for-all argument about the proper interpretation of the classic masters, notably Bach. The difference of opinion seemed to hinge on the question whether we should try to recreate the tonal resources of that period as literally as possible or whether it is proper to "modernize" Bach by using the full tonal range of the modern organ. The difference of opinion was sharp, enthusiastic and noisy—and everyone had a wonderful time, even the few who couldn't get a word in on the subject. The regretful closing of the session by no means closed the argument, which went on far into the night.

After two such stimulating sessions, an organ recital at 4:30 could easily have been an anticlimax—but it wasn't. In response to widespread demand for a recital on a small organ, the committee chose Clarence Mader of Los Angeles to present such a program on the nine-stop Murray Harris in Holmes Hall. He gave a convincing demonstration of the fact that you don't need a big organ when you

JOHN E. RILEY OF NEW YORK, VETERAN ORGANIST, IS DEAD

John Edward Riley, A.A.G.O., who in the course of his life served a number of metropolitan churches in New York and New Jersey, died suddenly June 22 at the age of 78.

Mr. Riley was born in Brooklyn June 1, 1873. His early training in church music was as a choir boy in St. Luke's Episcopal Church and the Church of the Redeemer, Brooklyn, and the Cathedral of the Incarnation, Garden City, L. I. He studied organ with R. Huntington Woodman, composition with Harry Rowe Shelley and boy choir training with Dr. G. Edward Stubbs. Mr. Riley held positions as organist and choirmaster at these churches: Christ Episcopal Church, New Brunswick, N. J. (three years); Chapel of the Heavenly Rest, New York; St. John's, Troy, N. Y.; Church of the Ascension, Mount Vernon, N. Y.; Grace-Emmanuel, New York; St. Paul's Congregational, Nutley, N. J.; First German Presbyterian, Ridgewood, Brooklyn; Trinity Episcopal Church, Arlington, N. J.; St. James' Methodist Church, Brooklyn; All Saints' Episcopal Church, Richmond Hill, L. I.; St. Mark's Lutheran, New York, and St. Stephen's Episcopal Church, Brooklyn.

Mr. Riley became an associate of the American Guild of Organists in 1899 and was a member of the Hymn Society of America. He had been a reader of THE DIAPASON for twenty-eight years. His home, in which there was a two-manual studio organ, was a musical center and he owned an exceptional collection of recorded music. There are two surviving sons, Edward and William.

INTERNATIONAL ORGAN MEET

IN BELGIUM AUG. 4 THROUGH 7

The first international organ convention to be held in Belgium will take place at the Abbey of Tongelo, near Antwerp, Aug. 4 through 7. This convention, which has been arranged and organized by Flor Peeters, distinguished organist of the Cathedral of Malines, will be attended by organists, organ builders and organ architects from all parts of the world.

Recitals on the four-manual seventy-five-stop Klais organ, which was built at Bonn, Germany, in 1933, will be played by Pierre Ségond of Geneva, Josef Tönnies of Duisburg, Germany, Gabriel Verschraegen of Ghent, Belgium, and Mr. Peeters. There will be seven lectures and conferences. Norbert Dufourcq of Paris, Dr. Hans Klotz of Lübeck, Piet Visser and Hennie Schouten of Amsterdam, Fred Stevens, Belgian organ builder; Dr. Vander Mueren of Ghent and Arden Whitacre of the University of Texas will speak of organ topics.

have a big man playing it. Included on Mr. Mader's program were works by Scheidt, Böhm, Viola, Bach, Telemann, Vivaldi-Eraly, Bingham, Wallbank, Bornefeld and Benoit.

In the evening a responsive audience was thrilled by the playing of Marian Reiff Craighead. This artist was ably assisted by Fern Sayre, soprano soloist, in the "Et Incarnatus Est" from Mozart's Grand Mass in C minor and in the "Speculum Vitae," a poem for organ and voice, by Flor Peeters. It was a stunning demonstration of vocal artistry, colorful registration and satisfying musicianship. For her organ numbers Mrs. Craighead played the Fantasie in G, Bach; the Fantasie in F minor, Mozart; Two Canons and Fugue on "B-A-C-H," Schumann, and "Crucifixion and Resurrection" from the "Symphonie-Passion" of Dupré. It was an event long to be remembered by those who were fortunate enough to hear it.

Wednesday morning Mr. Poister cleverly steered us away from the controversy and into the greener pastures of the romantic period and the art of service playing. In the choral session of the afternoon Dr. Williams took us on a personally conducted tour through the beauties of the Bach "St. Matthew Passion" and Mendelssohn's "Elijah." Most of us emerged from that session feeling that we had been permitted a brief glimpse of paradise, and feeling a bit sorry for Ludwig Altman, who had to play a recital after the intermission. We needn't have, for he proved entirely equal to the situation, with a most exacting program played in a thoughtful and scholarly manner that evoked prolonged applause from the appreciative audience—six pieces by Pachelbel, six chorale preludes by Max Reger and the Ricercare and three selections from "The Art of Fugue" by Bach.

The featured recital of the convention was played Wednesday night on the 100-stop Estey organ in the large Bridges Auditorium by Arthur Poister. This program was open to the public and the largest audience of the convention was deeply moved by the experience of hearing an exciting program superbly played by a master organist. Opening with a colorful interpretation of four selections from Dupré's "The Stations of the Cross," the program continued with five preludes by Darius Milhaud, the B minor Chorale of Cesar Franck, two chorale preludes by Brahms and the Fantasie in F minor, Mozart, and closed with a magnificent rendition of the Toccata in F and the Passacaglia and Fugue in C minor by Bach. This program was played entirely from memory. Following the recital the various artists, officials and a few guests gathered for a delightful reception at the home of Professor William G. Blanchard.

The closing day of the convention proved a fitting climax to the program. The morning workshop in organ dealt with the important subject of hymn playing. Reluctant draftees from the audience played hymns under the critical supervision of the audience and instructor. Then, responding to numerous requests for advice in teaching beginners, Mr. Poister gave an actual first lesson to a pianist who had never before played an organ. It was an interesting revelation to those who use the traditional approach via Stainer or something comparable.

The final recital was played at 11:15 by Clarence Ledbetter, winner of the young artists' contest. Mr. Ledbetter has been a student at Redlands University and recently was awarded a scholarship to study with Fritz Heitmann in Berlin. He played an interesting and varied program and showed every promise of going far in his chosen profession. His home is in Bellflower, Cal., and in this contest he represented the Long Beach Chapter.

After luncheon the closing session of the convention was in charge of Dr. Williams, who led the audience in the interpretation and singing of anthems from the extensive library of Pomona College.

Approximately 175 organists were registered at the convention.

The oil that kept the program running so smoothly was provided largely by the untiring efforts of William G. Blanchard, organist and professor of music at Pomona College. He thought of every detail and saw that it was ready when we needed it, and to him the convention owes a debt. The same can be said of J. Carl Brand, who gave generously of his time and presided over the convention sessions with good humor and good taste. Others who made up the general committee and

W. HARRY REISNER, SR., DIES IN HAGERSTOWN

PROMINENT IN ORGAN FIELD

Important Inventions to His Credit—
Established Large Company for
the Making of Organ Parts—
Reaches Age of 86 Years.

W. Harry Reisner, Sr., founder and head of the W. H. Reisner Manufacturing Company of Hagerstown, Md., died June 15 at his home at the age of 86 years. Mr. Reisner was known throughout the organ world by virtue of his inventions and the large business built up by his company. He was one of the most respected citizens of Hagerstown and at one time was the Democratic candidate for mayor. Until he was taken ill a few months ago he kept up his activity without interruption.

Mr. Reisner was born in Mercersburg, Pa., Jan. 7, 1865. He was reared in McConnellsburg, Pa., and at the age of 16 entered the jewelry business as an apprentice, working for his brother, Lewis Reisner. In 1884 he moved to Salisbury, N. C., where he opened a jewelry store. He remained there until 1889, when he returned to Hagerstown and established his jewelry business.

At the turn of the century Mr. Reisner developed the lens measure which led to the development of the dial test indicator. These inventions proved so sensational that he sold his jewelry business, concentrating on the manufacture of the lens measure and the indicator. He continued to manufacture these items until 1921, when he sold the indicator business.

In 1924 Mr. Reisner established the W. H. Reisner Manufacturing Company and engaged in the manufacture of organ supplies of all kinds, from consoles to stop tablets.

During the last war the company was engaged in the manufacture of radar equipment, which it is continuing at the present date. For its contribution to the war effort the company was awarded the Army-Navy "E." Outstanding among the company's wartime products was the horizontal plotting board manufactured for the navy. This instrument was used in conjunction with radar aboard ship. It enabled the operator to plot the courses of contacts directly from the information received from the radar.

It was in response to a challenge of a friend that Mr. Reisner designed a revolutionary chest magnet. In addition to the optical and mechanical instruments of precision which he developed he also invented an adding machine, a speedometer, a spark plug and a machine for wrapping packages.

Mr. Reisner was a member of the Presbyterian Church and one of the former ruling elders. He was a prominent Mason and past president of Rotary International, a member of the First Hose Fire Company, a member of the board of directors of the Nicodemus National Bank, a member of the Fountain Head Country Club and an original member of the city park board and of the Conococheague Sportsmen's Club.

Surviving are the widow, Mrs. Mary S. Reisner; a son, William H. Reisner, Jr.; a daughter, Mrs. Elmer B. Carl, and two grandchildren.

had charge of special responsibilities included Roland Diggle, Ralph Travis, Leslie P. Spelman, Stanley Williams and Emerson C. Cox. Mention also should be made of the presence and activity of Miss Kathleen Luke, the Far Western regional chairman, who presided over the luncheon for deans and regents Wednesday and who was generally in evidence throughout the convention.

EDGAR A. NELSON has resigned as director of the Apollo Musical Club of Chicago to devote more of his time to teaching and administrative work. Dr. Nelson has been associated with the club for thirty-five years, from 1916 to 1928 as organist and from 1928 to the present as director. He is president of the Chicago Conservatory, choir director of the Sunday Evening Club and organist of the First Presbyterian Church of Oak Park.

THE DIAPASON.

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J. HENRY FRANCIS HONORED IN ROTARY CLUB BROCHURE

Dr. J. Henry Francis, organist of Charleston, W. Va., was honored in July in a brochure issued by the Charleston Rotary Club in recognition of his civic contributions. Dr. Francis is described as a member who has served in the best tradition of the organization—"self above service." It is pointed out that he has served his club, his community and his fellow man through his music. He has played the piano at the club meetings for thirty-three years.

Dr. Francis was the first music teacher employed by the Charleston Board of Education in 1902. In 1915 he organized the first high school band, orchestra and choral club. For two years he was president of the Southern Music Conference. For several seasons he was on the staff of the National Music Camp at Interlochen, Mich. For many years Dr. Francis was organist and choirmaster of St. John's Episcopal Church.

EDITH SCHMITT TO STUDY AND SEE ORGANS IN EUROPE

Edith Schmitt, organist of Iowa State College, will depart Aug. 3 for a year in Europe, where she will make a tour of outstanding organs and study with Andre Marchal during the winter. She and her husband, Elvin Schmitt, head of the piano department at Drake University, and daughter will go first to Edinburgh for the music festival. After a short stay in Scotland and England they will go to Paris, which will be their headquarters.

Mrs. Schmitt has just completed a second year of weekly recitals at Iowa State College. These recitals, which have covered music of all periods in organ literature, have continued to grow in popularity.

On June 17 Mrs. Schmitt dedicated a rebuilt organ in the First Methodist Church of Portville, N. Y., and June 25 she gave a recital at the regional convention of the A.G.O. in Mason City, Iowa.

MEET IN MASON CITY; FIVE STATES JOINED REGIONAL CONVENTION HELD

Iowa, Minnesota, Missouri and North and South Dakota Organists Hear Excellent Recitals and Enjoy Other Events.

By HELEN QUAIFFE

The regional convention of the A.G.O. for the states of Missouri, Iowa, Minnesota, South Dakota and North Dakota was held in Mason City, Iowa, June 24, 25 and 26, with a registration of eighty-eight.

The convention opened Sunday evening with a vesper meditation on "The Music of God" by the Rev. Peter J. Jansen, pastor of the First Congregational Church, Mason City. This was followed by a splendid recital on the three-manual Aeolian-Skinner organ at the Congregational Church by Edward Berryman of the University of Minnesota, Minneapolis. Mr. Berryman played the following selections: Rigaudon, Campra; Adagio from Concerto in D minor, Vivaldi; four Chorale Preludes, Bach; "Sheep May Safely Graze" and Arioso, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Elves," Bonnet; "Aquarelle," Delius; "Fugue a la Gigue," Bach.

Monday morning the opening event was the organ playing competition. Three excellent young performers took part—Marilyn Johnson, pupil of Jack Noble, University of South Dakota; H. Max Smith, pupil of Frank R. Bohnhorst, University of Missouri, and Gloria Baker, pupil of Mrs. Elsie Durham, St. Joseph, Mo. H. Max Smith was the winner. Next was an excellent recital by Esther Stinehart, organist of the First Congregational Church, Mason City. Her program was as follows: Prelude and Fugue in C minor, Bach; Chorale Preludes, "O How Blessed, Faithful Spirits," Brahms, and "To God on High Be Praise," Bach; Allegro Moderato e Serioso from First Sonata, Mendelssohn; "At the Convent," Borodin; "Aspiration," Esther Stinehart; "Souvenir Romantique," Gordon Balch Nevin; Spiritual, Richard Purvis; Toccata in G, Dubois.

At the conclusion of this program an address on plainchant was delivered by the Rev. Albert Carman of Loras College, Dubuque, Iowa, assisted by the Rev. John T. Reed of Holy Family Church, Mason City. The deans and delegates of the various chapters represented met at the Hotel Hanford for luncheon and a short business session.

In the afternoon there was a recital by Alice S. Brown, organist of Grace Methodist Church, Des Moines, Iowa. The program included: Passacaglia and Fugue in C minor, Bach; Pastorale, Second Symphony, Widor; "Litanies," Alain; "Drifting Clouds," d'Antalfy; First Movement, Concerto in A minor, Vivaldi; Noel, d'Aquin; "O Lord, to Whom Should I Complain?" Hindemith; Toccata, Andriessen. Mrs. Brown played with great fluency and her recital was thoroughly enjoyed.

Delegates then convened in the church social rooms downstairs for an informal social and get-acquainted time. Soft drinks and cookies were served by the Mason City Chapter. At 4 o'clock an address was delivered by Dr. William H. Barnes, organist and director at the First Baptist Church, Evanston, Ill. Dr. Barnes gave "Reminiscences of an Organ Fan." This was followed by an outstanding recital on the Baldwin electronic organ at Trinity Lutheran Church by Edith Schmitt of Iowa State College, Ames. She played: Sonata on the Ninety-fourth Psalm, Reubke; Canon in B minor, Schumann; Preludes on "Rhosymedre" and "Hyfrydol," Vaughan Williams; Prelude and Fugue in D major, Bach.

In the evening all were impressed with the brilliant recital by Mario Salvador, organist and director at the St. Louis New Cathedral. His program consisted of: First Movement from Sixth Symphony, Widor; Rustic Scherzo, Diggle; Toccata, Adagio and Fugue in C major, Bach; "Chapel in the Smokies," DeLamarter; Chorale in B minor, Franck; Fugue in G major, Bach; Concert Study on "Salve Regina," Manari; "Belgian Mother's Song," Benoit-Courboin; "Sarmarkand," Douglas; "Ricercata quasi Fantasia on 'B-A-C-H,'" Van Hulse; "Water Nymphs," Vierne, and "Tu Es Petrus," Mulet.

Tuesday morning opened with an outstanding address on "The Fine Arts and the Human Spirit" by Dr. Earle E. Harper, head of the department of fine arts at the University of Iowa. After his formal address Dr. Harper took up the Methodist Hymnal and studied it thoroughly with the congregation. He then led the audience in singing hymns which either have definite historical interest or which are definitely contemporary. Free accompaniments from T. Tertius Noble's book were used in some cases. Mrs. Charles D. Quaife, organist at the First Methodist Church of Hampton, Iowa, was the organist for the hymn sing.

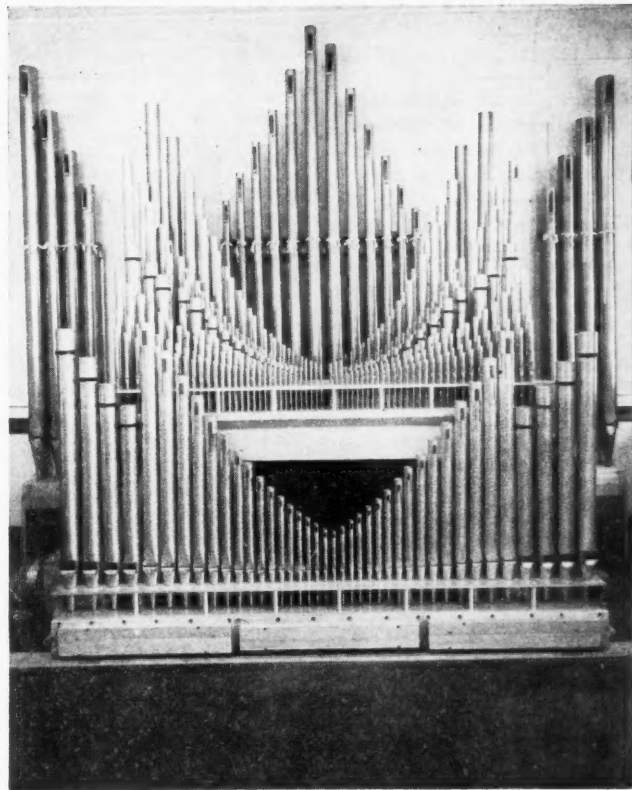
Carl A. Jensen of Macalester College, St. Paul, Minn., closed the morning session with an informative address on the Guild examinations.

