

THE DIAPASON

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

Forty-third Year No. 1. Whole No. 505

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

Subscription \$1.50 a Year—15 Cents a Copy

ESTEY FOUR-MANUAL FOR FLORIDA COLLEGE

GAMMONS PREPARES DESIGN

Specification of Instrument for Agricultural and Mechanical College for Negroes—Will Be Installed in 1952.

The Estey Organ Corporation has received the contract to build a large four-manual organ to be installed in Lee Auditorium at the Florida Agricultural and Mechanical College for Negroes in Tallahassee. The specification was drawn up by Edward B. Gammons in collaboration with company officials and C. Edouard Ward, instructor in organ at the college. The sale was made by C. Asbury Gridley, Estey representative.

William P. Foster, Jr., head of the department of music, and Mr. Ward have both stated that they expect the new instrument to add greatly to the life of the entire college community.

The organ is scheduled for installation in the latter part of 1952. Its resources are to be as follows:

GREAT ORGAN.

Contra Geigen, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzprinzipal, 8 ft., 61 pipes.
Kerandophon, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Oktave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
Oktave Quint, 2 1/2 ft., 61 pipes.
Superoktave, 2 ft., 61 pipes.
Cornet, 3 to 5 ranks, 281 pipes.
Fourniture 5 ranks, 375 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Liedlich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 64 pipes.
Geigen Oktave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flute Celeste, 2 ranks, 4 ft., 122 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe (extension), 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Claron, 4 ft., 73 pipes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Koppelfloete, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Dolcan Celeste, 8 ft., 64 pipes.
Prestant, 4 ft., 73 pipes.
Rohrfloete, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Terz, 1 1/2 ft., 61 pipes.
Siffloete, 1 ft., 61 pipes.
Cromorne, 8 ft., 73 pipes.

SOLO ORGAN.

Violoncello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 64 pipes.
Orchestral Strings, 2 ranks, 8 ft., 146 pipes.
Doppelfloete, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

Untersatz (extension), 32 ft., 12 pipes.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Geigen (from Great), 16 ft., 32 notes.
Dulciana (from Choir), 16 ft., 32 notes.
Gedeckt, (from Swell), 16 ft., 32 notes.
Grosse Quint, 10 1/2 ft., 32 pipes.
Oktave, 8 ft., 32 pipes.
Bass Flute (extension), 8 ft., 12 pipes.
Geigen (from Great), 8 ft., 32 notes.
Gedeckt (from Swell), 8 ft., 32 notes.
Oktave Quint (extension), 5 1/2 ft., 12 pipes.
Superoktave, 4 ft., 32 pipes.
Flute Conique, 4 ft., 32 pipes.
Flute Octavante (extension), 2 ft., 12 pipes.
Mixture, 4 ranks, 128 pipes.
Bombarde, 32 ft., 32 pipes.
Bombarde (extension), 16 ft., 12 pipes.
Fagotto (from Swell), 16 ft., 32 notes.

ALEXANDER M'CURDY BESIDE NEW BOMBARDE PIPES



THE RESOURCES of the large and recently-reconstructed organ in the First Presbyterian Church, Philadelphia, have been enriched within the last few weeks by the addition of a set of twelve bombardes, 32 ft., acquired from Christ Church Cathedral, Hartford, Conn. Instead of installation in the organ case proper, Dr. Alexander McCurdy, organist and music director of the church, had them placed in front of the organ and independent of the other pipes. By this procedure he believes that the bombardes' special tonal qualities can be more fully employed and appreciated.

Trompette, 8 ft., 32 pipes.
Claron (extension), 4 ft., 12 pipes.

OPENING RECITAL IS WIRED

TO DEATHBED OF ORGANIST

Mrs. Albert Craycraft of Noblesville, Ind., died Oct. 23 with the knowledge that at last an ambition of thirty years was realized—her church had a new organ. Mrs. Craycraft was 58 years old and she had been organist of the Noblesville Congregational Church since she was in her 20s. The two-manual Möller organ of eleven ranks and twenty-seven registers was installed in the late summer and it was Mrs. Craycraft's pleasure to be at its console for two Sundays before a sudden illness took her to the hospital, where she remained for ten weeks before her death.

When Henry Beard, Chicago organist and representative of M. P. Möller, Inc., dedicated the new instrument Sept. 16 special arrangements were made to broadcast the recital to Mrs. Craycraft's bedside, and Mrs. Beard, well-known concert singer, added a vocal number. "A Brighter Tomorrow," which was dedicated to Mrs. Craycraft. The program was enjoyed by many other patients at the Hamilton County Hospital.

Mrs. Craycraft was a charter member

of the Tri Kappa Sorority and a member of the Tourist Club. She is survived by her husband, two children and two grandchildren.

There is an interesting story behind Dr. McCurdy's procuring the bombardes, which he believes would cost at least \$5,000 to build at today's prices. Information about the pipes came to Dr. McCurdy from Shelley T. Gilbert, organist of Christ Church Cathedral. There, because of fire insurance regulations, an additional church entrance was required and this made necessary a rearrangement of the organ. Among the pipes dispensed with were the bombardes. They were in danger of being junked—even chopped for firewood—when Dr. McCurdy learned of the situation.

SUFFERS A FATAL ATTACK

AS HE PLAYS FOR WEDDING

Cecil Ruff Bailey, 52 years old, collapsed with a heart attack Oct. 27 while playing for a wedding at the Unitarian Church in Norfolk, Va. The bridal couple had just exchanged vows when Mr. Bailey fell across the keyboard. He died on the way to the hospital.

Mr. Bailey in his youth served his apprenticeship with the Estey Organ Company, later going to the Hall Organ Company. He also played in various theaters in Connecticut and later in Virginia. After going to Virginia he became associated with and later became owner of the Stagg Piano Company of Norfolk and resumed organ building. Poor health compelled him to dissolve his business last May. For the last two years he had installed organs in the Southeast for the Reuter Organ Company.

In addition to his wife, Mrs. Ebba Nyberg Bailey, Mr. Bailey is survived by his stepmother, Mrs. Gary F. Bailey of Kingston, N. C.; a brother, Gary F. Bailey, Jr., of Landover, Md., and two nieces.

CONCLAVE IN CHICAGO IN CHRISTMAS WEEK

THREE-DAY PROGRAM READY

Members of American Guild of Organists from All Parts of United States will Attend Meeting of Deans and Regents.

Chicago will be the meeting-place for organists and choir directors from every part of the United States Christmas week, when the annual conclave of deans and regents of the American Guild of Organists will be held in that city and Evanston. The three days following Christmas will be filled with a program of organ music and discussions of interest to church musicians.

