

THE DIAPASON

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PASTOR IS DESIGNER OF LONG BEACH ORGAN

ORDER TO AEOLIAN-SKINNER

Immanuel Baptist Church Awards Contract for Three-Manual Soon after Ardent Organ Enthusiast Goes to Its Pulpit.

Immanuel Baptist Church, Long Beach, Cal., has signed a contract with the Aeolian-Skinner Organ Company of Boston for a three-manual organ. The pastor of the church is the Rev. R. Merrill Jensen, who is an ardent organ enthusiast. Mr. Jensen has been pastor of Immanuel Church only a little over one year. The new instrument will replace a highly unified three-manual Robert Morton organ of seven ranks of pipes. This instrument was installed originally in a theater in the Los Angeles area nearly thirty years ago. Later it was moved to one of the radio broadcasting studios in the Los Angeles area and finally was moved to its present location at Immanuel Church in 1937.

Extensive changes in the chancel will be made to accommodate the new instrument. It is planned that two rooms at present used for Sunday-school classes will be turned into organ chambers, whose openings will be made through a plaster wall to allow the tone to sound out over the heads of the choir. The new great organ and part of the pedal will be entirely in view of the congregation, allowing it to speak forth unhindered.

The organ project was presented to the church for action by Irving E. Bullard, an electrical engineer and one of the active laymen of the church. The specifications were drawn by the pastor, in consultation with Stanley W. Williams, Pacific area representative of the Aeolian-Skinner Company, and G. Donald Harrison, the company's president.

The new instrument will have thirty-seven ranks of pipes, with the following voices:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture (twelfth and fifteenth), 122 pipes.
Furniture, 3 rks., 183 pipes.
Chimes (20 bells and action, from old organ)

SWELL ORGAN.

Gedeckt Pommer, 8 ft., 68 pipes.
Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Gemshorn, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 183 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

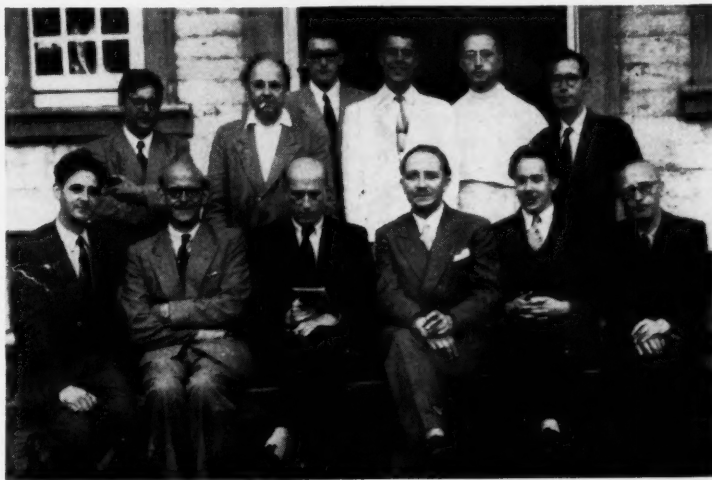
Geigen Prinzipal, 8 ft., 68 pipes.
Nachthorn, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 56 pipes.
Koppel Flöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/8 ft., 61 pipes.
Cromorne, 8 ft., 68 pipes.

PEDAL ORGAN.

Resultant Bass, 32 ft.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell extension), 16 ft., 12 pipes.
Quintaten (Great), 16 ft.
Gedeckt (Swell), 8 ft.
Octave, 8 ft., 32 pipes.
Quintaten, 8 ft.
Choral Bass, 4 ft., 32 pipes.
Gedeckt (Swell), 4 ft.
Mixture, 3 rks., 96 pipes.
Chimes (from Great).

ALTHOUGH ON VACATION for the month of September in California, Virgil Fox will give two recitals. The first will be at the outdoor stadium and will be sponsored by the San Diego Chapter of the American Guild of Organists. On his way back to New York to begin his 1951-52 season Mr. Fox will stop to play in Wooster, Ohio, Sept. 27.

ORGANISTS AT INTERNATIONAL CONVENTION IN BELGIUM



THIS PICTURE SHOWS a group of prominent persons at the international convention of organists held in Tongerlo, Belgium, in August. In the top row, reading from left to right, are: Fred Stevens, president of the Belgian Guild of Organ Builders; Piet Visser, an Amsterdam, Holland, newspaper man; Guido Peeters, executive secretary of the convention; Arden Whitacre, a member of the faculty of the University of Texas; Father Titus, organist of the Abbey of Tonger-

loo, and Pierre Segond, an organist of Geneva, Switzerland. In the lower row are: Norbert Dufourcq, musicologist and a member of the faculty of the Paris Conservatoire; Hennie Schouten, an Amsterdam organist; Dr. Hans Klotz, professor of organ in Lübeck, Germany; Flor Peeters, Belgian cathedral organist, who was president of the convention; Gabriel Verschraegen, organist of the Cathedral of Ghent, Belgium, and Josef Tönnies, an organist of Duisburg, Germany.

ASCENSION SERIES CLOSES;

DE TAR PLAYS AT JUILLIARD

A series of four summer recitals at the Church of the Ascension in New York City, where Vernon de Tar is organist and choirmaster, closed Aug. 1 with a program played by William Bradley. Mr. Bradley's program consisted of two chorale preludes and the Ricercare from Bach's "Musical Offering," Hindemith's First Sonata and two numbers by Alain. It is reported that though no attempt was made to "popularize" the recitals the attendance was excellent.

The series began July 11, the first recital being played by Mr. de Tar. His program was as follows: Chaconne in E minor, Buxtehude; "Benedictus," Couperin; Sonata 6, Bach; Chorale in B minor, Franck; "Apparition de l'Eglise Eternelle," Messiaen; Prelude and Fugue in G minor, Dupré; Arioso, Sowerby; "Carillon-Sortie," Mulet. Recitals were given July 18 by John Cartwright, A.A.G.O., and July 25 by John Upham.

Mr. de Tar was a guest recitalist in the summer concert series of the Juilliard summer school. The numbers which he played there Aug. 8 are: Prelude in E flat and Six "Schübler" Chorale Preludes, Bach; Fugue in E flat, Bach; Chromatic Study on "B-A-C-H," Piston; First and Second Fantasies, Alain; Scherzo from Symphony 2, Vierne; Symphonic Meditation, Messiaen; Fanfare, Sowerby.

FOUR CHURCHES IN TOLEDO

UNITE IN CHOIR FESTIVAL

Four Toledo churches united Sunday afternoon, June 10, to have the first annual junior choir festival. About 110 children participated in the event, which was held at the Ashland Avenue Baptist Church. The program was built around the church year, with appropriate anthems for each season. Some of the anthems used were the following: Bitgood's "Christ Went up into the Hills"; "Of the Father's Love Begotten," plain-song; "Jesu, Joy of Man's Desiring," Bach, and Tchaikowsky's legend, "When Jesus Christ Was Yet a Child." The following churches united: Glenwood Lutheran, Doris McCarthy organist and choir director; Park Congregational, DeRuth Wright organist and director; Ashland Avenue Baptist, William Hazard

choir director; First Baptist, Grace Eler organist and director.

SCHREINER OPENS MÖLLER

IN NEW LOS ANGELES CHURCH

A new edifice costing with furnishings more than half a million dollars, a three-manual Möller organ of twenty-seven ranks, a set of Schulermerich carillon bells and an elaborate memorial window by Willis were dedicated by the Westwood Community Methodist Church of Los Angeles in services July 1, 8 and 15. The organ, which was installed by Eugene E. Poole, Möller representative, is housed in lofts on both sides of the chancel and concealed by screens. There are 2,131 pipes and the carillon bells are playable from a separate keyboard at the console. The organ was given in memory of Elizabeth and Thomas Ellis by their daughter, Pearl E. Helms. The large "glory window," behind the altar, depicts twenty events in the life of Christ.

Alexander Schreiner, organist of the Salt Lake City Tabernacle, formally opened the organ July 15. His program was as follows: Chorale Prelude, "If Thou but Suffer God to Guide Thee," Fantasie in G major and "When Thou Art Near," Bach; Fantasie in A major, Franck; "Meditation Religieuse," Mulet; "Water Nymphs," Vierne; "Song of India," Rimsky-Korsakoff; "Carillon de Westminster," Vierne. Mr. Schreiner also included an original Fantasie on Hymn Melodies, after which the congregation sang one of the hymns.

The consecration of the church took place at the 11 o'clock service July 1. Music at this service included DeLamar's "O Praise Jehovah," sung by the chapel and chancel choirs; Handel's "Hallelujah Chorus," Faure's Sanctus, Dickinson's "He Shall Have Dominion," Bach's "Behold, I Stand at the Door" and these organ numbers: "Piece Heroique," Franck; Chorale Prelude, Buxtehude, and "Ave Maris Stella," Dupré. The organist is Marjorie F. Kluth and the minister of music is Raymond Moremen. Mary Tinglof directs the youth choirs. There was a service of thanksgiving in the evening. The window was dedicated July 8. The Roth string quartet was engaged for this service. They played music by Bach and Mozart, including the entire Mozart String Quartet in G major, K. 387.

MEN FROM 11 NATIONS AT BELGIAN MEETING

FOUR LANGUAGES ARE USED

Delegates Hear Lectures by Famous European Authorities and Recitals on Organ at Averbode—Flor Peeters Presides.

More than 160 delegates from eleven countries attended what is believed to be the first international organ convention, held in Tongerlo, Belgium, Aug. 4 to 7. The number in attendance was more than twice as large as had been anticipated and the overflow had to be housed in small hotels in outlying districts.

The executive committee headed by Flor Peeters, president; Gabriel Verschraegen, vice-president, and Canon Titus Timmermans, secretary, had planned an excellent three-day program which was strictly followed, accounting in no small measure for the success of the congress. Guido Peeters, son of Flor Peeters, contributed greatly to the efficient conduct of the convention, giving information, checking, taking notes and acting as interpreter, speaking four languages concurrently.

All recitals were held in the magnificent Abbey Cathedral on the four-manual seventy-five-stop Klais organ. All discourses and discussions were held in the Abbey "Kapital," or meeting hall, and meals were taken in common. The only excursions were a visit to nearby Averbode Abbey, which has a fine old organ, and a visit to the De Merode Castle, one of the old sumptuous abodes of Belgian royalty.

Since the committee in charge directed the choice of recital programs, the artistic and scholastic level of the convention was high. Few artists in the United States would play an all-Reger program, nor are there many who would humbly consent to play a program devoted exclusively to the pre-Bach literature for small organs. Yet because of the wishes of the committee this took place in Tongerlo. Four musicologists representing Belgium, Holland, France and Germany, each an authority in his field, delivered addresses. In addition Arden Whitacre gave a brief report on music education in the United States.

The first recital of the convention was a Reger program played by Josef Tönnies, professor of organ at the Conservatory of Duisburg, Germany, on Saturday afternoon, Aug. 4. The program consisted of the Introduction and Passacaglia in F minor, Variations and Fugue on an Original Theme in F sharp minor, and the Fantasie and Fugue on "B-A-C-H." Mr. Tönnies played with remarkable style and technique and proved himself to be one of the outstanding German organists.

Sunday morning all of the delegates attended the pontifical mass in the Abbey. The Gregorian chant and organ accompaniments were of rare beauty. Father Titus, secretary of the convention, is the organist of the abbey.

In the afternoon the Belgian organist Flor Peeters, who is well-known in America, gave a brilliant performance of the Passacaglia and Fugue in C minor, Bach; the "Grande Piece Symphonique," Franck, and the "Lied-Sinfonie," Op. 66, composed by Mr. Peeters, in remembrance of his second transcontinental tour of America.

Gabriel Verschraegen, organist of the Cathedral of St. Bavo and professor of organ in the Royal Conservatory of Ghent, gave the recital Monday morning. The program consisted of works of old German, Netherlands and Flemish masters. Mr. Verschraegen played these compositions with excellent understanding and style. On Monday afternoon Pierre Segond, professor at the Conservatory and organist of St. Peter's Cathedral, Geneva, Switzerland, presented the final recital of the convention. His program was composed of Bach, Gabrieli, de Macque,

Frescobaldi, Couperin, Langlais,ournemire and Alain. Mr. Segond's program was well received by the delegates and showed that he also is a fine artist. At the Abbey of Averbode the delegates were privileged to hear the organist and composer Albert de Klerk from Haarlem, Holland, give an informal improvisation program.

The international character of this convention was evident in the conferences. The lecturers came from different countries, spoke different languages and had different opinions. Dr. Hans Klotz, the German organ architect, organist in Flensburg and professor in Lubeck, began with an inspiring scientific lecture about organ art in the Gothic, Renaissance and Baroque periods. Piet Visser, a well-known journalist of Amsterdam, spoke on the magnificent organs of the seventeenth and eighteenth centuries in Holland and the organ music of that period.

On Sunday morning Fred Stevens, president of the Belgian Guild of Organ Builders, lectured on "Modern Organ Building." His speech called forth a discussion between the "neo-baroque" partisans and the advocates of the modern organ. The president of the convention, Flor Peeters, spoke for the modern organ, on which he said one is able to play Bach, Franck and Messiaen equally well.

In the afternoon Professor Norbert Dufourcq came from Paris to give an outstanding talk on "Modern French Organ Music" in which he mentioned the great personality of Charles Tournemire as the founder of the new liturgical organ school to which belong Messiaen, Langlais and Alain.

Monday morning Arden Whitacre, faculty organist at the University of Texas, Austin, gripped his audience with a polished lecture on organ teaching in the United States. At the end of this conference the president of the convention led a discussion elicited by some members of the convention about the financial position of the organists in Belgium compared with their colleagues in the United States.

Four large busses transported the whole convention to the village of Zoerle-Parwys, near Tongerlo, where Lemmens was born. One could detect the emotion in the deep voice of Flor Peeters while speaking beside the tomb of Lemmens, founder of the French organ school of the nineteenth century. This Belgian virtuoso and composer was the father of the organ movement in Western Europe and carried on the tradition of Bach, Peeters said.

The convention was closed with a session led by Dr. Floris Vander Mueren of the University of Ghent. He called Flor Peeters the creator of the new Belgian organ school.

**ORATORIO SUNG IN EVANSTON
BY SUMMER SCHOOL CHORUS**

Under the direction of Thomas Matthews the oratorio "The Pilgrim's Progress," by Robin Milford, the contemporary English composer, was sung Aug. 16 by the Northwestern University summer school of church music chorus. St. Luke's Episcopal Church in Evanston, the scene of the performance, not only is one of the most magnificent edifices in the Chicago area but possesses acoustical properties which are unusually favorable to choral and organ music.

To the average musician who does not devote much of his listening time to English oratorio Mr. Milford's work is likely to give the impression of meandering in an aimless fashion. It cannot be denied, however, that several sections of this oratorio are inspired music, and Mr. Matthews did a superb job of making the most of these "moments." That sixty people could sing so well together after only eight rehearsal periods is remarkable. The organ accompaniment was played with competence and a true feeling for the character of the music by Robert Breihan, a pupil of Mr. Matthews. Mr. Breihan's registrations were planned especially well.

Credit is due also to Alan Keller, tenor, on whose shoulders fell the burden of most of the solo work. Mr. Keller's voice is pleasing and his singing shows conscientious application. Other soloists were Miles Nekolny, baritone, and Clara Mae Enright, soprano, who effectively represented the shepherd boy singing in the Valley of Humiliation.

J. S. D.

**SOUTH AND MIDWEST
ORDERS TO STANDAART**

THREE - MANUALS DESIGNED

St. Paul's Evangelical and Reformed Church, Elgin, Ill., and Buncombe Street Methodist, Greenville, S. C., Place Orders.

St. Paul's Evangelical and Reformed Church, Elgin, Ill., and the Buncombe Street Methodist Church of Greenville, S. C., are among those which have placed orders for three-manual organs with the Standaart Organ Company, Inc. The instrument for the Illinois church will be an organ of 1,406 pipes and chimes, in two enclosed chambers. Vernon Studt is the organist and the choir is under the direction of Marjorie Beu.

The stoplist of the St. Paul's organ is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute Ouverte, 4 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 21 tubular bells.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 12 pipes.
- Kopfflöte, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 12 pipes.
- Tierce, 1 3/4 ft., 16 pipes.
- Bassoon-Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulcet, 4 ft., 12 pipes.
- Flute Ouverte, 4 ft., 12 pipes.
- Dolce Mixture, 3 ranks, 85 pipes.
- Harmonic Piccolo, 2 ft., 24 pipes.
- Trumpet, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

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

An organ of 2,012 pipes is contemplated for the Buncombe Street Methodist Church in Greenville. The specifications were drawn up by Arnold J. Putnam, professor of music at Furman University, and Dr. Adrian Standaart. The instrument will be placed in three large chambers behind and on both sides of the choir. Its resources will be these:

**GREAT ORGAN.
(Enclosed)**

- Open Diapason, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Tremulant.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Salicional Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Principal, 4 ft., 12 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Spitzzflöte, 2 ft., 73 pipes.
- Sesquialtera, 2 ranks, 146 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Second Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Dolce Mixture, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Tromba, 8 ft., 32 notes.

THE DIAPASON.

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MOUNT KISCO ORGAN HAS NOVEL FEATURES

IN CRAM-GOODHUE EDIFICE

Aeolian-Skinner Work for St. Mark's Episcopal Will Be Finished in September—Stoplist in German Nomenclature.

A new organ for St. Mark's Episcopal Church, Mount Kisco, N. Y., will be installed by the Aeolian-Skinner Organ Company of Boston in the latter part of September. The organ has been under preparation for over two years. The Cram-Goodhue edifice which will house this instrument is regarded as an outstanding example of neo-Gothic architecture.

The design of the instrument was conceived by Edgar Hilliar, organist of St. Mark's, in full collaboration with G. Donald Harrison, president, and Joseph S. Whiteford, vice-president of the Aeolian-Skinner Company. Several interesting features include an exposed positiv, on the opposite side of the chancel from the main organ. The positiv will be constructed of highly polished mahogany, burnished tin and copper. The super coupler will affect none of the upper work of this division. The swell will be divided into two separate boxes, enabling the performer to use the two divisions by means of the ventil system, contrastingly. The menschenstimme (forte and piano) (vox humana in the English language), is housed in its own swell-box within swell I. The super couplers will affect only the stops of 16, 8 and 4-ft. pitch throughout the instrument.

The stoplist, which has been drawn up entirely in German, with the names on the stopknobs as herewith presented, is as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Prinzpal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Grossoktav, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quinte Praestant, 2 2/3 ft., 61 pipes.
- Superoktav, 2 ft., 61 pipes.
- Mixtur, 4 rks., 244 pipes.
- Scharff, 3 rks., 183 pipes.
- Zimbelstern, 5 bells.

POSITIV ORGAN.

- Gelindgedeckt, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Rohrnasat, 2 2/3 ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Terz, 1 3/5 ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Zimbel, 3 rks., 183 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Tremulant.
- Ventil.
- Superoktav.
- Suboktav.

SWELL I ORGAN.

- Viol Pomposa, 8 ft., 61 pipes.
- Viol Coelestis, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Hellpfeife, 4 ft., 61 pipes.
- Geigenoktav, 4 ft., 61 pipes.
- Nasat, 2 2/3 ft., 61 pipes.
- Oktaf, 2 ft., 61 pipes.
- Mixtur, 3 rks., 183 pipes.
- Menchenstimme (F), 8 ft., 61 pipes.
- Menschenstimme (P), 8 ft., 61 notes.
- Tremulant.
- Ventil.
- Superoktav.
- Suboktav.

SWELL II ORGAN.

- Zauberflöte, 16 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Schwebung, 8 ft., 61 pipes.
- Buzain, 16 ft., 61 pipes.
- Rohrschalmel, 8 ft., 61 pipes.
- Zimbel, 4 rks., 244 pipes.
- Trompete, 4 ft., 61 pipes.
- Tremulant.
- Ventil.
- Superoktav.
- Suboktav.

PEDAL ORGAN.

- Kontrabass, 16 ft., 32 pipes.
- Quintaton (Great), 16 ft.
- Zauberbass (Swell), 16 ft.
- Spitzprinzipal, 8 ft., 32 pipes.
- Zauberflöte (Swell), 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Flöte (Swell), 4 ft.
- Mixtur, 4 rks., 128 pipes.
- Posaune, 16 ft., 32 pipes.
- Buzain, 16 ft., 32 pipes.
- Rohrschalmel (Swell), 8 ft.
- Buzain (Swell), 8 ft.
- Trompete (Swell), 4 ft.

E. HAROLD GEEK'S program notes for music used in twenty-five services, five choral concerts and four organ recitals at Vassar College are included in the volume of Vassar College chapel programs for 1950-51, just issued. Dr. Geer is conductor of the Vassar College Choir and Donald Pearson is the organist. Permission is granted to quote from the program notes if Dr. Geer's authorship is acknowledged.

... A NEW understanding of the organ



NOEHREN

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The New York Times, May 13, 1951

"The most important contributions to organ literature on LP have come from Robert Noehren, a musician whose sense of artistic proportion, appreciation of coloristic devices, and un-failing technical powers make him the most formidable organist on the American scene today with only France's Albert Schweitzer and Germany's Fritz Heitmann as competitors in his field."