Luncheon was followed by a very lively panel discussion on minister, choir, organist and congregation, with Mary Fellows of Hamline University, St. Paul, Minn., as chairman. The participants were the Rev. G. M. Attsen, rector of Grace Episcopal Church, Charles City, Iowa; Robert L. Hudson, president of Central Conservatory, Chicago; Jack Noble and Lester V. Milligan, secretary of the Chamber of Commerce, Mason City. Following the panel discussion, in which the audience participated, we heard a fine recital by Martin W. Bush of the University of Omaha. His program consisted of: Concerto 2, Handel; "Ciaccona con Variazioni," Karg-Elert; "Marche du Veilleur de Nuit," Widor; Choral Song and Fugue, Wesley; Scherzetto from Sonata in C minor, Whitlock; Fantasy on the Hymn-tune "Hamburg," McKinley; "Sportive Fauns," d'Antalfy; "Carillon," Sowerby; Allegro Giocoso, Dethier.

The Guild banquet was held that evening at the Hotel Hanford. Arthur B. Jennings of the University of Minnesota, regional chairman, was toastmaster. Thomas Johnson of Minneapolis played four numbers—Fugue in D major, Bach; Alla Siciliana from Fifth Concerto, Handel; Gavotte from the Classical Symphony, Prokofieff, and Toccata from Gothic Suite, Boellmann. These were played on the Wurlitzer electronic organ which the Vance Music Company of Mason City provided for the occasion. The Rev. Arndt Halvarson, pastor of Immanuel Lutheran Church, Forest City, Iowa, gave a brief but stirring address which closed the banquet. His address was a perfect prelude to the choral program with which the convention came to a close. The Bel Canto Singers of Charles City, Iowa, an outstanding choral group, presented the Ninety-fifth Psalm, by Mendelssohn; Requiem, Faure, and "The Ballad of Judas Iscariot," by Purvis, which was one of the highlights of the convention. Earl Stewart, minister of music at St. John's Lutheran Church, Charles City, is the director and Jean Sherburne, First Presbyterian Church, Waterloo, the organist. Miss Sherburne played two organ numbers—"Rejoice, Ye Pure in Heart," Sowerby, and Sonatine from "God's Time Is Best," Bach. The singing was enhanced by the beautiful accompaniment on several instruments, including organ. The harp was played by Mary Green, violin by Earl van Rees and piano by James Smith.

All recitals were of an exceptionally high quality and, as the regional chairman, Arthur Jennings, said at the banquet concerning the events of the convention, "there was not a single washout."

RAY BERRY, dean of the Colorado Springs Chapter, A.G.O., played for the dedication of the organ at the First Baptist Church June 17, and the dedication of the organ in Payne Chapel, A.M.E., June 29, in Colorado Springs. On Sunday, Aug. 4, Mr. Berry will give a recital in the summer series at the University of Colorado.



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FORNEWMETHODISTEDIFICE

**First Avenue Church Places Order
for Three-Manual to Replace
Kilgen in Old Building—All
To Be under Expression.**

The Kilgen Organ Company, St. Louis, Mo., has received a contract to build a three-manual organ for the First Avenue Methodist Church in St. Petersburg, Fla. The organ will replace a Kilgen installed in the original church and the new instrument will be installed in the new edifice, which is expected to be completed the latter part of 1951.

The organ will be installed in two specially prepared chambers adjoining the chancel and will be completely under expression. The console will be of the stop tablet type. The pipes and some of the action from the old organ will be utilized although extensive additions are made. Negotiations were conducted with Edward H. Pierce, Dr. Alvin J. Wood and the Kilgen factory representative at Tampa.

The stop specifications of the organ are as follows:

GREAT ORGAN.

(Expressive in chamber I.)

- Contra Viola, 16 ft., 49 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Flauto Primo, 8 ft., 61 pipes.
- Viola (extension 16 ft. Contra Virole), 8 ft., 12 pipes.
- Melodia (from Choir), 8 ft., 61 notes.
- Dulciana (from Choir), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute (from Choir), 4 ft., 61 notes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 20 tubes.

SWELL ORGAN.

(Expressive in chamber II.)

- Bourdon, 16 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Gedeckt (extension 16 ft. Bourdon), 8 ft., 12 pipes.
- Quintadena, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute d'Amour (extension 8 ft. Gedeckt), 4 ft., 12 pipes.
- Nasard (from Flute d'Amour), 2 2/3 ft., 61 notes.
- Flautino (from Flute d'Amour), 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Expressive with Great in Chamber I.)

- Contra Dulciana, 16 ft., 49 pipes.
- Viola (from Great), 8 ft., 61 notes.
- Melodia, 8 ft., 61 pipes.
- Dulciana (extension Contra Dulciana), 8 ft., 12 pipes.
- Dulcet (extension 8 ft. Dulciana), 4 ft., 12 pipes.
- Flute (extension 8 ft. Melodia), 4 ft., 12 pipes.
- Piccolo (extension 4 ft. Flute), 2 ft., 12 pipes.
- Orchestral Oboe (combination), 8 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

- Diapason (extension of Great Diapason), 16 ft., 12 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon (extension 8 ft. Flauto Primo), 16 ft., 12 pipes.
- Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute (extension 16 ft., Sub Bass), 8 ft., 12 pipes.
- Viola (from Great), 8 ft., 32 notes.
- Flauto Dolce (from Swell Bourdon), 8 ft., 32 notes.
- Super Octave (extension 8 ft. Octave), 4 ft., 12 pipes.
- Block Flöte (extension 8 ft. Bass Flute), 4 ft., 12 pipes.
- Trombone (extension 8 ft. Trompette), 16 ft., 12 pipes.

**RICHARD J. HELMS TO TAKE
PLACE ON COLLEGE FACULTY**

Richard J. Helms, minister of music of the Second Presbyterian Church, Kansas City, Mo., and organ instructor at the University of Kansas City, has been appointed to the faculty of the National College for Christian Workers, Kansas City. National College is a liberal arts college for girls, sponsored by the Methodist Church. Mr. Helms will be the organist, will teach organ and will assist with the church music programs. Late last spring

a new two-manual Möller was installed in the newly-completed Anna Kresge Memorial Chapel at National College. Henry Kerr Williams, assistant conductor of the Philharmonic Orchestra and director of the Philharmonic Chorus in Kansas City, has been appointed head of the music department, in charge of choral work, musical theory and musical history.

Mr. Helms has just completed his fifth year at the Second Presbyterian Church, where he has developed a multiple choir system, with 350 active participants in the musical program led by eight choirs. The church has sponsored a series of organ recitals every year since the new four-manual Möller organ was installed in the spring of 1949.

**SEASON OF GREAT ACTIVITY
ENDS FOR ROBERTA BITGOOD**

Special musical services at Holy Trinity Lutheran Church, Buffalo, N. Y., in the season just closed have included Mendelssohn's "Hymn of Praise," "Rejoice, Beloved Christians," Buxtehude, the Bach Christmas Oratorio, the "Pageant of the Holy Nativity," by David McK. Williams, an Epiphany carol service, a Lenten musical service, including a portion of "The Messiah" and the Bach "Bide with Us," the eucharist music from "Parsifal," arranged by Charlotte Garden, and a festival of Lutheran music, with other Lutheran choirs joining, accompanied by the twenty-piece Buffalo Symphonette, with the Bach cantata "Ein feste Burg" as the climax. The chancel choir brought to a close its series of special events in a performance of Dr. Roberta Bitgood's cantata "Job" at the regional convention of the American Guild of Organists.

Dr. Bitgood has been occupied also with various outside events. Organ recitals have included two dedications—at the First Presbyterian Church, Olean, and the First Presbyterian, Lockport, both Möller organs—a program for the St. Catharines Center of the Canadian College of Organists in the Knox Presbyterian Church, a program for the Jamestown Chapter of the American Guild of Organists in the First Baptist Church, a recital at St. Martin's Lutheran Church, North Tonawanda, and one at Friendship Baptist Church, Schenectady, N. Y. She was guest conductor for her cantata "Job" at the Presbyterian Church, Kenmore, N. Y., and at St. James' Methodist Church, Detroit, preceding it with a half-hour organ recital in each place. She has also been guest conductor at three choir festivals sponsored by various chapters of the A.G.O.—an adult choir festival in Watertown, N. Y., and junior choir festivals in Grand Rapids, Mich., and Reading, Pa. She will be on the faculty for three summer schools of sacred music in Alfred, N. Y.; Wooster, Ohio, and Lake Junaluska Assembly, N. C.

**DEDICATE CASAVANT ORGAN IN
SPRINGFIELD, ILL., CONVENT**

The new Casavant organ at St. Francis Convent, Springfield, Ill., motherhouse of the Hospital Sisters of the Third Order of St. Francis, was dedicated June 14 by Senor Pinto Reyes, who is considered one of the most brilliant young organists in Mexico. Immediately after the recital Senor Reyes left for Paris, where he will study for the next three years. The following program was played by Senor Reyes: Noel No. 10, d'Aquin; Toccata and Fugue in D minor, Bach; Andantino, Franck; "Carillon," Vierne; "Shepherd's Lullaby," Jimenez; Scherzo, Vierne; Toccata in F, Widor.

The organ is in two sections in the balcony above and back of the high altar. There are twenty-two ranks and provision has been made for six additional ranks to be installed in the choir division. The console is in the north transept of the church and is so placed that the organist can hear the organ exactly as does the congregation in the nave. The sisters' choir is grouped in such a manner that the organist has full control of both choirs and organ.

Sister Cecile is organist at the convent and the choir and organists are under the direction of Dr. Clifford A. Bennett, director of the Gregorian Institute of America. Dr. Bennett assisted in preparing the specifications of the organ. The sale and installation was made by Harold L. Turner Organ Associates of Clinton and Decatur, Ill. The specifications were published in the February issue of THE DIAPASON.

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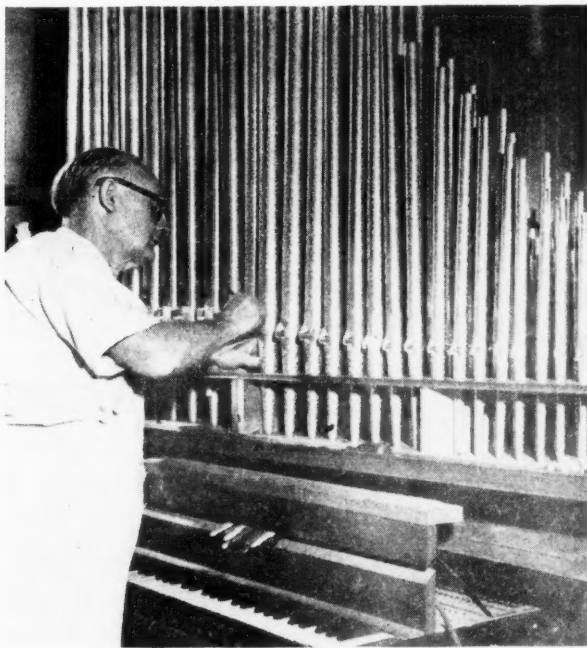
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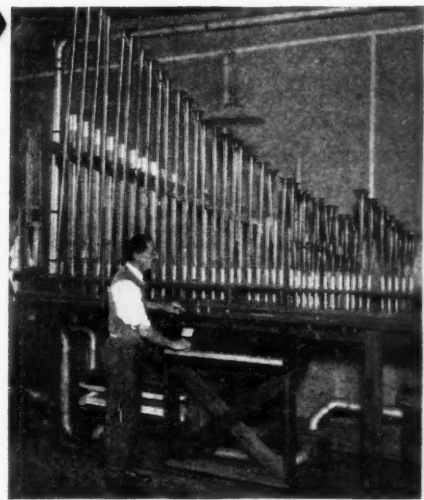
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**CONNECTICUT CHURCH
OF 1705 ORDERS ORGAN
TO BE BUILT BY CASAVANT**
Historic Parish in Greenwich Places
Contract for Large Instrument to
be Installed by Christmas
—Resources Listed.

The firm of Casavant Freres has been commissioned to build for the Second Congregational Church of Greenwich, Conn., a three-manual organ of large proportions. This church is one of the oldest in New England, having been founded in 1705. The organ is to be installed by Christmas. It was designed in consultation with the organist, H. Everett Hall, and Mrs. R. C. Bolling. Negotiations were handled by Wilfrid Lavallee, New York representative of Casavant Freres.

The resources of the instrument will be as follows:

GREAT ORGAN.

- Flute Conique, 16 ft., 68 pipes.
- Open Diapason, 8 ft., 68 pipes.
- Violin Diapason, 8 ft., 68 pipes.
- Hohl Flöte, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Chimes (prepared for only).

SWELL ORGAN.

- Bourdon, 16 ft., 68 pipes.
- Geigen Principal, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 68 pipes.
- Octave Geigen, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.

- Spitz Flöte, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Lieblich Flöte, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.
- Harp (prepared for only).

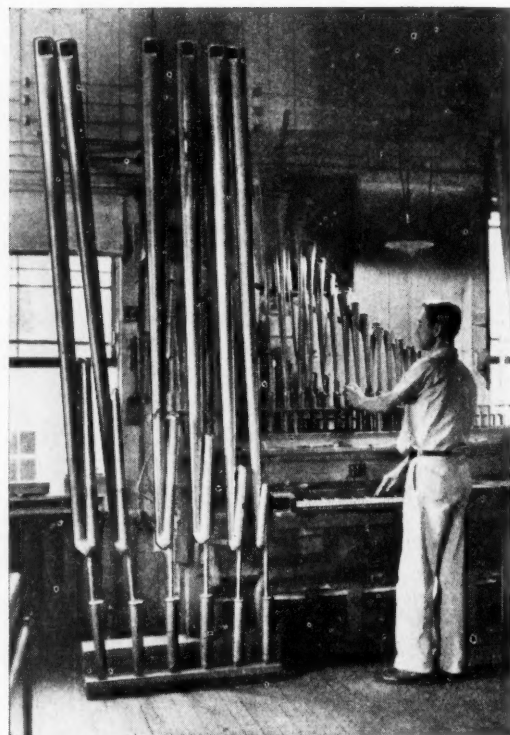
PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Flute Conique, 16 ft., 32 notes.
- Gedeckt, 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 pipes.
- Cello, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 notes.
- Still Gedeckt, 8 ft., 32 notes.
- Octave Quint, 5 1/2 ft., 12 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Fagotto, 16 ft., 32 notes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

**REBUILT AEOLIAN IS OPENED
AT KANSAS STATE COLLEGE**

The dedicatory recital on a rebuilt three-manual Aeolian organ in Albert Taylor Hall of Kansas State Teachers' College in Emporia was played May 1 by Albert D. Schmutz of the faculty. The organ was purchased in 1934 from the R. A. Long estate in Kansas City. It was installed at the college the following year by the Reuter Organ Company. The scheme has been revised, a new Austin console has been added and there are 635 new pipes. The work on the instrument was done by Roy Barger of Emporia. The stoplist indicates forty-six sets of pipes.

For the opening recital Mr. Schmutz played the following numbers: "Psalm 18," Marcello; "Blessed Is He," Couperin-Bingham; "A Toy," Farnaby; "The Cuckoo," d'Aquin; Prelude, Fantasia and Fugue in G, Bach; "Slumber on, O Weary Spirit," Bach-Means; Sinfonia to Cantata 29, Bach-Whitford; Prelude on an Introit in the First Mode, Benoit; "Dawn Again," Maelberghe; Variations on "Herr Jesus hat ein Gaertchen," Peeters; "Evening Bells and Cradle Song," Macfarlane; "Carillon-Sortie," Mulet.



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Christmas Anthems

Come from Presses 'mid Heat of Summer

In the hot month of August, when the mountain and waterside playgrounds of the country are alive with vacationers seeking a breath of cool air and diversion from the cares of life, many an organist sits at home in front of an electric fan and hums through Christmas music. So the time has come to mention a few of the Advent and Christmas titles received in the last two or three months. The selection of new Christmas music is, to date, not large, and of the numbers we have seen perhaps 75 percent are of general interest.

Paul F. Laubenstein has made a good version of the plainsong "Puer Natus in Bethlehem" for mixed voices. It is, for the most part, antiphonal between unison men's and women's voices. This would be especially good for the midnight eucharist. "Saw You Never in the Twilight," by Homer Whitford, is an easy and effective *cappella* setting, mostly homophonic for SATB but with sufficient imitation to prevent monotony. Dorothy Radde Emery wrote "The Little Black Lamb" for the Vassar College choir and directors requiring SSAA numbers will surely welcome it as an addition to a Christmas concert program. It might be used as an anthem in a nonliturgical church, depending on whether your minister will wince at the words "tottered along on teetery legs to see the newborn King." The three aforementioned titles are from J. Fischer & Bro.

"Child Jesus," by Robert Charlton Bayley (BMI Canada), is an easy two-verse carol for mixed voices. "Jesus Ahatonia," by Gardner Read (Birchard), is an SATB (some *divisi*) arrangement of a carol written by a seventeenth century French missionary to the American Indians, Pere Jean de Brebeuf. This is said to be the first American Christmas carol. The arrangement is good. "Carol of the Heavenly Host" is an easy school chorus type number by Richard Kountz, published by Galaxy. Wallingford Riegger is responsible for two arrangements of Bedell's "Now Let the Full-Toned Chorus," one for SAB and one for SSA (Flammer). A number of carols have been published by Edition Le Grand Orgue, including "Come to the Manger" and "Three French Noels" (edited by Bedell). T. Frederick H. Candlyn is the arranger of "Ding Dong Merrily on High," an ancient French melody (Carl Fischer).

Going on to anthems of a general nature, we have three from Birchard which fall into the "big and impressive" category, and we don't mean that to sound derogatory in the least. It is a type of literature not enjoying the popularity which it did ten years ago, but certainly still in demand. These are "The Armour of Light," by Claude Means (SATB *a cappella*); "O Sing unto the Lord, All the Earth," by Lewis Henry Horton, (SSATBB *a cappella*), and "The Word," by Arthur Shepherd (mixed voices with organ). These are all in a good modern style. The last one is especially timely in connection with the celebration next year

REGINALD J. S. PIGOTT



THE AMERICAN SOCIETY of Mechanical Engineers has nominated Reginald J. S. Pigott as president for 1952, to take office at the conclusion of the group's annual meeting in December.

Mr. Pigott was graduated from Columbia University in 1906. For thirteen years he was engaged almost exclusively in building and operating electric power stations for the Interborough Rapid Transit Company and Remington Arms. From 1917 to 1922 he was busy rehabilitating industrial companies in difficulties. In 1922 he returned to his field of general power consulting engineer, chiefly with the Public Service Production Company of New Jersey. Since 1929 he has been chief engineer of the Gulf Research and Development Company, research unit of the Gulf Oil Corporation. He is the writer of many technical papers and the holder of about thirty patents.