In past years the conclave has been held in New York City, but it was decided this year to adopt the plan of holding these gatherings in cities throughout the United States. Chicago was selected for the first session outside New York. Committees under the leadership of Allen W. Bogen, dean of the Illinois Chapter, have been at work for several months planning the events to mark the conclave. Though the conclave originated as a meeting of the chapter heads of the Guild, all organists are invited to attend the sessions and visitors are expected from many states.

Recitalists will include Oswald G. Ragatz of Indiana University, Robert Rayfield of Chicago and Wilbur Held of Columbus, Ohio. Papers will be presented and discussions led by Ray Berry, dean of the Colorado Springs Chapter, and Dr. Ifor Jones, conductor of the famous Bethlehem, Pa. Bach Choir. A Guild festival service will be held in the First Methodist Church of Evanston with John Christensen directing and a choral program by St. Peter's Catholic Choir will be conducted by Dr. Arthur C. Becker.

The program in detail will include the following events:

WEDNESDAY, DEC. 26.

2 p.m.—Registration and ceremony of getting acquainted, Morrison Hotel.

4 p.m.—Choral program by St. Peter's Choir (Catholic), Dr. Arthur C. Becker director.

6 p.m.—Dinner.

8:15 p.m.—Recital at St. James' Episcopal Church by Robert Rayfield, organist and choirmaster of St. Paul's Episcopal Church.

THURSDAY, DEC. 27.

10 a.m.—Paper and discussion, "Acoustical Controls and Organ Design in American Church Architecture." Moderator, Ray Berry, dean Colorado Springs Chapter, A.G.O.

12 noon—President's luncheon.

2:30 p.m.—Ensemble (organ, harpsichord, voice). Frank Owen director, Kalamazoo, Mich.

5 p.m.—Guild examination test pieces played by Wilbur Held, F.A.G.O.

6:30 p.m.—Dinner at First Methodist Church, Evanston.

8:15 p.m.—Recital at Rockefeller Chapel, University of Chicago, by Oswald G. Ragatz, associate professor of organ at Indiana University. Guest organists: Mrs. Alfred R. Cotton, Milwaukee; Miss Clare Gronau and Fred Swann, Chicago.

FRIDAY, DEC. 28.

10:30 a.m.—Forum, led by Dr. Ifor Jones, conductor of Bethlehem Bach Choir.

12:30 p.m.—Luncheon.

3:15 p.m.—Recital at Rockefeller Chapel, University of Chicago, by Oswald G. Ragatz, associate professor of organ at Indiana University.

The Morrison Hotel, in the center of the Loop district, will be the official hotel for the conclave.

DAVID H. WITT has been appointed organist and choirmaster of St. Luke's Methodist Church, Oklahoma City. Mr. Witt was formerly at the First Methodist Church, Laurel, Miss.

**WILLIAM ROBINSON BOONE
DIES IN PORTLAND, OREGON**

William Robinson Boone, prominent musician, lecturer and teacher, died Oct. 29 in a Portland, Ore., hospital.

Mr. Boone was born at Newport, R. I., and began his career as a choir boy and soloist at St. George's Church there. His first organ lessons were received from the organist of the church, G. Everett Hill. At the age of 15 he was appointed assistant to the organist and acted as accompanist for the church choir guild, composed of members of the four Episcopal church choirs of the city. The following year he became organist of famous Trinity Church. Two years later he was appointed organist and choirmaster of the Zabriske Memorial Church, with a boy choir.

Mr. Boone received his piano training under Hans Schneider of Providence, R. I. His organ study was pursued under the late S. B. Whitney and Everett E. Truette of Boston, while his theoretical training was received from Homer Norris of New York City, Dr. G. Edward Stubbs being his mentor in choir boy training.

Mr. Boone in 1908 was appointed head of the piano department at Oregon State College, then Oregon Agricultural College, and two years later went to Portland as organist and choirmaster of the First Congregational Church. He was prominent in fraternal, civic and musical circles and directed the Portland Ad Glee Club in the 1930s when that organization won honors.

Mr. Boone was also a member of the Portland Rotary Club, serving as pianist. He was organist and choirmaster of Temple Beth Israel the last thirty-four years, and served at the First Church of Christ, Scientist, for many years, and more recently was organist of the First Methodist Church. Mr. Boone was past dean of the Oregon Chapter, American Guild of Organists.

Survivors include the widow, Mabelle, and three brothers.

ICELANDIC ORGANIST MAKES

GOOD-WILL AMERICAN TOUR

Pall Isolfsson, noted Icelandic organist, is making a "good will" tour of the United States and Canada under the auspices of the State Department. Mr. and Mrs. Isolfsson called at the Chicago office of THE DIAPASON in November. The genial organist-professor and his wife indicated that it is their purpose on this visit to learn more about American organists and the instruments they play and to give groups in this country the opportunity to hear Icelandic organ music.

Among recitals played by Mr. Isolfsson were appearances in Minneapolis Nov. 4 and in Chicago Oct. 28. The Chicago recital, which was played at North Park College, was sponsored by the college, the Icelandic Association of Chicago and the Chicago Chapter of the American-Scandinavian Foundation. The program was as follows: Passacaglia in D minor and Chorale Prelude, "Lobt Gott, ihr Christen allzugleich," Buxtehude; Prelude and Fugue in E flat, Chorale Prelude on "In dulci Jubilo" and Toccata and Fugue in D minor, Bach; Prelude on an Icelandic Tune, Helgason; Chorale Prelude, Leifs; Chaconne, Isolfsson.

Mr. Isolfsson is director of music at the Cathedral of Iceland in Reykjavik and

is a member of the faculty of the University of Iceland. He studied with Straube, Reger and other noted European teachers. Besides his church and university activities Mr. Isolfsson devotes time to composing. Organists in America have been impressed by their Icelandic colleague's ability as an organist.

CHICAGO CLUB OF WOMEN

ORGANISTS HAS TWO EVENTS

The 1951-1952 season of the Chicago Club of Women Organists began Oct. 1, when the members were guests of the Baldwin Piano Company in its organ salon for a recital by Miss Vera Mara, organist, and Miss Elizabeth Humphrey, soprano, guest artist of the evening. Miss Mara selected compositions by Langlais, Alain, Peeters and Dupré for her part of the program and Miss Humphrey chose secular and sacred songs for her two groups. She was accompanied by Mrs. Evelyn Tannehill, a member of the club. After the program a reception for Mrs. Edith Dobson, the president, and the past presidents offered an opportunity for all to participate in a social hour and to enjoy refreshments prepared by the social committee.