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The Saturday Review of Literature

"Europe does not have a monopoly on the fine organs and scholar-organists, as is proved by Allegro. To its already impressive organ catalogue, it is adding three discs devoted to the complete *Fiori Musicali*. The first contains the pieces he wrote to accompany the *Messa Degli Apostoli*. They are played by Robert Noehren on the organ of Grace Church in Sandusky, Ohio, which was rebuilt under his direction last year. This 12" disc is unreservedly recommended. The reproduction is first class, the music is deeply touching and the instrument has as beautiful a tone as this reviewer has ever heard from an organ."

The New York Times

"He evidenced complete mastery of the technique and style of Bach's work. Robert Noehren has not chosen a way to cheap success. We must be grateful for what he has brought us. This evening will never be forgotten by those who heard him." (Performance of the *Clavierübung*, Part III.)

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WINSTON A. JOHNSON



following year he won the contest sponsored by the Society of American Musicians, and was presented in an organ debut recital at Kimball Hall in Chicago. In 1941 he was awarded the degree of master of music by the American Conservatory. Mr. Johnson has given many recitals in Chicago and other parts of the country. He was one of the recitalists at the A.G.O. regional convention in Bloomington, Ind., this summer.

POCONO MUSIC INSTITUTE
HOLDS INSPIRING SESSION

An inspiring session of the Pocono Music Institute, held at Camp Ministerium, Shawnee-on-the-Delaware, Pa., came to a close Aug. 10. Twelve states and Canadian provinces were represented.

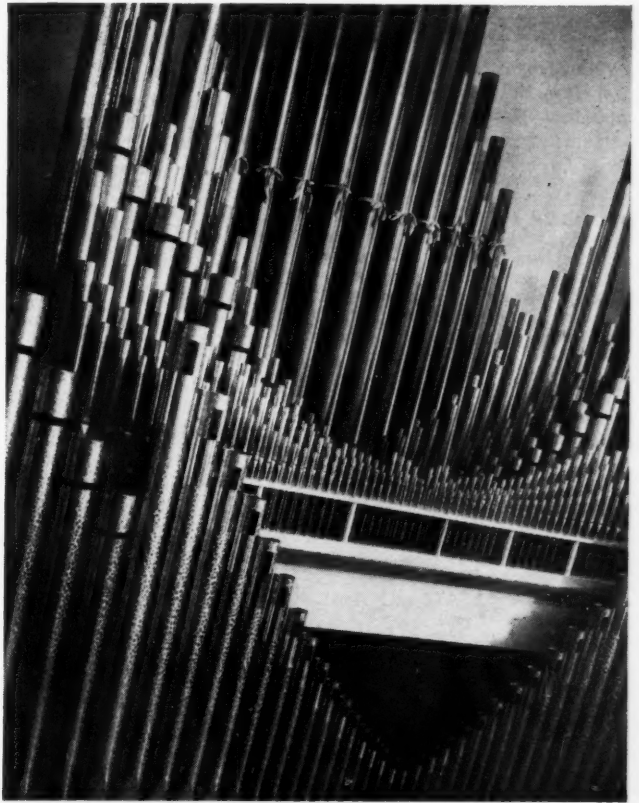
The dean of the school, Dr. Paul Ensrud, head of the church music department of St. Olaf College, taught a course in liturgy, as well as church music in general. Dr. Ulrich Leupold, professor of New Testament theology and director of musicology in Waterloo College and Seminary, Waterloo, Ont., gave a course in hymnology. Professor Parker B. Wagnild, who teaches Bible, church history and music in Gettysburg Theological Seminary, directed the student choir. A half-hour radio broadcast concert by the students under Professor Wagnild's leadership was a high point in the two weeks' session. Choral conducting was taught by Dr. William H. Reese of Haverford College. The Concordia Publishing-house was represented by Edward W. Klammer, who presented much new music.

J. LEONARD RALSTON, a member of the Kansas City, Mo., Chapter of the American Guild of Organists, was featured in a recital and dedication Aug. 17 at the Naval Training Center, San Diego, Cal. where he is attached to the chaplain's department. His presentation, played before a capacity audience, included an original suite written for the occasion. This suite, in three movements, depicted three contrasting impressions of navy life. In addition, he played a varied program, composed of Sowerby's Passacaglia from the G major Symphony for organ, Charles Ives' "Variations on America" and works by Haydn, Guilman, Lully and Du Mage.

WINSTON A. JOHNSON, who since 1941 has been professor of organ and chapel organist of North Park College, Chicago, has accepted a position on the music faculty of Simpson Bible Institute in Seattle. Mr. Johnson also will be organist of the Seattle Covenant Church.

Mr. Johnson was born in China and it was there that he began to study piano. His first teacher was his mother, Mrs. Joel S. Johnson (Adine Wenberg), a former church organist and piano teacher of Sioux City, Iowa. Additional training was received at the American School in Kuling, China. During the revolution of 1926-27 in China the family returned to the United States.

In America Mr. Johnson received his musical education at the American Conservatory of Music in Chicago, studying organ under Frank Van Dusen. When he received the bachelor of music degree in 1937 he played the Guilman Concerto in D minor with the symphony orchestra. This performance was the result of winning an organ contest at the school. The



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**BALTIMORE TEMPLE
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HAS THREE-MANUAL MOLLER**

**Hebrew Congregation Will Worship
in Its New Edifice by End of
September—Resources of In-
strument Are Shown.**

A large new temple in which a three-manual Möller organ is being installed will be dedicated by the Baltimore Hebrew Congregation, Baltimore, Md., as part of Holy Day ceremonies beginning Sept. 30. The temple has been under construction for some time and work is near completion. It is expected that the organ will be ready for use in September.

The stoplist will be as follows:

GREAT ORGAN.

- Violone, 16 ft. (console only).
- Principal, 8 ft., 61 pipes.
- Waldflöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 3-5 ranks, 269 pipes.
- Harmonic Trumpet, 8 ft. (console only).

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., (console only).
- Rohrflöte, 8 ft., 73 notes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Twelfth, 2 3/4 ft., (console only).
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Fagotto, 16 ft., 85 pipes.
- Trompette, 8 ft., 85 pipes.
- Oboe, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Vox Humana, 8 ft., (console only).
- Tremulant.

CHOIR ORGAN.

- Viola, 16 ft., 85 pipes.
- Viola, 8 ft., 73 notes.
- Nachthorn, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nasat, 2 3/4 ft., 61 pipes.

- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., (console only).
- Harmonic Trumpet, 8 ft. (console only).
- Tremulant.

PEDAL ORGAN.

- Principal, 16 ft., 32 notes.
- Bourdon, 16 ft., 56 pipes.
- Contra Viola, 16 ft., 32 notes.
- Violone, 16 ft. (console only).
- Rohrgedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 44 pipes.
- Bourdon, 8 ft., 32 notes.
- Rohrflöte, 8 ft., 32 notes.
- Viola, 8 ft., 32 notes.
- Quint, 5 1/2 ft., (console only).
- Choralbass, 4 ft. (console only).
- Super Octave, 4 ft., 32 notes.
- Bourdon, 4 ft., 32 notes.
- Tierce, 3 3/4 ft. (console only).
- Mixture, 3 ranks (console only).
- Bombarde, 16 ft. (console only).
- Tromba, 8 ft. (console only).
- Fagotto, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

**FESTIVAL RECITAL SERIES
HEARD AT ST. PAUL'S, LONDON**

A recital by Dr. John Dykes Bower July 19 at St. Paul's Cathedral, London, where he is organist and choirmaster, was the last in a series of six performances at St. Paul's marking the Festival of Britain season. Other recitals in the series were given by Dr. Harold Darke, organist of St. Michael's, Cornhill; Francis Jackson, organist and master of the choristers, York Minster; Harry Gabb, sub-organist of St. Paul's Cathedral; Dr. Douglas Hopkins, organist and master of the choristers, Peterborough Cathedral, and Garth Benson, sub-organist, King's College, Cambridge.

For his program July 19 Dr. Bower chose the following numbers: Prelude and Fugue in E minor ("The Wedge"), Bach; Tune for the Flutes, Stanley; Chorale Prelude, "O God, Hear My Sighing," Krebs; Symphony No. 4, in F, Boyce; First movement, Sonata in A major, Mendelssohn; Canon in B minor, Schumann; Psalm Prelude, Set I, No. 1, Howells; Chorale Preludes, "O Gott, du frommer Gott," and "Was Gott thut, das ist wohlgethan," Karg-Elert; Introduction and Passacaglia in D minor, Reger.

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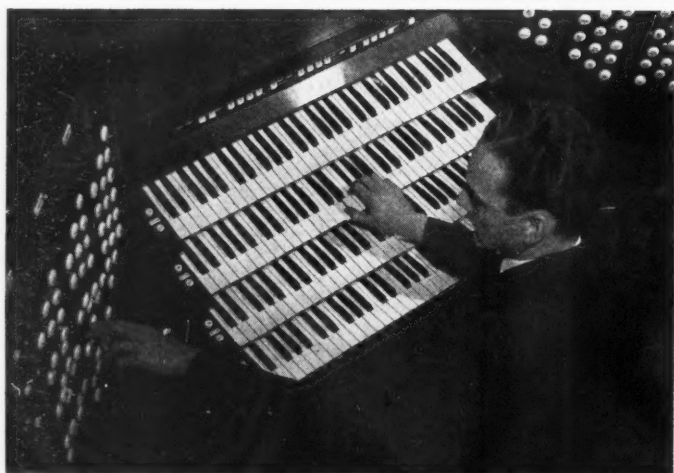
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"A versatile organist with a virtuoso technique . . ."—Jerome W. Kersh, *South Bend Tribune*.

" . . . Convention visitors were thrilled, and after the last note they voted him one of America's great organists."—Review of recital for the Regional A.G.O. Convention in Bloomington, 1951, *The Diapason*.

" . . . As fine an organist as you are likely to hear . . . his music is mature, his playing has substance and depth . . ."—Walter Whitworth, *The Indianapolis News*.

"The organ program by Mr. Ragatz was played brilliantly and imaginatively."—*Evansville Courier*.

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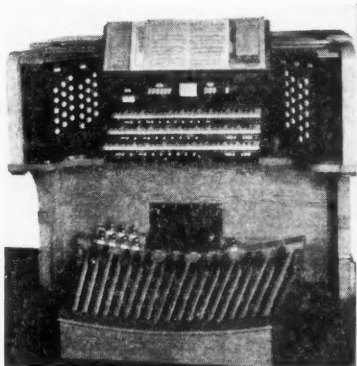
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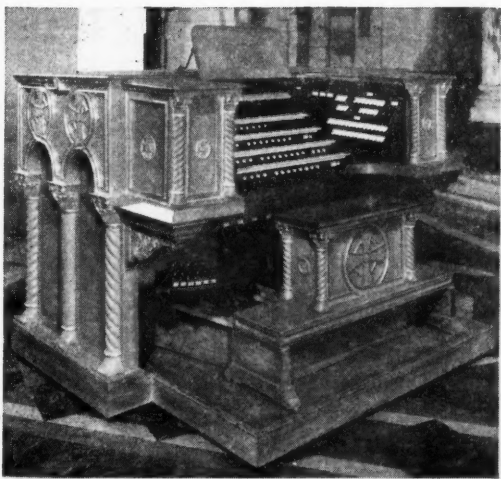
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KILGEN ORGAN TO NEW CHURCH IN BROOKLYN

REPLACES BURNED EDIFICE

Church of the Sacred Hearts of Jesus and Mary and St. Stephen Places Order for a Three-Manual, All under Expression.

The Church of the Sacred Hearts of Jesus and Mary and St. Stephen, Brooklyn, N. Y., has placed an order for a three-manual organ with the Kilgen Organ Company of St. Louis, through its pastor, the Rev. Francis Del Vecchio. The organ will be placed in the choir gallery at the rear of the new church, with the swell in one chamber, the great and the major part of the pedal in another chamber and the choir section in an expression box, thus placing the entire instrument under separate expression control. An attractive screen enclosed in display pipes, panel work and grille, will be built by the Kilgen Company to screen the organ.

The specifications were drawn up by Benoit Mauro in collaboration with the Kilgen factory branch in New York.

The new church, on Hicks Street in Brooklyn, will replace an edifice built seventy-five years ago, which was destroyed by fire in January, and it will be one of the imposing church buildings of Brooklyn when completed early in 1952.

The stop specifications of the organ are as follows:

- GREAT ORGAN.**
- Violone, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Wald Flöte, 2 ft., 61 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Tuba Harmonic, 8 ft., 61 pipes.
- Chimes, 25 tubes.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.

- Harmonic Piccolo, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

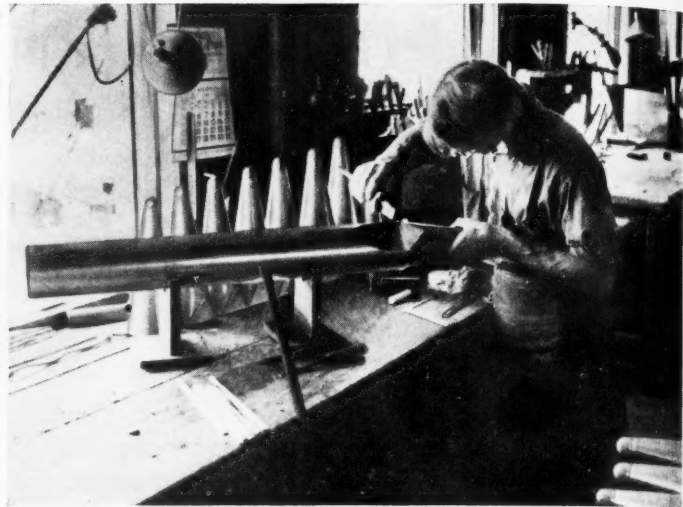
- CHOIR ORGAN.**
- Geigen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 25 notes.
- Tremolo.

- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
- Double Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Violone (from Great), 16 ft., 32 notes.
- Violoncello (from Great), 8 ft., 32 notes.
- Flauto Major (ext. Bourdon) 8 ft., 12 pipes.
- Trombone (from Great), 16 ft., 12 pipes.

"MAN FROM BOAZ" INSPIRES LONDON NEWSPAPER COLUMN

When Frank M. Church, the organist and college teacher of Boaz, Ala., known to many of his fellows in Chicago, where he studied, visited England this summer he not only improved his time to see and learn everything possible, but inspired his British hosts to the extent that a column of comment by Michael Thomas, the *London Evening News* columnist, was devoted to him under the heading "The Man from Boaz." The newspaper commentator accompanied Mr. Church on a visit to the London Exhibition and gathered material for his intimate picture of an American organist as he viewed the sights.

In a letter to THE DIAPASON Mr. Church proves that he kept his eyes open on his tour, for he writes: "Have been to the corner of Bond and Brook Streets. Here is where Handel wrote 'The Messiah' in 1741. In Dublin we saw Fishamble Street. It was here he conducted it for the first time. Dublin is a great city. Soda water was invented here in 1776. It has the oldest male chorus (1680) and chamber of commerce (1783), and the largest brewery in the world is here. The Palestrina Choir is the only one of its kind outside of Rome."



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- O Guiding Star (Epiphany) DOUGLAS MAJOR
- I Saw Three Ships (T.T.B.B.) HUGH MACKINNON
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**FERDINAND DUNKLEY GIVES
RECITAL ON 82D BIRTHDAY**

FERDINAND DUNKLEY

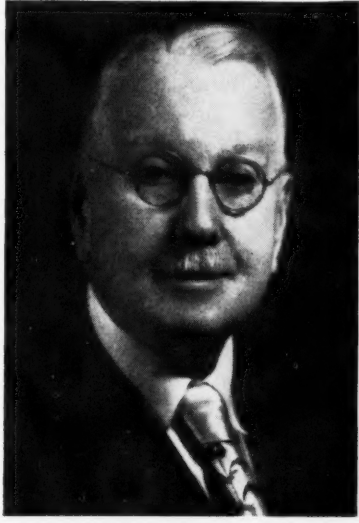
Ferdinand Dunkley, F.A.G.O., F.R.C.O., veteran church musician and one of the few surviving founders of the American Guild of Organists, marked his eighty-second birthday by giving a recital July 16 at Temple Sinai in New Orleans. The event was sponsored by the New Orleans Opera Guild, Inc. Several hundred people were present to hear Mr. Dunkley interpret a taxing program on the large Ernest M. Skinner instrument. After the recital there was a reception at which Mr. Dunkley was presented with a mayoralty certificate of merit in recognition of his work in music in New Orleans. Rabbi Julian B. Feibelman then handed him a check for \$500, a gift from members of the New Orleans Opera Guild.

Mr. Dunkley was born in London, England, July 16, 1869, and came to this country in 1893 to be master of music at St. Agnes' School, Albany, N. Y., having been recommended to the Rt. Rev. William Doane, the bishop of Albany, by Dr. George Martin, Mr. Dunkley's organ teacher at the Royal College of Music, London, where he had held a scholarship in composition for four years.

Mr. Dunkley gave recitals at the Buffalo Exposition in 1901 and at the St. Louis World's Fair in 1904. He was the youngest fellow of the Royal College of Organists, London, in 1886 and he became an F.A.G.O. in 1909. Mr. Dunkley has numerous published compositions to his credit, mostly church music. In 1889 he won a prize of fifty guineas for an orchestral suite, and he has won several other prizes since that time.

Besides being professor of organ and composition at Loyola University College of Music, Mr. Dunkley specializes in teaching singing and is the author of "The Buoyant Voice, Acquired by Correct Pitch-Control." His present organ and choir directing position is at the Unitarian Church, New Orleans.

The program played by Mr. Dunkley at Temple Sinai was as follows: Prelude and Fugue in G minor and Toccata in



F minor, Frescobaldi; Chorale Prelude, "O Mensch, bewein dein Sünde Gross," Fantasie in G minor and "St. Anne's" Fugue, Bach; "Romance," from Modern Suite, Ferrata; "Melody for the Bells of Berghall Church," Sibelius; "Canyon Walls," Clokey; "Orientale" and "Bayou Song," Dunkley; Fantasie in E flat, Saint-Saens; Caprice, Wrightson; "Song of Creation," Rowley; Toccata from Symphony 5, Widor.

THE ORGAN IN GIBRALTAR Cathedral had just been rebuilt in a new west gallery when it was badly damaged by the explosion of an ammunition ship in the harbor, *Musical Opinion* of London reports. Parry & Jones, representatives of N. P. Mander, Ltd., who were responsible for the rebuilding, narrowly escaped injury; an electrician working in the cathedral was severely injured. Orders for the restoration of the organ, together with the instrument in the historic King's Chapel, have been placed with the Mander firm and the work will be begun in the near future.



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THE REV. C. H. BRIEANT



The Rev. Charles H. Briant, A.A.G.O., was ordained a deacon in the Episcopal Church June 10 by the Right Rev. Horace W. B. Donegan, D. D., S.T.D., Bishop of New York, at the Cathedral of St. John the Divine in New York City.

After graduation from the Ossining, N. Y., public schools in 1937 Mr. Briant studied music in New York City. He took organ under William R. Strickland, David McK. Williams and Vernon de Tar. He also studied piano with Mr. de Tar and theory with Harold W. Friedell and Norman Coke-Jephcott. Mr. Briant served as assistant organist and choirmaster at the Church of the Ascension in New York City during 1940. From February to November, 1941, he was organist and choirmaster of the First Baptist Church, Summit, N. J. In December, 1941, he was appointed organist and choirmaster of Christ Episcopal Church, South Amboy, N. J., leaving there in April, 1942, to serve in the army. During his army service he acted

as organist of various post chapels, of the Church of the Air (an armed forces radio service program in the Canal Zone) and for a time as organist and choirmaster of St. Luke's Cathedral in Ancon, C. Z.

After his discharge from the army in December, 1945, Mr. Briant attended Trinity College, Hartford, Conn., being graduated in 1948 *cum honore* and receiving the bachelor of arts degree with a major in music. He was also class salutatorian. From 1948 to 1951 he attended the Berkeley Divinity School, New Haven, being graduated June 5 and receiving the bachelor of sacred theology degree *cum laude*. While he was in college and seminary he acted as organist and choirmaster of Trinity Church, Portland, Conn.

Mr. Briant received his associate certificate of the American Guild of Organists in 1941. In 1950 he won the licentiate diploma (performer) of Trinity College of Music in London. While at college he was elected to Phi Beta Kappa and Pi Gamma Mu, the latter a social science honorary fraternity. He is also a member of Alpha Chi Rho and of Masonic bodies in the United States and the Canal Zone.

Mr. Briant married Emily W. Wilametz of Springfield, Mass. Mrs. Briant is a graduate of the Springfield Hospital School of Nursing.

At present Mr. Briant is serving three rural parishes of the Diocese of New York—All Saints', Rosendale; St. John's, High Falls, and St. Peter's, Stone Ridge. He expects to continue his music and is currently at work building the choir of one of the churches. Mr. and Mrs. Briant are living in Stone Ridge, N. Y.

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SIGMUND KVAMME



recital was a program of Lutheran liturgical music by G. Logan McElvany, A.A.G.O., organist and choir director of the First Lutheran Church, Pittsburgh, where the Guild recital was played.