While going through college Mr. Pigott became an organist and served the First Baptist Church of White Plains, N. Y., from 1904 to 1907, playing an 1852 Erben organ. From 1907 to 1915 he was assistant organist of Columbia University, New York.

Mr. Pigott has made the study of organ design a hobby over a number of years.

of the American revised translation of the Bible. Others from Birchard are "Quit You Like Men," by Peter W. Dykema (SATB boys); "Draw Nigh and Adore," by Milton Rusch (SATB with organ); "The Word of God," by Leland B. Sateren (SAATBB *a cappella*), and "Lord God of Sabaoth," by Katherine K. Davis (SAB *a cappella*). We are always glad to see well-written SAB numbers because there is a real need for them.

"A Psalm of Worship" by Jean Pasquet for SATB and organ (Edwin H. Morris) derives its text from Psalms 86 and 90. "In the Shelter of Thy Wings" by John Balamos is an SATB *a cappella* setting of a prayer from the Greek Orthodox liturgy. The beauty of its quiet passages is nicely contrasted by an effective climax and an imitative section.

J. S. D.



Pan never had pipes like these!

The craftsman pictured above is putting a few finishing touches on a rank of Diapason pipes which give the organ its foundation of unique and distinctive tone. Each of these pipes differs in its length and diameter from others in the rank. Each, of course, has been cut, formed, soldered, and finished by hand.

Even the glistening spotted metal from which these pipes were cut, was hand-cast in the Möller foundry. The hand-work involved in making them is typical of the individual attention given practically all the components of a Möller organ. Attention to detail helps make the Möller organ great.

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THREE-MANUAL IS OPENED

One Thousand People Hear Recital
by Kenneth W. Jewell at Alpine
Avenue Church—Imported
Mixture Is a Feature.

The dedication service and opening recital on a three-manual Hillgreen, Lane & Co. organ took place June 22 at the Alpine Avenue Christian Reformed Church of Grand Rapids, Mich. This instrument is the congregation's reward for having successfully completed an organ fund drive begun ten years ago. The organ contains 2,112 pipes and a special feature is the *plein jeu*, which was imported from the Netherlands. The choir division has been planned in such a way that it functions as an organ within itself and an additional tone opening permits it to be heard in the chapel. The future addition of a chapel console is planned. An extensive remodeling of the church was completed before the installation of the organ.

The recital, which was attended by more than 1,000 people, was given by Kenneth W. Jewell, A.A.G.O., organist of the Westminster Presbyterian Church, Grand Rapids.

The organ's resources are as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Contra Viola, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 12 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 notes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Dulciana, 4 ft., 12 pipes.
Dulciana, 2½ ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Dulciana, 1½ ft., 61 notes.
Cromorne, 8 ft., 73 pipes.
Tremulant.
Chimes, 21 tubes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Grossflöte, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
'Cello, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Blockflöte, 4 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.

For his recital Mr. Jewell chose the following numbers: Prelude and Fugue in E major, Lübeck; Sketch in D flat, Schumann; "Harmonies at Evening," Karg-Elert; Pastorale, Clokey; "Hymnus," Von Fielitz-Jewell (first performance); Fugue in B minor, Bach; "Boven de Sterren," Feike Asma (first American performance); Finale in G minor, Becker. Mr. Jewell was assisted by the church choir, which was under the direction of Henry Vander Linde and accompanied by Mrs. Ben Van Houten.

Mr. Jewell was formerly professor of organ and theory at Eureka College, Eureka, Ill. He holds a bachelor of music degree from the Oberlin Conservatory and a master's from the University of Michigan. Mr. Jewell is a composer as well as a recitalist. He originated the first series of radio organ recitals ever given in Grand Rapids, which series is now in its second year.

DR. CHARLES PEAKER



CHARLES PEAKER, Mus.D., F.R.C.O., has become over a period of years an authoritative voice in Canadian musical life. Dr. Peaker, past president of the Canadian College of Organists and of the Ontario Registered Music Teachers' Association, is well known in both Canada and the United States as an organ recitalist and recently was invited to give a series of lectures and recitals at the University of Michigan. He has appeared for many years in the University of Toronto's recital series and until recently was conductor of the unique Hart House Glee Club.

Dr. Peaker is organist and choirmaster at St. Paul's Anglican Church in Toronto and the arranger and composer of many of the choral works performed by his large choir. He is a member of the organ faculty of the Royal Conservatory of Music of Toronto and has been a member of the board of examiners for a number of years.

UNIVERSITY OF MARYLAND

BUYS A MOLLER FOR CHAPEL

M. P. Möller, Inc., has been chosen to build a three-manual organ for a new chapel under construction at the University of Maryland, College Park. The chapel was designed by Henry P. Hopkins and it is to be completed soon. The stop scheme is drawn up as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

THE FIVE CHOIRS of the Palm Springs, Cal., Community Church, under the direction of Christine and Harry Tomlinson, completed their 1950-51 season with a choir festival May 20. Lois Lux accompanied on the new Baldwin electronic organ. Of the 162 singers on the choir rolls 110 participated in the festival. On the program were works by Eichorn, Dett, Whitehead, Gardner, Thompson and Shaw.

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CHOIRMASTER CONFERENCE**ENDS IN SANDUSKY SERVICE**

The choirmaster conference at Camp Wa-Li-Ro came to a climax with a festival evensong sung at Grace Church, Sandusky, Ohio, June 28. Dr. George Mead of Trinity Church, New York City, directed the choir, with Philip Malpas at the organ. Music in the service included: Magnificat and Nunc Dimittis, Tone III, with fauxbourdons, Vincenzo Ruffo (arranged by Healey Willan); "Save Us, O Lord," Bairstow; Motet, "Psalm 150," Robert Whyte; organ, Trio and Ayre, John Stanley, and Chorale Prelude on "A Mighty Fortress," Buxtehude.

The Rev. Maxfield Dowell, D. D., of Christ Church, Shaker Heights, intoned the service and Bishop Burroughs gave the welcoming address. The choir consisted of boys and men from Ohio and neighboring states as far east as New Jersey and south as Kentucky. A special boat carried the entire camp from the Lake Erie islands to Sandusky, where they were the guests of Grace Church for rehearsals, luncheon and the service.

Camp Wa-Li-Ro is having the most successful season in its history of eighteen years, with a capacity enrollment. Paul Allen Beymer and Warren Miller are in charge of the work, with the Rev. D. A. Cassetta of Florida as chaplain.

MANY EUROPEAN RECITALS**GIVEN BY LADY SUSI JEANS**

Lady Susi Jeans, the noted English organist, whose American tour will be remembered, is busily engaged filling recital engagements this summer in her native country and on the continent. Many of the programs being played by Lady Jeans are in connection with the 1951 Festival of Britain. Her latest recital was played in the parish church at Hovingham, Yorkshire, July 28. This was one of several musical events which were part of the Hovingham Festival. A recital was given by Lady Jeans at the University Church of St. Mary the Virgin, Oxford, July 22.

Lady Jeans is in demand not only as

an organist but as a harpsichord and clavichord performer. In a joint recital June 4 with Alexander Young, tenor, at St. Mary's Church, Horsham, she played several selections, including two Bach Trio-Sonatas, on the pedal harpsichord. She is noted especially for her interpretation of early music. A feature of her program May 20 at the Collegiate Church of the Holy Trinity, Stratford-upon-Avon, was a group of numbers by sixteenth and seventeenth century English composers, including Blitheman, Tomkins, Taverner, Redford and Bull. Besides these programs many people enjoy Lady Jeans' playing over the BBC network. In the summer of 1950 she performed the Haydn Concerto at the Salzburg Festival. More recently she gave performances of this work in Utrecht and Goes, Holland. Another recital in Holland was at the Oude Kerk, Amsterdam, under the sponsorship of the Dutch Bach Society.

The reopening recital on the organ at Ripon Cathedral, which has been rebuilt by Compton, was played by Lady Jeans June 15, 1950.

CHURCH OF THE ASCENSION**ANNOUNCES 1952 CONTEST**

Announcement has been made by the Church of the Ascension in New York City of the fifth annual competition for composers of church music. For 1952 candidates are invited to submit a work for solo voice with accompaniment of organ and one solo instrument. This may be in the form of a solo cantata, recitative and air or any other form generally associated with church music. The work is to be between five and ten minutes in length. The winning composition will be performed for the first time at the festival service on Ascension Day, May 22, 1952, at the Church of the Ascension. A prize of \$100 will be awarded and the work will be published by the H. W. Gray Company. All entries must be in the mail by Feb. 1, 1952. Detailed information may be obtained by writing to the Anthem Competition Secretary, 12 West Eleventh Street, New York City 11.

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News of the A.G.O.—Continued

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter held its final dinner meeting of the season June 25 at the First English Lutheran Church, Pittsburgh. The following members were elected to office for the next season: Dean, Franklin T. Watkins; sub-dean, Mrs. Isabel H. Herwick; treasurer, Eugene J. Bauer; secretary, Mrs. Nan C. Neugebauer; registrar, Mrs. J. W. Springer. Eloise Bomhard, John Livey and Robert Izod were elected to the executive committee.

Sylvia Palmore described her trip to the Atlantic City regional convention, in which she entered the young organists' competition as the Western Pennsylvania Chapter representative. Members then adjourned to the sanctuary to hear a joint recital by G. Logan McElvany, organist of the First English Lutheran Church, and Sigmund Kvamme, organist of the Second Presbyterian Church, Washington, Pa. Mr. McElvany played the following: "Our Father, Which Art in Heaven," Pachelbel; "Lord Now Open Thy Heavenly Portals," Walther; Trio, Homilius; "In Te, Domine, Speravi," Baumgartner; "Whate'er God Doeth Is Right," Storm, and Introduction, Chorale and Chaconne, Mude. Mr. Kvamme's program was composed entirely of compositions of contemporary Norwegian composers: Variations on a Norwegian Folk-tune, Ludvig Nielsen; Variations on the Norwegian Folk-tune "With Jesus Shall I Wander," Knut Nystedt; Adagio, Arild Sandvold; Three Short Preludes on Norwegian Folk-tunes: "In Harbor of Heaven," Finn Skottner; "Lord, from the Depths of My Heart" and "Hear the Church Bells Calling," Gottfred Pedersen; First Movement of Sonata in F minor, Arild Sandvold.

Elizabeth Buckshaw as the new dean, will resume activities in October. Features of the past season for the chapter included the Guild Sunday service at the Lutheran Church of the Ascension, with Mrs. Wade H. Harrell of the First Presbyterian Church conducting a choir representing about thirty churches; a youth choir festival at Christ Episcopal Church with sixty young girls and boys in a vested choir; a program designated as "Dignifying the Electronic Organ" at the Chapel-in-the Gardens Presbyterian Church; a recital by Dwight J. Bruce, past dean, at the First Baptist Church, and discussion programs on various phases of choir work, led by Miss Sumner Thorpe of Epworth Methodist.

A recital with a soprano and several organists taking part was held at St. John's Episcopal Church, after which the members elected officers. Miss Buckshaw, the new dean, is organist and minister of music of the Bull Street Baptist Church. Mrs. Wade H. Harrell is sub-dean; Miss Rachel Park secretary, Mrs. Frank W. Martin treasurer and Carl F. Lettow registrar. All of them were re-elected.

CARL F. LETTOW, Registrar.

Annual Banquet in Peoria.

The annual banquet of the Peoria, Ill., Chapter was held at the Country Club of Peoria June 12. The Rev. R. C. Livingston of St. Mary's Cathedral gave the invocation, the Rev. Harvey Bodine, First Methodist Church, the address of the evening and the Rev. Merrill Norton, St. Andrew's Episcopal, pronounced the benediction.

New officers for the coming season were announced. They are: Dean, Glenn Belcke; sub-dean, T. Nortcliffe Neal; secretary, Betty Moody; treasurer, Harold Harsch; chaplain, the Rev. R. C. Livingston.

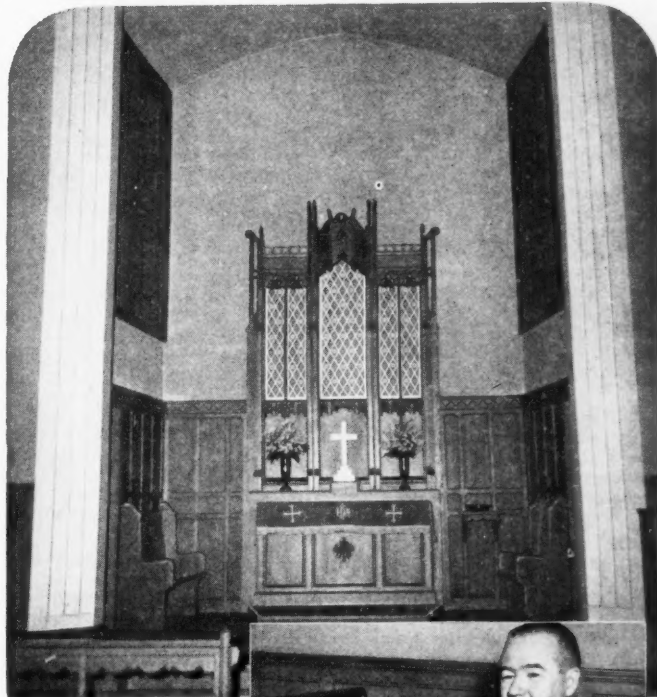
BERNHA B. BRUNNER, Registrar.

MAX HESS, VICE-PRESIDENT and member of the designing board of the Kilgen Organ Company, St. Louis, Mo., is on an extended trip through Europe with Mrs. Hess. He plans to make a survey of organs in the post-war period in southern Germany and France. Mr. Hess has been associated with the Kilgen Organ Company for the last thirty years and has several organ inventions to his credit. He is a member of the board of directors of the Kilgen firm.

VALENTINA WOSHNER FILLINGER, Registrar.
Savannah, Ga., Chapter.
The Savannah, Ga., Chapter, with Miss

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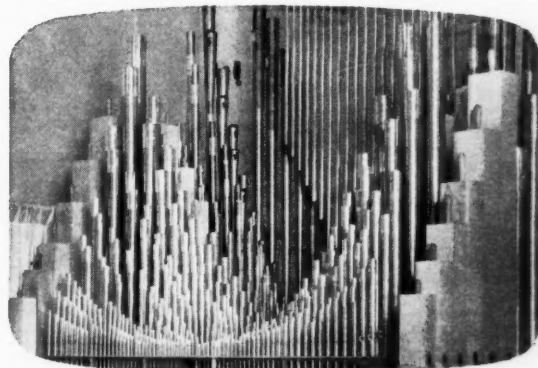


E. Power Biggs, distinguished organist, recently dedicated this superb Wicks Pipe Organ. Attendance was capacity, and all were loud in their praise of the recital, and Mr. Biggs' demonstration of the organ.

Originally built for use at The American Guild of Organists Convention in Boston, June, 1950, and since augmented with additional ranks, the organ finds great favor with Mr. Biggs, as well as with Mr. G. Wayne Heberlig of St. Andrews, who echoes this enthusiasm when he writes:

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New Music for the Organ

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

Prelude and Funeral March, by Jean Sibelius, transcribed for the organ by Channing Lefebvre; published by Galaxy Music Corporation, New York.

Two characteristic and interesting pieces by the great Finnish master, excellently arranged for the organ by an expert. The double number, issued under one cover, has no technical difficulties beyond the third grade, has been tailored to fit and suit almost any instrument to good advantage and, what is most important, the music is individual, significant and beautiful. The idiom is diatonic, with turns of the characteristic Sibelius colorings; he has a genius for slight modifications, logical enough, but utterly unexpected, that transform what looks like a somewhat matter-of-fact phrase into pure magic. Several of these passages will be found in the two pieces now being considered. Considering the almost universal interest in the works of Sibelius, these two pieces should attract the attention of virtually every organist—players and teachers all—interested in new and worthwhile additions to the organ repertory.

Sonata in F, Mozart; Largo, Prelude and Canon, by George Raphael; Prelude, by Jean Hure; Meditation and "Prayer," by Bossi; ensemble issues for strings and organ; edited by Robert Leech Bedell and published in Masterpieces for Organ series by Edition Le Grand Orgue.

For the organist so fortunate as to have the cooperation of string players, violins and cellos, the new list of issues above should bring joy and opportunity. For practical listing purposes let it be stated that the Mozart is set for two violins, 'cello and organ; the Raphael calls for violin, 'cello and organ; Hure's piece enlists violin or violoncello and organ; the Bossi selection uses violoncello and organ. All these are creations of loveliness in various characteristic idioms. All reveal excellent craftsmanship and unusually high creative levels. None will deter even the amateur by great complexities or technical difficulties. The color combinations of string solo voices with the registration possibilities inherent in the organ are a fascinating department of ensemble writing and playing. These well-edited new issues offer fascinating essays in this field.

New Organ Arrangements, Handel-Pearson; Three Chorale Improvisations for organ, Cyril S. Christopher; Two Minuets, Brahms-Byard; Variations on the Welsh Hymn-tune "Y Delvn Aur," by H. C. L. Stocks; Meditation for organ and string orchestra by Alec Rowley; "Strings in Service," Twelve Well-known Hymn-tunes arranged for piano with unison, two-part and descant violin accompaniment, by Vincent Knight; published by Hinrichsen Edition, Ltd., London, England.

This parcel of new publications contains music of wide variety but of high excellency. The Handel set includes transcriptions of two Sarabandes from the Harpsichord Suites, the instrumental Introduction to "Joshua," and an arrangement of a tuneful aria from "Deborah." Attractive music, all well set in the new medium.

Included within the one cover of the Christopher title we are tendered three attractive hymn fantasias—a Canzona on an ancient Irish melody, "St. Columba"; a Vol-

untary on a tune by Orlando Gibbons and a Pastorale on the tune "Surrey." It is interesting music of no great pretensions but rich with individuality. From the little-known Serenade in D of Brahms have been extracted the two minuets; as here arranged they make valuable organ pieces in the rhythmical manner. The hymn variations on the Welsh tune best known in English as "The Golden Harp" are well written, equally well adjusted for concert or service use. Rowley's lyric opus for ensemble is a warm theme, richly scored, but kept in the lower brackets so far as technical difficulties are concerned. It is a work of real beauty—more than welcome for its utility in a not overcrowded field.