Bad weather prevented a larger audience from attending the second event of the season on Nov. 5 at Bethany Mission Covenant Church, to which the members of the Illinois Chapter of the A.G.O. had been invited. At this meeting the newly-installed Haygen electronic organ was heard in a recital.

FRANCIS J. RYBAK, WELL-KNOWN

ORGAN BUILDER, DIES SUDDENLY

Francis J. Rybak, a well-known New York organ builder, died of a heart attack at his home in Yonkers Oct. 29.

Mr. Rybak was born in New York Aug. 14, 1900. For a number of years he was associated with the Austin Organ Company. About fifteen years ago he established his own business in New York City. Mr. Rybak had a great store of knowledge both on technical matters and on tonal design and was a thorough craftsman. One of his recent projects was the restoration of a fine organ in New Jersey with which the name of the late Dr. G. A. Audsley was associated.

Mr. Rybak leaves his widow, Mrs. Norma Rybak; a son, Fra klyn; his parents, two sisters and a brother.

THE DIAPASON.

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

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Organ Recitalist: Robert Noehren of the University of Michigan.

Choral Director: George Howerton, Dean of the School of Music, conducting the A Cappella Choir and Chamber Orchestra in a Bach Cantata Concert, assisted by Dorothy Lane, harpsichordist.

A brochure outlining the complete schedule of events will be available January 1st and will be sent upon request. Address inquiries to Theodore Lams, Chairman of the Church Music Department, Northwestern University School of Music, Evanston, Illinois.



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MISS LILIAN CARPENTER



LILIAN CARPENTER, F.A.G.O., gave a recital Oct. 22 under the sponsorship of the New Haven Chapter, A.G.O. Miss Carpenter is a member of the teaching staff of the Juilliard School of Music and for twenty-seven years has been organist and director of the choirs at the Church of the Holy Comforter, New York City. Her work as a concert organist is widely known. For her New Haven program Miss Carpenter chose the following: First Movement, Second Concerto, Vivaldi-Bach; Chorale Prelude, "Wir glauben all' an einen Gott," Bach; Allegretto Giocoso from "Water Music Suite," Handel; "Greensleeves," Purvis; Third Chorale, Franck; Scherzo from Second Symphony, Berceuse and "Carillon," Vierne.

WILLIAM WATKINS BETTER;
NO RECITALS THIS SEASON

William Watkins, organist of the New York Avenue Presbyterian Church, Wash-

ington, D. C., who suffered severe injuries in an automobile accident, as reported in the October issue of THE DIAPASON, is reported to be making good progress toward recovery. Mr. Watkins' doctors have dismissed him and he expects to resume some of his professional activities soon, but he has canceled all recital appearances for this season.

DONALD S. BARROWS, CHURCH
MUSICIAN, INVENTOR, DIES

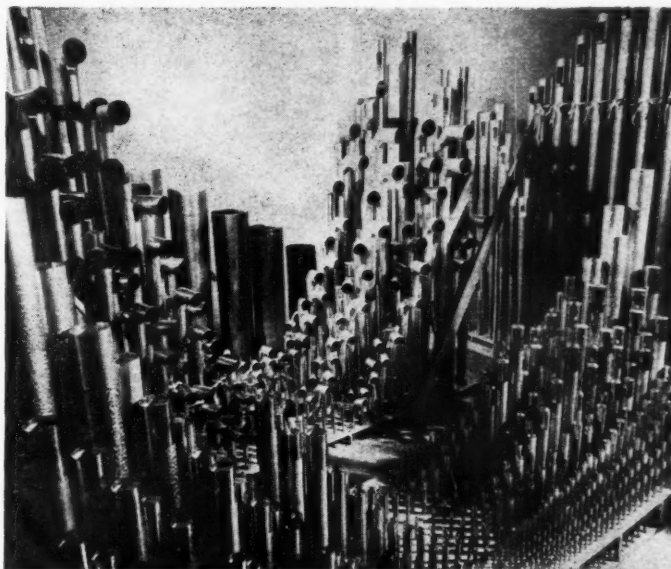
Donald S. Barrows, A.A.G.O., a prominent Rochester, N. Y., business man who also won a reputation through his avocation of organ design and construction, died Oct. 27 at the age of 74 years. A requiem mass was sung Oct. 30 at Christ Episcopal Church, where Mr. Barrows had been warden for many years and where he served ten years as organist and choirmaster.

Mr. Barrows was graduated in 1898 from the New York University Law School. He joined the T. H. Symington Company in 1915 as chief engineer. At the time of his retirement in 1947 he was vice-president in charge of engineering and research. In his thirty-two years with the Symington Company he obtained more than 250 patents for railway equipment manufactured by the firm.

Much of Mr. Barrows' time was devoted to the study of liturgical music. He directed the modernization and enlargement of the eighty-seven-year-old organ in Christ Church, Rochester, a project he initiated in 1938 and which continued until recently at Mr. Barrows' expense. Mr. Barrows was a member of THE DIAPASON family of readers for more than thirty-seven years.

A niece, Dorothea Barrows of New York City, is the only surviving relative.

THREE ADVENT VESPER services will be held at the new Culver Military Academy Memorial Chapel, Culver, Ind., under the direction of Alan Ross. Robert Creed, tenor, and Claude E. Zetty, baritone, will assist Mr. Ross Dec. 2. Solos from the Christmas portion of "The Messiah" will be heard Dec. 10. The traditional community and academy vesper service has been set this year for Dec. 16.



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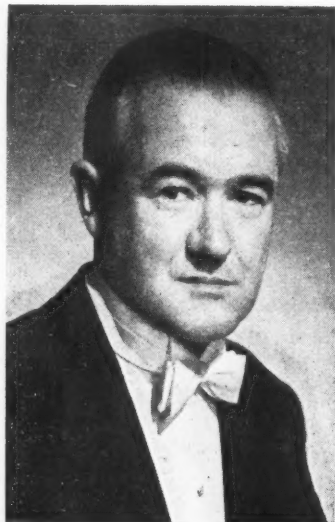
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**DR. HARRY E. MUELLER TAKEN
BY DEATH IN WEST VIRGINIA**

Dr. Harry E. Mueller, retired head of the music department of Marshall College and formerly organist at the First Presbyterian Church and Ohev Sholem Temple, Huntington, W. Va., died in a Huntington hospital Oct. 6. He had been in ill health for some time and had retired from professional activities in 1950.

Dr. Mueller, a native of Louisville, Ky., studied piano, organ and harmony with local teachers and played a church organ at the age of 12. He was graduated from the New England Conservatory of Music, where he studied organ with Wallace Goodrich. He took a master's degree at the Cincinnati Conservatory of Music after a period of studies in composition under Edgar Stillman Kelley. Later Capitol College of Music, Columbus, Ohio, awarded him an honorary degree of doctor of music.