With only three years in the United States, Mr. Kvamme, a graduate of the Conservatory of Music in Oslo, Norway (1946), is at present minister of music at the Second Presbyterian Church, Washington, Pa., which position follows his teaching at Geneva College, Beaver Falls, Pa., and at Duquesne University, Pittsburgh, with choral conducting and choirmaster experience at the New York University Summer School, Chautauqua, and at the Columbus, Ohio, Boy Choir School (1948), the Christiansen Choral Summer School (1949) and the Pittsburgh Opera Company (1949). He founded and directs the Beaver Falls Community Chorus.

DR. ROBERT HIEBER FINISHES YEAR IN WASHINGTON CHURCH

The new Westmoreland Congregational Church in Washington, D. C., has completed its first year of music with its new minister of music, Dr. Robert Hieber. A complete reorganization of the choirs was made necessary by the moving of the church to an entirely new residence area. The system now numbers four choirs and a high school group is in the planning stage. The following oratorios were presented in the course of the year: Roberta Bitgood's "Job," Faure's Requiem and Rowley's "Garden and the Cross." All choirs were united for a beautiful candlelight Christmas carol concert and for the spring secular concert. The choir also sang for national vespers on a coast-to-coast hookup and for several local broadcasts.

Dr. Hieber has appeared in recital at the Washington Cathedral and in the organ broadcast services of the First Congregational Church in downtown Washington.

SIGMUND KVAMME GAVE A RECITAL of works of contemporary Norwegian composers before the Western Pennsylvania Chapter of the American Guild of Organists in Pittsburgh June 25, as previously noted in the A.G.O. news. Mr. Kvamme introduced each number with a characterization of the composer's contribution to Norwegian music. Preceding Mr. Kvamme's part of the

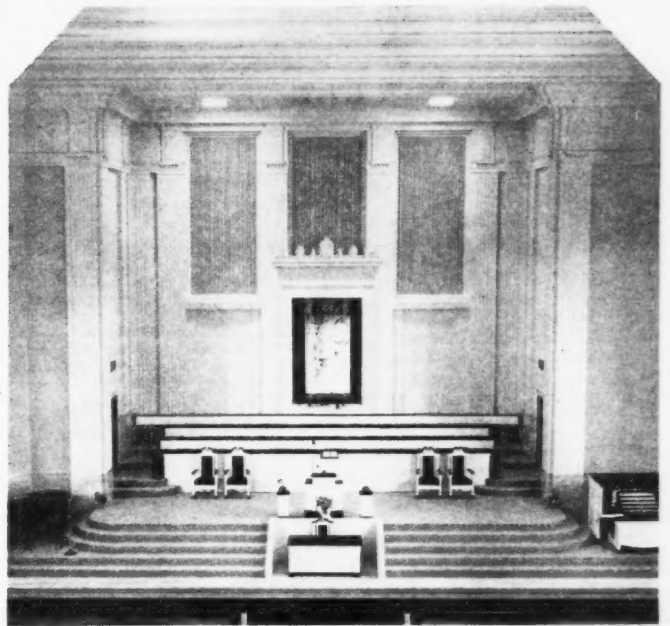
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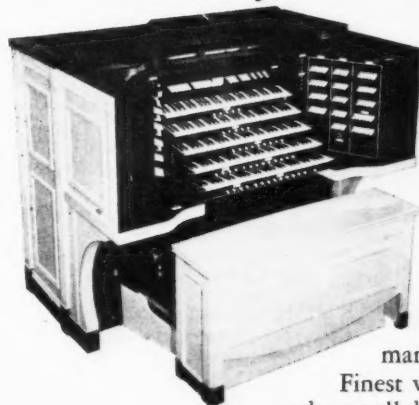
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Hints to Candidates Based on Reports of Examiners and Results of 1951 Tests

A perusal of the examiners' reports brings to light many interesting facts. Much good advice is given in these reports, also a fair amount of criticism. Limitations of space preclude a detailed consideration of all examination questions, but it is hoped that this review will be of help, not only to future candidates, but to those who failed to attain the high standard required by the Guild:

CH. M(A).

PRACTICAL—The work showed signs of improvement, but the principles of good chanting did not appear to be thoroughly understood. Some candidates did not rehearse the choir but merely played an accompaniment.

PAPER WORK—Candidates showed a deplorable lack of knowledge in regard to church repertory. It is important that they be familiar with all periods of composition. The following books are recommended for study: (a) "English Church Music," Fellowes (Methuen); (b) "Church Music, History and Practice," Douglas (published by Scribner's); (c) "Music in the History of the Western Church," E. Dickinson (published by Scribners).

CH. M(B).

PRACTICAL—There was a marked improvement in the harmonization of the plainsong and also in improvisation, though registration should receive more attention. Direction from the console showed a lack of incisiveness.

PAPER WORK—The standard achieved by a large number of candidates was a high one. Those whose work was less satisfactory obviously lacked sufficient preparation.

ASSOCIATESHIP.

PAPER WORK—Candidates undoubtedly discovered that the alternative questions were by no means a "soft option." It is far simpler to turn out a quantity of academic counterpoint than to write a few measures in the style of Palestrina or Bach. One examiner stresses the point that many students do not appear to have received a sufficient grounding in elementary harmony. It is important that a student should have a fair knowledge of the history of music. As reported by the examiners, the latter subject was not a brilliant feature of the examination. In the harmonization of melodies and basses, the main weakness lay in the inadequate treatment of modulations. The modulation chapters in Hindemith's "Traditional Harmony" are recommended for study. A few more suggestions appear toward the end of this article.

PLAYING TESTS—The pieces by Vierne and Baumgartner showed poor interpretation (at least in New York City). Some candidates did not follow the printed indications, secured muddy effects and obviously had spent insufficient time in the preparation of these tests. It should be remembered that a small amount of 16-ft. tone on the manuals goes a long way.

HARMONIZATION OF MELODY—According to one examiner this was mangled beyond recognition. In every question the correct tempo was indicated but usually ignored. Many students treated every eighth-note as a harmony note. Generally speaking, if two eighth-notes appear together one of them will be unessential and therefore not harmonized. There was far too much use of chords in root position, the result being decidedly stodgy.

FIGURED BASS—Figured bass at the keyboard is a valuable mental discipline and a great help in written work. This particular question was treated unsatisfactorily.

MODULATION—The question specified that the candidate improvise four measures in three-four time, modulating from C major to F minor and to D major. Meandering without rhythm from one key to another will not be accepted. A study of the modulations found in the works of the great masters will be of assistance. As the above criticisms apply in some measure to the workings of the fellowship papers, no fur-

ther discussion is necessary. It might be added that the ear tests in both examinations were not done too well. It was felt that, on the whole, there was evidence of better teaching, but that it is too early to evaluate the results of recent changes in the tests.

Here are a few suggestions from the examiners:

FUGUE SUBJECTS AND ANSWERS—Take the subject of some unfamiliar example from the "48". Cover the answer and counter-subject and copy the subject. Without looking at the original write out your own answer and counter-subject. Then compare with Bach and make any corrections needed. Do the same with many lesser-known fugues and analyze carefully.

DESCANT—Write the bass part first, then the descant. It will give more variety if the composer's harmony is changed occasionally.

GENERAL SUGGESTIONS—The best advice to give any future candidate would be that he immediately set to work to memorize the organ pieces he is expected to play and that he play these pieces as often as he can as preludes or postludes or as part of a recital. Only daily practice will give the facility so necessary for the successful playing of trios at sight, reading vocal scores in four parts and satisfactorily harmonizing melodies, etc. On an average of once a month the candidate should attempt, under competent supervision, to pass a complete test of a previous year, being careful to note the time he takes for the accomplishment of each part of the test. He should master the basic clichés that are a part of modulatory practice to such an extent that he can go from any key to any other key with ease and grace. It is a simple thing, after that, to clothe modulation in any desired meter or length of phrase.

T. FREDERICK H. CANDLYN,
Chairman Examination Committee.

Regional Convention in Two States.

Plans for a regional convention to meet in two states and sixty-five miles apart were adopted at a meeting of the executive committee of the Vermont Chapter June 13 in Rutland. The opening sessions of the convention will be held in Brattleboro, Oct. 12. The tentative program for this day includes a paper and recital in the afternoon, a paper on organ building, a visit to the Estey Organ Company factory and an evening recital. James Stearns, retiring dean of the Vermont Chapter, is co-chairman of the program committee for the convention, with responsibility for the activities at Brattleboro.

Saturday morning the visiting organists and others will go to Hanover, N. H. This will involve a drive through the beautiful Connecticut valley at a season when the foliage is in full color. At Hanover the program will be in charge of Stanley Orcutt and it is hoped that a demonstration will be given by the Rhythmic Choir of that town under the direction of Margaret Fisk. In the afternoon it is hoped to have a recital on the Casavant organ in the La Sallette Chapel near Hanover.

Mrs. Elizabeth Shufelt, of Burlington, is the dean and will be the general chairman of the convention.

Banquet and Election in Knoxville.

The Knoxville, Tenn., Chapter held its final meeting of the season May 21 at the Whittle Springs Hotel, with a banquet at which husbands and wives of the members were guests.

Officers elected for 1951-1952 are: Dean, Mrs. R. G. Sawyer; sub-dean, Mrs. Harry Shugart; secretary, Miss Mary Eleanor Jones; treasurer, Joseph Lee, Jr.; auditor, Mrs. J. W. Carter; registrar, Miss Rachel Grubbs; librarian, Miss Sophia Masterson; historian, John Jones; chaplain, Dr. Henry J. Stokes, Jr.

Code of Ethics Adopted by the Hartford Chapter; Various Points Covered

With the preamble based on the "Declaration of Religious Principles" of the A.G.O. as a statement of the ideals for which it stands, the Hartford Chapter has adopted the following code of ethics:

PURPOSE—The purpose of the Hartford Chapter is to further the advancement of the cause of worthy church music by encouraging adequate preparation of organists for the ministry of music so that they may be capable of rendering complete service in their respective positions, by recommending that high standards in church music be maintained through the use of works that are reverent in both text and music and by encouraging the organist to grow in musical knowledge and in the awareness of the need of his own spiritual development.

The chapter recommends:

CONTRACTUAL RELATIONSHIPS—That a church appoint as minister of music, or organist and choirmaster, a person of abilities adequate for the position, with authority to carry out the policies of the church in regard to music as the pastor and music committee may authorize.

That an organist should not apply for a position, or a teacher or school of music seek to place an organist in a position, unless a present or prospective vacancy has been definitely determined.

That in the interest of a clear understanding between a church and its organist the relationship should be on a contractual basis, if desired by either party, with the provision for termination of said contract upon adequate notice, such as sixty or ninety days. It is suggested that this contract should include a general statement of the duties of the position, salary and arrangements for substitutes during sick leave, vacations and other absences. Each church is urged to provide adequate remuneration for the organist's services, based on a consideration of the amount of the church budget, other related salaries in the church and in the community, and the duties, training and experience of the organist. Specific information regarding these matters is available to ministers and music committees in the office of the Greater Hartford Council of Churches.

WEDDINGS AND FUNERALS—That music for weddings and funerals be considered the responsibility and privilege of the regular church organist. The music committee, or the proper administrative committee of the church, could establish a suitable policy, which would then become effective through the cooperation of the minister. An established fee for weddings is advisable. To protect the dignity of a sacred ceremony, appropriate music should be selected.

BUILDING ARRANGEMENTS—That in the event of the purchase or rebuilding of an organ, or the installation of materials for acoustical controls, the organist be consulted. That for practical reasons adequate facilities for choirs be considered, including a regular time and place for rehearsal purposes.

MUSIC COMMITTEE—That close cooperation between the organist and the music committee is essential if the ministry of music is to function at its best. It would be advantageous for the organist to be an ex-officio member of this committee. It is suggested that the church encourage the organist to improve his musical standards and seek inspiration for his work through his attendance at summer schools and musical conventions. The church might make this possible by assuming all or part of the expenses.

This code of ethics is set forth by the Hartford Chapter of the American Guild of Organists in the hope that it will prove helpful to both organists and churches in maintaining mutually satisfactory relations, and that it will eliminate unprofessional practices which occasionally come to the attention of the Guild.

Linzel Plays in His Native City.

Under the auspices of the Arkansas

Chapter a recital was given July 2 by Edward Linzel in his native city, Little Rock. Mr. Linzel played at the Pulaski Heights Methodist Church on a concert model Hammond electronic organ. Even though the event took place at a time when many had left the city to escape the summer heat a record crowd came through a heavy rainstorm to hear the organist of the Church of St. Mary the Virgin, New York City.

Mr. Linzel chose for his program the following numbers: Concerto 4, Handel; "Jesus, Priceless Treasure," Walther; "What God Hath Done Is Surely Right," Kellner; "Oh God, Give Ear to My Lamentations," Krebs; "Sister Monica," Cooperin; "Carillon-Sortie," Mulet; Andantino, Franck; "Rhosymedre," Vaughan Williams; "Ronde Francaise," Boellmann; Pastoral, Roger-Ducasse.

Lubbock, Tex., Chapter Plans.

New officers for 1951-52 of the Lubbock, Tex., Chapter are: Herbert Colvin, dean; Mrs. James Acheson, sub-dean; Mrs. Carl Scoggin, recording secretary; Mrs. C. M. Trout, corresponding secretary and treasurer. Dr. Travis A. White, minister of the First Christian Church, is the chaplain. The general theme for the new season is "Hymnology." The first meeting will be held Sept. 10 at the First Methodist Church and the hymns of the Wesleys will be studied.

The Lubbock Chapter plans to work diligently on subscriber members this year. Along with its annual choir school we will begin an annual recital series to bring a nationally known concert organist here for a recital and master class.

ROBERT SCOGGIN, Reporter.

Binghamton, N. Y., Chapter.

On June 11 the Binghamton Chapter held its annual picnic at the home of Mrs. Anna Meade in Owego. Plans for the year were discussed and outlined by the dean, Mr. O'Daniels. After supper we were entertained by the Rev. Mr. Hogan, who showed colored pictures taken on his recent pilgrimage to Europe. They were especially interesting to organists because many of them were of the cathedrals of England, Ireland, France, Italy, Portugal and Germany.

ELLOUISE HEFFELFINGER, Secretary.

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by
ARNOLD G. H. BODE
M.A., Mus.B.

CARL FISCHER, Publisher

Have we not all one Father?
Justice Shall Dwell in the Wilderness.
They Shall Beat Their Swords into Plowshares.
Let Justice Roll Down as Waters.
Thy Peace Shall Be as a River.
Also, He Maketh Wars to Cease. (Gray)

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PAINESVILLE, OHIO, CHURCH
HAS NEW AEOLIAN-SKINNER

A three-manual organ built by the Aeolian-Skinner Company for the First Church, Congregational, of Painesville, Ohio, was due for completion at the end of August. Walter Hawkes is the organist of the church. The tonal resources of the instrument are as follows:



LAURENCE DILSNER is shown in this picture at the console of the Atlantic City Convention Hall organ, on which he gave a recital recently as the New Jersey representative at the Eastern Music Educators' Conference. Mr. Dilsner is head of the department of vocal music in the Long Branch, N. J., public schools. His *Communion Service* was published last spring by Edition Musicus, New York, and J. Fischer & Bro. list his "We Praise Thee."

ALTMAN AND ORCHESTRA END
SILENCE OF 'FRISCO ORGAN

The large organ in the Civic Auditorium at San Francisco was used for the first time in many years in connection with a symphonic program when Ludwig Altman was organ soloist with the full San Francisco Symphony under the baton of Guest Conductor Arthur Fiedler July 25. Mr. Altman played Handel's First Concerto as well as the Poulenc Concerto, which had its first local performance.

The effect of the 114-stop Austin organ on an audience of 4,000 listeners was spectacular. The *San Francisco Chronicle* spoke of the "glowing organ performance" [headline] and the *Examiner* called Mr. Altman a "superb, musicianly soloist."

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 3-6 ranks, 276 pipes.

SWELL ORGAN.
Gedeckt, 16 ft., 68 pipes.
Geigen, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Nason Flute, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1 1/5 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Contre Basse, 32 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaten, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Flute, 4 ft., 12 pipes.
Furniture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Krummhorn, 4 ft., 32 notes.

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Unison Voices with Senior Choir (ad lib.)

37	BRUCE STEANE . . . Look ye Saints, the sight is glorious	.12
42	T. CARL WHITMER . . . Song for Free Men (National, etc.)	.12
50	EDWARD MacDOWELL . . . Hymn of Faith (National, etc.)	.12
55	WALTER HOWE . . . Two Carols (Christmas)	.12
28	WALTER HOWE . . . Carols for Christmas-Tide	.16

Unison Voices with Senior Choir

49	GUSTAV HOLST . . . Three Old English Carols (Christmas)	.15
51	F. A. CHALLINOR . . . Blow, Trumpets, Blow, Processional	.15
52	F. A. CHALLINOR . . . Onward, hear the trumpet's call (Choral March)	.15
53	CUTHBERT HARRIS . . . Come, sing with holy gladness	.12
54	CUTHBERT HARRIS . . . Hark, hark my soul	.12

Two-part with Senior Choir (ad lib.)

235	S. E. LOVATT . . . Father Above	.12
242	A. W. LANSING . . . In Christ We Live (Easter)	.12
247	E. W. HANSCOM . . . Glory to God in the highest (Christmas)	.12
231	WILLIAM BAINES . . . Sweet Bells of Easter Time	.12

Three Choirs (Junior, Young People, Senior)

1678	BACH-RUNKEL . . . My Heart Ever Faithful (2 choirs, ad lib.)	.15
1699	GOUNOD-RUNKEL . . . Send out Thy Light (2 choirs, ad lib.)	.12

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Search for Church Music Made Abroad; Ansbach's Bach Week

To make available more church music by the masters of past centuries as well as by composers of the present, the Concordia Publishing-House of St. Louis has sent Walter E. Buszin, a member of its editorial staff and professor of church music, liturgics and homiletics at Concordia Seminary in St. Louis, to Europe to visit composers, editors, authors and publishers who will enable Concordia to carry out its long-range program of supplying organists and choirmasters of America with church music of a high order. Contacts are being made in England, France, Germany, Switzerland, Belgium and the Scandinavian countries.

Mr. Buszin has acquired for Concordia the polyphonic "Hymni" of Sixt Dietrich, a German composer of the sixteenth century whose works are unknown in America. These compositions will be published in an edition prepared by Professor Zenck of the University at Freiburg, who died shortly after he had completed his manuscript. Professor Willibald Gurlitt, a former colleague of Professor Zenck, who helped Concordia to acquire the manuscript, will assist in the publication.

In addition to acquiring manuscripts, Mr. Buszin has delivered lectures on liturgics and church music in Strassburg, Bad Boll and Berlin. In Strassburg he also gave a recital, which consisted entirely of chorale preludes, in conjunction with his lecture.

Mr. Buszin was impressed by the excellence of performances he heard in Ansbach, a city of some 30,000, where a week is devoted to the music of Bach every year at the end of July. He writes: "No one who travels to Europe and who is interested in the music of Bach should miss the Ansbacher Bach Woche. To my surprise I was the only American present. The concerts were all on a high level and one advanced from one climax to the

next. I heard such works as 'The Passion according to St. John,' 'Die Kunst der Fuge,' 'Das Musikalische Opfer,' several 'Brandenburg' Concertos, several cantatas and motets, concerti for the clavichord, for the violin and the viola da gamba; I heard an excellent orchestra, whose members came from many parts of Germany, likewise excellent choirs and choruses and excellent instrumental and vocal soloists. The spirit and atmosphere of the festival were wonderful. Helmut Walcha, a blind organist whom many regard as Germany's foremost organist today, gave two recitals in the Johanneskirche which were outstanding. We should hear him in America before long.

"The guiding spirit of the entire Bach Woche is Dr. Carl Weymar, until recently violist of a widely-known string quartet."

DR. ALVAH V. SIDNER DEAD;

WAS STRICKEN AT THE ORGAN

Dr. Alvah V. Sidner of East Orange, N. J., died at his home July 23 after a long illness. Dr. Sidner was born in Hackettstown, N.J., and had lived in East Orange forty years. In 1913 he received his doctorate in music from New York University and at the time was one of the youngest men ever to earn that degree. Dr. Sidner had been organist for sixteen years at the Disciples of Christ Church, East Orange; for thirty-five years at Hope Lodge, F. and A. M., and for twenty-six years at the Colonial Home in East Orange. He was playing at the latter when stricken but was able to complete the service. He had retired from his church position shortly before being taken ill.

Early in life Dr. Sidner joined the National Association of Organists and transferred to the Metropolitan New Jersey Chapter of the A.G.O. when that chapter was organized.

Surviving are the widow, Mrs. Ann Pedrick Sidner, who is organist-director at the Roseville Lutheran Church, Newark; his mother, a daughter and a son serving as a captain in the air force in England.