The last title is a very practical essay directed at the Sunday-school orchestral field. The music is simple but literate and deft.

Belwin Organ Album, Volume 4; compiled and edited by Earl Roland Larson; published by Belwin, Inc., New York.

The three preceding books of this series, under the same capable editorial direction, succeeded in being more than ordinarily useful anthologies of worthwhile organ music in the easier grades. The latest issue continues the good tradition. Eight preludes, four offertories and two postludes are provided, with nine pieces for special occasions of the church year. Besides works by Bach, Handel, Mendelssohn, Jensen, Grieg, Schubert and others of perhaps lesser caliber, several of Mr. Larson's own compositions are included—tuneful well-written works that merit a warm welcome. The book is priced very moderately, the format is durable and attractive; the registrations are for pipe or Hammond organ.

Guide to Books on Music

"Schirmer's Guide to Books on Music and Musicians," just issued, compiled by R. D. Darrell, is a comprehensive detailed survey of currently available books in English (plus selected books in foreign languages) that deal with any aspect of music and musicians. This book fills a long-felt need in the field of music bibliography.

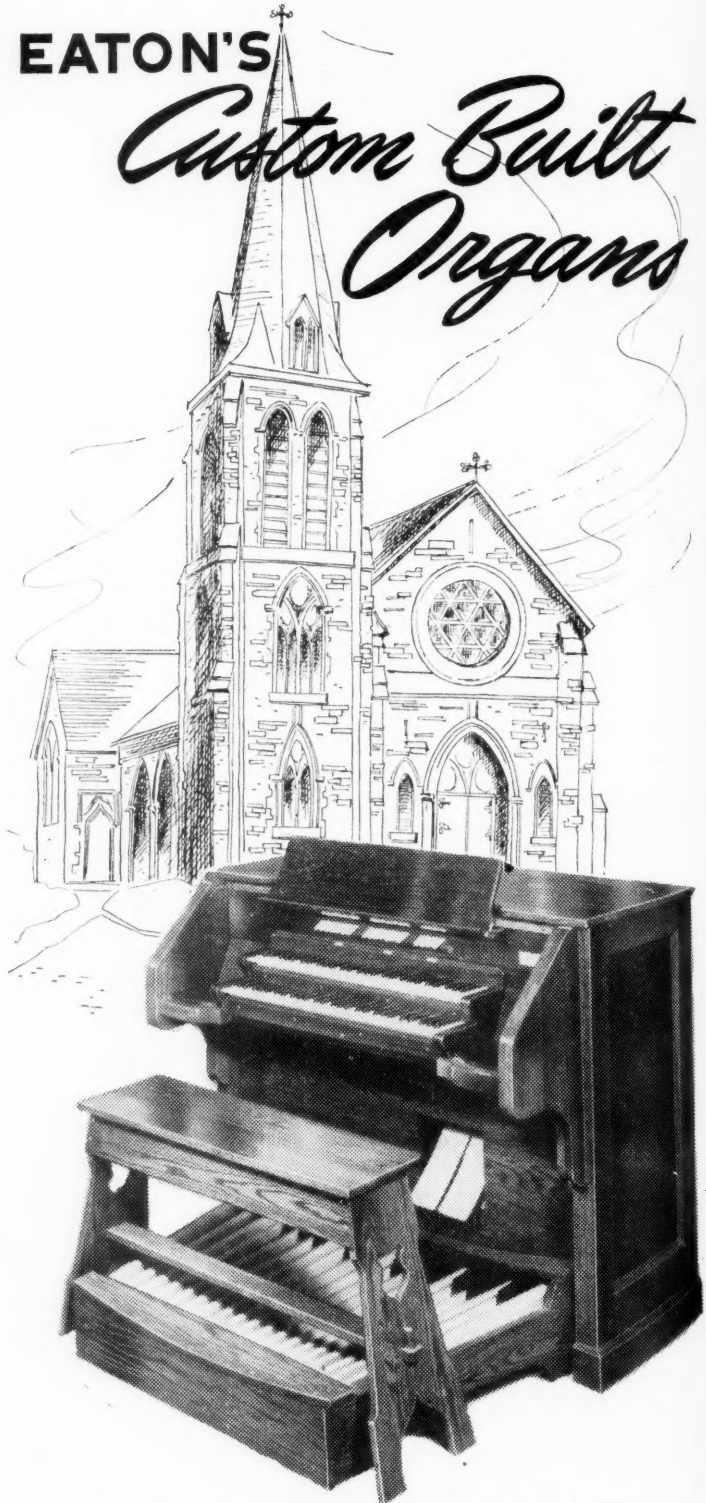
An introduction by Mr. Darrell suggests the ways in which the volume may be used other than as a standard library tool, such as a means of widening one's musical horizons. The main guide contains combined subject and author entries in alphabetical order. Here one may discover almost immediately what books are available on any facet of music and find full details about the books, such as price, editions, reprints, etc. The author was the compiler of the original "Gramophone Shop Encyclopedia of Recorded Music."

MUSICAL INSTRUMENT SHOW

MARKS ITS FIFTIETH YEAR

The fiftieth trade show and convention of the National Association of Music Merchants, Inc., was held at the Palmer House in Chicago July 16 through 19. Besides the large number of booths and demonstrations in the main exhibit hall, individual companies occupied suites of rooms on four floors of the hotel. Some recently-developed devices were demonstrated this year for the first time, among them color television. Electronic and reed organs were shown by nine manufacturers. These ranged in size from miniature one-manual organs designed to be attached to a piano to large electronic instruments. A number of chime and electronic carillon makers also exhibited their products.

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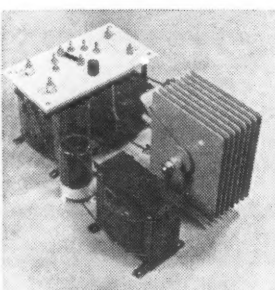


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JAMES H. SIMMS DIES AT AGE OF 88 YEARS

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James Herbert Simms, dean of Omaha, Neb., organists, died July 10 after undergoing an operation. Mr. Simms was 88 years old and served for fifty-four years as organist and choirmaster of All Saints' Episcopal Church before retiring in 1949.

Mr. Simms was born April 23, 1863, at Stourbridge, England, the son of Henry Simms, who was for forty years organist at Oldswinford Parish Church. Many members of the Simms family were prominent as church organists in England in the latter half of the last century. One, Edward Simms, was for fifty-six years at St. Michael's Church, Coventry, now a cathedral. His brother, Henry, was prominent as an organist in Birmingham and was present when Mendelssohn gave his first performance of "Elijah" in that city.

As a youth Mr. Simms began the study of the organ at Ryde Parish Church, Isle of Wight, with an elder brother, Frank H. Simms, who afterward came to this country and was organist of St. Paul's Church, New Orleans, and an instructor in Sophie Newcomb College in that city. In 1883 Mr. Simms went to Chichester Cathedral as an articulated pupil of T. E. Aylward, one of the numerous cathedral organists trained by the celebrated Samuel Sebastian Wesley. After three years as a pupil he was for a short time assistant organist.

In 1890 Mr. Simms came to this country and on invitation of the Rev. T. J. Mackay accepted the post of organist at St. Paul's Church, Council Bluffs, Iowa. In 1895 he followed Mr. Mackay across the river to All Saints', Omaha. Mr. Simms was one of the founders of the Nebraska Chapter of the American Guild of Or-

ganists and served as dean for two terms.

A year after Mr. Simms arrived in this country the future Mrs. Simms came to America from England and they were married here. Mrs. Simms and a daughter, Mrs. Harry Gales of Jersey City, N. J., survive Mr. Simms.

NEW CHIME INSTRUMENT IS ANNOUNCED BY SCHULMERICH

The "ChimeAtron," a new chime instrument, has been developed by Schulmerich Electronics, Inc., Sellersville, Pa. This instrument permits the use of chime effects with any musical offering at a price comparable to that charged for good-grade tubular organ chimes. Basically the "ChimeAtron" consists of a chime unit and a high fidelity amplifier. It can be used to accompany the organ or other instruments inside a building and through the use of stentors it makes what is described as an ideal tower chime.

The instrument is normally played from a small metal keyboard having standard piano or organ key spacing or the "ChimeAtron" can be connected to the organ as a stop. The range covered is two full chromatic octaves from G below middle C upward for twenty-five notes.

The manufacturer makes these claims for the instrument: The chime tones can be heard from one or several locations, producing unique antiphonal and distant effects. There is a complete dynamic range from pianissimo to fortissimo. This is accomplished with a variable control operated by hand or swell pedal. Variable tone color for different musical requirements is available through manual control. Decadence control provides diminishing and duration of harmonics without the throttling effect of dampers.

WILLIAM H. CHASE has been named assistant to the director of advertising and sales promotion for the Bendix Home Appliances Division, Avco Manufacturing Corporation. He formerly was advertising manager of the Rudolph Wurlitzer Company. Prior to becoming advertising manager of the Wurlitzer Company in 1948 Mr. Chase had served as regional sales manager for that firm.

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ATLANTIC CITY HOST TO A.G.O. CONVENTION

REGIONAL HELD JUNE 19-20

Robert Elmore Gives Recital on Convention Hall Organ—Ruth Oberholtzer Wins Contest—Emerson Richards Speaks.

Members of chapters of the American Guild of Organists in Pennsylvania, Delaware and Southern New Jersey met for their regional convention in Atlantic City June 19 and 20. Headquarters were at the Madison Hotel, where registration began at 10 o'clock Tuesday morning. After registration there was an informal get-together.

The first scheduled meeting was held at 2:30 Tuesday afternoon, at which time Harold Gilbert, conductor of the Mendelssohn Club of Philadelphia and headmaster of St. Peter's Choir School, Philadelphia, led a discussion on choral conducting.

The outstanding event of the convention was a recital in the evening by Robert Elmore, organist and choirmaster of Holy Trinity Church, Philadelphia. Mr. Elmore's recital was played on the seven-manual organ in Convention Hall. His masterly handling of this instrument and his musicianship made a real impression upon the auditors. Mr. Elmore's program was as follows: Fugue in G minor, Adagio in A minor and Prelude and Fugue in D major, Bach; "Grand Piece Symphonique," Franck; Concert Piece in the Form of a Polonaise, Lemare; "Speranza," Yon; Scherzo in G minor, Bossi; "Christmas Night" and Rhumba, Elmore.

The session began Wednesday morning with a discussion of Guild examinations. A forum was conducted by Newell Robinson, regional chairman, and the speaker was Howard L. Gamble, organist of the First Unitarian Church, Philadelphia. At 10:30 o'clock the young artists' contest was held. This was won by Ruth Oberholtzer of Lansdale, Pa., who gave brilliant renditions of Bach's Triple Fugue in E flat and the Fugue from the Reubke Sonata. The runner-up was Sylvia Palmore of Pittsburgh, whose playing showed much promise. Her numbers were: Prelude and Fugue in D major, Bach, and the Finale from Vierne's Symphony 4.

The afternoon was devoted to recreational activities. Members enjoyed sight-seeing, gift buying and ocean bathing. There was a trip to the elephant in Margate and a tour of the Convention Hall organ.

At the closing banquet Wednesday evening the speaker was Emerson Richards, former state senator from Atlantic City and well-known organ enthusiast. Mr. Richards designed the Convention Hall organ. He spoke about the music of Bach and old organs which he has inspected in Germany.

It was felt that the convention was a rewarding one even though attendance was small.

INSTALLING THREE-MANUAL

BY ALLEN IN PASADENA, CAL.

The Lake Avenue Congregational Church, Pasadena, Cal., has placed an order with Alfred G. Kilgen, Inc., of Los Angeles for a three-manual Allen electronic instrument. The organ is being installed. The new Allen gyrophonic speakers will be used in a divided chancel arrangement. Twenty speaker units will provide independent pedal, manual and echo divisions. Over 350 watts of power will be used in the amplification. Adjustable combination pistons affect all stops.

The echo organ will be in two chambers at the rear of the auditorium, not only for antiphonal effects but to accompany congregational singing. Any or all of the three manuals and pedal can be played from the echo chambers, alone or simultaneously with the main organ. Each manual division is under separate expression.

The following stoplist shows the tonal resources:

GREAT ORGAN.

Open Diapason, 8 ft., 73 notes.
Principal, 8 ft., 73 notes.
Flute, 8 ft., 73 notes.
Flute Dolce, 8 ft., 73 notes.
String, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 notes.
Oboe Gamba, 8 ft., 73 notes.
Horn Diapason, 8 ft., 73 notes.
Octave, 4 ft., 73 notes.

FARLEY K. HUTCHINS



FARLEY KENNAN HUTCHINS HAS BEEN appointed to head the organ department of Baldwin-Wallace College, Berea, Ohio, with the rank of associate professor of organ and sacred music. This is the position held for fifty-one years by Dr. Albert Riemenschneider, noted for his editions of Bach's organ music, for his writings on a number of subjects and for the Berea annual Bach festival. The school has a seventy-four rank Austin organ and a thirty-one rank Holtkamp organ, as well as five practice organs. Mr. Hutchins was born in Neenah, Wis., in 1921. He holds the bachelor of music degree from the Lawrence Conservatory of Music in Appleton, Wis., and the master of sacred music degree from the School of Sacred Music of Union Theological Seminary, where he recently completed the work for the doctor of sacred music degree. His organ study has been with LaVahn Maesch, Clarence Dickinson, Carl Weinrich and Hugh Porter.

Since 1946 Mr. Hutchins has been associate professor of organ and musicology at Mississippi Southern College, where he organized the organ department. During his tenure there he became known throughout the South for his recitals, which have been played in the major cities of the area. In 1949 he received the A.A.G.O. certificate. He has contributed much to the advancement of church music in Mississippi through courses in church music offered at the college, lecture series and appearances in a number of the larger churches of the state, and through the organization and leadership of the South Mississippi Chapter of the A.G.O. and a Guild student group at the college.

Flute d'Amour, 4 ft., 73 notes.
Strings, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.

SWELL ORGAN.

Diapason, 8 ft., 61 notes.
Gamba Celeste, 8 ft., 61 notes.
Melodia, 8 ft., 61 notes.
Gedeckt, 8 ft., 61 notes.
Flute Celeste, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Aeoline, 8 ft., 61 notes.
Voix Celeste, 8 ft., 61 notes.
English Horn, 8 ft., 61 notes.
Trumpet, 8 ft., 61 notes.
Vox Humana, 8 ft., 61 notes.
Echo Organ.
Echo Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 84 notes.
Stopped Diapason, 8 ft., 84 notes.
Salicet, 8 ft., 84 notes.
French Horn, 8 ft., 84 notes.
Oboe, 8 ft., 84 notes.
Vox Humana, 8 ft., 84 notes.
Harp, 84 notes.

PEDAL ORGAN.

Tuba, 16 ft., 32 notes.
Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Pedal Dulciana, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Dulcet, 8 ft., 32 notes.

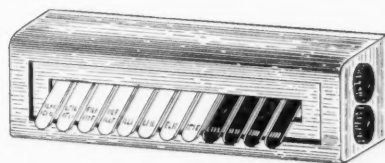
C. HAROLD EINECKE will give a late summer series of recitals at the Santa Barbara, Cal., Museum of Art, beginning Aug. 19 and continuing through September. A special program is planned featuring Spanish composers for the fiesta season. Dr. Einecke will play a recital Aug. 12 on the new Möller organ in the Westwood Community Methodist Church, Los Angeles.



NEW VOICES FOR THE PIPE ORGAN

Haygren, builder of outstanding electronic church organs, is proud to introduce the MODEL C HARP-ORGAN. This unique instrument has been designed especially to produce a wide range of sustained voices as well as percussion effects playable from the pipe organ keyboard. With perfect blending and harmony, the many HARP-ORGAN stops add an almost limitless variety of traditional organ tones to any pipe organ. Families represented include diapasons, strings, flutes, and solo and chorus reeds.

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 routine news, recital programs, etc., the
 closing date is the 15th.

CHICAGO, AUGUST 1, 1951

Making Use of Marvels of the Age

How the marvels unfolded through the discoveries of the present age can be used for the benefit of the organ world is illustrated by an item in the July issue. A report of the St. Joseph, Mo., Chapter of the A.G.O. records the fact that many of the famous organs of Europe were not only seen but heard when James P. Lawbaugh shared with the members of the chapter the privilege of enjoying the pictures of these instruments as well as recordings he made of music played on them by men of note. Mr. Lawbaugh took his audience not only to several of the great instruments in Paris, but to outstanding ones in Holland, Germany, Austria, Spain, England and Italy. Thus an American group participated in the tour recently made by Mr. Lawbaugh without as much as leaving their home city.

The manifest worldwide interest in the organ, which evidently is growing from year to year, is being satisfied in other ways as well. For example, the very informative and interesting articles by Robert Noehren, the American concert organist, which have been published in THE DIAPASON, have constituted a valuable contribution to current organ lore and we predict that many years in the future there will be calls for the issues in which Mr. Noehren's articles have appeared. (This prediction is based on the fact that we receive requests constantly for back numbers as much as thirty-five and forty years in the past which contain special articles that appeal to present-day readers.)

There is another means of increasing the organist's knowledge of his instrument that is attracting attention. The films made by Casavant Freres, the Canadian builders, and by the Schantz Organ Company of Orrville, Ohio, have been exhibited from coast to coast and have invariably aroused interest. It was a happy thought that led these builders to undertake to describe the creation of an organ from the trees in the forest to the completed instrument, showing the many processes from the manufacture of the pipes to the voicing of these pipes, illustrating the multiple artistic and mechanical talents that go into the work of manufacture before the man at the console interprets the works of the masters on the completed instrument.

The more the progressive organist knows of his instrument, its construction and its history, the more competent he will be. And when one considers the fascination of the organ to all who have become acquainted with it he will be inclined to consider the organist who neg-

lects the opportunity to gain familiarity with it, as well as with its literature, a rather dull musician.

The Postoffice Situation

The present deterioration in the postal service has become well known and is the subject of complaint throughout the land. Various economies, such as the elimination of overtime, have led to a situation with which our readers are familiar. In the case of second-class matter this is especially evident. Tests have shown that copies of THE DIAPASON mailed on the same day in many instances reach the Pacific coast or Colorado before they are delivered in Chicago or nearby suburbs. Readers within the Chicago area find that it has taken from four days to a week for the magazine to be delivered at points from two to twenty miles from the Chicago postoffice.