Dr. Mueller was organist of the First Congregational Church of Washington, D. C., during the Coolidge administration. He also taught organ and piano there and organized the first glee club at George Washington University. From there he went to Grove Park Inn, Asheville, N. C. In 1926 he moved to Huntington to become organist and director of music at the First Presbyterian Church. The same year he joined the faculty of Marshall College. He organized the Madrigal Club of Marshall College, the Huntington Symphony Orchestra and the Huntington Chapter of the American Guild of Organists. He is survived by his widow, Grace Bustis Mueller; one daughter, Mrs. G. F. Perry, and a son, Paul.

**GEORGE MARKEY IN RECITAL
AT BARNES HOME IN EVANSTON**

The hospitable home of Dr. and Mrs. William H. Barnes of Evanston, Ill., was the setting for a recital Nov. 16, when George Markey was heard by a large group of invited guests. The young concert organist proved himself a virtuoso and an interpreter full of clever ideas as he exploited the resources of the four-manual instrument.

The program began brilliantly with Handel's Fifth Concerto, which was clean and rhythmically incisive, though some puritans may have winced when Mr. Markey interpolated a harp arpeggio at the end of the slow movement. Bach's extended prelude on "Come, Saviour of the Gentiles," was played with regard for the emotional depth inherent in it and the well-known Prelude and Fugue in D major showed that Mr. Markey's sure technique is not upset by high speeds.

Mozart's Fantasie in F minor pointed up Mr. Markey's greatest asset as an organist—the cleanness and facility of his fingerwork. The recitalist's flair for registration was apparent in the Pastorale of Roger-Ducasse. Other numbers included the Scherzo from Symphony 2, Vienne; "God among Us," Messiaen; Allegretto, Katharine Lucke, and Toccata, Duruflé. Mr. Markey responded to long applause with two encores.

After the recital those present were invited into the dining room by Mrs. Barnes, where they chatted informally with Mr. Markey and enjoyed tea, hot cider and pastries.

**ASPER PLAYS IN WICHITA
FOR 2,200; OTHER RECITALS**

More than 2,200 people heard Frank W. Asper give three recitals Oct. 23 and 24 at the Central Christian Church of Wichita, Kan. After his last program, on the evening of Oct. 24, which was devoted to works by Handel, Bach, Boellman, Franck, Rogers, Bedell and Mulet. Dr. Asper received an ovation to which he responded by playing arrangements of hymns and spirituals.

The Wichita recitals were an "express stop" on a tour of Kansas which Dr. Asper made in October. He dedicated a Möller organ at the First Presbyterian Church of Salina Oct. 26 and played at Arkansas City Oct. 25 and at Hutchinson Oct. 23.

In November Dr. Asper was heard in Little Rock, Ark., Detroit, Mich., and Mason City, Iowa.

HANDEL'S "MESSIAH" will be presented Dec. 16 at 8 p.m. by the cantata chorus of Concordia Teachers' College in the Concordia gymnasium, River Forest, Ill. The 200-voice chorus and symphony orchestra will be directed by Carl L. Waldschmidt.

*As the joy
of Christmas
fills our hearts,
we join in prayer
that the message
of the Prince of Peace
be heard throughout
the world.*

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EUGENE R. KILGEN, *President*

ON BEHALF of all members of our organization, I wish to express thanks and appreciation for the many sincere congratulations and good wishes on completing the one hundredth year of building Kilgen Organs in the United States.

We have a deep sense of gratitude for the sincere work of previous generations, who contributed so much to the art of organ building, and whose wealth of experience and research through the years has been our heritage.

To those who have commissioned us to build their organs and who have been so generous in their praise of our work, and to the many organists whose suggestions and advice have been so helpful—our sincere thanks.

Our entire organization joins with me in a pledge—that we shall continue to uphold the high artistic standards, characteristic of Kilgen Organs, through the coming years.

Eugene R. Kilgen

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Kilgen  Organs

REBUILD BY WICHLAC IS OPENED IN CHICAGO

DEDICATE ENLARGED ORGAN

Instrument in First Christian Reformed Church of Roseland, Built in 1937, Undergoes Important Changes.

The three-manual organ at the First Christian Reformed Church of Roseland, Chicago, which has been revised and rebuilt completely by the firm of F. C. Wichlac & Son, was dedicated Nov. 9. The recital was played by Gordon Farn-dell, A.A.G.O., A.R.C.O., professor of organ at Central College, Pella, Iowa.

The instrument was built originally by Wangerin-Weickhardt in 1937. The new scheme called for the addition of new voices, the installation of new reeds and a Deagan harp.

The stop specification is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Geigen, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Harp, 37 notes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.

- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Tremolo.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Violone, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 pipes.
- Bass, 8 ft., 12 pipes.
- Flute, 8 ft., 32 notes.
- Open Diapason, 8 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.

For the opening recital Mr. Farn-dell chose the following numbers: Trumpet Voluntary, Clark; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in A major, Walthier; "Deliver Me, O Lord, from the Evil Man," Sweelinck; Chorale Prelude on Psalm 33, Laurence Grooters; Chorale Prelude on "Need," Bingham; Variations on "Old Hundredth," Lee Bristol, Jr.; "Flourish for an Occasion," Harris; "The Lost Chord," arranged by Mansfield; "The Bells of St. Anne de Beauré," Russell; "Tu Es Petra," Mulet.

VAN DUSEN CLUB BEGINS

ITS TWENTY-FIFTH SEASON

The twenty-fifth season of the Van Dusen Organ Club of Chicago was opened Oct. 15 with appropriate remarks by Dr. Frank W. Van Dusen. Inasmuch as the president, Robert Lodine, is studying in Europe, the vice-president, Wallace Dunn, presided over the meeting. The program was played by Preston Rockholt.

Election of officers took place with the following results: President, Wallace Dunn; vice-president, Preston Rockholt; secretary-treasurer, Lois Dunn; corresponding secretary, Esther Timmermann.

The second meeting of the season was held Nov. 12. Mr. Dunn played several groups of organ numbers and Mrs. Bernice Byrne, guest soloist for the evening, sang two groups of vocal numbers. Refreshments were served under the leadership of Mrs. Karl Warren.

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ELLEN LAW PARROTT



Waterloo Chapter, A.G.O., for three terms.

Mrs. Parrott was heard in many organ recitals. She was also a concert pianist and was a soloist with the Waterloo Symphony Orchestra. As a patron of music Mrs. Parrott helped establish the Waterloo Orchestra, holding the first board meeting in her home. The first community concert series also had its beginning at her home. Until just before her death she served on the boards of the orchestra and the concert series.