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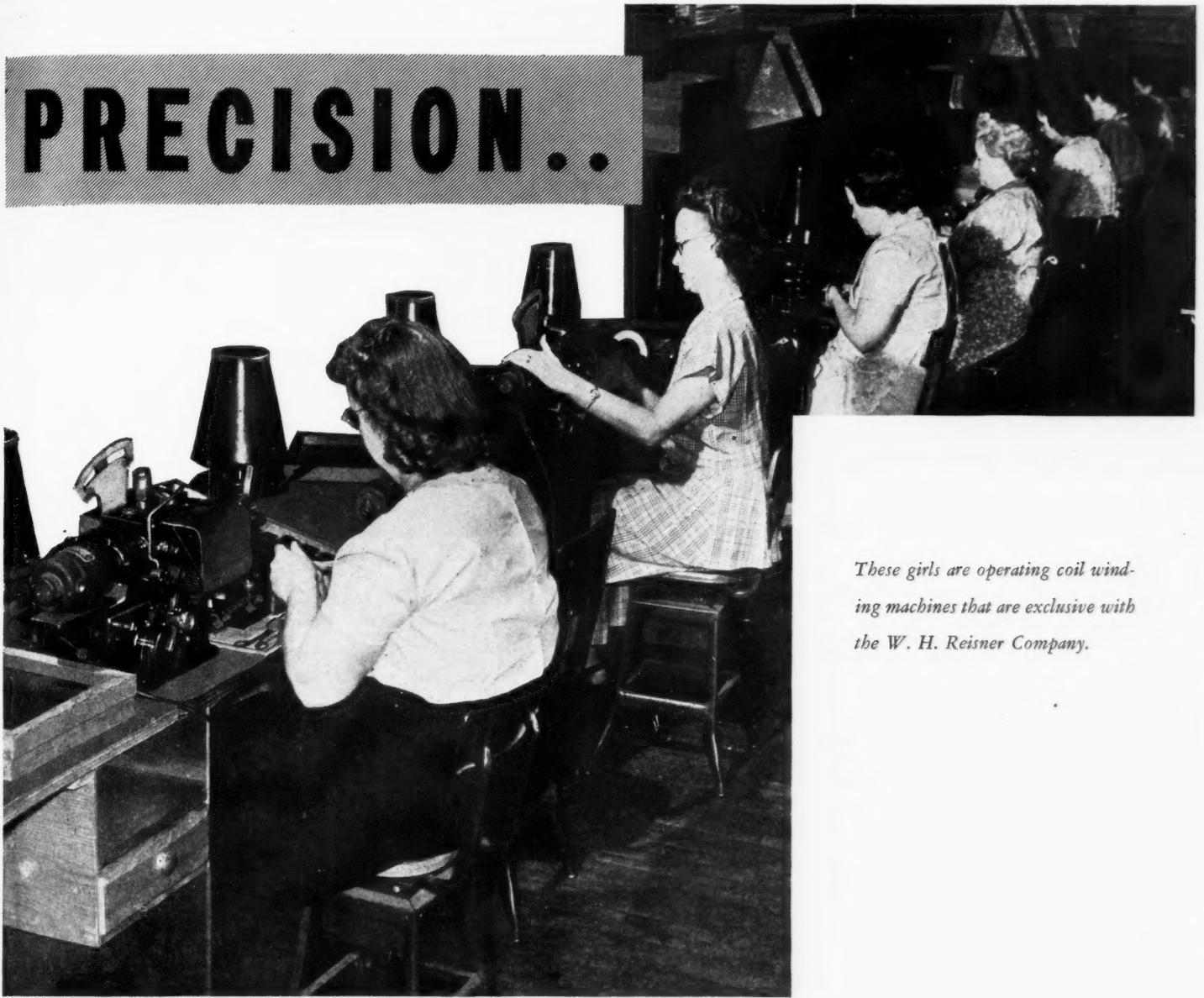
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Debate on Baroque Issue, 'Pro and Con,' Stirs Up Comment

Is Program Making Lost Art?

Pittsburgh, Pa., August 6, 1951.—Dear Mr. Gruenstein:

It was gratifying to read Dr. Barnes' splendid article on baroque organs and organ playing in the July issue of THE DIAPASON. It comes at a time when a frank discussion of current tendencies should prove very beneficial.

Most of us will concede that a baroque type of registration has a certain charm when applied to some of the smaller works of Bach. These pieces demand a transparent quality which one associates with chamber music. In large organs an unenclosed positiv division should be sufficient to supply this need. But this is only one effect in music. The limitations of the baroque organ are so obvious that it seems an absurdity to foist it on church congregations. Nor can it possibly fulfill the requirements for the larger field of recital music. Fortunately the normal classic ensemble found in today's finest organs provides the right amount of clarity and harmonic development without sacrifice of grandeur and nobility.

In eloquent language Dr. Barnes has called attention to some disturbing aspects of the present situation. He did not mention that many programs are unbalanced and lacking in the most elemental rules of contrast of mood and key relationship. One wonders if program making has become a lost art. Perhaps this failure is due largely to the inability of organists to get away from the classroom attitude and to be *en rapport* with their audiences.

It is significant that the baroque enthusiasts confine their programs to Bach, pre-Bach and the moderns. The absence of nineteenth century music is understandable, for it is uncongenial to their style of playing, which is purposely objective and lacking in poetic feeling. The compositions of César Franck, for example, require a warm, subjective approach. This music demands more from the performer than a slavish attention to notes or an exact tempo. The organist who can interpret music of all schools in a satisfying manner is a rarity. Why is this? Do only technicians take up the organ? Or do other fields of music more naturally attract musicians of really sensitive musical qualities?

I believe that we can all afford to be tolerant and elastic in our opinions. I have changed my mind considerably from opinions I held fifteen years ago on organ design. Likewise, I can see much to admire in some of the traveling virtuosi of the baroque school who are supreme in their special field. These men present the larger works of Bach in a highly satisfactory manner, with fine taste, accuracy and rhythmic vitality. But if there are too many of the kind of programs which Dr. Barnes has described, with monotonous or extreme registration and lacking the warm colors of nineteenth century music, the public could conceivably lose interest in organ recitals altogether.

Personally I am optimistic as to the future of the organ, for the reason that there will always be organists of warm, sympathetic temperament who are artists first and technicians afterward, who will express their true feelings regardless of any fad, and true lovers of music will always flock to hear them.

MARSHALL BIDWELL.

Middle C vs. "Bunch of Overtones."

Toronto, Ont., Aug. 2, 1951, Dear Mr. Gruenstein:

I should like to express my appreciation of Dr. Barnes' admirable and timely exposed of some current "pseudo-baroque" tendencies in organ design. Some of the advocates of what might be aptly described as the "ultimate in upper-work" school would probably be surprised to realize that the Hammond electronic organ is based on a very similar system, incorporating a fluty fundamental plus artificial overtones to the n-th degree, with, however, this vital difference—that the electric type stays in tune. Much of the unpleasant harshness complained of in pipe organs designed on these lines is surely due to the almost insuperable difficulty of keeping hosts of small mutation pipes in tune, as, unless these artificial overtones are in perfect

untuned concord with their fundamental, the whole theory of harmonic reinforcement becomes stultified; hence possibly an acoustical reason for the reduction of fundamental 8-ft. tone to a minimum, on the lines of cutting off one's nose to spite one's face. One dare not, of course, mention the possibility of heavier wind pressure as a potential remedy for out-of-tuneness, as such a suggestion would be regarded as definitely beyond the pale.

The most salient point in Dr. Barnes' argument was undoubtedly his insistence on the fact that when Bach, or for that matter Gershwin, or any composer in his right mind, writes middle C, he means just that, and not a bunch of overtones. In this respect the same sauce is as good for the goose of the piano, violin, trumpet, etc., as for the gander of the organ; or should we imply that the latter instrument follows rules inapplicable to any other in the matter of pitch, as apparently some pro-baroque advocates would have us believe?

In his reply on behalf of the "corrupted younger players" Mr. Iredale was rather unfortunate in his selection of two specific organs intended presumably to represent the opposite poles of good and evil in organ design. The organ at the Thomaskirche, at which the writer had the good fortune to spend the training years of his youth, is a good example of common-sense post-baroque German design, with plenty of good solid 8-ft. tone evenly distributed among its eighty-eight speaking stops, while the Radio City organ cannot by any means be regarded as an extreme romantic type by reason of its full complement of independent octave and mutation ranks, albeit on heavy pressure, a necessity in its location, where a baroque instrument placed under the same conditions would be about as effective as a handful of mice.

The cult of excessive upperwork in the eighteenth century organ was a product of purely material necessity, and not due to any of the aesthetic considerations urged on its behalf by the pro-baroque apologists. In its limited state of development there was only one direction in which the organ of that period could tonally progress—upward. The analogy of Manhattan Island comes to mind in this regard. Limitations of the wind supply and the heaviness of the direct tracker action alike proscribed the possibility of any other direction. Another century was to pass ere the ingenuity of the organ builder overcame these purely mechanical obstacles to complete tonal development and ushered in the truly "classical" era of the art of organ building as exemplified in the masterpieces of those truly great exponents of the organ builder's craft—Cavaillé-Coll, Schulze and, perhaps the greatest of all, Father Willis, the tonal perfection of whose work has certainly not since been surpassed and seldom equaled. If, as I believe, the term "classical" implies the notion of a model worthy of imitation, surely it is to the work of these supreme artists that we should turn today for inspiration, rather than to relatively imperfect examples of the earlier German school.

Dr. Barnes rightly points out the existence of basic differences of style in the works of the builders of this period. The writer can well remember the Gottfried Silbermann at St. George's, Rötha, played on by Bach, and still (in 1913 at least) carrying on in its original state, as was the Andreas Silbermann at the Hofkirche, Dresden. Both of these organs had a good solid "principal, 8 ft." foundation on at least one manual division, thus justifying the Harvard example that horrified Mr. Honey! The copious upperwork was voiced on the mild and fluty side, a complete contrast to the modern copy with its fluty foundation and screaming upperwork. Both of these old instruments had, however, two things in common with some of their modern counterparts—the reeds were of the "child's toy" variety, and the general ensemble seemed to suffer from chronic out-of-tuneness. For some obscure reason the Germans never seem to have mastered the art of successful reed voicing, which is probably why we sometimes find to-day the grotesque combination of baroque fluework plus a Cavaillé trompette, than which it would be hard to imagine a greater stylistic fauxpas.

In conclusion I would suggest to Mr. Iredale, with all the deference due from age to youth, that, far from being what he glibly describes as a "death rattle," Dr. Barnes' remarks are merely a reiteration, sorely needed to-day, of those once universally recognized basic principles of design to which any musical instrument must necessarily conform if it is to be found worthy of the honorable title of "classical".

QUENTIN MACLEAN.

Organist Holy Rosary Church, Toronto, Ont.

Extremes Should Be Avoided.

Chicago, Aug. 9, 1951—Dear Mr. Gruenstein:

Let's not miss the chief point of my

article in the July DIAPASON. My main complaint and concern was the matter of extremes. Extreme use of mixtures and mutations and suppression of unison pitches—extreme style of organ compositions played—extreme design of organs, making them unfit for anything but this extreme style of playing of extreme music. I have the highest regard and admiration for the majority of Mr. Donald Harrison's organs. This applies also to the presentday work of all of our leading builders. All of this work is vastly superior to that of fifteen or twenty years ago. I flatter myself that I have had something to do with this being so in the case of a number of builders. The builders are decidedly not to blame if they go to extremes. It is only done at the behest of some extreme organist.

Quibbling about the term "baroque," "classical," or any other term is dodging the issue. The real issue is the extreme and excessive use of mixtures and mutations and flutes and suppression of unison tone and avoidance of all suspicion of solo voices, be they strings or reeds. It's of no particular moment what this style of playing is called. Nearly all of the principal exponents of this style are highly competent players, who are perfectly capable of playing in any style, from the frankly romantic to absolute severity. But somehow they have become wholly preoccupied with the severe and austere.

After all, what's wrong with the middle of the road? By driving there one will keep out of the ditches on either side.

Very truly yours,

WILLIAM H. BARNES.

Richards in Answer to Barnes.

Atlantic City, N. J., Aug. 4, 1951.—Editor of THE DIAPASON:

William H. Barnes' article in the July DIAPASON reminds me of the story told of President Coolidge, who, returning from church, was asked by Mrs. Coolidge what the sermon was about. "Sin," was the terse reply. "Well, what did the minister say," she persisted. "He was against it." From what I can gather the musical doctor appears to be against something he calls "baroque," but since he is always quite unhappy when he ventures from the middle of the road he is not against Dr. McKinney's version of what is baroque.

This is somewhat confusing. The only thing that appears to be definite is that he is against "baroque organists," whoever they may be. Here the learned doctor is negatively specific. He names some organists whom he does approve. Of these some are conspicuously romanticists, and glory in it. Others have already indignantly denied the insinuation. So we are left to guess at whom he is really shooting. It may be that this latter group is corrupting the younger players and offending the public, but this seems to be a matter of opinion.

I have heard the doctor use the Voltaire toad metaphor many times and it always made me wonder how he knew that the "he toad" thought the "she toad" was beautiful. What he knows about organs, baroque or otherwise, is one thing, but what he knows about the love life of a toad is quite another. It seems to me that in prying into the private affairs of the "he toad" he is spreading his learning pretty thin.***

Indeed, Mr. Barnes' *ex cathedra* pronouncement upon the aesthetic perceptions of the "he toad" are no more founded upon fact than his equally unsupported opinions about baroque organs. Besides, his ungallant reflections upon Mrs. Toad's pulchritude are, to say the least, in bad taste and entirely uncalled for. I see no point in bringing her into this discussion. Indeed, is not the whole thing a *non sequitur*? In music it is the ear, not the eye, that appraises beauty.

One wonders where the doubly-doctored doctor has been living this past decade. He insists upon repeating the wornout and discredited definition of what the word "baroque" means—a mistake that Dr. McKinney carefully avoids. "Baroque" is a word employed by cultured Europeans to designate a certain historical period. Roughly it is the period in western Europe from the end of the Renaissance—to that is, from about 1575 (in Italy) and 1625 (in Germany) to about 1750. It refers to no particular art but to all the culture of this period in Italy, Spain, Germany and France, but not to England. Consequently music written during this period, composers living during this period, organs built during this period and books written during this period are all referred to by cultured people as "baroque"—music—composers—organs—or literature, irrespective of the kind of music, composer, organ, or book. Thus Bach is spoken of as a "baroque composer," while Beethoven is not.

Of course, there were many schools of organ building extant during this period—almost as many as individual builders. The organs of Arp Schnitger, Gottfried Silbermann or Henri Cluquet are all "baroque," but all are as different from one another as a modern Willis, a 1920 Skinner or a Wurflitzer are today. "Baroque organs" is too broad a term to apply to any organ design or to any specific type of organ—a trap into which the doctor has fallen and which Dr. McKinney so carefully avoids. And here is where Barnes has succeeded in confusing the issue. The way the doctor sounds the

alarm one might think that baroque organs were being placed in every church, music hall and saloon in Chicago—along with the Hammonds. Surely an outsider would be led to believe that this whole, broad land of ours from Moosehead to Moosejaw was infested with the pesky things, whereas the truth obviously is that there are no baroque organs existing in America today, and there never were.

Mr. Barnes suggests in his article that there "are recent American copies" based chiefly on the Silbermann organs of Bach's day." The writer was the first one to bring to the attention of the American organ public the so-called German baroque organ (1928-1933) and I think that I have some real knowledge of the subject and can speak with some little authority upon it. I was there. I studied these organs critically and in detail both alone and in company with outstanding foreign experts and under exceptionally favorable circumstances. Considering the time spent and the opportunities afforded I would have been stupid indeed if I had not gained a reasonably clear comprehension of what a German baroque organ is in its tonal design and technical achievement. And this goes for the Silbermanns, although in my opinion they are not the best of the German baroque organs. I have made this personal explanation in justification of what I am now about to say.

To lay this baroque ghost once and for all I now challenge Dr. Barnes to point to one organ in the United States that today, in the opinion of qualified experts who have actually examined Silbermann organs, bears even a remote resemblance to a Silbermann organ. I will go even farther and defy him to show us an organ that tonally approaches a German baroque organ of the Schnitger, Silbermann type, or their contemporaries, now in being in America today. We are dealing with facts, not with sales talks or claims or prejudices.***

Reference will be made to the Germanic organ built by Donald Harrison after his visit to Germany in 1936, or the somewhat similar one at Worcester. I think that Mr. Harrison would be the last one to claim that these organs are imitative of Silbermann or that they were ever intended to be. Mr. Harrison built this organ (the Germanic) on his own initiative, with the intention of demonstrating in a modest way the tonal principles that underlay the German baroque organ, and not a baroque organ itself. In this I think he succeeded quite well—in my opinion too well. This twenty-one-voice organ has, under Mr. Biggs' fingers, achieved a popular success much beyond its just deserts. Had it been a three-manual of thirty-five or forty stops and based upon strictly baroque concepts undoubtedly Harrison could have produced an instrument more nearly in the Silbermann manner—one much more representative of the type of organ that Bach and his contemporaries were playing. But this was not Harrison's aim. He wished to produce an organ on which one could play music—all kinds of music—baroque, classic, romantic, modern—to the best advantage. For this reason he had broken with the romantic organ, tried and rejected the English organ, and then struck out for himself with a concept that was different from any of the previous designs. The Germanic was only a study of one phase of a much larger and broader ideal of the function of the modern organ as a musical instrument.

From the purely tentative Germanic Harrison has gone forward to express his idea of an ensemble organ and to that extent it resembles baroque fundamentals. But his organs also have French type reeds and so resemble the French classic organ. It also has luscious strings; and orchestral reeds and so resembles the romantic organ. He has gone farther and revived some of the beautiful voices of the baroque period that had been lost to the organ. Some of these he has improved, some are not so good as the originals. But a few baroque names on the stopknobs scattered through the organ do not make it a baroque organ.

Whether the Sage of Evanston likes it or not, there has been a revolution in the art of organ building in the United States. Just look at the stoplists in THE DIAPASON. Perhaps 75 per cent of the organs building in America today are being produced by Austin, Harrison and Möller. Visit their newest creations and note how similar is the basic design. True, they differ in detail and voicing, but they all have flue ensembles, mixtures, mutations, flutes—even cymbals and krummhorns—and also the "color of the strings and lovely solo reeds"—and I almost forgot tremolos! (So did Bach's organs). But here is the rub. The new organs are young men's organs. They take a lot of playing. They are not for elderly doctors or ancient lawyers. Leave the kids alone! Maybe a few do have to sow some wild musical oats, but the great majority have their feet on the ground—and on the right pedals. So if you don't like what the young ones play or even the way they play it, you will have to admit that financially they seem to be doing pretty well by themselves, and you can't beat success.

EMERSON RICHARDS.

A Warning to Educators.

Forest Plains, N. J., Aug. 1, 1951.—Dear Mr. Gruenstein:

Congratulations to Mr. Barnes for championing the cause of pipe organs and music

DR. S. DRUMMOND WOLFF AT LARGE TORONTO ORGAN



S. DRUMMOND WOLFF, Mus.D., F.R.C.O., A.R.C.M., composer, teacher and recitalist, is shown at the console of Canada's largest organ, in the Metropolitan United Church, Toronto, of which he is the organist and choirmaster. Dr. Wolff moved to Canada in 1946 from London, where he was organist-choirmaster for eight years at the Church of St. Martin-in-the-Fields.

On May 21 Dr. Wolff conducted and accompanied a program consisting of compositions selected from his published works. His program ranged from the short and devotional "Let Not Your Heart Be Troubled" through several inspiring hymn-anthems to the climax of his Festival Te Deum, a work written for the 132nd anniversary of his church. Dr. Wolff also included two works for organ—a prelude on "Green-sleeves" and a brilliant Festival Fanfare which he dedicated to Dr. Healey Willan

on his seventieth birthday last year.

The organ in the Metropolitan Church is a five-manual Casavant of 110 ranks. The church choir of fifty voices gives annual performances of Bach's "St. Matthew Passion," Brahms' Requiem, Handel's "Messiah," Mendelssohn's "Elijah" and similar works.

In addition to his church post, Dr. Wolff is a lecturer and examiner on the University of Toronto faculty of music and conductor of the newly-formed Toronto Orpheus Choir.

Dr. Wolff began his musical career as a choral scholar at Hereford Cathedral at the age of 8 years and four years later was solo chorister at the Chapel Royal of the Savoy. At the Royal College of Music he studied organ with Sir Walter Alcock, theory and composition with Professor Kitson, orchestration with Gordon Jacob and the psychology of teaching with Sir Percy Buck.

cern about baroque organs and the type of music we are being subjected to on them stirs me. I am in 100 per cent agreement with everything he says and I only hope that an article by an authority such as he is will save the day before it is too late.

There are many recordings out now by contemporary performers which are played on little peeping baroque organs. Who buys them I don't know, but the worst of it is that the general public is subjected to them on stations where so-called good music is broadcast daily for those who care to listen to it. I was driving up-state last week when one of these records was put on and it sounded to me more like a calliope at a merry-go-round than an organ. * * * I wondered to myself what the uninitiated public must think when they hear one of these records, not understanding what is behind it.

Most people of average musical intelligence have, in the past, liked the organ because it had depth, majesty, color and inspiration. I fail to find any majesty or get any inspiration out of these baroque affairs. And furthermore, fortunately one does not have to be subjected to this kind of music unless he be innocently dragged into a church where he did not suspect it existed. Instead there are many fine recordings of the best in organ music, played on adequate instruments by good performers, and we also have, thank heaven, such fine institutions as Old Trinity in York York City, where one can go any time and hear fine organ music played on one of the most beautiful organs in the city.