THE DIAPASON aims to reach the hands of its readers within 1,000 miles by the first day of the month. We have no power to remedy the postal situation but shall do our best.

Meanwhile a thirty per cent increase in second-class rates (in annual installments of ten per cent) is to go into effect and a four-cent stamp is to be required, if Washington plans are carried out, in place of the present three-cent stamp as a further burden on all letters. All one can recommend, in the absence of a change in policy on the part of the administration, is the patience which the publishers are obliged to exercise.

SWEDENBORGIAN CONVENTION

HEARS MAITLAND'S CANTATA

"The Glorified Christ," a cantata for soli, chorus, organ and reader, by Rollo F. Maitland, composed in 1937 for the 250th anniversary of the birth of Emanuel Swedenborg, was sung June 24 in the Church of the New Jerusalem, Philadelphia, as one of the events of the national convention of Swedenborgian churches. The chorus of fifty-three voices consisted of the choir of the First-and-Central Presbyterian Church, Wilmington Del., Wallace Heaton, director; a group from the Drexel Institute Glee Club, Mr. Heaton director, and the choir of the Church of the New Jerusalem, Dr. Maitland director. The work was conducted by Mr. Heaton, with Dr. Maitland at the organ.

INDIANAPOLIS, IND., CHURCH

HONORS ELSIE E. PATTISON

Mrs. Elsie Evans Pattison was honored June 24 in a special service at the Immanuel Evangelical and Reformed Church in Indianapolis, Ind. The event marked Mrs. Pattison's twentieth anniversary as organist. Evelyn Aufderheide was guest organist, playing the prelude, the postlude and a solo group. Mrs. Pattison played the accompaniments. The choir, which is under the direction of Robert Davis, sang two groups. A short talk was made by Edward Dirks. The church presented Mrs. Pattison with a "Toastmaster" and a "Mixmaster."

Letter to the Editor

For an Organ Recording Society.

Evanston, Ill. June 26, 1951.—Dear sir: After hearing about the success of the Haydn, Bartok and Rachmaninoff record societies, I wondered why no one has put forward the idea of an organ recording society. That such an organization is wanting is shown by the presence of only two dozen-odd organ recordings in the Schwann LP Catalogue.

Although the demand for organ records is not great, the experience of other recording societies would tend to show that moderate editions of pressings can be commercially profitable. ("An Ear for Music," by J. M. Conly in the *Atlantic Monthly* for September, 1950.)

The possibilities open to an organ recording society are numerous and attractive. What organist or organ amateur, for example, would not like to get a series of records of Dupré playing his own works, with the authentic registration, tempi and tonal shading faithfully reproduced by modern tape-to-disk recording techniques?

Let us hope that such celestial visions need not always be dreams.

P. L. FORSTALL.

Sidney C. Durst Ends
Thirty Years' Work
at Cincinnati School

Thirty years of continuous service to the College of Music of Cincinnati were terminated by Sidney C. Durst when he was honored in special ceremonies at commencement June 7. On that occasion his Concert Piece for organ and orchestra was played by Eugene Addams, M.M., a former pupil, with the College of Music symphony orchestra, under the direction of Roland Johnson. At the close of the program Dr. Durst was presented with a diploma naming him dean emeritus. Dr. Durst will reach his eighty-first birthday in September.

But June 7 was not the only "red-letter" day in that month for Dr. Durst. On June 18 he married Miss Clara R. Saunder, a sweetheart of his youth, who is a well-known artist in Washington, D.C. The Dursts will make their home in Washington. The friendship of Mr. Durst and Miss Saunder began when they were in high school together in Hamilton, Ohio.

Mr. Durst was born in Hamilton Sept. 7, 1870. He was graduated from the College of Music of Cincinnati in 1890. Following his graduation he taught in the college for five years. In 1895 he went to Europe and entered the Royal Academy of Music in Munich. He was one of the four organ pupils of Josef Rheinberger from 1895 to 1897 and was graduated in 1897 with the highest honors in organ, piano and composition.

Mr. Durst has written works for orchestra, chorus, strings, voice and piano which have been produced from time to time in Munich, Cincinnati, Pittsburgh and other cities. His anthem "How Beautiful upon the Mountains" won the prize for the most popular anthem in 1900. His "Psalm 122" is used by many choirs. Likewise his "Lo, Our Father's Tender Care" has had a large sale. He was the accompanist for the Cincinnati Festival Chorus under Theodore Thomas and organist of the festival of 1910 under Frank Van der Stucken.

Dr. Durst became a fellow of the American Guild of Organists in 1916 and was dean of the Southern Ohio Chapter. He has been organist of St. Paul's Cathedral, the Church of Our Saviour and the Wyoming Presbyterian Church of Cincinnati and also played for Congregation Bene Israel for thirteen years. He retired from regular church playing in 1922 because of a press of duties as principal of the department of theory and composition at the College of Music.

Dr. Durst became interested in the music of Spain in 1913 and spent several months there in 1921. He has spoken on the subject before many musical societies.

Dr. Durst received the honorary degree of doctor of music from Miami University in 1925. He will be succeeded as dean of the College of Music by Dr. Eugene J. Selhorst. Dr. Selhorst earned his B.M. and M.M. under the tutelage of Dr. Durst and holds a Ph.D. from the Eastman School of Music.

CHURCHMAN'S EXPOSITION

WILL BE HELD IN CHICAGO

The first annual international churchman's exposition is to be held at the Chicago International Amphitheater from May 19 to 24, 1952. The exposition will run concurrently in Chicago with the American Baptist Convention and the international convention of the Disciples of Christ and in cooperation with the Chicago Baptist Association to aid churches of all faiths in the planning, construction, maintenance and more effective use of church property. Headquarters for the exposition has been established at 19 South LaSalle Street, Chicago 3.

Over 25,000 church officials and committee members from all sections of the country are expected to view hundreds of exhibits of materials devices and services that go into the building and operation of a church and take part in special conferences on church architecture, financing, church buildings, solving acoustical problems, better church music and visual education. There will be the opportunity to examine the merits of everything relating to music, musical instruments, educational materials and supplies, as well as equipment for the preparation and handling of food, etc.

Looking Back into the Past

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

By way of expressing their appreciation of their organist, Clarence Dickinson, the people of the Brick Presbyterian Church in New York tendered him a trip to Europe. Mr. and Mrs. Dickinson sailed on July 4.

The Austin Organ Company had completed installation of a four-manual in the Baptist Tabernacle at Atlanta, Ga., and the specification was presented.

Formation of the Oregon-Washington Chapter of the American Guild of Organists was decided upon at a meeting in the First Presbyterian Church of Seattle and Warden Frank Wright of the Guild, who was present, appointed Frank Wilbur Chace as the first dean.

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

The new four-manual organs of the day, specifications of which were published, included one for Christ Church Cathedral, St. Louis, to be built by the Skinner Organ Company; one for the First Baptist Church of Asheville, N. C., to be built by Henry Pilcher's Sons; one of sixty-four sets of pipes, to be built by the Austin Organ Company for the East End Christian Church, Pittsburgh, and a large Skinner for Wesley Methodist Church, Worcester, Mass. In addition to the foregoing, the Estey Company was to install a large three-manual with echo division in Grace Congregational Church, Framingham, Mass., and M. P. Möller had completed a large three-manual with echo for the First Methodist Church of Oneonta, N. Y.

A four-manual built by the Wicks Company was opened late in June in the First Evangelical Church of Waterloo, Iowa, and a four-manual Reuter was ordered for the new Za Ga Zig Shrine Temple in Des Moines.

A cable from Dr. Alexander Russell to THE DIAPASON announced that Louis Vierne had been engaged for an American recital tour in February and March, 1927.

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

John Henry Wick of the Wicks Organ Company of Highland, Ill., and son of John F. Wick, founder and head of the company, died July 4 as the result of an automobile accident near Smithton, Ill., the preceding night.

Dr. Tali Esen Morgan, a well-known choral conductor and composer, and one of the founders of the National Association of Organists, died June 30 at his home in Asbury Park, N. J. Dr. Morgan was in charge of the music at Ocean Grove, N. J., when the old N.A.O. held its first conventions in that city. These meetings were the beginning of national conventions of organists in the United States.

FESTIVAL OF ORGAN MUSIC

PRESENTED AT PEORIA CHURCH

A festival of organ music was presented at the First Methodist Church, Peoria, Ill., on Friday evenings, June 8 and 15, by D. Deane Hutchison, minister of music of the church, and Mrs. Gail Wilcox, assistant organist. The organists were assisted by Mrs. Frances Beckett, contralto, and the nurses' glee club of the Methodist Hospital.

The first of the recitals was played by Mr. Hutchison on the large Kimball organ. The program featured these numbers: Allegro Appassionato, Sonata 5, Guilman; "Tryptique pour Orgue" ("Stèle pour un Enfant Defunt"), Vierne; "Marche Champêtre," Boex; "The Music Box," Proctor; Chorale, Andriessen; "Litanies," Alain; "May Night," Palmgren; Valse for Organ, Lemare; Elegy, Peeters; "Carillon-Sortie," Mulet.

"The Music Box," by David Proctor, was originally commissioned for the dedicatory recital on the organ in this church.

On June 15, Mrs. Gail Wilcox played the following program: Two Chorale Preludes, Brahms; "Le Coucou," d'Aquin; "Passacaglia et Thema Fugatum," Bach; Sonata 3, Hindemith; "The Sun's Eversong," Karg-Elert; Sonata No. 1, Mendelssohn.

BUFFALO CATHEDRAL TO HAVE NEW ORGAN

ORDER GOES TO SCHLICHER

Memorial Instrument in Chancel Designed by Ernest White and DeWitt C. Garretson, the Organist of St. Paul's.

St. Paul's Cathedral in Buffalo, N. Y., is to have a new chancel organ built by the Schlicker Organ Company of Buffalo. The stop specifications for this three-manual instrument, which will take the place of one built by the late Robert Hope-Jones, were drawn up by Ernest White in consultation with DeWitt C. Garretson, cathedral organist, and Herman L. Schlicker. The organ will be a memorial to Frank B. Baird.

The stop scheme will be as follows:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Schwegel, 2 ft., 61 pipes.
Mixture, 3-4 ranks, 232 pipes.
Chimes (located in gallery), 25 notes.

SWELL ORGAN.

Rohrflöte, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Mixture, 3-4 ranks, 232 pipes.
Clarinet, 16 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Tremolo.

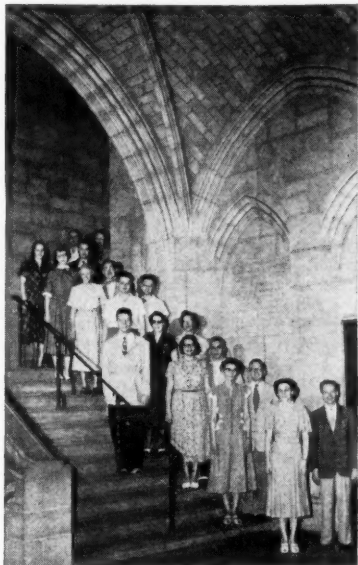
POSITIV ORGAN.

Gedeckt, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Quint, 1½ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Scharf, 2-3-4 ranks, 220 pipes.
Cymbal, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Rohrflöte, 16 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Clarinet, 16 ft., 32 notes.
Trumpet, 8 ft., 12 pipes.
Comet, 2 ft., 32 pipes.

VIRGIL FOX CLASS IN NEW YORK



THIS PICTURE SHOWS the Virgil Fox master class, which was held at the Riverside Church in New York June 25 to 29. Twenty organists were enrolled, representing twelve states. An interesting event was the talk by Eugene Exman of Harper Brothers, who spent over a week with Dr. Albert Schweitzer last fall. Mr. Exman told the class of Dr. Schweitzer's work and described his office, his room and his hospital. At the party held for the class the last Friday night the members gave Mr. Exman money to send to Dr. Schweitzer to use for his new hospital building. Mrs. Eleanor Hofbauer, class member from Winter Park, Fla., collected the contribution.

In the picture from left to right and bottom to top are: Miriam McConnell, Gerald E. Burt, Peg Cawley, Granville Munson, Sally Ann Slade, Robert Hebble, Virgil Fox, Faye Lowry, Jean Conklin, Grady Wilson, Gordon Wilson, Ruth Alta Rogers, George Tobias, Roberta Bailey, William Burhenn, Jean Hersey, Lieutenant G. M. Nichols and Louie W. Ayre.

CARL V. REAVLEY, veteran Chicago theater organist, died June 30. Mr. Reavley was 67 years old. He played the organ in a number of South Side theaters during silent film days. Surviving are his widow and two sons.

EQUILIBRIUM

ORGAN BUILDING has undergone more periods of varying tonal extremes in America than in any other one region in the world. Just as it has been necessary for us to "find our level" in other fields of culture, it has required experimentation, imitation and adaptation in the realm of organ design to enable us to arrive at a sane and aesthetically satisfactory concept of pipe organ "sound."

Contributing toward this development have been the sporadic imitations of European examples, our own brief grappling with the theater organ, influences of electronic tone and the recent renaissance of seventeenth century European ideas. Until examples of all these and other types are available to all interested persons, it is difficult to arrive at a truly sophisticated conclusion of what is beautiful, representative, peculiar and faithful in pipe organ tone. We should be equally grateful to all those who have contributed influences of their several kinds.

We are now able, better than ever before, to deduce from these influences what are the most generally dependable facets of any good Pipe Organ as well as what most suitably fills the requirements of instruments which admittedly have specialized functions of their own.

We are not predicting a Golden Era of standardization in which taste in organ building would remain static indefinitely, since such an era would eventually prove to be one of stagnation. As long as there are personalities with divergent interests, and circumstances requiring peculiar characteristics, we may be assured of a healthy variety in pipe organs.

This company is endeavoring to anticipate the "level" to be found when students, pedagogues and laymen can intelligently and rationally deduce for themselves, from the wealth of extreme examples, what type of instrument is necessary for their requirements. We are equipped to build any type of organ commissioned by a person of experience and authority. For those who need counsel as to what is most desirable for their needs, we are eager to furnish it.

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FOR CHURCH IN WHICH LINCOLN WORSHIPED

NEW EDIFICE IN WASHINGTON

Aeolian-Skinner Rebuilding Instrument Which Is To Stand in New York Avenue Presbyterian, Two Blocks from White House.

The corner-stone of the new edifice of the New York Avenue Presbyterian Church, Washington, D. C., was laid by President Truman April 3 and the old Hook & Hastings organ, rebuilt by Ernest M. Skinner in 1941, is being rebuilt for the new church by the Aeolian-Skinner Organ Company. A number of the pipes and general structure of the old organ will be utilized, while there will be various new pipes, particularly in the great. The organ is due for completion with the church in September.

President Lincoln worshiped in the original edifice. The new building is on a site two blocks from the White House. The general structure follows closely the old one and for reasons of sentiment the dimensions of the organ spaces necessarily limit the completion of the pedal organ at this time. The rebuilt organ will be installed in an elevated space at the rear of the church and the detached movable console will be placed toward the front of the organ gallery.

William Watkins, organist of the church, has given recitals in all parts of the country in the last two years. He is a graduate of the Peabody Conservatory and in 1949 was awarded the \$1,000 prize in the young artists' contest of the National Federation of Music Clubs. He has appeared as soloist with several symphony orchestras and was heard at the American Guild of Organists' convention in Boston in 1950.

The following stoplist shows the resources of the organ:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 5 ranks, 305 pipes.
- Trompette Harmonique, 8 ft., 61 pipes.

SWELL ORGAN.

- Geigen, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Flute Celeste, (t.c.), 8 ft., 56 pipes.
- Principal, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Bombarde, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Claron, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Gemshorn, 16 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Unda Maris, 2 ranks, 124 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Flute Harmonique, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinete, 8 ft., 68 pipes.

PEDAL ORGAN.

- Contre Basse, 16 ft., 56 pipes.

MYRTLE REGIER



MYRTLE REGIER WILL TAKE over in September her new duties as organist of Mount Holyoke College and instructor in the department of music. She is leaving Union Theological Seminary, where for several years she has been associate organist and secretary of the School of Sacred Music, and the Metropolitan-Duane Methodist Church, New York City, of which she has been organist-director.

Miss Regier received the bachelor of arts and bachelor of music degrees from Hastings College and the master of sacred music degree from Union Theological Seminary. She is a pupil of Dr. Clarence Dickinson and has played numerous recitals in the Middle West and the East. At Holyoke she succeeds Miss Dorothy Howell, who was married in June to Robert E. Sheets of Muskegon, Mich.

- Violone (Great), 16 ft., 32 notes.
- Gemshorn (Choir), 16 ft., 32 notes.
- Principal (Contre Basse), 8 ft., 12 pipes.
- Gemshorn (Choir), 8 ft., 32 notes.
- Choral Bass (Contre Basse), 4 ft., 12 pipes.
- Bombarde (Swell), 16 ft., 32 notes.
- Trompette (Swell Bombarde), 8 ft., 32 notes.
- Claron (Swell Bombarde), 4 ft., 32 notes.

CLARENCE LEDBETTER WINS

YEAR'S BERLIN SCHOLARSHIP

Clarence Ledbetter, organ student at the School of Music of the University of Redlands, Redlands Cal., has been awarded a full year's scholarship at the Hochschule für Musik in Berlin, beginning this fall. He will study with Fritz Heitmann. Mr. Ledbetter won the regional contest in organ playing sponsored by the American Guild of Organists and played a recital at the regional convention held in Claremont in June. Two years ago Mr. Ledbetter tied for first place in the regional contest in San Francisco. He is organist of the First Christian Church in Whittier.

Max Miller, also from the University of Redlands, won this contest and played in Boston in 1950. Mr. Miller received the master of music degree from the University of Redlands in June. He is organist of the First Methodist Church of Pasadena.

DOCTOR OF SACRED MUSIC

DEGREE FOR HENRY FUSNER

Henry Fusner received the doctor of sacred music degree from the School of Sacred Music of Union Theological Seminary, New York, May 22. Mr. Fusner's doctorate composition was "Six Sonnets of John Donne" for tenor solo, mixed chorus and orchestra.

BIG MEMPHIS CHURCH WILL HAVE A MOLLER

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Thomas H. Webber, Jr., Consultant in Planning Three-Manual Organ of 2,851 Pipes—Mrs. Jerome Robertson Is the Organist.