The former Ellen Frampton Law was born at Hudson, Iowa, June 10, 1886, the daughter of Mr. and Mrs. William McKnight Law. She moved to Waterloo with her family at the age of 9 years.

Mrs. Parrott studied organ and piano at Iowa State Teachers' College under George W. Samson and the late Alta Freeman, and spent several summers at Evergreen, Colo., at the Episcopal choral directors' institute.

She is survived by two daughters—Mrs. Frederic Loomis of Waterloo and Mrs. Carlton Wagner, Erie, Pa.—and six grandchildren.

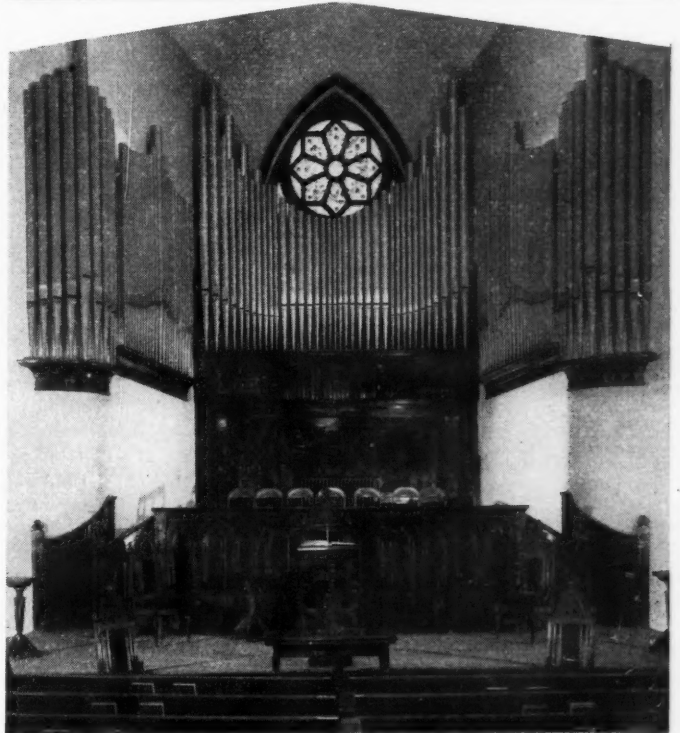
YOUTHFUL ORGANIST PLAYS MATURE PROGRAM FOR DEBUT

A recital Oct. 7 by Ames Anderson, 16-year-old pupil of Miss Marion Hutchinson in Minneapolis, Minn., was devoted to works which are not ordinarily expected to appear on the program of so youthful an organist. This was Mr. Anderson's first public recital. He played at Grace Lutheran University Church, where he is organist. Mr. Anderson has studied with Miss Hutchinson for three years and is a high school senior. The program, which is reported to have been played with a high degree of competence, was as follows: Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Wake, Awake, a Voice Is Calling" and "Rejoice Now, Dear Christians," Bach; Prelude and Fugue in D major, Bach; "Romance sans Paroles," Bonnet; Chorale in A minor, Franck; Pastorale and Finale from Symphony 2, Widor.

MRS. ELLEN LAW PARROTT, IOWA MUSICAL LEADER, DIES

Mrs. Ellen Law Parrott, prominent Iowa organist and patron of music, died Nov. 10 at her home in Waterloo, Iowa, after a long illness. Mrs. Parrott was organist of Christ Episcopal Church for thirty-five years and was dean of the

WICKS ORGAN OF THE MONTH



Another WICKS ORGAN in COVINGTON, KY. ★

The feature for this month is Madison Avenue Presbyterian Church, Covington, Ky.

Recently installed in this venerable and noted church, the organ utilizes the existing pipe fronts, but is in fine modern chambers.

An outstanding quality, is the fact that this instrument gives the impression of having 25 to 35 sets of pipes, but actually is considerably smaller. Specifications, gladly sent on request, give the complete story of the voices used.

It will be noted that the beautiful case-work of the modern Wicks console carries the Gothic motif of the old organ front. As always, each part of every Wicks is carefully developed so as to achieve the high goal desired.



New literature is available, giving further details about this fine pipe organ. You are invited to send for your copy.

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Season's Greetings

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**LAMARCHE WILL BUILD
LARGE THREE-MANUAL**

FOR ST. PAUL'S, MILWAUKEE

Hook & Hastings of 1884 to Be Enlarged to Nearly Twice Its Original Size—Gallery Division To Be Added—Stoplist Shown.

LaMarche Brothers of Chicago have been chosen to build a large three-manual instrument for St. Paul's Episcopal Church, one of Milwaukee's most prominent parishes. Plans were under way for a revision of the old organ, pipes from which are to be used in the new scheme, at the time that the edifice was damaged by fire Dec. 20, 1950. It was then decided to rebuild and enlarge the chancel organ to nearly twice its original size and add a gallery division. Because of restoration under way on the building the organ will not be installed for about a year.

The original Hook & Hastings of thirty-seven ranks was built in 1884 and renovated in 1915 by the old firm of Wangerin-Weickhardt. The specifications for the new three-manual organ were prepared by Earl P. Morgan, organist and choirmaster; Joseph W. Nicholson, purchasing agent of the city of Milwaukee and chairman of the music committee, and Frederick Marriott. With the exception of certain chorus reeds the entire organ will be voiced on three and one-half inches wind pressure, the pressure originally used in the old Hook & Hastings. The console will be of the drawknob type and will incorporate the new preset capture system developed by LaMarche Brothers. The stoplist is to be as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 notes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trombone, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 68 pipes.
- Open Diapason, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Quintadena, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Aoline, 8 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Flageolet, 2 ft., 61 pipes.
- Posaune, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Gelgen Principal, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 122 pipes.
- Flute Celeste, 8 ft., 122 pipes.
- Fugara, 4 ft., 68 pipes.
- Flute, 4 ft., 68 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cor Anglais, 8 ft., 68 pipes.

- Clarinet, 8 ft., 68 pipes.
- Chimes, 21 tubes.
- Tremolo.