Sincerely
FRED M. LEIPER.

Petrified by These Sounds.

Salamanca, N. Y., Aug. 2, 1951.—My dear Mr. Gruenstein:

May I add my verbal applause to those who are commenting and commending Dr. Barnes upon his article on "baroque" instruments. I was pleased to see that eminent scholars of the organ were backing this distinguished organist in great numbers and I should like to add my weak and feeble voice to those who have already spoken.

I have heard several organists play baroque organs and I have been petrified by what sounds this gruesome thing was capable of emitting. It is far from worship creating, and if the Bach and pre-Bach scholars and worshippers in churches liked that kind of thing, they're welcome to the organ; as for me, I will stick to great, swell and choir, under expression, and a substantially diversified specification, with a tremulant or two, to make the nux vomica shake, and the flute ooze, as one organist has put it.

The above paragraph may irritate the baroqueists, but I think they should be told in no uncertain terms that they are faddists and the organists who oppose baroque instruments ought to unite with such force, both in our official publication and in our churches, that they will be heard in the places where the leading organ firms are located, with such certainty that baroque organs will disappear as quickly as they came into being in this modern era.

And may I ask with Dr. Barnes: "What is a baroque instrument?"

Very sincerely yours,
PHILIP F. SMITH.

MABEL R. FROST TAKES POST AT EPWORTH IN WASHINGTON

Mrs. Mabel R. Frost has been appointed organist and director of choirs at Epworth Methodist Church in the nation's capital. In assuming the music ministry at Epworth Mrs. Frost is returning to the church of her first official engagement as organist. Since that time the size and importance of this congregation have been multiplied several times and a large and commodious plant has been built at a new location. The present church building houses a three-manual Skinner organ. A beautiful new chancel, altar and choir are being installed under the direction of the pastor, the Rev. J. E. Kemp Horn.

Mrs. Frost has been organist of the Mount Vernon Place Methodist Church, Calvary Methodist, Trinity Methodist, the Douglas Memorial Methodist, organist and choir director at the Georgetown Presbyterian Church and temporary organist of a number of large churches. She was organist of the former National Capital Oratorio Association, conducted by the late Dr. Albert W. Harned. Prior to world war 2 Mrs. Frost organized and directed the Sentinels' Male Quartet and the Vocalart Ladies' Trio in concert and radio.

For five years Mrs. Frost was secretary of the District of Columbia Chapter of the American Guild of Organists, but was compelled to decline the office of dean because of the pressure of many duties. She has served as secretary of the District of Columbia Federation of Music Clubs and has been a member of the board of governors of the Friday

Morning Music Club. She is a charter member of the National Guild of Piano Teachers and holds a diploma from the American College of Musicians.

Mrs. Frost is the wife of Lieutenant Colonel Frank A. Frost, U.S.A.R., retired, and the mother of two daughters.

Her new duties at Epworth Church begin Sept. 1 and include the direction of three choirs and a solo quartet. She succeeds Leonard F. Nichols, who resigned when the outbreak of the Korean war multiplied his heavy government responsibilities.

CHURCH MUSIC INSTITUTE HELD IN GEORGETOWN, TEX.

The Southwestern University Church Music Institute, a four-day conference for church musicians, was held on the campus at Georgetown, Tex., July 30 to Aug. 3. Attending this session were church musicians from various sections of the state. This conference revived a movement begun at Southwestern in 1929. There were classes in conducting, hymn study, choral repertoire, organ repertoire and choir techniques.

Included on the faculty for the institute were Dr. Nita Akin, concert organist; Cecil Lapo, minister of music of the First Methodist Church of Wichita Falls; Dr. J. Chess Lovern, minister of the Laurel Heights Methodist Church at San Antonio; Dr. Federal Lee Whittlesey, minister of music at the Highland Park Methodist Church in Dallas; Dr. Henry Meyer, dean of the Southwestern University School of Fine Arts, and Professor John D. Richards of the School of Fine Arts.

DR. REGINALD STEWART, director, has announced that the Peabody Conservatory of Music will have twenty-three scholarships available for the coming academic year, to become effective Oct. 1, when the school opens for its fall term. The scholarships, which are for a three-year period, will be awarded by means of competitive examinations before the conservatory faculty, primarily on the basis of talent. These examinations will be held during the week of Sept. 17 in twenty-five applied music courses. Candidates must be under 21 years of age with the exception of candidates in organ, who must be under 23, and voice candidates, who must be under 25.

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which a large majority of the organ audiences appreciate and enjoy.

"Have we got to stand this?" This is the comment I heard from people at the Boston convention after listening to a practice organ on display.

In my earlier days of organ playing I used to dream and imagine tones of greater brilliance hoping thereby to attain more heavenly ethereal effects. I soon found that there is a limit in this direction. Exceed this and the tones become harsh and thin. That is what has happened in this practice organ. The sound was so loud 90 per cent of the time (in a smaller room it would be even louder) that the sound level reached the threshold of feeling where sound begins to hurt. Apparently other people than myself had their ears hurt at Boston. All this adds up to "Acoustic Trauma."

"Acoustic Trauma" is the deafening to certain sounds caused by the ear being subjected to them for long periods of time. This can become permanent. It is an effect most prevalent in military men who have been exposed to high explosives, as in cannon fire, in industrial workers such as those in boiler factories, etc. Any very loud sounds for long periods can cause similar deafness. Just imagine young organ students being exposed to this for hours every day during their practice period! All this time they are becoming deafened to these loud tones. They graduate and go out to a church where the organ is more conventional (yet with plenty of brilliance for all occasions). But to the young organist the organ sounds dull. He or she campaigns for a new organ. It turns out to be more extreme than anything before and the people with more normal hearing must listen to its tones.

One more item on these organs. I recall sitting through the playing of Bach's "In Thee Is Gladness" as a postlude in a Worcester, Mass., church. Although I have played this often enough to know all the notes, on this occasion I could not make out a single note. What must a person who does not know the music hear? The top notes are all masked by excessive mixture tones. Such music definitely lacks clarity.

Why is there so much emphasis on music of the precursors of Bach? That is a revival of cold unemotionalism. Then we have modern music, without any from the nineteenth century. Perhaps modern dissonances are just another manifestation of medieval mutations, which only confuse the ear. I am not against this music *per se*. I am against the exclusive use of this music and the way it is performed. Music can have warmth and feeling without being sensational or romantic. Where is all that harmonious music that we used to hear? Thank God for some advocates of it such as Claire Coci, Charlotte Garden and Virgil Fox. They know what stops are for and use them. This other school of organ playing does not want expression pedals or combination buttons. Indeed they might do away with the stops and have all pipes speak as did organs in the ancient days. It is a crime to let them spend \$50,000 on organs when a \$5,000 organ will suit all their needs.

Arise, O men, to the cause of the average man! Let's have more protests before all of our ears are ruined by the clashing sounds of loud discordant music. We do have to go to church even if it is not for the music.

ALBERT R. RIENSTRA.

Remembers the Old Days.

Berryville, Ark., July 15, 1951.—Dear Mr. Gruenstein:

I must write a line in appreciation of Dr. Barnes' most able and interesting article on baroque music and organs. It is indeed refreshing to read some sense on this topic. I have wondered these many months and years at the growing hiatus apparent in organ recital programs, between the sixteenth and twentieth centuries! Just why the audiences at organ recitals are expected to enjoy the organ preludes of the pre-Bach era has long been a mystery to me. And the contemporary organ music, with a few notable exceptions, may be intelligible to some, but I find it rather hard to take.

Perhaps you remember the time, in the good old days, when Guilman's First Sonata was considered a good organ piece, when Mendelssohn's Sonatas were heard on many programs and at church services. (I remember going to St. Peter's Episcopal Church in Chicago of a Sunday night when I was not playing elsewhere myself and hearing Bill Zuech play a whole sonata before the service.) Do you recall, perhaps, the kind of numbers that Guilman used to put on his programs? I heard him two or three times at the turn of the century and recall particularly these numbers: His Sixth Sonata, and "Morceau de Concert" (original variations), the good old Dubois Toccata, and, mind you, the Salome Cantilene, and "Marche Religieuse," by Chauvet! Would any contemporary organist, I wonder, dare to program such easy pieces today?

And so I say more power to people like Dr. Barnes, who has a feeling for music and consideration for the concertgoer. And, too, the same to THE DIAPASON, which, I am sure, participates in these sentiments.

Yours sincerely,
REGINALD W. MARTIN.

Dislikes Baroque Records.

Blauvelt, N. Y., July 30, 1951.—Dear Mr. Gruenstein:

* * * The article by Dr. Barnes on the con-

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CHICAGO, SEPTEMBER 1, 1951

A Thought-Provoking Discussion

Many a pent-up conviction on organ design seems to have come out into the open as a result of the article of Dr. William H. Barnes, published in our July issue. So many letters pro and con have been sent to THE DIAPASON and to the author of the article on baroque organs and baroque organ music that we cannot begin to make space for all of them. Whatever any reader's own opinions on the subject may be, the discussion that has been provoked serves a good purpose, if it does nothing else than to make the adherents of both sides think.

There has been so much of a growing swing toward a certain type of music and so much of a demand for a certain type of organ, claimed to be a copy of the organs of Bach's time, that it seems timely to stop and look into the situation. The usual weakness for going to extremes has become all too evident. A few leaders who have made a thorough study of the instruments and the compositions of a past day, leading a revolt from another extreme, have gathered around them too many imitators. Tonal resources that made many organs in great churches and massive cathedrals in Europe famous have been copied without the best judgment in much smaller American churches, and the result has not always been happy. Even devoted lovers of organ music have gone away from performances by enthusiasts over early pre-Bach and late French examples of dissonance wondering as to the future of organ recitals. The general public, which the great pianists and violinists have cultivated, has been driven away from the organ.

On the other hand, there has been undoubted benefit in the movement away from the extremely romantic, with its emphasis on solo stops and omission of mixtures. But reasonableness and compromise should be the order of the day. There is no benefit in reducing 8-ft. tone to a minimum, scorning the beautiful solo effects created in the last century and indulging in an oversupply of screaming mixtures. Nor should we lose sight of the fact that if nothing suits us except an exact copy of the organ of Bach's day we should insist also on a return to the church of that day.

No matter where this interesting discussion may lead, or how much or how little it may convince or convert anyone, the ideal organ always will be one with adequate diapasons, the number

and strength of upper work and mixtures that will make for a majestic and beautiful ensemble—the glory of the perfect organ—and the French horns, vox humanas and lovely strings and flutes that make possible the interpretation of every type of worthwhile compositions.

Broad minds are the need of our era and men who never forget that music which cannot be enjoyed is not worth the effort of playing or hearing it, for, as we feel constrained to repeat, after all no music should be designed for the mortification of the flesh.

Throws Light on Salaries

How organists fare financially, at least in a large part of the South, was disclosed through a questionnaire at the Sewanee summer conference on church music, held at Monteagle, Tenn., late in July. Of the fifty-four organists and choir-masters who attended the sessions thirty-six filled out blanks in a secret census. The figures showed that the average monthly salary of those who answered the questions was \$109.65, while the average music budget of the churches for the year was \$209.84. Churches with a membership of more than 1,000 paid their organists an average of \$205.88 a month and had an annual music budget of \$3,862.50, while churches with congregations of less than 200 paid the organist \$27.50 a month on an average and had a music budget of \$337.50. In churches of 500 to 1,000 members the organist or choir director's salary averaged \$131.25 and the yearly expenditure for music averaged \$2,741.50. Congregations of 200 to 500 paid on an average \$73.95 a month to the organist and spent \$1,097.82 a year for music.

There are figures also on the average wedding fee. It was \$7.50 in churches of fewer than 200 members, \$12.73 for churches of 200 to 500 members, \$16.87 in churches of 500 to 1,000 and a top of \$20.63 in parishes of more than 1,000 members. The average payment for playing at a wedding was \$14.43.

Six of those who answered the questions either were paid no salary or failed to indicate it. Ten either could not give figures on the music budget or had none. Eight indicated no set wedding fee.

For these interesting statistics we are indebted to Adolph Steuterman, F.A.G.O., the Memphis organist, who was general director of the conference.

RICHARD PURVIS' RECITALS

WILL COVER A WIDE RANGE

A comprehensive survey of organ music from the thirteenth century to the present era is offered by Richard Purvis in his "Masterpieces of Organ Literature Recitals", series of 1951-1952. Of special interest is the manner in which composers are grouped by country rather than by period, so that no one program becomes laden with music of a too similar style. These recitals have reached a significant stature in the musical and cultural life of San Francisco, the average attendance being well over 600 despite the somewhat unusual hour of their performance.

The year's program schedule is as follows: Sept. 9, Johann Sebastian Bach; Oct. 14, English composers; Nov. 11, fore-runners of Bach; Dec. 9, French composers; Jan. 13, American composers; Feb. 10, preview of transcontinental tour program; April 13, Belgian and Dutch composers; May 11, German composers; June 8, request program.

While Mr. Purvis is on a transcontinental tour in February and March, Thomas Warren will be the guest organist, playing the recital March 9. Mr. Warren, a 17-year-old student of Mr. Purvis, is deputy organist at Grace Cathedral.

The Grace Cathedral organ is an Aeolian-Skinner of eighty-seven ranks, built in 1934. Since Mr. Purvis has been organist two mixtures (a scharf on the choir and a cymbal on the swell) and a solo French horn have been added. Through the co-operation of G. Donald Harrison and Joseph S. Whiteford of the Aeolian-Skinner Company further additions will be made in the spring of 1952.

Comments of Yesteryear

[The following editorial comment is quoted from the issue of September, 1941—ten years ago.]

Measuring Goliath.

Which is the largest organ in America—or in the world—today? The question pops up repeatedly and the answer has been difficult because of various conditions that obscure the facts. We know that the *largest two* organs are those in the Philadelphia store of John Wanamaker and in the Convention Hall in Atlantic City, N. J. The champions of each of these colossal instruments put forth claims from time to time to first place. For many years the Wanamaker organ held the record for size unchallenged. It was increased in size several times during the life of John Wanamaker and his son Rodman, to whom the organ was a favorite child and who frustrated the plans of rivals by adding sets of stops in a lavish manner to the instrument that originally stood at the St. Louis Exposition. Then came Emerson L. Richards, designer of the Atlantic City Jumbo, and frequent have been the assertions that it is larger than the Philadelphia organ.

THE DIAPASON has been a silent witness of the rival claims. But our old friend Dr. Henry S. Fry, the Philadelphia organist who is the "Information Please" on organ matters for *The Etude*, answers an inquiring reader rather cautiously in these words:

The two distinctly large organs of the world are those in Convention Hall, Atlantic City, and the Wanamaker store in Philadelphia. Emerson L. Richards, designer of the Atlantic City organ, furnishes the following information: "On the No. 1 console, the large console, the number of speaking stops is 933; the number of stop tablets, including couplers, and so on, is 1,477; number of ranks of pipes is 450; number of pipes in each rank varies from sixty-one to 121 pipes. The number of ranks of pipes in each stop varies from one to eleven. The correct number of pipes is 33,056."

The Wanamaker organ includes 451 stops and over 30,000 pipes.

From these figures it looks like a close race. And, of course, it brings up the old question whether the number of speaking stops or the actual number of pipes should be the measuring stick. The chap who can settle that is as smart as the one who can determine beyond a doubt whether Atlantic City or Philadelphia is the home of the world's largest organ. And how about the relative size of pipes? We have organs of ten sets of pipes that will make more noise than some of forty sets in which soft stops predominate. For example, we know of an instrument of not over sixty-five sets of pipes in a large convention hall that probably can create a greater din than the Atlantic City and Philadelphia organs put together; yet it could not compete with either of these on any other score.

All this is very interesting but rather confusing. To avoid entanglements we might as well let experts—mathematical as well as organistic—struggle with the issue. The weather is too warm and there is too much danger of getting into controversies.

After the experts finish weighing the two giants and announce the results of the physical examination you may ask what difference it makes, except to the press agents. We can't answer that question either.

Twenty years ago, in its issue of Sept. 1, 1931, THE DIAPASON published the following organ-police news-item:

A dog-day news story in the Chicago papers tells of a church organist on the northwest side who practiced all day, thus arousing the wrath of the sexton, who demonstrated his lack of appreciation for organ music in a rather unusual and violent manner by bringing a chair down on the head of the organist. The latter, forgetting in the excitement of the moment the admonition to turn the other cheek, turned from the console, which he had belabored all day, to the bellicose caretaker. Incidentally the sexton charges that between organ selections the organist quenched his thirst with swigs from a bottle. The police entered the church and locked up both gentlemen.

THE CENTRAL CONSERVATORY of Chicago sponsored a Christian music institute for organists and choir directors Aug. 18. The institute program included a choir clinic and seminar. Lectures and demonstrations were given by Halsey R. Carstens and Robert L. Hudson.

Looking Back into the Past

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

Clarence Eddy was unanimously elected president of the National Association of Organists at its fourth annual convention, held at Ocean Grove, N. J., Aug. 1 to 10. Many interesting discussions marked the meeting, one of them being on the subject of stopknobs versus stopkeys.

The death of Filippo Capocci, dean of Italian organists, was reported and a sketch of his career, written by Dr. William C. Carl, was published. Capocci was 71 years old.

M. P. Möller presented to St. Ohl's Church at Bornholm, Denmark, an organ and at the same time celebrated his thirtieth anniversary as an organ builder. St. Ohl's Church, built in 1293, was attended by Mr. Möller when he was a boy.

The specification of the Schoellkopf memorial organ, a four-manual built by the Skinner Organ Company for the Grand Avenue Methodist Church of Kansas City, was presented.

A national recital tour by Edwin Arthur Kraft, "the young American organist," was announced, and it was set forth that Mr. Kraft had been a pupil of Guilmand and Widor and that he had given 300 recitals in Cleveland.

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

T. Frederick H. Candlyn of Albany, N. Y., won the \$500 composition prize offered by the Austin Organ Company under the auspices of the National Association of Organists with his "Sonata Dramatica." Dr. Caspar P. Koch of Pittsburgh won a prize of \$50 offered by THE DIAPASON for the best paper on a subject in connection with organ construction.

The centenary of the birth of William T. Best, the famous English organist, which occurred Aug. 13, 1826, was noted.

The specification of a four-manual of sixty-nine stops being built by the Reuter Organ Company for Za Ga Zia Shrine Temple at Des Moines, Iowa, was published.

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

News from France and its organists, little of which had been received since the occupation by the Germans, reached Joseph Bonnet, touring this continent. Mr. Bonnet sent to THE DIAPASON an account of recent occurrences in that country as related to him in a letter from Count de Miramon Fitz-James. One of the distressing items tells of the death of Jehan Alain, a gifted young organist and composer whose name has appeared on many American recital programs. M. Alain was killed in June, 1940, in action.

George Fischer, president of the old and well-known music publishing firm of J. Fischer & Bro. in New York City died Aug. 24. Mr. Fischer would have been 71 years old on Sept. 13.

Horace Alden Miller, Mus.D., organist, composer and educator, died at New Westminster, B. C., July 25. He and Mrs. Miller were on a vacation trip when he suffered a stroke. Professor Miller had made his home at Altadena, Cal., since his retirement from the faculty of Cornell College, Mount Vernon, Iowa, where he had served since 1904.

A complete report of the census of manufactures of musical instruments and parts was issued by the Census Bureau in Washington. This report contained the revised figures of the 1940 census and embodied the returns on the organ industry for 1939. The final statistics showed the value of the products of the thirty-four organ manufacturers in the United States to have been \$3,420,893.

"THE BUILDING OF AN ORGAN," the film produced by the Schantz Organ Company, was shown for the first time in England July 16. The showing, which was sponsored by the Organ Club of London, took place at the Southwest Essex Technical College and School of Art.

Story of Buxtehude, Reborn in Our Time, and His 1628 Organ

The twentieth century will go down in music history as the century of the rediscovery of Dietrich Buxtehude, according to an article by Martin Larson, organist of Solvesborg, Sweden, which appeared in the July bulletin of the Organ Club of London. The writer describes Buxtehude as the only person from the province of Skane, Sweden, who is really world-famous. He is considered by many the greatest name after Bach in the history of music in the Protestant church. Both Bach and Buxtehude share the distinction, Mr. Larson states, of having been forgotten for a long time, Buxtehude's recognition being delayed 100 years longer than Bach's. For the first time due honor is paid to Buxtehude in our century, and his music has been played on many organs and in numerous recitals. Recording companies have taken a great interest in his music, and in the United States there are Buxtehude societies.

Buxtehude was born in Halsingborg in 1637. His father was Johannes Jensen Buxtehude, organist of St. Maria Church. The father remained responsible for the music at St. Maria's until about 1645, when he moved to Halsingor. Evidence that J. J. Buxtehude was organist at St. Maria's in 1641 can be seen if we go to Torrløsa, for there is the organ removed from St. Maria's and on it can be seen the following: "Johannes Buxtehude, organist, Halsingborg, 1641." Inside the organ is the inscription "In the year of Christ 1641, the organist Joh. Buxtehude ornated and restored this organ, God and the Church to Honour."