The Second Presbyterian Church of Memphis, Tenn., one of the largest churches in the Southern Presbyterian Assembly, has placed with M. P. Möller, Inc., an order for a three-manual organ of 2,851 pipes. Mrs. Jerome Robertson is the organist and Mr. Robertson is choir director. The specifications were prepared by T. P. Spence and W. E. Pilcher, Möller representatives, in consultation with Thomas H. Webber, Jr., A.A.G.O., organist of the Idlewild Presbyterian Church, Memphis.

The specifications indicate that the following stops will be included:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Harmonic Trumpet, 8 ft., 61 notes.
- Chimes (Schulmerich bells).

SWELL ORGAN.

- Rohrbourdon, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 notes.
- Cymbel, 4 ranks, 244 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Claron, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppeflöte, 4 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Clarinete, 8 ft., 73 pipes.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 notes.
- Rohrbourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaten, 8 ft., 32 notes.
- Rohrflöte, 8 ft., 32 notes.
- Choralbass, 4 ft., 32 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Fagotto, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Claron, 4 ft., 12 pipes.

DR. ROBERT LEROY SCHOFIELD

IS TAKEN BY DEATH IN ELGIN

Dr. Robert LeRoy Schofield of Elgin, Ill., who retired in 1946 after many years as a teacher of piano and organ, died July 22 at his home. He was 74 years old. Dr. Schofield was dean of music at the University of the Philippines in Manila from 1919 to 1925, professor of music at Wheaton College from 1926 to 1934, organist at the House of Hope Presbyterian Church, Elgin, from 1930 to 1937, and organist at the Episcopal Church of the Redeemer, Elgin, from 1937 to 1943. His widow, Elsie, survives.

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A sacred concert July 29 featuring Vaughan Williams' "Five Mystical Songs" brought to a close the season's musical activities at St. John's Evangelical Lutheran Church, Baltimore, where Bruce M. Williams is organist and choirmaster. Also included on the program were numbers by Bach, Sweelinck, Charles Wood and Katharine E. Lucke. Other presentations in the last several months were Martin Shaw's "The Redeemer," Clokey's "Adoramus Te," Bach's Cantata 142, choral vesper services and organ recitals.

Added impetus was given to the music at St. John's this year by the rebuilding of the organ. Work on the three-manual instrument, the Schluderberg memorial organ, was done by M. P. Möller, Inc. Because of limited space a stoplist was drawn up which allowed a certain amount of duplexing and unification. A mechanical feature of the organ is the availability of all choir stops on the great manual. The trumpet is under separate expression. The instrument's resources are these:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Bourdon, 8 ft., 41 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 97 pipes.
Salicional, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Gedeckt, 4 ft., 61 notes.
Flute Twelfth, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 61 pipes.

CHOIR ORGAN.

Clarineta, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Dulciana, 4 ft., 61 notes.
Dulciana Twelfth, 2½ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Trumpet, 8 ft., 97 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Bourdon Quint, 10½ ft., 32 notes.
Trumpet, 16 ft., 32 notes.

Dedication of the organ took place May 22. On this occasion the choir sang Noble's "Gloria Domini" and David McK. Williams' "In the Year that King Uzziah Died." Donald W. King, guest organist, played these numbers by Bach: "Comest Thou Now from Heaven Above," "In Thee Is Gladness," "Hark, a Voice Saith" and the "St. Anne" Fugue.

Bruce M. Williams was graduated this year from the Peabody Conservatory, having studied with Walter Baker and George Markey. He is now doing graduate work at the conservatory and Johns Hopkins University. Mr. Williams' former teachers in Pittsfield, Mass., where he was the organist of the First Church of Christ, Scientist, were his mother, Mrs. L. A. Williams, Herbert C. Dunkley and Alberta Zimmerman Kent. While he was in Pittsfield he was active in church music and he was a co-founder of the Berkshire Chapter of the A.G.O. Programs were played by Mr. Williams this year in Washington at the First Congregational Church, in Baltimore for the Chesapeake Chapter of the A.G.O. and at Fort Meade for the choral society there.

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Alexandre Guilmant: Memories of Great Organist of France

By A. M. HENDERSON, M.A., L.R.A.M.,
A.R.C.M.

[Organist and Choirmaster to the University of Glasgow.]

Felix Alexandre Guilmant was recognized as the outstanding French organist of his time. As a recital player his name was as familiar in Britain and America as in central Europe. He made several visits to America and many can still recall his beautifully finished, rhythmic and thoroughly musical playing.

As a youngster I first heard Guilmant in Glasgow, when he appeared as soloist with the Scottish Orchestra, playing his First Symphony, for organ and orchestra. Although not more than 12 years of age at that time, I remember the profound impression his playing made upon me and especially in its clarity and rhythm. Indeed, it was a revelation to me, as until then I was familiar with only the very legato, rather stodgy and dull organ playing so general at the time. Guilmant's solo in the second part of the program was the Bach Fantasia and Fugue in G minor, which always remained a specialty with him. The fugue, which he began quietly, he built up gradually in tone, increasing as the interest of the movement intensified, until he closed in a blaze of glory, the performance raising the audience to a high degree of enthusiasm. The popular hit of the evening, however, was his improvisation, based on the theme of a Scottish folk-song—I think it was "Will Ye No' Come Back Again?" Guilmant treated it with astonishing variety and charm, finishing with an *allegro marziale* movement which brought the house down. Responding with an extra, he played his "Priere et Berceuse," which was then quite fresh and unhackneyed.

Eight years later I heard Guilmant again, this time in Paris, when he was giving a series of historical recitals on the fine old Cavaille-Coll organ in the Trocadero. I attended only one recital in that series, but it was made memorable by the masterly performance of a few standard classics—the Handel Concerto in D minor, No. 10 (in Guilmant's own edition); the charming Couperin "Soeur Monique"; the Chorale and Fugue from his own Fifth Sonata; the Franck Pastorale and two movements from Widor's Sixth Symphony. Because of the clumsy, heavy drawstop action (which was mechanical, the jamps parallel to the keys, and the stops pulling out about a foot!) I believe Guilmant frequently had the assistance of a pupil to help him with the registers. On this occasion, however, he was alone at the console.

It was on this visit to Paris that I first met Guilmant. At that time he had an apartment in the Rue Clichy, near the Church of La Trinité, where he was organist. It was to Clarence Eddy, the well-known American organist, that I owe my introduction to Guilmant. I had met Mr. Eddy in Germany (he had been a pupil of Haupt) and we happened to be staying at the same hotel in Paris. Eddy was an old friend of Guilmant (the Fifth Sonata is dedicated to him) and was visiting him at this time. He kindly offered to introduce me and the meeting took place in Guilmant's flat. Although I made only one visit to Guilmant in his town house (for it was given up later in favor of his villa at Meudon), I still remember the old music-room. In addition to an Erard grand there was a small one-manual chamber organ of four stops, which Guilmant told me had been made by his father. (Marcel Dupré, when I visited him a summer ago, reminded me that he had received his first organ lessons from Guilmant on this little instrument). The pictures, I still remember, were a fine signed portrait of Cavaille-Coll, a drawing of Guilmant as a young man and a reproduction of the well-known painting by Carlo Dolce of St. Cecilia playing the organ. (This has always seemed to me a very feeble picture. I cannot understand why it has been reproduced so often.)

Although this was my first visit, Guilmant received me with the most charming

courtesy and kindness; indeed, as I found later, this was characteristic of the man.

Contrary to the general impression—created perhaps by photographs giving only the beautiful, patriarchal head, with the long silvery hair and white beard—Guilmant was decidedly under average height and, everything being in proportion, had smallish hands and feet. At the time I wondered how, with his small hands, he managed to play large chords so cleanly, as in his own Fifth Sonata. The next time I heard him play, however, I observed that his hands, though small, were wonderfully flexible, developed, as he himself assured me, by early assiduous piano practice as well as by organ study, for he was an excellent pianist.

On this first visit the conversation between Clarence Eddy and Guilmant was confined mostly to plans for Guilmant's next visit to the United States. They also discussed the organ for the World's Fair of 1904 in St. Louis, and the series of forty recitals he was to give there. I may add that later Guilmant sent me the bound volume of his entire series of St. Louis programs. These I have beside me as I write; they cover the entire range of organ literature, and not one piece was repeated in the series! The programs are a wonderful testimony to his versatility.

Although Guilmant had a reasonable knowledge of English, he was diffident about speaking it, and it was amusing during this meeting in the Rue Clichy to hear Eddy carry on his side of the conversation in English, while Guilmant maintained his in French.

When we took our departure Guilmant asked me if I was to be in Paris over Sunday, and if so, would I come along with Eddy for the morning service at La Trinité and be his guest beside him at the console in the west gallery. I was, of course, delighted to accept the invitation and the following Sunday morning we found ourselves once more in the company of this delightful old gentleman and surrounded by a little group of pupils and organ enthusiasts, mostly American. Perhaps because I was the stranger Guilmant kindly insisted that I should be seated beside him, so I was able to observe as well as hear him as he played the service. The prelude and interludes were improvised, in most impressive church-like style; quite as fine, I thought, as his best published work. At the offertory he played the lovely *Allegretto* from Franck's *Fantasia* in C, which was then new to me. His postlude was the noble *Prelude* in E flat by Bach, which was ever one of Guilmant's favorites. (It opened his recitals at the World's Fair). The whole performance impressed me deeply, and I did not forget to express my gratitude for his kindness in inviting me to join his small company. Never before had I heard organ playing so finished, so accurate, so alive and, above all, so musical. It is a model which has remained with me in all the intervening years. I am always grateful for this opportunity of having heard Guilmant at La Trinité, for later in the same year he retired from his church duties after having held office there for thirty years.

I met and heard Guilmant on two later occasions: In the summers of 1908 and 1909, on both occasions at his beautiful home, the Villa Guilmant in Meudon, about six miles from Paris. Here, in his spacious music-room, he had installed a three-manual Cavaille-Coll, an organ in which every register was of refined quality and character. I was later to become intimately acquainted with this instrument, for after the death of Guilmant it was purchased by my friend Marcel Dupré, and now adorns the splendid music-room of his house at Meudon, not a hundred yards from the Villa Guilmant. As recently rebuilt by the original firm, enlarged to four manuals, with modern electric action, it is unquestionably the finest residence organ known to me.

Between the visit to Guilmant at the Rue Clichy and my first visit to Meudon, six years had elapsed. Guilmant was now in his seventy-first year, and with the touch of increased age he looked a veritable priest of his art, as indeed he was. I had been invited to hear his organ and to attend an organ class as his guest. Here the meticulous care of the artist again was evident. Guilmant particularly disliked messy, smudgy playing. In the class there was constant insistence on

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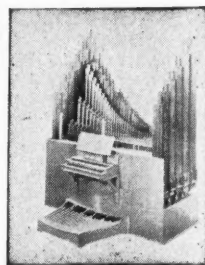
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the need for clarity, for articulation, for commas or breath-marks, and accuracy not only of notes but also in the value of rests, so that the time-value of the bar would not be disturbed. When I reminded him that Shakespeare had the same feelings ("How sour sweet music is when time is broke and no proportion kept") he was amused and made a note of the words for future reference.

As a critic Guilmant was kindly and constructive. An enthusiastic and talented American student once disturbed him by his exaggerated movements at the console. Guilmant corrected him gently by saying, "Let me play the movement as you play it, and see if you like it so." He then imitated the student faithfully, the pupil being the first to laugh heartily at the sight. As Guilmant remarked afterward, "such exaggeration is to be avoided; first, because it is unnecessary and disturbing, not to say ridiculous, and, second, because it is wasting a great deal of energy." At the conclusion of the lesson Guilmant delighted us all by play-

ing in masterly style the *Toccata* and *Fugue* in C, in which he closed the fugue with a well-graded *diminuendo* to *pianissimo*. It was the first time I had heard this treatment of the close of the fugue and in his hands it was very effective.

A year later I met Guilmant for the last time. The occasion was a friendly gathering of a few pupils and friends at Meudon. It was a happy afternoon party, at which Mme. Guilmant and a daughter of the house presided at the tea and coffee pots. Before we parted Guilmant crowned the afternoon first by improvising—in which his fancy seemed as free as ever—and then by playing for us his eighth and last Sonata, which was then new.

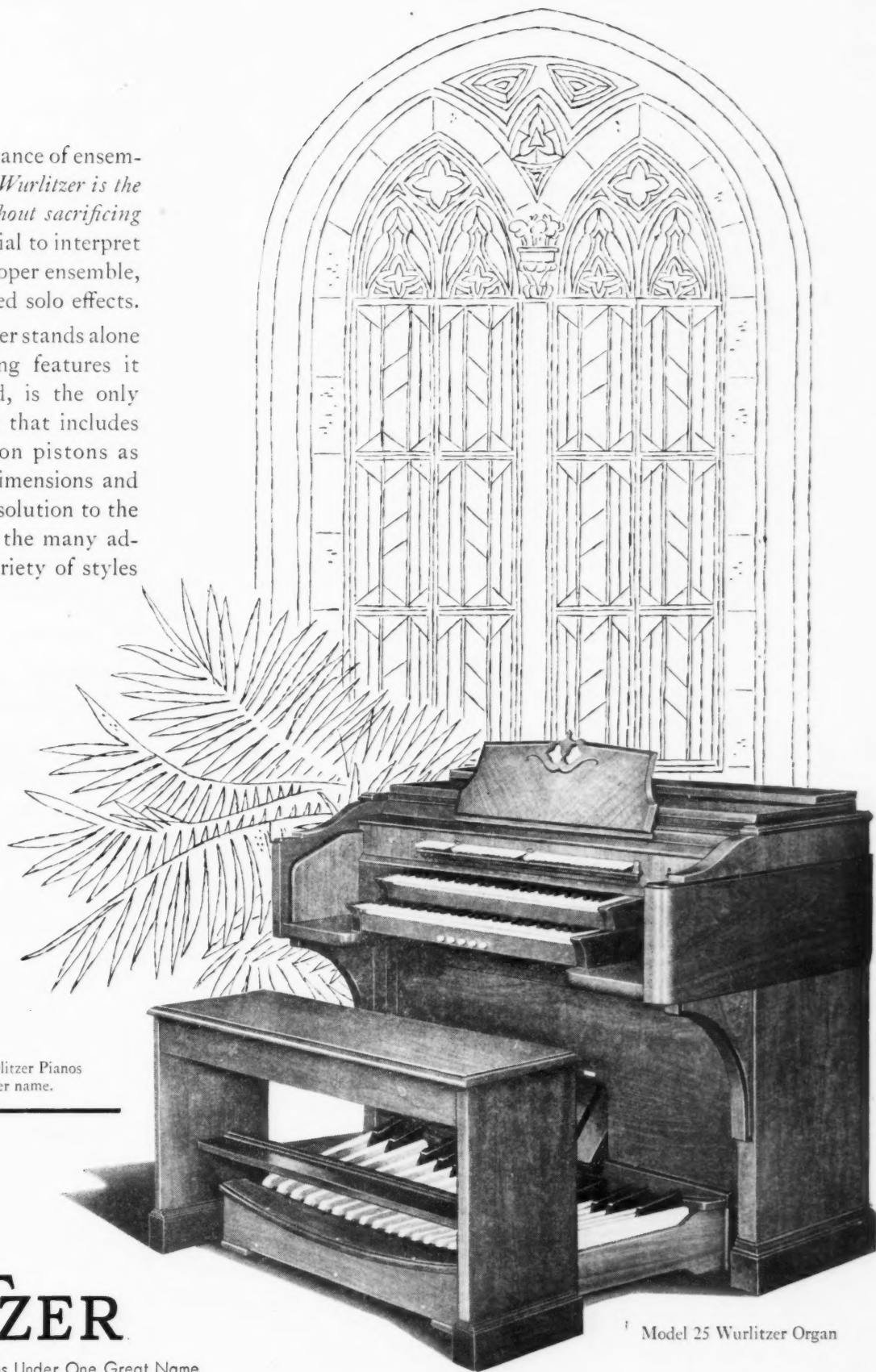
Two years later his work was ended, but he has left with us the memory of a great organist, and a charming and gracious gentleman. A man of wide knowledge and culture, of elevated mind and life, he was indeed an ornament to our art and profession.

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Fellowship (F.C.C.O.)—John Alves, F. C. SILVESTER, Registrar for Examinations.

Oshawa Centre.

The annual meeting of the Oshawa Centre was held May 30 at the Oshawa Collegiate and Vocational Institute. The meeting was opened with a few remarks by the retiring chairman, Matthew Goldburn. A report of the year's activities was then read by the secretary, Mrs. G. K. Drynan.

During the year eight meetings were held. Five of these were general meetings and three were recitals. In addition, eight executive meetings were held. Six new members were accepted by the centre, bringing the membership to twenty-three. These represent Oshawa, Whitby, Bowmanville and Courtice.

The treasurer's report disclosed that it was possible to make a contribution of \$150 to the British Organ Restoration Fund and retain a substantial balance to finance future projects.

The following officers were elected: Past chairman, Matthew Goldburn; chairman, Kelvin James; vice-chairman, Wallace Young, Mus.B.; secretary, Mrs. G. K. Drynan, Mus.B.; treasurer, Norman Williams; executive officers, George Rapley and C. Rowden; representative to general council, Mrs. G. K. Drynan.

After the business meeting members and their guests went to the cafeteria, where several "movies" were presented by George Roberts. One of these, showing a visit to the establishment of Casavant Freres in St. Hyacinthe, Que., was of special interest. This was followed by a puppet show, "Jack and the Beanstalk," presented by pupils of the high school.

MARGARET DRYNAN, Secretary.

Vancouver Centre.

To conclude a very successful season the Vancouver Centre held a dinner at the Hotel Devonshire June 18. Guests from out-of-town included Miss F. W. Ferguson of the Toronto Centre and Eugene Nye and Harold Shaw of Seattle, Wash. The guest of honor was Dr. Charles Peaker, F.R.C.O., of Toronto, who pointed out many interesting features of the life of Bach. Dr. Peaker gave a recital in Vancouver the same week.

G. HERALD KEEFER, Secretary.

Galt Centre.