ANTIPHONAL ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Aoline, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Piccolo, 2 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Open Diapason 2, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 12 pipes.
- Quintaten, 16 ft., 32 pipes.
- Quint, 10 3/4 ft., 32 notes.
- Cello, 8 ft., 32 pipes.
- Lieblich Flöte, 8 ft., 32 pipes.
- Lieblich Gedeckt, 8 ft., 32 notes.
- Flute d'Amour, 4 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

MUSIC CENTER IS DEDICATED

AT CONCORDIA, RIVER FOREST

The new eighty-five-room music center of Concordia Teachers' College, River Forest, Ill., Chicago suburb, was dedicated Oct. 28 at a special service followed by two programs given in the music center. Dr. August Stellhorn, superintendent of schools of the Lutheran Church, Missouri Synod, was the speaker. President Arthur Klinck, the Rev. Arthur Werfelmann, chairman of the board of control, and Professor Richard Rohlfing, chairman of the music department, officiated at the dedication. Music was provided by the college band under the direction of Alfred Gras and the three choirs of the college—the *a cappella* choir directed by Professor Victor Hildner, the cantata chorus directed by Professor Carl Waldschmidt and the chapel choir, directed by Professor Carl Halter.

After the service two programs were presented simultaneously in the two large rooms of the music center. Following a buffet supper these programs were repeated.

On Wednesday, Thursday and Friday of the week following the dedication, the college was host to Dr. Edward Reclin, famous Bach interpreter and recitalist of New York. Dr. Reclin conducted several forums with members of the music department and students and was available for teaching and consultation during these days. His visit was concluded with a recital in Grace Lutheran Church on the campus Sunday evening. He was assisted by the chapel choir of Concordia under the direction of Professor Carl Halter, who is also musical director of Grace Church.

The new music building is designed to provide facilities for Concordia's 560 students who are preparing to serve as church organists, choir directors and school music teachers in the extensive parish program of the church. The building contains forty piano practice rooms, eight piano studios, sixteen organ practice rooms, five organ teaching rooms, a choir rehearsal room, a band and orchestra rehearsal room. The structure was designed by Perkins & Will of Chicago and the building cost approximately \$370,000.



ARENEWED INTEREST in pipe organs for residences has become evident since the war. One of several built recently by this company is herewith described.

Shown above is the new residence of Mr. and Mrs. Dietrich G. Rempel, Akron, Ohio. Included in its facilities for presenting programs of a cultural nature is the organ, whose stop-list is given below.

The organ was designed largely by its owners to afford them an instrument that would give maximum pleasure in both listening and playing for themselves and their friends. The organ is located on the basement level and speaks through a concealed opening in the music room which also includes two pianos.

GREAT ORGAN

- 8' Open Diapason 73 pipes
- 8' Stopped Flute 73 notes
- 8' Salicional 73 notes
- 8' Dulciana 73 pipes
- 8' Unda Maris (Celeste rank)
- 4' Octave 73 notes
- 4' Flute 73 notes
- 4' Dulciana 12 pipes
- Chimes (Deagan) 21 bells
- Harp (Maas) 49 bars
- Tremulant

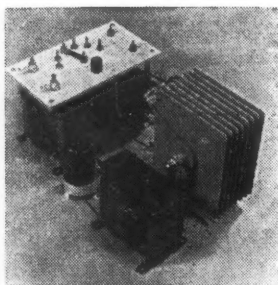
SWELL ORGAN

- 16' Gedeckt (TC) 73 notes
- 8' Salicional 73 pipes
- 8' Stopped Flute 73 pipes
- 8' Voix Celeste 61 pipes
- 4' Flute 12 pipes
- 4' Salicional 12 pipes
- 2 3/4' Nazard 61 notes
- 2' Flautino 61 notes
- 8' Oboe 61 pipes
- 8' Vox Humana 61 pipes
- 4' Clarion 12 pipes
- Chimes (Great)

PEDAL ORGAN

- 16' Bourdon 12 pipes
- 8' Salicional 32 notes
- 8' Dolce Flute 32 notes
- 4' Flute 32 notes

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Chicago Recital by Germani

On each recurring visit to America Fernando Germani shows increasing maturity and refinement of style. This cannot fail to be noticed by those who have heard him from the time he made his first tour of the United States as a young virtuoso. Rockefeller Chapel at the University of Chicago was filled for Mr. Germani's recital Nov. 2 and a host of people greeted him after the performance. As the organist of St. Peter's at the Vatican he represents the best that Italy can offer by way of a concert organist and that best ranks high.

The three Clerambault numbers on the program as published in the November issue of THE DIAPASON were delightful and the Bach "Wedge" Prelude and Fugue and the two movements of Vierne's Second Symphony were the vehicles for a splendid performance. The recital closed with the Concert Study of Raffaele Manari, a contemporary Italian composer. This stunt piece, intended for the display of phenomenal technique, was written for Mr. Germani's fleet feet. It impresses one with its technical difficulty, but is even more appealing to an audience when the console is out in the open.

MRS. RAGATZ OPENS REBUILT BLOOMINGTON, IND., ORGAN

The firm of Layton-Wilson of Bloomington, Ind., has completed the rebuilding of the organ at the First Christian Church in Bloomington. The project consisted of removing the organ from an old chamber and installing it in the rear balcony with the addition of a new positiv division, new console mechanism and a complete tonal revision of the great, swell and pedal.

Mrs. Oswald Ragatz, the church organist, dedicated the organ with a recital Oct. 7. A series of monthly recitals will be played by various organists, including George Wilson and Oswald Ragatz of the faculty of Indiana University and Dewey Layton, designer and builder of the organ.

Mrs. Ragatz's program consisted of

these compositions: Suite from "Water Music," Handel; Chorale Preludes, "O Sacred Head Now Wounded," "Jesus, Joy of Man's Desiring" and "In dulci Jubilo," Bach; Hymntune Preludes, "Nearer, My God, to Thee" and "My Faith Looks Up to Thee," Bingham; "Carillon," DeLamarter; Scherzo from Second Symphony, Vierne; "A Prayer for the Innocent" and "Carillon for a Joyous Day," McKay; "The Sun's Evensong," Karg-Elert; "Thou Art the Rock," Mulet.

FIRST RECITAL IN CHICO, CAL., SERIES BY VAN BRONKHORST

The Bidwell Memorial Presbyterian Church in Chico, Cal., presented the first in a series of monthly "organ vesper" programs Oct. 21. The first program was offered by the church's organist, Charles van Bronkhorst, and Charles A. Taggart, tenor. The object of the series is to raise an organ fund with which to enlarge and improve the church's present organ. An offering will be taken at each recital for this purpose.

Charles van Bronkhorst, organist of the Bidwell Memorial Presbyterian Church for the last four years, majored in music at the San Jose State College and appeared there in several recitals prior to his graduation in 1942. At that time he received his A.B. degree with great distinction and was honored as the outstanding graduating senior in the music department. During the war he served as chaplain's assistant and organist at the local army air base. Since 1946 he has been band instructor in the Chico schools. In addition he has served as dean of the Chico Chapter of the American Guild of Organists and president of the Chico Bach Society.