In those days organs were precious things and not a common feature in churches. The first organs were built in Skane Province in 1700. Not much of these old organs is preserved, but there is one, the old Petri organ restored and erected in a special room in the Malmo Museum. This organ is said by the writer to be the oldest playable organ in the world, and dates from about 1490. As for the age of the Torrløsa organ, there are various opinions, but the most probable date is 1628.

Dietrich Buxtehude was back in Halsingborg in 1658 and was organist at St. Maria's for two years, after which he moved back to Halsingor, returning to Halsingborg in 1662, the very year

that the organ had been restored. In 1849 the people of Halsingor had grown tired of this organ and they sold it to Torrløsa, where it was re-erected in 1850, but without the rickpositiv.

Most of the pipework dates from either 1600 or 1736, but most stops contain some pipes from other periods. Originally the pitch of the organ was that of "chor-tone," a whole tone higher than is common today. The organ had the short octave, with C, D, F and G missing. The intonation was weak, the pipes are of slender scale and all metal pipes contain much lead, the thickest metal being apparent in the oldest pipes.

The congregation is planning to restore the organ to its former condition, with rickpositiv, as soon as the money can be raised and when this has been done it may be expected that this organ will be an object of pilgrimage for musically-minded people from all over the world.

In the same issue of the Organ Club's bulletin is an abstract of a monograph on Buxtehude by Piet Visser of Amsterdam. Mr. Visser has avoided the custom of trying to link the composers living in the same period. He has considered Buxtehude "on his own" and not as a "predecessor of Bach."

Mr. Visser traces the history of Buxtehude and finds the surname in Hamburg back in the fourteenth century. Buxtehude was appointed to the coveted post at Lübeck in 1668. Mr. Visser treats with detail the development of the Lutheran services and liturgy from the original Roman Catholic services. Buxtehude used mostly Latin texts for his choral works and scored for organ and orchestra to accompany. He was a deeply religious man. His "Abendmüsiken," a form of evening concert, to which the public had free access, consisted of his organ works and works for choir, organ and orchestra. These were the concerts which inspired Bach to walk the 300 miles from Arnstadt to Lübeck in 1705.

There is a comparison with the organ music of Sweelinck and Frescobaldi. Buxtehude's works have come to us chiefly by the transcriptions made by his pupils and friends. Spitta collected about twenty-four large works and some thirty-three chorale preludes and variations.

MR. AND MRS. RENE P. DOSOGNE are the parents of an infant daughter whose vox humana was first heard on July 28. Mr. Dosogne, retiring dean of the Illinois Chapter, A.G.O., is director-organist of St. Ita's Catholic Church, Chicago.

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CHORAL (S. A. T. B.)

A Christmas Cradle Song (S. or T. Solo)	C. Hawley	.18
Sleepers Awake! (Advent) Choral Version	J. S. Bach	.18
Out of the Deep (Advent) (Festival)	J. E. West	.20
Come to the Manger (Xmas-Epiphany)	Old English	.18
The Snow lay on the ground (Venite Adoremus)	Traditional	.18
Three French Noels (Xmas-Epiphany)	Old World Tunes	.18
Mighty is the Lord (Choral Fugue) (Festival-General)	F. Schubert	.20

Thanksgiving Music Includes Cantatas by Scholin, Thiman

Thanksgiving affords the church music director a great opportunity to enjoy with his choir music of a happy and less profound character than that usually associated with the regular festivals of the church year. We often regret that the traditional harvest festivals so dear to the hearts of the English rural parishes have dwindled in most of our American churches to no more than a few hymns and a "sermonette" on Thanksgiving Day.

A good step in the right direction would be the performance of a Thanksgiving cantata and we can suggest two good ones just off the press. These are "Psalms of Praise and Thanksgiving," by C. Albert Scholin, the St. Louis composer, and "The Earth Is the Lord's," by Eric H. Thiman, an Englishman who needs no introduction. Mr. Scholin's composition is the easier of the two. It is unsophisticated, singable and practical, and the performance time is only thirty minutes. Solos for soprano, alto, tenor and bass do not make great technical demands. The publisher is Belwin.

The Thiman cantata is based on a text compiled by the Rev. N. A. Turner-Smith. The music is robust and has excellent contrasts. The organ part is more interesting than in many works of this type. An especially commendable feature is the inclusion of two congregational hymns, one of which is Schultze's well-known "We Plough the Fields and Scatter." Mr. Thiman's cantata is available from H. W. Gray. It takes twenty-five minutes to perform.

A large-scale "Stabat Mater" by Nicola A. Montani has been published by the St. Gregory Guild, Inc. It is a concert-type oratorio for solo voices, chorus, chorus of boys, organ and orchestra. The orchestra is apparently a *sine qua non* in this case. This is an ambitious work, certainly worthy of being performed by the few groups who have the requisite resources.

The Galaxy Music Corporation offers several interesting new publications, among which are some Christmas numbers. "Lo, the Messiah," by Mario Castelnuovo-Tedesco, is a sixteen-page festive anthem for men's voices (TTBB). Both English and Latin texts are given. The accompaniment is quite pianistic. "As It Fell upon a Night," by Katherine K. Davis, is an arrangement of an old English carol for chorus of male voices with tenor solo. The well-known carol "The Twelve Days of Christmas" is arranged for men's voices by Channing Lefebvre.

Also from Galaxy is a sturdy unison setting of James Russell Lowell's "Challenge to Free Men," by Alfred E. Whitehead, the well-known Montreal organist. As for the text, it will certainly please the ecumenical brethren but others may think that it has more to do with sociology than with religion.

Bach's Cantata 142, "For Us a Child Is Born" ("Uns ist ein Kind geboren"), has been arranged in its entirety by Katherine K. Davis and Channing Lefebvre (Galaxy) for a chorus of women's voices (three-part) with soprano and contralto solos. This cantata has become in the past two or three years very popular as a Christmas offering and no doubt many directors of women's groups will be grateful to Miss Davis and Mr. Lefebvre for this excellent transcription. Along with the German text is provided an English translation by Sydney Biden.

Some arrangements of traditional Christmas melodies for various combinations of voices are published by Neil A. Kjos. "While Shepherds Watched" (seventeenth century melody) is arranged for SSA or SA by Peter D. Tkach. A carol from Denmark, the "Guiding Star Carol," is set for SATB by Christiansen, who also has made a simple arrangement of Ebeling's "All My Heart This Night Rejoices," for four-part chorus. Morten J. Luvaas has transcribed "The Snow Lay on the Ground" for SATB *divisi a cappella*. "Glory and Honor Are before Him," by Bach, has been simplified somewhat for SATB by Tkach.

Arnold G. H. Bode's "Let Justice Roll Down as Waters" is obtainable from Carl Fischer. It is a standard simple setting of a Biblical passage.

J. S. D.

SPECIAL MUSIC AT NATICK CHURCH'S TERCENTENARY

The First Congregational Church in Natick, Mass., celebrated its tercentenary May 13. The church was founded by John Eliot in 1651 at Natick, which is an Indian word meaning "the place of hills". The anniversary service was preceded by choir selections which set the mood for the event—"Ye Sons and Daughters of the King," by Volkmar Leisinger, and the Bay Psalmbook version of the "Old Hundredth," the latter sung by male voices. The first anthem group glorified the church and gave thanks to God. These were "Thy Church, O God", Thiman, and "Let All Things Now Living", Traditional English, arranged by K. K. Davis. The second group was of English tradition of 300 years ago and also celebrated New England's independence. The anthems were "Glory and Worship", Purcell, and "Let Tyrants Shake Their Iron Rod, New England's God Forever Reigns", by William Billings. The organ accentuated the theme of the coming of the Holy Ghost, the idea of Pentecost and the traditional birthday of the Christian Church. The organ selections consisted of Tunder's Fantasy on "Come, Holy Spirit, Lord God", Buxtehude and Arnsdorf settings on the same theme and Pachelbel settings of the Doxology and "A Mighty Fortress Is Our God." The organist and director is Walter Marcuse, Mus.M.

BRUCE PRINCE-JOSEPH GIVES BACH PROGRAMS ON THE AIR

At his Sunday evening radio broadcasts Bruce Prince-Joseph presents many unusually interesting programs. Of particular interest was the broadcast of July 22, when over station KFAC, Los Angeles, the young organist-harpsichordist performed the Eight Little Preludes and Fugues for organ of Bach.

MARIETTA BACH SOCIETY GIVES ITS ANNUAL PROGRAM

The twenty-ninth annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cislter Terrace, the home of the late Dr. Thomas H. Cislter of Marietta, Ohio, a public-spirited citizen and ardent Bach devotee.

The annual Bach program was announced in traditional manner with chorales by a brass choir, played by Alan Clark, Douglas Hess, John Knox and Harry Salzman, who were assembled and directed by Mrs. S. W. Stout. As the opening numbers of the program the organ chorale preludes "Lord Jesus Christ, Be Present Now" and "All Men Must Die" were played by Professor John E. Sandt of Marietta College, followed by his playing of Bach's "Catechism" chorale preludes "Glory to God on High" from the Trinity section, "Christ, Our Lord, to Jordan Came" from the Baptism section and "Jesus Christ, Our Saviour," from the Communion section.

The Fantasia in G minor was played by Miss Kate M. Chapin, professor of organ at Marietta College. Professor Sandt, accompanied by Miss Chapin at the organ, directed the Bach choir in the singing of the four-part chorale "Sing Praise to God, Who Reigns Above." The Concerto in G was played by Mrs. Elizabeth Wendelken Churko. The Preude and Fugue in E minor ("Cathedral") was played by Mrs. Sarah Hoover Buchert. Roger D. Buchert, accompanied by Mrs. Buchert, sang the aria "Mighty Lord, and King All-Glorious, Saviour True, for Man Victorious," from the Christmas Oratorio. William E. Waxler played the nine chorale partitas on "O God, Thou Faithful God."

Following program notes by Dr. Cislter, as recorded at the previous annual meeting, the traditional closing numbers of the Bach program were the melody "Come, Sweet Death" and Bach's last composition, played by Miss Lillian E. Cislter—the chorale prelude "Before Thy Throne I Now Appear."

Late Classified "Ads"

[Other classified advertising is on page 35.]

POSITION WANTED—ORGANIST-CHOIR director, recent graduate of University of Michigan, B.Mus., M.Mus., A.A.G.O., liturgical and nonliturgical experience, desires full-time church or college position, or part-time church position with organ and piano teaching opportunities. Address J-7, THE DIAPASON. [10]

POSITION WANTED—MANUFACTURER'S representative for line of organs in the Southeast capable of making dealer or agent appointments where desired to get the business, thoroughly experienced in the art of selling, presently employed at retail level. Address H-2, THE DIAPASON, outlining the proposition you have to offer. [10]

POSITION WANTED — EXPERIENCED organist-choir director desires position in Presbyterian or Episcopal church. Master's degree and teaching experience. Address G-8, THE DIAPASON.

POSITION WANTED—ORGAN TECHNI-cian, specialty Wurltizers, with knowledge of Minshalls. Organos and electronic instruments, presently employed, wants change. Address J-6, THE DIAPASON. [10]

POSITION WANTED — CATHOLIC OR-ganist-choirmaster, single, 34, cathedral and parish experience, desires post. Sing daily masses. Can go anywhere. Address J-10, THE DIAPASON.

POSITION WANTED—BOY CHOIR SPE-cialist (Protestant) interested in locating in or near Chicago by Oct. 1. Address J-4, THE DIAPASON.

ANNE M'KITTRICK MARRIED TO ALFRED HADLEY HANSON

The marriage of Anne V. McKittrick, F.A.G.O., to Alfred Hadley Hanson took place June 20 at Trinity Methodist Church in Lima, Ohio. Mrs. Hanson, who is organist and director of Grace Church, Brooklyn Heights, New York, has been prominent for some years in New York City church music circles. Announcement of the marriage was made by the bride's brother, the Rev. John M. Versteeg, D.D.

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Ho, Every One That Thirsteth ISAIAH

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ROBERT LEE HUTCHINSON



ROBERT L. HUTCHINSON, JR., is here shown at the console of the recently installed Stromberg-Carlson electronic carillon at St. Mark's Episcopal Church, Jacksonville, Fla., where he is organist and choirmaster. Mr. Hutchinson has been at St. Mark's for twelve years, but in that time he took a year's leave of absence to study at the University of Chicago. While in Chicago Mr. Hutchinson studied organ with Dupré and was organist of the Flossmoor, Ill., Community Church. He holds B.A. and M.A. degrees from the University of Florida, where he was an organ pupil of Claude L. Murphree. Mr. Hutchinson teaches at Robert E. Lee High School and has an organ studio in his home with a concert model Hammond electronic organ. He is treasurer of the Jacksonville A.G.O. Chapter.

N. LINDSAY NORDEN WILL GO TO NEW PHILADELPHIA CHURCH

N. Lindsay Norden, for the last four years organist and choirmaster of the Hanover Presbyterian Church, Wilmington, Del., has been appointed to a similar post in Messiah Lutheran Church, Philadelphia. The new church is being constructed at Broad Street and Roosevelt Boulevard. A large organ is being built for the edifice.

Mr. Norden has been for many years organist and choirmaster of Rodeph Shalom Synagogue and formerly was conductor of the Brahms Chorus and the Reading Choral Society. He organized and for five years conducted the Germantown Symphony Orchestra. He was also instructor in theory at Curtis Institute. Nearly 200 compositions and arrangements by Mr. Norden are in print.

ELLA M. LAQUEAR, who for many years was an active member of the Central New Jersey Chapter of the A.G.O., died in Trenton July 23. Organ playing was Miss Laquear's avocation, her chosen work being in the field of public school teaching. Miss Laquear was secretary of her Guild chapter for a long time and had served on a number of committees. A short time before her death she had installed an electronic organ in her home and she had planned to devote herself to organ playing after her retirement from teaching.

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Variations on "Old Hundredth" by Lee Hastings Bristol, Jr.; published by J. Fischer & Bro., New York City.

In a foreword to this lengthy and worthwhile composition the following information is printed: The tune "Old Hundredth," commonly called "The Doxology," appeared in the Genevan Psalter in 1551. In commemoration of the 400th anniversary of the Psalter, the Hymn Society of America, in cooperation with church groups throughout the nation, will sponsor a number of festival services in 1951. The first performance of this organ work will be at St. Bartholomew's Church, New York, by Harold W. Friedell, F.A.G.O., F.T.C.L., organist and choirmaster.

The piece consists of a statement of the theme, in its original form, followed by a series of nine excellently conceived variations, arranged in progressive buildup to a stirring climax. We are given effective organ writing at no great cost as to playing difficulties. The registrations suggestions are not complicated or beyond what could be reasonably expected from an organ of moderate size.

Preface by Albert Riemenschneider and forewords by F. K. Griepenkerl, F. A. Koijtsch and Hermann Keller to original Peters Edition of the organ works of J. S. Bach; published by C. F. Peters Corporation, New York City.

The old edition of Bach's complete organ compositions as published by Peters from 1844 on has long been accepted as one of authority and completeness; the scholarly forewords therein printed helped greatly to make clear the intentions of the composer. Now that this publishing house is reprinting this priceless edition the editors have taken advantage of the occasion to make available to purchasers of any of the nine volumes a handsomely printed brochure containing the German forewords, in idiomatic English versions by Anthony Brun, with a new and stimulating preface by the late director-emeritus of Baldwin-Wallace Conservatory, Albert Riemenschneider. Future purchasers of this edition will find this booklet included in the purchase. Prior buyers will be supplied with this addendum without extra charge upon request to the publisher. The information contained and the facts stated make the little volume precious. The publisher has performed a public service in making this scholarly material available.

"Festal Preludes and Postludes," published by J. Fischer & Bro.

Priced at \$2 this new volume offers a good bargain in moderately easy and generally attractive organ pieces of not too severe a countenance. The contents are not new; they represent the gleanings of a comprehensive catalogue from which have come other successful volumes of a like type—notably "Solo to Great" and "Melodia." The buyer of the latest volume can be confident of receiving worthwhile music in the easy to moderate grades, of uniformly good quality, and cast in familiar styles and idioms. This

book is one of the best to appear recently and no doubt will be received with high favor by both teachers and service players.

"Six Short Preludes or Interludes," by William Reed; published by the H. W. Gray Co., New York City.

This set of easy short pieces for organ will be welcomed by service players seeking music that is simple, well-written and of a devotional character. The sextet of pieces amply fills these demands and requirements.

Toccata in G major, by Bach; "Perpetuum Mobile," for pedal solo, by Wilhelm Middelschulte; "Rondeau, Le Coucou," by d'Aquin; Two organ transcriptions of Bach by Caspar Koch—Sarabande and Gigue; published by Volkwein Bros., Pittsburgh.

These new issues are high in quality and interest. The Toccata is an arrangement for organ of an attractive piece originally written for harpsichord. It reshapes into a first-class showpiece for the organ. The pedal etude by Middelschulte has been out of print too long. Now we have it available again. It is a splendid virtuoso number, a challenge to the pedal playing ability of any organist. It is based on a theme by Bach and calls for the optional use of timpani and bass drum. The deft little French scherzo has been expertly reset from the clavier original; it is more familiar in source than the other numbers.

Issued under a single cover we have the final title, the two Bach transcriptions. The Sarabande is the intriguing sample taken from a sonata for violoncello solo. The Gigue, set here for pedal alone, is also from a cello solo source, the Fourth Suite. All of the above publications have been edited or arranged by Dr. Caspar Koch.

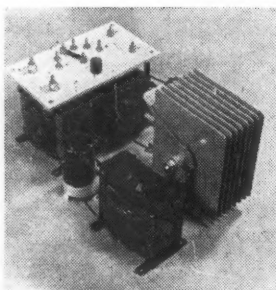
Volume for Small Organs

A well-edited and very useful volume of music suitable for small organs has been compiled for the H. W. Gray Company by John Holler. The title of the collection is "The Two-Manual Organ" and it includes sixteen compositions, some as early as Purcell and others as recent as Flor Peeters. They are all useful as church pieces and several are interesting enough for recital programs. Registrations appear both for pipe organs and for the Hammond electronic organ.

H. W. Gray also has made available four slow movements from the Mendelssohn Sonatas, published under one cover. Those included are the Adagio from Sonata 1, the Andante Tranquillo from Sonata 3, the Andante Religioso from Sonata 4 and Andante from Sonata 6. Other numbers which Gray has issued separately are Bach's "Cathedral" Prelude and Fugue and Schumann's Canon in B minor.

Some interesting French editions may be obtained in this country from the Catholic Repertory Service in Cincinnati. Among these is Tournemire's edition of "Twelve Ancient Noels," by d'Aquin, LeBegue and d'Andrieu. These early French Noels have become popular program pieces and organists will be glad to learn that they are easily available. "Ave Maria," by Charles Magin, is a set of five pieces for harmonium or manuals alone. They are based on Gregorian melodies. Andriessen's Passacaglia, published in Holland in 1935, also may be obtained from the Catholic Repertory Service.

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Three Carols for Christmas. By Peter Wisbart. For SAB a cappella.	43 D 083,	.15

Newest catalogues on request:

- Music for the Organ. (As of June, 1951.)
- Music for the Church Choir. (As of August, 1951.)
- Books About Music. (As of May, 1951.)



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* List up to date as of 1 August 1951.

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**Baltimore Church
Music Conference
to Meet Three Days**

The Chesapeake Chapter of the American Guild of Organists, Baltimore, Md., of which Mrs. Zenobia Rockwood Martin is dean, is planning a three-day church musicians' conference Sept. 28, 29 and 30. Richard M. Babcock is general chairman of the committee for the conference and Frederick Erickson, F.A.G.O., has been appointed dean of the faculty. Other members of the organization committee are: Katharine E. Lucke, F.A.G.O., Mrs. Thomas Lewis, Miss Della Weber, A.A.G.O., and C. Tilghman Lang. Organists and choir masters, ministers and choir members are being invited to the conference.

The session will begin at the Peabody Conservatory of Music Friday evening at 7:45. The Rev. George Litch Knight, editor of *The Hymn* and assistant minister at the West Side Presbyterian Church of Ridgewood, N. J., will open the conference with a lecture entitled "Music in Worship." Saturday morning the first class will be on "Choral Repertoire," led by Mrs. Charlotte Lockwood Garden, Mus.D., M.S.M., F.A.G.O., organist and choir director of the Crescent Avenue Presbyterian Church, Plainfield, N. J., and a member of the faculty of the School of Sacred Music of Union Theological Seminary. The second class will be on "Choral Conducting." It is expected that Emil Serposs, M.A., supervisor of music in the secondary schools of Baltimore and choir master of the Third English Lutheran Church, will conduct this session. Saturday afternoon the first event will be an illustrated lecture by Mr. Knight entitled the "Creative Use of Hymns." The second afternoon class will be on "Choral Techniques," conducted by J. Edward Moyer, M.M., organist and choir master at the Hamline Methodist Church of Washington and formerly for eleven years organist and choir master at the Mount Vernon Place Methodist Church of Baltimore, instructor in church music at the Westminster Theological Seminary, Westminster, Md., and conductor of the summer workshop on church music at Scarritt College, Nashville, Tenn. The third class is entitled "The Development of an Amateur Church Musical Organization." Charles McKee, leader of this class, was graduated from Yale University in 1931. He studied oboe and English horn with Marcel Tabuteau and John Minsker and is choir master at St. John's Episcopal Church, Hagerstown, Md.