The Galt Centre held its annual picnic June 2 at the home of Mr. and Mrs. C. R. Kilgour in Galt. It was a jolly party, with families present. Mrs. C. R. Kilgour, Mrs. A. F. Timms and Miss P. Ironsides were the committee on refreshments. After the picnic the annual meeting was held. F. L. Haisell was the convener of the nominating committee that brought in the following slate of officers for 1951-52: W. U. Lethbridge, A.T.C.M., chairman; Miss P. Ironsides, A.T.C.M., vice-chairman; C. P. Walker, secretary; Miss W. Murray, treasurer; Miss W. Steele, program convener.

Congratulations were extended to W. U. Lethbridge and A. F. M. Timms for successes in recent examinations. Mr. Timms is Galt's nominee for the general council of the C.C.O.

C. P. WALKER, Secretary.

Kitchener Centre.

The annual meeting of the Kitchener Centre was held June 23 in the form of a picnic on the grounds of Leonard Grigg's residence high on the banks of the Grand River outside Bridgeport. Mrs. Eleanor Singlehurst was re-elected chairman for another term. Others appointed are: Vice-chairman, Leland Schweitzer; secretary, Mrs. Laoma Schweitzer; treasurer, Miss Agnes Fischer; publicity chairman, Raymond G. Massel; social convener, Miss Helen Critchison. Eugene Fehrenbach is past chairman. Toward

the close of the evening we enjoyed the beautiful panorama of the setting sun through the huge picture windows of Fred Linke's new ranch-style home next door.
RAYMOND G. MASSEL, Publicity Chairman.

London Centre.

The London Centre held its annual meeting and election of officers for 1951-52 at the Y.M.C.A. June 12. I. S. Brake was re-elected chairman. Other officers elected are: First vice-chairman, E. Daly; second vice-chairman, R. Wicher; secretary, Miss M. Needham; treasurer, Miss H. M. Taylor; additional committee members, T. C. Chattoe, A. Rose and K. Ansdell.

Much business was dealt with, the most important items being the Fernando Germani recital Oct 25 and a suggestion by A. Rose for the issuing of a national membership card by the C.C.O.

Members of the London Centre were guests May 8 of the Keates Organ Company at a luncheon at the Y.M.C.A. A short business session was held and then we left for a tour of the Keates factory in Lucan.

MARGARET NEEDHAM, Secretary.

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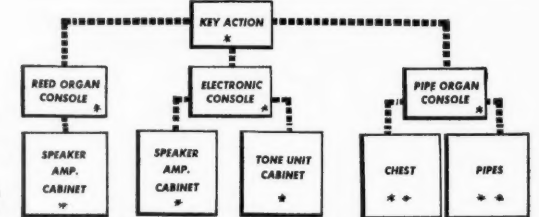
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MRS. ANN AULT



THE ST. PETERSBURG, FLA., Chapter enjoyed a covered dish supper in the educational building of Westminster Presbyterian Church June 8. Mrs. George E. Miller, organist of the church, was hostess and husbands and wives of members were special guests. The program was presented by Mrs. Ann Ault, the retiring dean, who reported on the Southeastern regional convention in Charleston, S. C. The large attendance of colleague members at this last meeting of the 1950-51 season was a fitting expression of their appreciation of Mrs. Ault for her service to the chapter. During the two years of her leadership a membership of 200 has been reached. This includes forty-two colleagues and 158 subscriber members. The annual hymn festival has been established and this year was under the direction of Dr. H. Augustine Smith of Boston University. Dr. George William Volkel has appeared twice in recital. Edouard Nies-Berger and Ramona Beard have given recitals under the auspices of the chapter, and several programs have been presented by local members. Through Mrs. Ault's untiring efforts a branch has been established in Clearwater, Fla. Her most recent accomplishment was the organization of a Guild student group in Florida Southern College, Lakeland, under the supervision of Dr. Robert Gayler, dean of the organ department of the college.

The musical life of St. Petersburg has been greatly enriched by the activities of the Guild and we are anticipating valuable accomplishments under the leadership of our new dean, Mrs. Donald E. Putnam.

HELEN B. HENDERSON, Secretary.

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Organ Installed at SS. Peter and Paul Church to Be Dedicated in Fall—
Antiphonal and Bombarde Divisions Planned.

A three-manual Reuter, the largest church organ in the state of Arizona, has been installed in SS. Peter and Paul Church, Tucson, Ariz. Installation of what will ultimately be a 3,600-pipe instrument was completed in time for services June 29. The dedication will be in the fall.

Stop specifications of the organ were drawn up by Camil Van Hulse, composer and organist of SS. Peter and Paul, who patterned the design after European models. The instrument was installed and finished by David McDowell, Tucson organ builder.

As it stands, the organ has 1,800 pipes, thirty-eight stops and twenty-two couplers. When finished it will have an additional seventeen stops and 1,800 more pipes, making a total of seventy-seven tablets in the console. There are twenty-seven stop movement controls. When the instrument is completed it will include an antiphonal organ and a floating bombarde division. The latter division will be playable from the great manual and the pedals.

The stop specifications are as follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 49 notes.
- Open Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 85 pipes.
- Octave, 4 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.

SWELL ORGAN.

- Gedeckt, 16 ft., 97 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Sallicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.

- Geigen Principal, 4 ft., 73 pipes.
- Gedeckt, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1 3/4 ft., 61 notes.
- Fourniture, 4 ranks, 244 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Gemshorn, 16 ft., 49 notes.
- Open Diapason, 8 ft., 61 pipes.
- Rohr Gedeckt, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 61 notes.
- Quintadena, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 notes.
- Quinte, 2 2/3 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Tremulant.

BOMBARDE ORGAN.

- Octave, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Mounted Cornet, 3-4 ranks, 220 pipes.
- Bombarde, 16 ft., 61 pipes.
- Bombarde, 8 ft., 61 pipes.
- Bombarde, 4 ft., 61 pipes.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 32 notes.
- Bourdon, 8 ft., 12 pipes.
- Cello, 8 ft., 32 pipes.
- Doice Flute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Gemshorn, 4 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 32 notes.

**MRS. ALBERT J. STROHM DIES;
WIFE OF CHICAGO ORGANIST**

Rachel Holding Strohm, wife of Albert J. Strohm, Chicago organist, died July 4. Mr. Strohm has been for thirty-seven years the organist and choirmaster of St. Paul's Church-by-the-Lake. He is also organist at Temple Menorah and is on the faculty of the Midwestern Conservatory. Mr. and Mrs. Strohm were married in 1915. Surviving Mrs. Strohm are her husband, a daughter, Mrs. Amy S. Campbell; a son, Albert J. Strohm, Jr., a sister and two grandchildren. Funeral services were held July 6 at St. Paul's Church-by-the-Lake.

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Noted Works Heard at U. of C.

The recital by Frederick Marriott July 10 at Rockefeller Chapel, University of Chicago, was especially notable because of the inclusion of some of the highest ranking literature in the organ repertory—music which has been absent from recitals in Chicago in recent months. We refer particularly to the Roger-Ducasse Pastorale and to the Buxtehude "Morgestern Fantasie." The probable reason why the former work appears so seldom on programs is its technical difficulty. Surely this monumental composition, written about twenty-five years ago and called by some authorities "the only genuine impressionistic piece for organ," merits a more prominent place on American programs. And of course the large Skinner organ at Rockefeller Chapel, which offers extraordinary possibilities for "color registration", is a nearly perfect instrument for such a piece as this. Mr. Marriott took full advantage of the "ideal music for ideal organ" setup and the result was remarkable.

Buxtehude's delightful and musically profound treatment of Nicolai's Epiphany hymn, "Wie schön leuchtet der Morgenstern," may be said to represent the kind of high-water mark attained in other "schools" of stylistic concept by such works as Bach's Passacaglia, the Variations from Mendelssohn's Sixth Sonata, Franck's E major Chorale, Reger's Fantasie on "B-A-C-H" and Dupré's Variations on a Noel. Mr. Marriott gave it the treatment it deserves.

The Hindemith Sonata 3 is so different from the composer's other works for organ and is so reminiscent of what we like to call "organ chamber music" that we wonder if it was not intended for a smaller chamber-type instrument (by which we do not mean an organ bottled up in a swell chamber—quite on the contrary.) It possesses a distinct charm, especially in the third movement, not in any way akin to the Reger-like bombasts of Sonata 1 nor to the *concerto grosso* structure of Sonata 2.

Bach's great trilogy on "O Lamm Gottes unschuldig" is music of such deep emotion that one hardly need more than play the right notes to make it a success. Mr. Marriott chose a satisfactory compromise between a strict and a free interpretation.

Other numbers on the program were these: Prelude and Fugue in D minor (Dorian), Buxtehude; Toccata in F major and Andante from Trio-Sonata 4, Bach, and Finale from Seven Pieces, Dupré. M. Dupré's difficult etude in no way daunted this hearty performer. A large and obviously pleased audience was present.

J. S. D.

MUSIC HAS IMPORTANT ROLE AT PRESBYTERIAN ASSEMBLY

Music played an important role at the 163d General Assembly of the Presbyterian Church, held in Cincinnati May 22 to 30. Chester E. Morsch, S.M.M., minister of music of the Seventh Presbyterian Church of that city, was chairman of the music committee, which included Lucile Meyer, F.A.G.O., College Hill Presbyterian Church; Margaret Taylor, Mount Auburn Presbyterian Church; Hubert Kockritz, Immanuel Presbyterian Church, and

C. M. Reeves, a member of Knox Presbyterian Church.

The musical highlight of the assembly was the singing of the massed choir at the ecumenical service May 27. Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church, New York, directed the choir and instruments in a performance of his anthem "Great and Glorious Is the Name of the Lord." The great chorus was made up of singers from twenty-two local choirs and the choir of Hanover College, Hanover, Ind. Dr. Ruth Graham, S.M.D., director, formed an antiphonal choir. A brass quartet and timpani from the Cincinnati Symphony Orchestra, with Dr. Edward G. Mead, F.A.G.O., of Miami University, Oxford, Ohio, organist, and Chester Morsch, pianist, provided the instrumental music and accompaniments.

Immediately preceding this service Dr. Dickinson was presented with a certificate of distinction from the Indiana Federation of Music Clubs as Indiana's man of the year in music for 1950. The presentation was made by Mrs. Harold B. Ogden.

Organists from Cincinnati who played at the assembly meetings are Margaret Taylor, Sears Pruden, Raymond Burt, Stanley Wolkling, Carl Fudge, Betty Hoensch, Jeanne Birrell and Chester Morsch. Every evening of the assembly a popular meeting was held for which there was special music. Choirs which participated at these meetings were from various colleges and churches. A special feature of this General Assembly was the "hymn sing" conducted by the Rev. Frederick Miller, B.D., S.M.M.

Sunday morning, May 27, the assembly commissioners attended church in Cincinnati. Since the Seventh Presbyterian was the host church, the newly-elected moderator, the Rev. Harrison Ray Anderson, minister of the Fourth Presbyterian Church in Chicago, was the preacher. The Seventh Church choir under the direction of Chester Morsch sang.

ROLAND POMERAT of Springfield, Mass., has been appointed visiting carillonneur of Trinity College for the summer session. Mr. Pomerat, who is playing a series of bell recitals on Wednesdays at 7:15 p.m., July 11 to Sept. 12, is organist of Christ Church Cathedral and carillonneur of Trinity Church, both in Springfield.

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Programs of Organ Recitals of the Month

Lilian Carpenter, F.A.G.O., New York City—For a recital May 25 at St. John's Episcopal Church in Larchmont, N. Y., Miss Carpenter chose the following selections: Allegro, Second Concerto, Vivaldi-Bach; Chorale Preludes, "Nun Komm' der Heiden Heiland," "In dulci Jubilo," "Herzlich thut mich verlangen" and "Heute Triumphret Gottes Sohn," Bach; "Jesu, Joy of Man's Desiring," Bach; Third Chorale, Franck; Chorale Prelude, "Es ist ein Ros' entsprungen," Brahms; "L'Organo Eritivo," Yon; "I Am Black But Comely" and Toccata on "Ave Maria Stella," Dupré; Chorale, Jongen; "Divertissement" and Berceuse, Vierne; Finale, Third Symphony, Vierne.

Carl Weinrich, Princeton, N. J.—Dr. Weinrich's recital at the Second Presbyterian Church, Kansas City, June 17 was one of a series of musical events under the auspices of the University of Kansas City. For his program Dr. Weinrich chose the following: Prelude and Fugue in E major, Lübeck; Twelve Variations on "Why Dost Thou Afflict Thyself, My Soul?" Scheidt; Passacaglia and Fugue in C minor and Chorale Preludes, "Wake, Awake! the Voice Is Calling," "My Soul Doth Magnify the Lord" and "Comest Thou Now, Lord Jesus, from Heaven to Earth," Bach; Chorale in B minor, Franck; Two Pieces for Mechanical Clock, Haydn; Chorale, Sessions.

Dr. George William Volkel, New York City—Dr. Volkel will continue his summer recitals in August at Chautauqua, N. Y. These are to be on four Thursday afternoons at 4 o'clock and one Sunday afternoon at 3 o'clock. The recitals will be given in the large amphitheater. The program for Aug. 2 will be as follows: Fantasia in A major, Franck; Three Pieces in Free Style, Vierne; Sonata on the Ninety-fourth Psalm, Reubke.

Dr. Volkel will play these numbers Aug. 9: Sonata in C minor, Baldwin; "London-derry Air," "Will-o'-the-Wisp," Nevin; "Afternoon of a Faun," Debussy; Three Burgundian Sketches, Mulet.

For his Aug. 16 recital Dr. Volkel has chosen: Toccata in F major and Trio-Sonata in D minor, Bach; "Romanza" from Symphony 4, Vierne; "The Tumult in the Praetorium," deMalingreau; Cantabile, Jongen; "The Brook," Dethier.

The program for Aug. 23 is as follows: Chaconne, Bach; Excerpts from "Water Music," Handel; "Evensong," Schumann; "Suite Gothique," Boellmann.

The last program by Dr. Volkel, on Aug. 26, is planned as follows: Fantasia in F minor, Mozart; Largo in D minor, Vivaldi; "Sportive Fauns" and "Drifting Clouds," d'Antalfy; Scherzo from Symphony 1, Vierne; "Sonata Eroica," Jongen.

Irene Robertson, F.A.G.O., Mus.D., Los Angeles—Dr. Robertson gave a recital at the First Baptist Church, Montgomery, Ala., May 29. Her program included these numbers: Prelude, Fugue and Chaconne, Buxtehude; Sonatina in F minor, Viola; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Concerto 4, Vivaldi-Bach; Three Pieces from "The Musical Clocks," Haydn; Grave and Allegro from Sonata on the Ninety-fourth Psalm, Reubke; Fantasia, Franck; "Divertissement," Vierne; "Nocturne at Sunset," DeLamarter; Toccata, Haines; Variations on a Noel, Dupré.

Maria Kjaer, Seattle, Wash.—Mrs. Kjaer gave an alumni day recital June 2 at the Western Washington College of Education, Bellingham. This was the first recital on the three-manual organ in the new auditorium, which will be dedicated soon. Included on Mrs. Kjaer's program were the following numbers: Fantasia and Fugue in G minor, Bach; Two Trumpet Tunes and Air, Purcell; "Vermeland," Hanson; "Eclogue," DeLamarter; "Piece Heroique,"

Franck; "Le Jardin Suspendu," Alain; Fugue and Finale from Sonata on the Ninety-fourth Psalm, Reubke.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix, Duke University organist, played the following numbers at the university chapel July 1: "Carillon," Vierne; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Wir wollen alle fröhlich sein," Pepping; Prelude on "Rhosymedre," Vaughan Williams; Fugue in G minor, Dupré.

H. Winthrop Martin, Wellesley, Mass.—The following organ selections were played by Mr. Martin for recent services at the Wellesley Congregational Church: "Benedictus," Reger; Communion, Foote; "Cortège Joyeux," McKay; Spring Song, Shelley; Improvisation on "Beatitude," Verrees; Finale, Symphony 6, Widor; "Dialogue," Sonata I, Becker; "Basse et Dessus de Trompette," Clerambault; "Credo in Unum Deum," Titcomb; Toccata, Walond; Arioso, Sowerby; Toccata, Andriessen. On National A.G.O. Sunday this music was used: Prelude on "Festal Song," Bingham; Cathedral Prelude, Clokey; anthems: "The King's Highway," D. McK. Williams, and "O Praise the Lord," Francis Snow; "Toccata Festiva" ("In Babilone"), Purvis.

Vincent E. Slater, Fort Wayne, Ind.—In short pre-service recitals July 1, 8 and 15 at Plymouth Congregational Church Mr. Slater played the following: Pavane from "The Earle of Salisbury," Byrd; Adagio, "Suite Modale," Peeters; Meditation on "Piscardy," Sowerby; "Priere a Notre Dame," Boellmann; Allegro, Concerto in A minor, Vivaldi-Bach; Andante, "Symphonie Gothique," Widor, "Trumpet Dialogue," Clerambault; "Paduana Hispanica," Sweelinck; "Hark! a Voice Saith All Are Mortal," Bach.

Robert Knox Chapman, Bethlehem, Pa.—Mr. Chapman was guest recitalist at the Washington Cathedral June 3. His program was as follows: Prelude and Fugue in A major, Walther; Chorale Prelude, "Nun komm, der Heiden Heiland" and Prelude and Fugue in G major, Bach; "Legend," Noble; Three Preludes, Bloch; "Cortège et Litanie," Dupré.

Robert M. Webber, Evanston, Ill.—Northwestern University presented Mr. Webber in his postgraduate recital July 18 at the Casavant organ in Lutkin Hall. The program was shared with a voice student, Warren Flath, baritone. Mr. Webber's numbers were the following: Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Arabesque, Vierne; "Primavera" and "Florentine Chimes," from "Harmonies of Florence," Bingham.

Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.—Mrs. Hamlin gave a recital July 15 at the Church of St. Matthew in San Mateo, Cal. Her program was as follows: Three Chorales, Dupré, Bossi and Bach; "Cathedral" Prelude and Fugue, Bach; "Consolation," Bonnet; "Offertoire," Vierne; "The Bells of Aberdovey," Williams; "Praised Be God," Willan.

David Schaub, Oakland, Cal.—A recital was given by Mr. Schaub at the First Congregational Church July 1. His program: Fantasia in F minor, Mozart; Six "Schübler" Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; "Ut Queant Laxis," de Cabezon; Noel, d'Aquin; Sonata, Milhaud.