WALTER BLODGETT, curator of musical arts at the Cleveland Museum of Art, will give a curator's recital Dec. 12 at 8:15 p.m. He will play these numbers: Concerto in F major, Handel; Chorale Preludes, "Our Father Who Art in Heaven," "Sleepers, Wake," "Now All the Woods Are Sleeping" and "O, Sacred Head," Peeters; First Sonata, Hindemith; Berceuse, Saint-Saens; Prelude and Fugue in F minor, Bach.

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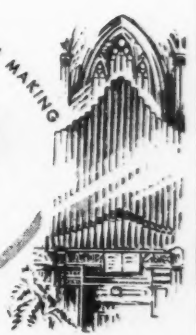
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The President's Column

A fine Christmas gift to yourself from yourself, your church or your chapter, would be a trip to Chicago to attend the annual national convolve of deans and regents Dec. 26 to 28. Dean Bogen and the host chapter have prepared a most attractive program. [See first page of this issue of THE DIAPASON]. All members of the A.G.O. and their friends are cordially invited, as well as the deans, regents and regional chairmen. Official headquarters, Hotel Morrison. Registration fee, including banquet, \$5.

Other suggestions of Christmas gifts: "The Story of the A.G.O."; copies of the motto and declaration; the A.G.O. pin. Available at national headquarters. Churches would do well to pay the expenses of their organists and directors of choirs to attend conventions and convolves of the A.G.O., for the benefit derived by those who attend. The last regional convention of the 1951 100 per cent series was held successfully with the Worcester, Mass., Chapter, Frederick Kinsley, dean, as host. This was a fitting climax to the remarkably fine series.

The A.G.O. has started its fifty-sixth year with a rush. It is wonderful to be able to report so early that 412 members have been elected or reinstated; eight chapters and six Guild student groups have been organized; many have asked for information about organizing additional chapters and GSGs; and great interest in the 1952 examinations is shown by the large number of inquiries received. Announcement has been made of thirty-nine candidates passing the 1951 examinations.

The new chapters are: Dayton, Ohio; Rockland County, N. Y.; Midland, Tex.; Cape Cod, Mass.; Quincy, Ill.; Abilene, Tex.; Northern Valley, Englewood, N.J., and Palm Beach, Fla. The new student groups are in Judson College, Marion, Ala.; Florida Southern College, Lakeland, Fla.; Clarksville, Tenn.; Boston University, Boston, Mass.; Mary Washington College, Washington, D.C.; Agnes Scott College, Decatur, Ga.

The introductory portion of Rowland W. Dunham's valuable article on "Preparation for the A.G.O. Examinations" appears in this issue of THE DIAPASON. The complete article will be available at nominal cost in a brochure to be issued at national headquarters.

Dual membership is recommended for those members wishing to be kept informed of the activities of more than one chapter. Dual members are eligible to hold office in either chapter, or in both.

Members wishing to be transferred will please make such requests through national headquarters as a "clearing-house." Many A.G.O. members are finding it very pleasant, indeed, in experiencing a cordial welcome by the new chapter group anywhere in the country.

Seth Bingham, national chairman, will soon announce the 1952 pre-convention membership drive and give details of the campaign plans. M. Searle Wright, national secretary, will inform all chapters concerning a proposed cooperative project of musical activities, devised for the mutual benefit of army camps and civilian groups.

Robert E. Crandell, chairman of the committee on student contacts, announces a series of recitals by members of student groups in their communities; also, an anthem composition competition open only to members of student groups.

Reports are being received constantly of the program developments in San Francisco. We are assured of a truly great national convention there June 30 through

July 4, 1952. Harold Mueller, chairman of the program committee, announces the following list of recitalists who have accepted invitations: David Craighead, Robert Noehren, Claire Coci, Ludwig Altman, E. Power Biggs, C. Griffith Bratt, Richard Purvis, M. Searle Wright, Robert Ellis, Bruce Prince-Joseph, Virgil Fox and Harold Mueller.

E. Chester Sparver, general chairman, ends one of his jovial and enthusiastic letters thus: "Well, I almost forgot to say something about San Francisco! It is a romantic city of virile people, jealous of their environs on the rim of the broad Pacific basin—a city with worldwide interests. Here the United Nations had its birth, here are Chinatown, the International Settlement, Nob Hill, the cable cars, one of man's greatest achievements, the great suspension bridges of world fame, the everlasting Redwoods, a city with a salubrious climate, nestled on the seven hills by the Golden Gate. How welcome you are!"

"Westward Ho for A.G.O.!"

S. LEWIS ELMER.

Election by Cape Cod Chapter.

The first meeting of the Cape Cod Chapter was held in the Federated Church of Hyannis Oct. 8. Officers were elected as follows: Dean, Mrs. Warren W. Cook, Hyannis; sub-dean, Mrs. Earle L. Sims, Harwich; secretary-registrar, Mrs. Thomas Johnson, Hyannis; treasurer, Miss Virginia Fuller, Osterville. Herbert C. Peabody of Harwich and Liverus H. Howe of North Falmouth were elected honorary members.

Another evening is being planned for a demonstration of techniques in choir training by Simon Gesin, choir director of the Federated Church of Hyannis. Mr. Gesin will conduct the group in several Hebrew choral numbers.

MRS. WARREN W. COOK, Dean.

Two Meetings in Indianapolis.

The Indiana Chapter has enjoyed its first two meetings of the year and is grateful to its program chairman, Berniece Fee Mazingo, for such a successful beginning. The October meeting was held on the 16th in Indianapolis at St. John's Evangelical and Reformed Church with Frank S. Watkins, organist and choir-master, as host. The dinner was arranged by one of our members, Alice Cahow Trueblood, who, with the help of several of the church women, officiated in both kitchen and dining-room. After the dinner Father Frederic Williams, associate rector of Christ Church, spoke on the "Obligations of a Church Musician," taking as his thesis the A.G.O. declaration of religious principles. The rest of the program was a discussion of music appropriate for weddings. Fred Koehn was leader of a panel made up of Helen Shepard, Charlotte Moore, Richard Lindamood, Virginia Jeffry and Lewis Lyons.

The meeting Nov. 5 was held at St. Joan of Arc Church, Indianapolis, with a dinner at the church school. Elmer A. Steffen, K.S.G., was in charge of the program, which was devoted to liturgical music for organ and choir, with Edward F. Krieger, organist and director. Girls of the fifth, sixth, seventh and eighth grades sang the Gregorian chant. Mr. Krieger played the following organ numbers: Improvisation on "Kyrie" from Eleventh Mass, Dom Thomas Schaefer; "Veni Sancte Spiritus," Prelude and Communion, Supplication-Postlude, Dom Vincent Wagner, and his own Offertory on "Salve Regina." The St. Cecilia girls' choir sang two unaccompanied motets: "Vere Languores," Lotti, and "Ecce Panis," Polleri; then "O Quam Suavis," by

Yon, and "Ave Maria," by Montani. The entire program was remarkable for its clarity, precision and accurate pitch on the part of the singers.