All the classes will be held at the Peabody Conservatory of Music. The conference banquet will be held Saturday evening at a local hotel. In the evening Dr. Garden will play a recital at Emmanuel Episcopal Church, where Frederick Erickson is organist and choir master.

On Sunday afternoon a hymn festival will be held at the Brown Memorial Presbyterian Church, where Richard Ross is organist and choir master. R. Donald MacDorman, A.A.G.O., organist and choir master of the Pro Cathedral of the Incarnation (Episcopal) of Baltimore, is chairman of this section of the conference and will be the festival organist. Dr. Garden will play a pre-service recital and Mr. Knight will make comments on the hymns used. Junior, youth and senior choirs will participate with the boy choirs from churches of Baltimore and vicinity.

Further information concerning the conference may be obtained from: Richard M. Babcock, general chairman of the conference, 3409 Mondawmin Avenue, Baltimore 16, Md.

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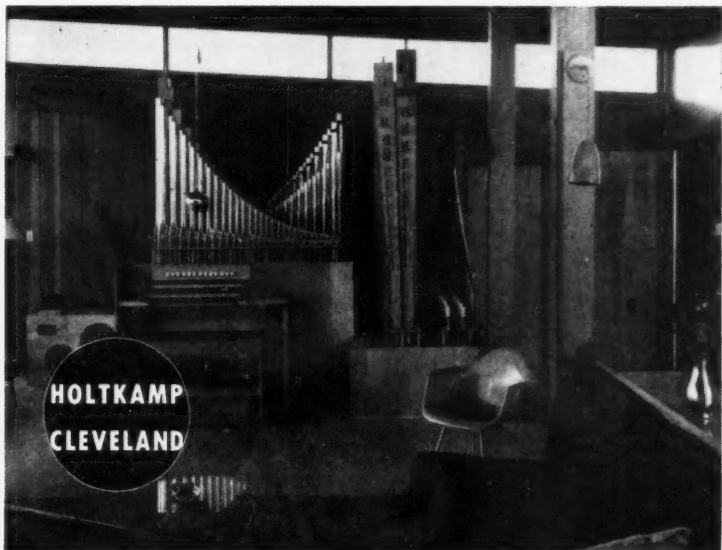
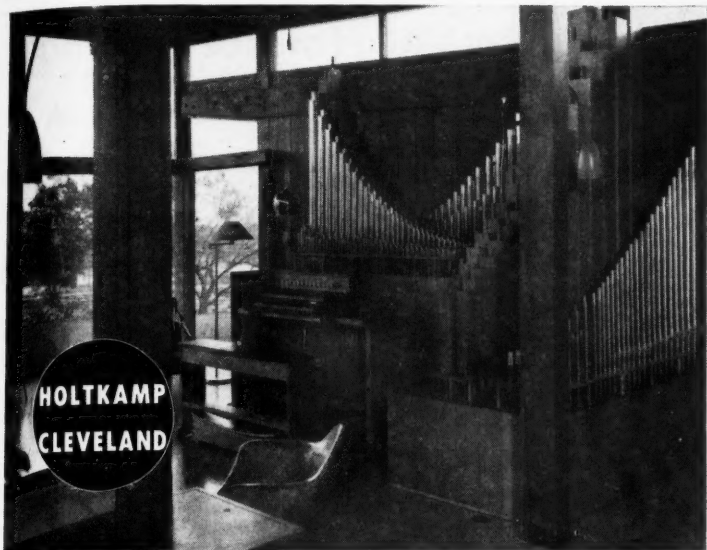
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DONALD WILLIAMS RESIDENCE

Porter Recital in Evanston

Whenever Hugh Porter comes to Chicago, the place where he first won fame, his many friends are eager to see and hear him. On these rare occasions they are always assured of excellent organ playing. Aug. 9 Dr. Porter, who was on the faculty of the summer church music school of Northwestern University, was greeted by an audience which nearly filled St. Luke's Church in Evanston and went away testifying that they had enjoyed a rare treat.

Nearly all of the first half of the program consisted of works of Bach, beginning with the Prelude in E flat, which did not afford a hint of the joys to come. This was followed by the chorale prelude "Our Father, Which Art in Heaven," a performance of the beautiful Fourth Trio-Sonata, which was something to remember, and the Little G minor Fugue. By this time the audience had been roused to enthusiasm. Kellner's chorale prelude "What God Doth Surely Is Right" was followed by a lovely reading of the Allegretto from Mendelssohn's Fourth Sonata, which went a long way to confound those who deem it fashionable to pay slight respect to Mendelssohn.

The third program group consisted of a dramatic performance of Simonds' Dorian Prelude on "Dies Irae," Whitlock's Fantasia on the chorale "Werde munter, mein Gemüthe" and Bingham's fine Toccatina on the hymn-tune "Leoni." Eric DeLamar's "Carillon" is heard often at recitals, but one would be glad to show some players the style that characterized Dr. Porter's interpretation of this piece. And, as at many performances by our best recitalists, Vienne's familiar Finale from the First Symphony brought a delightful evening to a brilliant close.

Dr. Porter, whose duties as director of the School of Sacred Music of Union Theological Seminary in New York make severe demands on his time, demonstrated that his hands—and feet—had not lost their cunning at the console.

SYDNEY CATHEDRAL ORGANS

JOINED IN A FOUR-MANUAL

The work of redesigning, combining and rebuilding the organs in St. Andrew's Cathedral, Sydney, Australia, has been entrusted to Hill, Norman & Beard of London. For twenty years there have been two organs in St. Andrew's. In the south transept stands an instrument built by William Hill in the nineteenth century and in the north transept is a Whiteley organ purchased second-hand in 1930. It has now been decided to incorporate the two organs into a four-manual of seventy-nine stops.

The specification is very comprehensive. The pedal organ is of nineteen stops, building up from a double open wood, 32 ft., and a contra trombone, 32 ft., to a fifteenth, 4 ft., and a three-rank mixture. There are eighteen stops on the great organ, which is divided into primary and secondary divisions located in the north and south transepts respectively. The swell organ has nineteen stops and is also divided between the transepts. An unenclosed choir organ of ten stops and a solo organ of eleven

stops complete the instrument. A novel feature is that the secondary division of the great is playable from either the choir or swell manual, the transfer being effected by means of tablets placed at the end of the keys. Thus antiphonal effects will be possible between the two sections of the great organ.

**THREE-MANUAL ELECTRONIC
BY HAYGREN FOR PARK RIDGE**

The Haygren Organ Company has received a contract to build a large three-manual electronic organ for St. Mary's Episcopal Church, Park Ridge, Ill. This will be one of the largest electronic organs in the country. The specifications call for a stopkey console with a capture type combination action, an echo division and tower amplification for the harp and chimes.

Specifications were drawn up by Edward J. Henley, Haygren representative in the Chicago area, after consultation with Mrs. Theodore Lundgren, the organist, and Albert Miller of the church music committee. Installation is planned for the latter part of 1951.

Stop specifications for this organ are as follows:

- GREAT ORGAN.**
Bourdon, 16 ft., 72 notes.
Major Open Diapason, 8 ft., 72 notes.
Second Open Diapason, 8 ft., 72 notes.
Melodia, 8 ft., 72 notes.
Clarabella, 8 ft., 72 notes.
Viola da Gamba, 8 ft., 72 notes.
Dulciana, 8 ft., 72 notes.
Octave, 4 ft., 72 notes*.
Flute d'Amour, 4 ft., 72 notes.
Gambette, 4 ft., 72 notes*.
Dulcet, 4 ft., 72 notes*.
Nazard, 2 2/3 ft., 65 notes.
Flautino, 2 ft., 60 notes.
Mixture, 3 rks., 183 notes*.
Dolce Cornet, 3 rks., 183 notes*.
English Horn, 8 ft., 72 notes.
Haygren Harp, 60 notes.
Tremolo.

- SWELL ORGAN.**
Bourdon, 16 ft., 72 notes.
Violin Diapason, 8 ft., 72 notes.
Stopped Diapason, 8 ft., 72 notes.
Fern Flöte, 8 ft., 72 notes.
Flute Maris, 8 ft., 48 notes.
Salicional, 8 ft., 72 notes.
Viol Celeste, 8 ft., 48 notes.
Aeoline, 8 ft., 72 notes.
Nazard, 2 2/3 ft., 65 notes.
Flauto, 2 ft., 60 notes.
Tierce, 1 3/5 ft., 56 notes.
Trumpet, 8 ft., 72 notes.
Orchestral Oboe, 8 ft., 72 notes.
Echo Choir, 8 ft., 72 notes.
Vox Angelica, 8 ft., 48 notes.
Swell Tremolo.
Echo Organ.

- CHOIR ORGAN.**
Diapason, 8 ft., 72 notes.
Rohr Flöte, 8 ft., 72 notes.
Viol d'Orchestre, 8 ft., 72 notes.
Viole, 8 ft., 72 notes.
Ethereal Viol, 8 ft., 72 notes.
Flute d'Amour, 4 ft., 72 notes.
Flauto, 2 ft., 60 notes.
Clarinet, 8 ft., 72 notes.
Tremolo.

- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Gedeckt (from Swell), 8 ft., 32 notes.
Flute (from Swell), 4 ft., 32 notes.
Clarinet, 16 ft., 32 notes.

*Preparation only.

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2. Ave Maria 3. Vitam Petit A Te 4. Tantum Ergo 1.00

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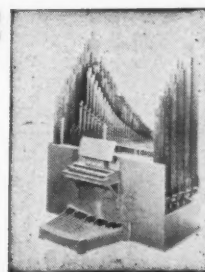
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**ESTEY THREE-MANUAL
GOING TO NORWICH, N. Y.**

TO REPLACE OLD JOHNSON

First Congregational Church Lets Contract for Instrument—Preparation Made for Installation of Echo Division.

The Estey Organ Corporation has received a contract to build a three-manual organ for the First Congregational Church of Norwich, N. Y. The new organ will replace a three-manual Johnson organ. The pipes and casework of the Johnson instrument will be used in the new organ. The console is to be prepared for an echo organ of six ranks, playable from any manual.

Following are the resources of the new instrument:

GREAT ORGAN.

- Diapason 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Dolcissimo, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Violin, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.

ECHO ORGAN.

(Console preparation for six ranks)

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Bass Flute (extension), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Flute (from Swell), 4 ft., 32 notes.

**CHARLES A. REBSTOCK GOES
TO DETROIT PRESBYTERIAN**

Charles A. Rebstock has been appointed organist and choir director of the First Presbyterian Church, Detroit, Mich., to succeed Frank Wrigley, who retired in the spring at the age of 76 years. The First Presbyterian is the oldest Protestant church in the city. The organ is a four-manual of more than ninety stops, built by Farrand & Votey seventy-five years ago. It has undergone three rebuildings, and additions, including a new console, are to be made in the fall. There is a professional choir of thirty-eight voices.

Mr. Rebstock, who began his new duties March 11, went to Detroit in 1944 to become organist and choirmaster of Christ Church, Grosse Pointe. He was born in 1890 in Labanon, Pa., and held his first position at the age of 14 years in the Moravian Church of that city. He was graduated from the Moravian College in Bethlehem, Pa., and studied organ with T. Edgar Shields. In 1911, after two years at the Moravian Church of Nazareth, Pa., he went to St. Michael's Lutheran, Allentown; in 1913 to St. Simeon's Episcopal in Philadelphia, and in 1915 to St. Andrew's Episcopal Church, Pittsburgh. After thirteen years at this church and eleven years in charge of the music at the Westinghouse High School, Mr. Rebstock was appointed to the Church of the Covenant, Cleveland, in 1928.

HERMAN LIND, organist and choirmaster of Bethesda Evangelical Church, New York City, died July 22. At the funeral service July 24 Dr. John T. Erickson, a lifelong friend of Mr. Lind, played the following numbers, which were favorites of Mr. Lind: "Be Thou but Near" and "Come, Sweet Death," Bach; Nocturne in E flat, Chopin; Meditation on "Safe in the Arms of Jesus" and Reverie on "My Faith Looks up to Thee," Diggle. "Prayer" from "Finlandia" was then played, the congregation standing. The Rev. Eugene Lundberg sang two numbers.

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Amateur Chorus as the Real Foundation of Musical Culture

By JAMES ALLAN DASH, MUS. D.
[Choral Music Director, the B. & O. Railroad Company, Goucher College and the First Methodist Church of Baltimore.]

The amateur choral group is the foundation on which the entire musical culture of our nation is established. If every church, school and community chorus in America were disbanded today, a few years hence would witness the gradual but inexorable disintegration of our vaunted symphonic, operatic and recital series. Baseball is our national sport because every American boy (and many girls) at some time played it on one of the myriad sandlots across the country. Only personal participation can create a lifetime interest in any field of endeavor. So it is that amateur choruses are the sandlots of music appreciation.

The influence exerted by the volunteer choral group is threefold. The majority of our music-lovers received their first introduction to good music through the medium of personal participation in a vocal ensemble. Many of our most successful professional singers, instrumentalists, conductors and composers got their initial inspiration and training from a local choral group. Three million of our people, subjected to the constant din of radio disk-jockey "music," never hear anything approaching good music except in the singing of their local church, school and community choruses.

Unique as is the amateur chorus' position in the nation's artistic life, its importance in the life of the individual singer is even more significant. Much of the unhappiness existing today is caused by a feeling of futility and frustration. Psychologists tell us that a normal person must have a feeling of belonging and a sense of accomplishment. It is not enough to be a faceless nonentity eternally "entertained" by puppets on a television screen. The happy person is one who is "up and doing," who knows the joy of joining with his fellow beings to produce something which, alone, he could never do.

The amateur chorus offers the singer many pleasures which would otherwise be denied him—the opportunity of meeting people of kindred spirit; the deep satisfaction of recreating the masterworks; the psychological outlet of voicing the exalted emotions of the masters; the joy of bringing beauty to others; the pleasurable discipline of learning to subordinate one's self to a cooperative effort, and, lastly, the sense of wellbeing which one derives from the purely physical sensation of singing. Furthermore, these pleasures can be enjoyed throughout a long life. It is a common sight to find singers 70 to 80 years of age still taking active part in a choir and making a real contribution to the organization while enjoying themselves hugely.

Much of the foregoing is true also of amateur orchestras and bands. The basic difference is in the technical proficiency required of instrumentalists. For every capable player there are probably fifty proficient

singers. The instrumentalist must continue to practice diligently to keep his technique, whereas the average person usually finds that his normal schedule restricts his musical activities to rehearsals and concerts. Of greatest importance, an excellent choral director can produce splendid results with even mediocre voices whereas the instrumental conductor is limited largely by the dexterity of his players.

Because of its demonstrated significance in the artistic life of our nation and its power to bring happiness to millions, choral music should enjoy a preeminent position in all church, school and civic planning. Unfortunately quite the opposite is the case. With some magnificent exceptions, choral music is an afterthought, an extracurricular activity or a necessary evil in the minds of most officials.

What can be done to elevate the amateur chorus to its rightful place of prominence? First, ministers, educators, civic leaders and politicians must be made to realize that choral singing is a vital necessity and deserves intelligent planning and a more adequate budget. Second, there must be more talented and better-trained choral conductors; these will be forthcoming only when the prestige and financial returns are sufficient to attract our best young musicians. Choral music must be made an important feature of all church, school and community functions. Since it is difficult at present to get people to go to choral concerts the concerts should be taken to the people; conferences, conventions, graduations and civic ceremonies offer opportunities for the local choral society to sing to assured audiences.

There must be a greater supply of music which is actually within the capacity of amateur singers. Much of the drudgery associated with the weekly choir rehearsal can be eliminated by the choice of music which is easy enough for the singers to grasp quickly and perform well. Choirs and choral societies should join forces frequently to give gala concerts which will attract public interest and give renewed enthusiasm to the singers. Industries and clubs should form and subsidize choral societies. These could be limited to their own members, or open to the public—depending on the supply of capable singers available. Where feasible, civic funds should be appropriated to assist community choral groups in the same manner that other community projects are aided. Newspapers and radio stations should give prominence to announcements of choral events, at least in proportion to the number of people involved in relation to the highly touted activities such as sports and "movies."

A great deal of spadework, clear thinking and high-powered lobbying is necessary to overcome the inertia of our various institutions. All persons interested in the development of choral music (conductors, singers, composers, ministers and educators) should band together to form a virile "Choral America" union. We do have a number of excellent national musical groups, but their emphasis is on some other phase of music (education, organ playing, women in music, etc.), with choral music, per se, as only a subordinate adjunct. Their support and continued cooperation are needed, but beyond that a new organization, led by inspired leaders, must go into every community, church, club and industry to rejuvenate existing choruses and help establish new and better ones. The job is a big one, but it can be done. American ingenuity and aggressiveness can bring to fruition the dream of a true "singing nation." We will have a happier people, a stronger nation, and the basis upon which a new and finer American culture can be established.

DR. ROBERT LEECH BEDELL, the New York publisher, organist and composer, who is spending the summer in Europe, was formally presented July 19 to Prince Franz Josef II of Liechtenstein. The presentation was made by Baron Edward Falz-Fein of the Liechtenstein royal family at the Liechtenstein castle, which is near the birthplace of Josef Rheinberger. Dr. Bedell was granted an interview with the prince.

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The following are extracts from Dr. Reginald L. McAll's account of his stay in England as received in a letter to Mr. Knight:

"In addition to the meetings with representatives of the Hymn Society of Great Britain (fully detailed in the October, 1951, issue of *The Hymn*), it was possible to make several visits to the Bodleian Library while in Oxford. The librarian made every effort to show me some of the rare hymnic treasures, and what was not to be found there he indicated might be located at the British Museum.

"On July 20 I attended the founders' day festival at New College Chapel, the music under the direction of Dr. Andrews. The lovely service ended with the Vaughan Williams Te Deum. The boys sang with a warm, clear quality that did not muffle their diction and the organ accompaniment had an artless synchronism of tone color, volume and interpretation that betokened consummate skill. I have noted these qualities everywhere I have gone during the trip.

"A visit to the Oxford University Press, the largest printing plant I know—the building consists of a whole square enclosing a spacious quadrangle—was highlighted by a glimpse of the sheets for a new hymnal by Canon George Wallace Briggs of Worcester Cathedral, soon to be off the press.

"Whether in a garden at Bournemouth, living in an ancient home near the bells of New College, Oxford, comfortably installed in the close at Worcester Cathedral or walking in London, one finds that he is always within the sound of chimes. It is an unforgettable experience to hear the solemn tones of Big Ben and once recently I awoke at 3 a.m. and heard the hour chimed—not quite simultaneously—from churches near and far."

Orders for Genevan Psalter leaflets and related materials continue to come in large numbers to our office.

(Due to the expansion of the National Council of Churches we are temporarily housed at 44 East Twenty-third Street, New York, though our mail goes to 297 Fourth Avenue, as before. Our society telephone number is now GRamercy 7-7663.) Churches which plan to observe the 400th anniversary of the Psalter will find that we can provide a wide variety of suitable materials; the listing of anthems and organ numbers based on Psalter tunes has been of much help to church musicians desirous of widening their choral and organ repertoire.

Since its inception early this year the society's contest for a new hymn about the Bible (for use at the nation-wide celebration of the completion of the complete Revised Standard Version, in September, 1952) has brought several hundred entries. Organists are urged to encourage their ministers and interested laymen to write hymns for the contest; descriptive folders with rules may be obtained by writing us and enclosing a self-addressed stamped envelope.

The long-awaited hymnal published by the Church of the Brethren has come from the printers. It represents several years of careful study by leading representatives of that denomination and includes nearly a hundred new or newly revised hymn-tunes. Dr. Alvin Brightbill, one of the composers represented, is a member of our executive committee and widely known in the Midwest for his work in hymnody.

GEORGE LITCH KNIGHT.

ORGANISTS FROM ELEVEN DIOCESES AT CONFERENCE

The first conference on church music sponsored by the Province of Sewanee was held at the DuBose Conference Center, Monteagle, Tenn., July 17 to 26. Fifty-four organists and choirmasters from eleven Episcopal dioceses attended the meeting. The response was so enthusiastic that it was unanimously agreed to make the conference an annual feature. The committee on arrangements for this first session consisted of the music committee of the diocese of Tennessee. Adolph Steuterman, F.A.G.O., organist-choirmaster of Calvary, Memphis, was chairman and served as director of the conference; Thomas Alexander, organist-choirmaster at St. Paul's, Chattanooga, was registrar and M. B. McGrew, organist-choirmaster of the Church of the Good Shepherd, Memphis, was secretary.

Courses of instruction were given on the prayerbook and the hymnal by the Rev. Massey H. Shepherd, Jr., of the Episcopal Theological School, Cambridge, Mass.; on chanting by Robert L. Hobbs, organist-choirmaster of St. Mark's, Louisville, and on choir training and service music by Robert L. Van Doren, organist-choirmaster of Trinity, Columbia, S. C. The conference chorus was directed by Dr. Lyman P. Prior, choirmaster of St. John's Cathedral, Jacksonville, Fla. The chaplain of the conference was the Rev. Cyril N. Sturupp, rector of St. Paul's, Winter Haven, Fla. Also assisting in the devotional life of the conference were Bishops Dandridge and Barth of Tennessee and Bishop McElwain, retired, of Minnesota.