Robert Scoggin, Lubbock, Tex.—Mr. Scoggin was the featured performer in a twilight music hour at Texas Technological College June 17. He played: Chorale Preludes, "A Mighty Fortress" and "O God, Have Mercy upon Me" and "Fugue a la Gigue," Bach; Two Sonatas for organ and strings,

Mozart; Toccata for Pedals, "Deck Thyself," Bedell; "The French Clock," Bornschein; "Clair de Lune," Karg-Elert; Toccata, Farnam. Mr. Scoggin was assisted by his wife and a string quartet.

Mr. Scoggin played a group of numbers at a choral concert by the college summer choir July 11. He included these: "Psalm 19," Marcello; Sonatina from "God's Time Is Best," Bach; Flute Solo, Arne; "Ave Maria," Guilmant; "Harmonies du Soir," Karg-Elert; Toccata on a French Psalm-tune, Norman Z. Fisher.

George Frederick Hamer, Mercersburg, Pa.—Mr. Hamer gave a recital at Mercersburg Academy June 3. Included on his program were these numbers: Overture to the "Occasional Oratorio," Handel; "The Cathedral at Night," Marriott; Symphony 1, Maquaire; "Litanies," Alain; Toccata and Fugue in D minor, Bach; "Belgian Mother's Song," Courboin; "Carillon," Mulet.

Louis S. Brewer, Baton Rouge, La.—The school of music of Louisiana State University presented Mr. Brewer in a graduate recital June 16. His program consisted of the following: Chorale Preludes, "A Saving Health" and "I Call to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Allegro Vivace from Symphony 5, Widor; "Requiescat in Pace," Sowerby; "In Paradisum," Daniel-Lesur; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

L. D. Burkett, Jr., Baton Rouge, La.—Mr. Burkett gave a graduate recital at Louisiana State University June 8. He played these numbers: "Grand Jeu," DuMage; "How Brightly Shines the Morning Star," Pachelbel; "Benedictus," Couperin; "Noel sur les Jeux d'Anches sans Tremblant," d'Aquin; "In dulci Jubilo," "The Old Year Now Hath Passed Away" and Fugue in E flat, Bach; Fantasia in F minor, Mozart; "I Am Black but Comely," Dupré; "Chant de Paix" and "Chant Heroique," Langlais.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown's recital at the Spreckels Organ Pavilion July 29 included the following numbers: Fugue in C minor and "Jesus, Joy of Man's Desiring," Bach; Intermezzo and Scherzo, Dickinson; Offertory in A flat major, Read; Overture, Rossini; Concerto Rondo, Weber; Selections from "Aida," Verdi.

For his recital July 2 Mr. Brown chose the following: Overture to "Semiramide," Rossini; "Anvil Chorus," Verdi; "In Fairyland," Stoughton; Chorale in A minor, Franck; Meditation, Massenet; "To a Humming-Bird," MacDowell; "Pomp and Circumstance," Elgar.

Nancy Klingensmith, Tulsa, Okla.—Miss Klingensmith, 17-year-old pupil of Jeanne Gentry Waits at the University of Tulsa, gave a recital May 17 at the First Presbyterian Church, Sapulpa, Okla. Miss Klingensmith is assistant organist at that church. Her program, which was played from memory, was as follows: "Psalm 18," Marcello; "Le Prologue de Jesus," Traditional-Clokey; Prelude and Fugue in E minor and "O Sacred Head Surrounded," Bach; "Piece Heroique," Franck; "Suite Gothique," Boellmann; "Comes Autumn Time," Sowerby; "Dreams," McAmis; Toccata on "O Filii et Filiae," Farnam.

F. Carroll McKinstry, Great Neck, N. Y.—The last in a series of monthly recitals was played July 1 by Mr. McKinstry at the Community Church. His program was: Sonata No. 6, Mendelssohn; Trio-Sonata No. 6, Bach; Chorale in A minor, Franck; Sonata on the Ninety-fourth Psalm, Reubke.

Claude Murphree, F.A.G.O., Gainesville, Fla.—A recital in honor of the graduating seniors and their families was given June 10 at the University of Florida by Mr. Mur-

phree. He played: Rondo in G, Bull-Elisasser; Arioso in G, Bach; Fantasia in F minor, Mozart; "Easter Spring Song," Edmundson; "The Brook," Dethier; Meditation on "Amazing Grace" and Toccata on "How Firm a Foundation," Murphree; "Scotch Fantasia," Macfarlane; Preludes on "Ton-y-Botel" and "Tallis' Canon," Purvis; "Evensong," Martin; Concert Variations, Bonnet.

CHESTER E. MORSCH CLOSES

BUSY SEASON IN CINCINNATI

Chester E. Morsch, S.M.M., minister of music of the Seventh Presbyterian Church in Cincinnati, Ohio, has concluded a busy musical season at the church. The following special services have been a part of the year's program:

Nov. 5—"A German Requiem," Brahms. Violin and organ accompanied soloists and choir.

Dec. 17—"Christmas Oratorio," Bach. Two violins and organ, soloists and chancel choir.

March 11—Lenten and Easter portions of Handel's "Messiah." Organ recitals were played Wednesday evenings during the Lenten season.

March 18—Palm Sunday choral vespers, with children's and chancel choirs, two violins and organ. Unusual processional and recessional effects were worked out.

March 23—"The Crucifixion," Stainer. April 29—"Canticle of the Sun," by Mrs. H. H. A. Beach. Soloists, chancel choir, two violins, cello and organ.

June 10—Children's day morning service conducted entirely by the children and youth, with special music sung antiphonally by the entire church school and the chancel choir. Franck's "Psalm 150" was sung with trumpet and toy percussion instruments. A symposium on the church, composed and delivered by church school pupils, included congregational singing of hymns of the historical periods of the church. Mrs. Morsch is the director of Christian education and with her husband she worked out a unique and interesting service with the entire congregation of children, adults and choir participating.

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The last decade has witnessed a phenomenal growth in the hymn festival movement across the country. This is due in large measure to the work of the Hymn Society of America and is part of a determined effort to make hymns come into their own in the musical life of our churches.

The present year's celebration of the 400th anniversary of the Genevan Psalter of 1551 has attracted widespread interest, both from the clerical and from the musical departments. When the celebration was outlined the underlying purpose was to see that the Genevan Psalter music be emphasized in the commemoration of Reformation Sunday, Oct. 29, 1951. There is a rich mine of materials suitable for services, festivals and all types of observances.

• • •

We were pleased to participate recently in a festival at the First Presbyterian Church of Goshen, N. Y., in which the choirs of the Hudson, N. Y., Presbytery joined to produce the first festival of this kind ever held in the history of the community. The minister, the Rev. P. Arthur Brindisi, and the organist, Miss Eleanor Del Turco, arranged the festival in the face of obstacles and the net result was more than gratifying to them and the congregation. Massed choirs effectively sang Holst's "Turn Back, O Man" as the service climax. Here was an example of what a small church could do—with severe limitations in facilities—as a part of the nationwide celebration of the Psalter anniversary.

• • •

Monday Morning, the weekly Presbyterian ministers' magazine, is edited by Dr. Walton W. Rankin, himself no mean hymnologist. For several weeks there have been appearing installments of a Biblical text index of the current Presbyterian Hymnal. It shows minute study and careful editing. An index of this kind is an invaluable aid to the minister who desires to make his hymns meaningful to those who sing them. Such an index will also be of great value to organists who use hymns for prayer responses, anthems or otherwise in the service.

• • •

The year 1952 will mark the thirtieth anniversary of the founding of the Hymn Society of America. The anniversary will provide the theme for the year's celebrations across the nation, as tribute is paid to the American contribution to the church's song, especially during the present century, and with emphasis on the last thirty years. The Hymn Society has gone a long way since its early days, at which time it was virtually a New York organization. With the intervening years the organization has literally become a national one and it promises to exert even greater influence during the coming years.

The principal event of the anniversary year will be the annual meeting of the society, which will be a three-day convocation in New York City May 16-18. A great hymn festival in St. Bartholomew's Church May 18 will be the climax. Members and friends of the society are urged to plan now to attend the festivities and to mark the anniversary at their morning services on that day.

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PATRICIA ENSLEY



"MUSIC UNDER THE STARS" is the title of a series of Sunday and Thursday evening organ recitals in the Franke Park Outdoor Theater, Fort Wayne, Ind. Arthur Thomas, F.A.G.O., organist and choirmaster of Trinity Episcopal Church and well-known radio organist, is the recitalist and program director. He is regularly assisted by Patricia Ensley, young soprano. A model 10 Baldwin electronic organ has been installed for these programs, which are free to the public. Guest artists frequently assist Mr. Thomas and Miss Ensley. The series is proving to be very popular among the citizens of Fort Wayne and nearby towns.

BIG AEOLIAN-SKINNER ORGAN OPENED IN BEVERLY HILLS

Eugene Alders, organist of the First Church of Christ, Scientist, Beverly Hills, Cal., gave opening recitals on the large four-manual Aeolian-Skinner organ at that church July 12 and 13. This instrument, the installation of which was begun in February and has just been completed, is one of the largest in southern California. There are six divisions, eighty-two ranks and 4,777 pipes.

Capacity audiences of more than 1,200 people were present for both of Mr. Alders' recitals. He chose for his program the following numbers: "Come, Blessed Rest," "In dulci Jubilo" and Toccata and Fugue in D minor, Bach; Three Preludes on American Hymn-tunes, Purvis; "The Little Shepherd," Debussy; Adagio from Chorale in A minor, Franck; "Fountain Reverie," Fletcher; "Where Wild Judea Stretches Far," Stoughton; "The Musical Clocks," Haydn; "Dreams," McAmis; Trumpet Voluntary, Purcell.

REUTER FACTORY UNHARMED BY RAGING KANSAS FLOODS

Word has just been received from Lawrence, Kan., that the factory of the Reuter Organ Company has not been damaged in any way by the disastrous floods in that area, nor has it been necessary to interrupt production. The Reuter plant is in a location thirty feet above the flood line. Officials of the company have sent out this information in response to many inquiries which have been received from all parts of the country.

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The Various Electrical Switches which are operated by the playing keys and pedals all have precious metal surfaces which are not subject to corrosion. There are no sparking contacts. These switches are all contained in a protective enclosure. In spite of all these precautions, however, an occasional particle of dust may prevent a switch from operating properly. To overcome this possible difficulty, an ingenious and patented system of *Key Contact Shifters* has been provided for each of the manuals and pedals.

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onto nine corresponding "busbar" contacts, the latter being common to all the keys of the manuals. Located at the end of each manual and pedalboard is a *Key Contact Shifter* which, when turned, moves the nine busbars along the entire length of the keyboard and thus renews all the key contact surfaces. If the key is held down while the shifter is being moved, the contact, as well as the busbar, will be wiped clean.

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PERCY M. LINEBAUGH



AT THE NINETY-THIRD ANNUAL commencement exercises of Susquehanna University June 4, Dr. G. Morris Smith, president of the university, conferred upon Professor Percy M. Linebaugh, director of the conservatory of music, the honorary degree of doctor of music.

In 1921 Dr. Linebaugh was appointed head of the organ department at the university. He succeeded the late Dr. E. Edwin Sheldon as director of the conservatory in 1948. Dr. Linebaugh, a native of York, Pa., earned his bachelor of science degree from Lebanon Valley College in 1917. He did graduate work at New York University and the Peabody Conservatory of Music in Baltimore and studied organ with the late Dr. E. Edwin Sheldon, J. Frank Frysinger, Ralph Kinder and Charles M. Courboin.

Dr. Linebaugh has served as organist at Trinity Lutheran Church, Selinsgrove, Pa., for the last twenty-four years and formerly served Zion Reformed Church in York and the Bloomsburg Lutheran Church. He helped design the three-manual Möller organ in the chapel at Susquehanna University. In addition to his duties as director of the conservatory of music and organist he teaches piano and theory at the university. One of his compositions for organ and piano was performed at the last concert of the year in the chapel June 3.

AEOLIAN-SKINNER BUILDING FOR GREENSBORO, N. C., CHURCH

A three-manual built by the Aeolian-Skinner Organ Company is scheduled for installation in September at the Church of the Covenant, Greensboro, N.C. This church is well-known in the Southern Presbyterian Assembly and it is one of Greensboro's older congregations. The stop specifications for the new organ will be these:

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- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
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- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
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SWELL ORGAN.

- Contre Gambe, 16 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Rohrflöte, 4 ft., 73 pipes.
- Prestant, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
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CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Cor-de-Nuit, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Quintaten, 16 ft., 32 notes.
- Contre Gambe, 16 ft., 32 notes.
- Principal, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Viole de Gambe, 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.

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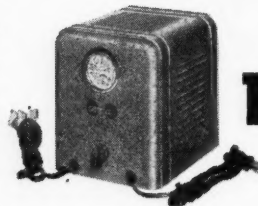
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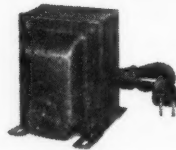
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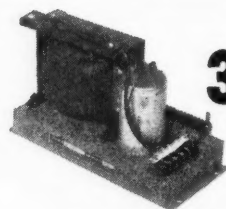
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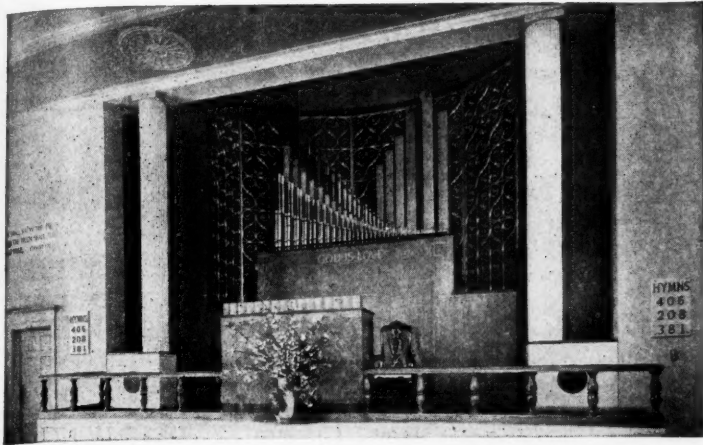
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SERIES OF SERVICES MARKS

CARLISLE, PA., DEDICATION

A recital by E. Power Biggs June 6 was the final event in a series of special musical programs to mark the dedication of the three-manual Aeolian-Skinner organ at the First Evangelical Church of Carlisle, Pa. The organ was formally opened on Whitsunday, May 13, with a recital by Mrs. Leslie M. Karper. Mrs. Karper and Mrs. Caroline Nolen are associate organists of the church. A musical vespers with three choirs participating was held Trinity Sunday, May 20. The Harrisburg Chapter of the A.G.O. visited the church May 22.

The forty-stop instrument is installed in an elevated location on the left side of the chancel. The console is on the opposite side, with the player facing the organ. The stoplist is as follows:

GREAT ORGAN.

- Rohrgedeckt, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes, 25 notes.

SWELL ORGAN.

- Geigen, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Octave Geigen, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Oboe, 8 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Ciarion, 4 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

- Viola da Gamba, 8 ft., 68 pipes.
- Orchestral Flute, 8 ft., 68 pipes.
- Dolcan, 8 ft., 68 pipes.
- Dolcan Celeste, 8 ft., 56 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Nasard, 2½ ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 56 notes.
- Chimes, 25 notes.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft., 32 notes.
- Spitz Principal, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Trombone, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Chimes, 25 notes.

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LUCILE HAMMILL WEBB



LUCILE HAMMILL WEBB recently gave a lecture-recital at Christ Lutheran Church, Superior, Wis. Her talk, which proved most interesting to the audience, explained briefly the mechanics of the organ and the technique of playing it and gave data concerning the compositions appearing on the program. Her program was as follows: Sixth Sonata, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; Prelude, Clerambault; "My Heart is Filled with Longing," Brahms; Toccata (Dorian), Bach; "Piece Heroique," Franck; "Ariel," Bonnet; Chorale Prelude on "Eventide," Parry; "Ave Maris Stella" (Finale), Dupre.

Mrs. Webb's early organ study was in St. Louis, where she was a pupil of G. Calvin Ringgenberg. Other organ teachers include Marcel Dupre at Fontainebleau, France, and Harold Gleason at the Eastman School of Music, where she received the bachelor's and master's degrees in music. Some of her piano teachers were Carl Madlinger of St. Louis, Raymond Wilson of the Eastman School and the late Harold Bauer at the New England Conservatory of Music.

While in St. Louis Mrs. Webb was organist of the Fourth Church of Christ, Scientist, and Principia College, Elmhurst, Ill. In Rochester she was organist at First Church of Christ, Scientist.

Mrs. Webb teaches organ and piano at Superior State College, where her husband is professor of theory, music history and piano.

**DR. EDMUND SEUEL, ORGANIST,
PUBLISHER, DIES AT AGE OF 86**

Edmund Seuel, Mus.D., Litt.D., organist, choirmaster, music publisher and for nearly forty years manager of one of the world's largest religious publishing-houses, died at his home in St. Louis May 9 at the age of 86 years.

Dr. Seuel was born in Vincennes, Ind., April 21, 1865, a son of the Rev. Peter Seuel. He attended Concordia College, Fort Wayne, and Concordia Theological Seminary, St. Louis, from which he was graduated with honors in 1886. For two years he served as missionary-at-large in Nebraska. Then followed nineteen years of professorship at Walther College, St. Louis. In 1907 he was made manager of the Concordia Publishing-House, St. Louis.

For many years Dr. Seuel was organist and choirmaster of Trinity Lutheran Church and director of the Trinity Choral Society of St. Louis. So keen was his interest in church music that he installed a three-manual organ in a room adjoining his office. He is said to have been the last surviving student of Dr. C. F. W. Walther.

Dr. Seuel won distinction in theology, literature, music and chemistry. In 1936 Valparaiso University conferred on him his doctor of music degree and the same year he received an honorary Litt.D. from his alma mater, Concordia, St. Louis.

WILLIAM R. CRAWFORD, a graduate student at the Juilliard School of Music, was guest organist May 16 at the Municipal College of the University of Louisville, Ky., from which he was graduated with honors in 1941. Mr. Crawford gave a recital on the large four-manual Pilcher organ, playing compositions by Bach, Roger-Ducasse and Alain.

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