At the conclusion of the conference, on St. James' Day, the members of the conference sang a festival service of choral evensong in All Saints' Chapel, Sewanee, with Bishop Barth as the preacher. Other highlights of the conference session were the visit to St. Paul's, Chattanooga, for the Sunday service July 22, followed by a picnic on Chickamauga Lake, and a concert of the Cumberland Forest music festival at Sewanee.

The aim of this conference was to assist church musicians, especially in the smaller parishes and missions, to use simple music of good quality and liturgical fitness in the corporate worship of the church.

THE ENGLISH ORGAN building firm of J. W. Walker & Sons, Ltd., is currently engaged in building a number of instruments for churches in foreign countries and colonial towns. Among rebuilding and restoration jobs recently undertaken by them are the three-manual organ in Bermuda Cathedral and the large three-manual in the Cathedral of the Holy Trinity, Jamaica. Organs have been ordered also by eight churches in South Africa. Besides these the Walkers have under way a number of instruments for the British Isles. A detailed report of the extensive work being done on the organ at Tewkesbury Abbey was given in the July issue of THE DIAPASON.

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4. Prompt Tonal Response. Here is a feature which invariably inspires the recitalist with this instrument's possibilities in playing fast-moving scherzos, etc. The absence of undesirable lag in speech results in a highly desirable clarity and crispness of tone.

5. Selective Vibrato Feature. The great and swell manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. The rotating control "VIBRATO AND CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus (mixture of vibrato and non-vibrato tones). This control preselects the extent of Vibrato and Vibrato chorus which will be obtained when either of the manual vibrato ON-OFF stops is used. There is no unpleasant tremulant or "throb" in the Hammond Vibrato—only a desirable variation in pitch (similar to that produced by the violinist). We feel certain that every organist will find it a satisfying experience to hear the many beautiful tonal effects made possible when playing with contrasting vibrato registrations on the organ manuals.

6. Reverberation Unit. When the Concert Model Organ is installed in an acoustically "dead" room, the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonority of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present.

7. Preset Combinations. Each manual of the organ is equipped with nine pre-set combination keys. In addition, there are two sets of manually adjustable controls for each manual, thus making twenty-two different registrations which are instantly available, in addition, of course, to the many thousands more available by adjustment of the "harmonic drawbars." Organists are finding these many pre-set combinations of great practical utility in performing modern organ works in which there are many registration changes which must be made rapidly.

1. Manual Tonal Ensemble. The Concert Model Hammond Organ has a gloriously full five-octave ensemble on both manuals without resort to couplers, extensions, or other unification devices which are so detrimental to ensemble. Each manual is provided with resources which may be played at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches. *Of greatest importance is the fact that the strength at each pitch is separately adjustable.*

2. Solo, Mixture, and "Baroque" Registrations. In the Concert Model Hammond Organ the number of interesting and delightful solo and mixture registrations made possible with mutations reaches a zenith which many leading organists feel has never been before approached in any organ. Each manual is provided with resources sounding at 5 1/4 ft. (quint), 2 3/4 ft. (nazard), 1 3/4 ft. (tierce), and 1 1/4 ft. (larigot). Most important is the provision whereby the intensity (or loudness) of each mutation may be regulated individually to any degree. This adjustable feature, which is exclusive to the Hammond Organ, is of tremendous importance and makes this instrument a veritable laboratory for trying out almost innumerable mixture and "baroque" effects.

3. Pedal Resources. In the Concert Model Hammond Organ particular attention has been paid to providing an amazingly complete pedal division with a seven octave reed chorus which must be heard to be appreciated. The pedal resources include:

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RACHAEL QUANT



RACHAEL QUANT, THE NEW DIRECTOR of music at the Buntyn Presbyterian Church, Memphis, Tenn., began her work in this church Aug. 5

Miss Quant was born in Oxford, Ohio, attended grade school and high school in Valley City, N. D., and began her career as a church organist there. From Hamline University, St. Paul, Minn., she received the bachelor of arts degree *magna cum laude* in music. While at Hamline she was a member of the A Cappella Choir for four years. In addition to being chapel organist Miss Quant was organist of the First Methodist Church and the Park Baptist Church in St. Paul. At the latter church she was a consultant in designing the new organ and gave the dedicatory recital. From St. Paul Miss Quant went to Boston to study and took charge of the choir and organ work at St. Andrew's Church, Wellesley, and later at the First Baptist Church, Pittsfield, Mass.

Miss Quant went to Memphis from a two-year teaching fellowship at Smith College, where she received the master of arts degree in music in June, 1951. One unusual feature of the work there was her organ accompaniment, with music by Bach and Messiaen, to a program of modern dance.

Miss Quant's vocal study includes work with Clara Williams of Minneapolis, Olga Averino of Boston and Raymond Wicher of London, Ont. Choral conducting training was received from John M. Kuypers, head of the music department at the University of Illinois; Francis W. Snow and Everett Titcomb of Boston and Ernest White of New York. She has studied Gregorian chant at the Pius X School of Church Music in New York City and choral repertoire at the London School of Church Music.

In the instrumental field Miss Quant is primarily an organist. Besides her work in college she has studied with Francis W. Snow, Carl Weinrich and Ernest White. She was a scholarship winner at the Organ Institute at Methuen, Mass., where she worked with such concert organists as E. Power Biggs, Arthur Howes, Carl Weinrich, Ernest White and Fritz Heitmann. Subsequent study has been done both there and at the London School of Church Music with Ernest White.

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A twenty-five-bell carillon, the first to be installed in any retail store in the United States, will be dedicated Sept. 24 at the Whittemore Associates' store in Boston. The bells are solid cast bronze and weigh 5,000 pounds. They were made by Petit & Fritsen of Holland, one of the oldest Dutch bell foundries on the continent. Each bell had to be hoisted individually and put into place in a special steel framework on the face of the Whittemore building, a four-story structure devoted entirely to church supplies. More than 100 church officials of all denominations, church architects, musicians, educational and seminary heads and local Boston people will be present at the dedication. Dr. Kamiel Lefevere, carillonneur of the Riverside Church in New York, will be the guest carillonneur for the occasion.

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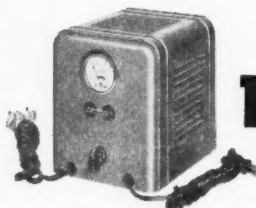
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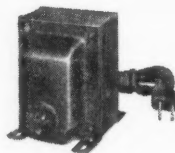
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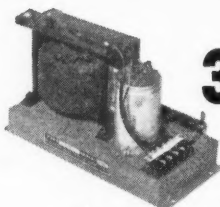
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MARION P. IRELAND



MARION P. IRELAND, who has been appointed organist-director at the Dubbs Evangelical and Reformed Church in Allentown, Pa., engages in a combination of professions which is perhaps unique among organists. Besides her work in music Mrs. Ireland operates a church vestment manufacturing business under the trade name of Ireland Needlecraft.

Mrs. Ireland is a native of Rochester, N. Y., and received her musical education at the Eastman School of Music. She studied choral conducting with Gustav Lehman at the Colgate-Rochester Divinity School and was a pupil of Alma Lissow Oncley, composer and organist. Mrs. Ireland moved in 1947 to Allentown, where her husband is connected with Sears, Roebuck & Co. In Allentown she has been active in the Lehigh Valley Chapter of the A.G.O. The Irelands have three children—Elaine, Alta and Glen.

GEORGE E. PERRY CONDUCTS CHURCH MUSIC CONFERENCE

A conference on church music, the first of its kind in Greenville, N. C., was held on the campus of East Carolina College Aug. 6 and 7. Every morning there was a lecture on service playing, followed by a class in registration and a class in church repertoire. Master classes in organ were held both afternoons, after which on Monday there was a lecture on hymn playing and on Tuesday an open forum at which questions submitted by the conferees were discussed. Tuesday concluded with a visit to the new Wurlitzer organ in the College Theatre.

George E. Perry, professor of piano and organ at East Carolina College, conducted the conference, giving all lectures and lessons. Monday evening he was heard in a public recital in Austin Auditorium, his program including compositions by Rossi, Haydn, Wagner, Vierne, Carre, Harvey Gaul, Samuel Barber and Garth Edmundson. Nine North Carolina cities were represented at the conference.

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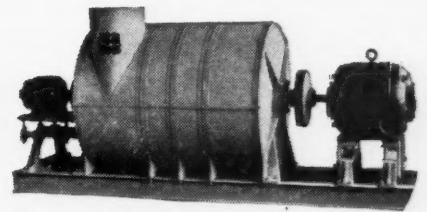
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DAVID T. LACEY



DAVID T. LACEY is organist-choirmaster of St. Peter's Lutheran Church, Manhattan, and instructor in music education at New York University. Mr. Lacey received the degree of bachelor of science *cum laude* from New York University in 1944 and earned the degree of master of sacred music from Union Theological Seminary in 1948. For the latter degree he wrote a thesis, "The History of the Fugue," and composed a symphony for organ. Mr. Lacey's private study was with David McK. Williams, Clarence Dickinson, Harold Friedell and Umberto Pisani.

Mr. Lacey is a recitalist and a composer. Compositions of his have been featured on programs at Steinway Hall, the National Arts Club and the First Presbyterian Church, New York City. He has played organ recitals in Virginia, Tennessee, New York and New Jersey.

Mr. Lacey was in the army from 1942 to 1944. He held the rank of first lieutenant and was in charge of instrumental and choral music in the 119th Infantry.

Catholic Church Music

By ARTHUR C. BECKER, Mus.D.

This reviewer's desk is piled high with recent additions to and revisions of Catholic church music. Much of it is on a high plane, which is encouraging, showing that standards have risen and that legislation in many dioceses has had a marked effect on the output of liturgical music.

From McLaughlin & Reilly of Boston the mass of J. Alfred Schehl, "Missa Paschalis," for two equal voices of SATB, is ideally arranged so that either combination of voices will give a full, strong effect to the mass. Such well-known themes as the "Victimae Paschali," the "Agnus Redemit Ovis," "The Strife Is O'er," the "Alleluia" from the Holy Saturday Mass, "Sing Christ, the Lord, is Risen," and the "Resurrexit," "Sicut Dixit" and "Jesus Christ is Risen Today," are some of the well-known themes used in this exemplary mass.

The Dominican Sisters of the Congregation of the Most Holy Rosary of Sinsinawa, Wis., publish a "Regina Pacis Mass" by one of their community, Sister M. Markus, O.P. This is a very interesting work, written for four mixed voices, possessing the qualities we seek in a good liturgical work. An interesting feature of the Gloria indicates choir answering choir. One choir sings "Laudamus Te"; from another direction the second choir "Benedictimus Te"; a third "Laudamus Te"; the fourth "Glorificamus Te." All join in "We Give Thee Thanks." A worthwhile and highly interesting composition.

From the press of J. Fischer & Bro., New York, comes an interesting "Missa Cinerum," by Thermignon, revised and arranged by Cyr de Brant. This is an a cappella mass, TTBB. The first bass

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Quality is often defined as the excellence of character. It refers to the impression one gets when the whole is something more than the aggregate of its parts. As applied to organs it concerns those characteristics which elevate one instrument above all others of its class.

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is optional. This is a very worth-while work for male choir; its brevity, simplicity and moving parts are interesting indeed. From the same publisher, the Credo from the "Missa Brevis et Melodica" for SATB, written by Philip Kreckel, is worth serious consideration. The Credo consists of the plainchant No. 3, alternating with four-part figured sections. Mr. Kreckel has also issued the Credo from his "Mass in Honor of the Holy Name of Jesus," arranged as in the former alternation of chant and figured music. We have also, from the pen of Elmer Steffen, the Credo from his "Missa Eucharistica," arranged for both SATB and TTBB. This Credo consists of the No. 3 chant, with figured interpolated parts. However, in Mr. Steffen's setting, the figured music introduces the Credo and ends the setting. Bernard Wert presents his setting of the Credo from his mass, "Missa Conciptotens." This could be sung as TTB or SSAA. Like the Credos mentioned above, this consists of alternate verses in figured style. The above Credos should be inspected by choirmasters interested in finding settings which are of real musical value.

From the same publisher, we have a new work by the Rev. Leo Rowlands, the 125th

Psalm, "In Convertendo Dominus," "When God the Lord". This psalm is written for SATB and organ. It is appropriate for any festal occasion, but strikes this reviewer as particularly suitable for a sacred concert. It has various shades of color, some of the harmonic passages being of truly magnificent structure. The voices must, of necessity, be capable of varying dynamic force, and the ranges of the voices should be sufficiently extensive. While the work may be said to be primarily harmonic, it contains most interesting contrapuntal passages.

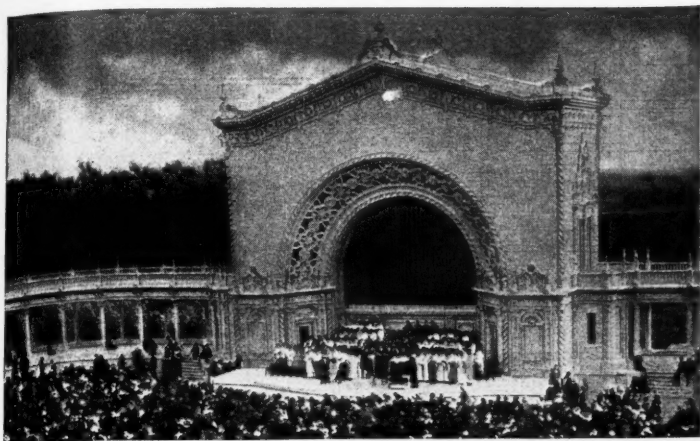
From J. Fischer & Bro. this reviewer would like to suggest the following numbers as being of outstanding value: "Ecce Sacerdos Magnus" for TTB, by John E. Ronanaur; the "Adoramus Te" of Palestrina, SATB, arranged by D. H. Decker. The key has been changed to make the motet lie more comfortably for the average choir, and marks of interpretation are carefully noted. Another "Ecce Sacerdos," for TTB, by Edward Strubel, is a vigorous work for male choir and should prove effective for pontifical ceremonies. Choruses from the "Passion according to St. Matthew" for Palm Sunday and "St. John" for Good Friday, by Cyr de Brant, and written for TTB, are interesting.

Joseph Roff submits a beautiful "Ave Maria" for SATB. It possesses a lovely melodic line, breathes the spirit of the text and contains a wealth of contrasting material to heighten the interest. Of particular interest is the *piu mosso* section of the "Sancta Maria," with its imitative pattern. While the work is harmonic in context,

these contrapuntal idioms bring out characteristics which show a natural meter on the part of the composer for choral writing.

Perhaps some of the most outstanding music received by this reviewer is a series of melodies by the gifted organist and composer Flor Peeters. These motets are published by Musikverlag Schwann in Düsseldorf. It would be impossible to go into a careful analysis of these compositions; suffice it to say that all increase the admiration we have for this gifted composer.

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FOUR SUMMER SCHOOLS HELD FOR PRESBYTERIAN CHURCH

The department of leadership education of the Presbyterian Church, U.S.A., held four summer sessions of two weeks for organists, singers and directors. The school of the South was held this year for the first time at Maryville College, Maryville, Tenn., under the direction of W. Caldwell Mathias. The school of the Southwest met at the Allison-James School in Santa Fe, N. M., and was directed by Cecil Lapo. The Eastern school was held at Ursinus College, Collegeville, Pa., under the supervision of Dr. W. Lawrence Curry. The Wooster School, at Wooster College, Wooster, Ohio, was directed by the Rev. Frederick Miller. These schools met in succession, beginning with the Maryville school in mid-June and followed by the others one or two weeks apart. The Wooster school concluded the series with its session the last week of July and the first week of August. These schools represented the outward evidence of the policy of the Board of Christian Education to bring top flight leaders together to assist and instruct those church musicians who felt the need of remedial help and inspiration in their work at minimum cost.

Although the curricula of these schools varied according to the needs of the section of the country in which the school was held, the basic courses remained the same—conducting, organ repertory, service playing, vocal methods, choral repertory and junior and youth choir methods. Each school put on a service or concert of sacred music as a project for the second week.

The Eastern school under Dr. Curry specialized in a thematic program—the theme being "This We Believe." The Gretchaninoff "Credo" provided the motif for the service and the "Te Deum" in C by Flor Peeters constituted its climax. Demonstrations of the use of choric speech with children were provided by Louise H. Curry, director of the speech choirs, First Methodist Church, Germantown, Philadelphia.

THE WINTER'S PROGRAM of music at the Cleveland Museum of Art will include the weekly McMyler organ recitals, which Walter Blodgett, curator of musical arts, plays every Sunday at 5.15 p.m. Occasionally there is a guest artist. Mr. Blodgett will continue his monthly curator's recitals on the second Wednesday of every month.

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REUEL LAHMER



REUEL LAHMER, COMPOSER, teacher of composition, organist and choir director, is offering an unusual service to aspiring composers and students of composition. For a fee he will give constructive criticism and suggestions on compositions. Mr. Lahmer believes that there is a definite need for this service since so few young composers and students of composition have an opportunity to work directly with a composer.

After graduating from Westminster Choir College in 1934 Mr. Lahmer did graduate work at the New American School, Columbia University and Cornell University, served as minister of music of the Basking Ridge, N.J., Presbyterian Church and for five years was minister of music of Grace Presbyterian Church, Montclair, N. J. In Montclair he met and studied with Roy Harris and decided to devote more of his time to composition. In 1941-42 he taught theory at Cornell University. In 1942 he joined the army and served in the medical administrative corps for four years. After two years overseas he returned to this country as a captain. In 1946 he became composer in residence at Carroll College, Waukesha, Wis., and in 1948 he moved to Keshona Springs, where he has been teaching theory and composition at Colorado College. Here Mr. Lahmer has had a class of young composers working with him. Many of his students are now teaching throughout the country. Last year a senior at Colorado College won the National Federation of Music Clubs first prize for a choral composition. In Wisconsin Mr. Lahmer helped to organize the Wisconsin Composers' League and in Colorado Springs the Colorado Springs Composers' Guild, which he has served as president for two years. The Guild has a weekly radio broadcast which with the help of local artists presents programs of American music. In the first year of broadcasting eighty-nine compositions by local composers received a radio hearing. As a member of the board and chairman of the American music division of the State Federation of Music Clubs Mr. Lahmer has organized a statewide composition contest.

Among commissions Mr. Lahmer has received is a "Spring Cantata" for the Henry Street Music Settlement School of Music in New York for chorus, orchestra, band and modern dance group and a work in celebration of the Wisconsin centennial, "Paul Bunyan," for chorus of 1,000, symphony orchestra and narrator, commissioned by the State of Wisconsin. A new Scherzo based on "In dulci Jubilo" was performed recently at the regional convention of the A.G.O. in Denver by Ray Berry, organist.

TRUSTEES OF the First Congregational Church, Watertown, Conn., have signed a contract with Ernest M. Skinner, Inc., of Reading, Mass., for a two-manual instrument. Detailed specifications have not been completed, but it is expected that the organ will consist of fifteen speaking stops, with provisions for the addition of ten more, including a separate choir division. The console is to have three manuals. Installation is projected for 1952. George H. Morgan, music director at the Taft School, Watertown, is organist and choir director of the church.

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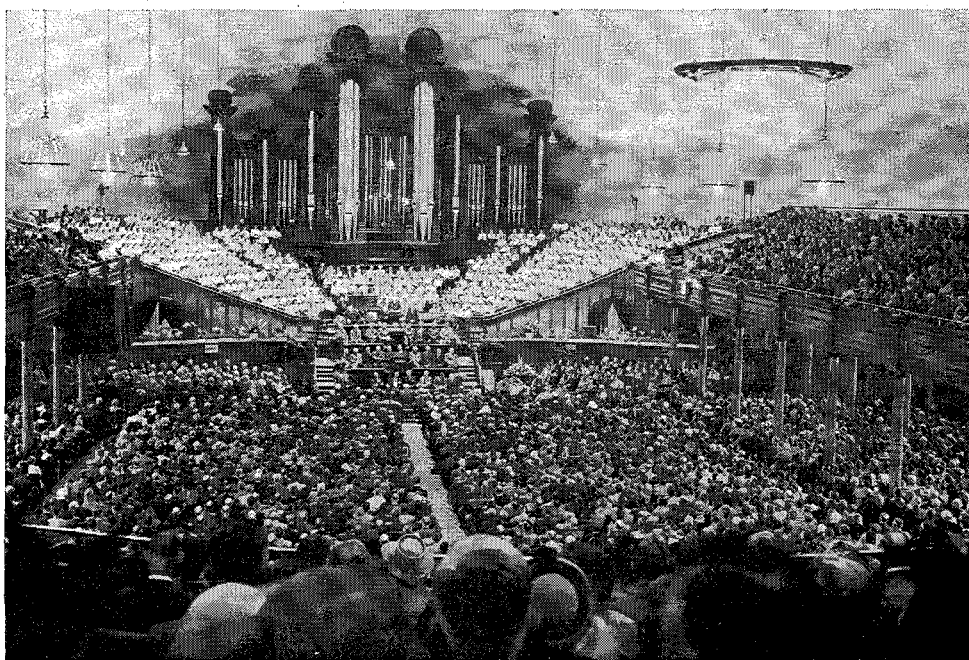
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