The Indiana Chapter lost by death in November a member of long standing—Miss Jeanette Vaughan. She was reader for the late blind organist, Charles F. Hansen. Although Miss Vaughan had been a resident of California the last several years she had remained a member of the Indiana Chapter.

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

Weinrich Plays in Milwaukee.

A large and attentive audience was privileged to hear Dr. Carl Weinrich of Princeton University as he played the first artist series recital of the current season, sponsored by the Wisconsin Chapter, at Immanuel Lutheran Church in Milwaukee Sunday afternoon, Nov. 4. Dr. Weinrich's inspired playing of the following well-chosen program left nothing to be desired: Prelude and Fugue in E major, Lübeck; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Variations on "My Young Life Hath an End," Sweelinck; Passacaglia and Fugue in C minor, Bach; Three Schübler Chorales, Bach; Two Pieces for a Mechanical Clock, Haydn; First Sonata, in E flat minor, Hindemith, and the third movement from "The Ascension," Messiaen.

After the recital Guild members and guests were served dinner in the church dining hall. This in turn was followed by a master class conducted by Dr. Weinrich, the subject of which was "The Chorale Prelude, Pre-Bach to Contemporary," with Dr. Weinrich and several chapter members playing examples of the form.

The second recital in the series will take place Sunday, Dec. 4, at St. Joseph's Convent Chapel, when Fernando Germani will be heard.

DONALD L. PALMER, Secretary.

Big Day for Western Pennsylvania.

The Western Pennsylvania Chapter gathered late in the afternoon on Oct. 29 for light refreshments at the stained-glass window studio of Miss Louise Pitassi in Pittsburgh, after which Miss Mildred Schmetz, architect, spoke on church architecture, symbols, motifs and the manner in which they enhance our places of worship. Miss Pitassi spoke of the art of making stained-glass windows and answered many questions. Afterward we went to the cafeteria of the Sacred Heart School for dinner. Dean Watkins presided at the business meeting. At 8:30 we gathered in the beautiful Sacred Heart sanctuary for an evening of organ and choral music under the direction of Clayton Brenneman, organist and choir-master of the host church. The organ numbers were played by Harold Unverferth. Father Carroll interpreted the following numbers: "Messe de Sainte Marguerite," Leon Saint-Requier; Prelude, Advent Suite, Pietro A. Yon; Five Gregorian Chants; "Diffusa est Gratia," Giovanni Maria Nanino (1545-1607); "Hodie Christus Natus Est," Nanino; Allegro, Sonata 1, Bach; "Te Deum Laudamus," Peeters.

E. BLANCHE SPRINGER, Registrar.

Choral Conducting Boston Topic.

Members of the Massachusetts Chapter met at the First Baptist Church, Boston, Oct. 15 for a short business meeting, followed by an excellent talk on "Choral Conducting" by Alfred Nash Patterson, conductor of the Chorus Pro Musica. Sub-Dean Grover J. Oberle presided in

Pass 1951 Examinations

Following is a list of candidates who passed the 1951 A.G.O. examinations:

FELLOWSHIP.

Anthony Cirella.
Walter A. Eichinger.
Max Burdorf Miller.
Mary Crowley Vivian.
Harry Wilkinson.

ASSOCIATESHIP.

Ronald Kent Arnatt.
Leonard Ross Ballou.
Wilmer T. Bartholomew.
Lester Willard Berenbroick.
Robert Edward Brown.
Vernon D. Christman.
Frank E. Converse.
Edward S. Crum.
Margaret E. Douglass.
Mamie E. Dufford.
Wallace M. Dunn.
Eva M. Frantz.
Robert C. Gallagher.
David Gifford.
Sylvanus W. Jenkins.
Gerhard W. Krapf.
Robert E. Lodine.
Jametta White Minnis.
William Robert Morrison.
E. Ruth Oberholzer.
Franklin E. Perkins.
George E. Powers.
Edwin Skalak.
Marjorie A. Stone.
Jean Eisenstein Thompson.

CHOIRMASTER.

John Alves.
Lawrence Apgar.
Leo G. Brehm.
The Rev. Omer Goulet.
George Higdon.
Theodore N. Marier.
Joseph R. Martucci.
William H. Mooney.
Emily Dickson Pearce.
Walton J. Smith.
Frederick C. Wunsch.

the absence of Dean Marier. David Cotton, editor of the monthly bulletin just issued by the chapter, reported that it has elicited an enthusiastic response from the membership. Harris S. Shaw, regional chairman for the Connecticut, Massachusetts and Rhode Island area, announced plans for the convention in Worcester the latter part of November.

Mr. Patterson's remarks on the subject of choral conducting were pointed up by a practical demonstration of his work in this field as he conducted a group of the chapter organists in a rehearsal of portions of the German Requiem of Brahms, accompanied by Jean Hersey. He told the members that the rhythmic approach to music is absolutely necessary to attain a good choral response. Rhythmic devices were employed (such as having the group speak the word "bup" staccato with piano background, then legato, then sung staccato, then words sung legato) to illustrate the inner sense of vitality that is essential in choral music. This exercise was used effectively in several sections of the Requiem. Mr. Patterson also suggested that choral conductors should do less talking in order to give their choruses more time for singing.

H. WINTHROP MARTIN,
Registrar.

FORT WAYNE, IND., CHAPTER.—The Fort Wayne Chapter opened the season with a potluck supper meeting at the Psi-Ota House in Franke Park Sept. 25. The Rev. L. David Miller, assisted by Mrs. David Gerig and Miss Kathleen Detrick, was in charge of arrangements for the evening. After supper there was a business meeting, at which time Mr. Miller announced the program for the coming year. The meeting was concluded with group singing led by Robert Shambaugh.—KATHLEEN DETRICK, Secretary.

News of the American Guild of Organists—Continued

Analysis Sheds New Light on Guild's Examinations; Questions Are Answered

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

With the remarkable expansion of and enthusiasm in the American Guild of Organists in recent years there has been an encouraging increase in the interest in the "lifeblood" of the organization—the examinations. This interest has been accompanied inevitably by many inquiries and criticisms in reference to the procedures and some details of the various tests. A list of books to be used by candidates, an examination booklet, annual articles written especially covering the required compositions to be played and a final report by the examiners—all this information has been published for the assistance and information of the membership.

This year President Elmer and the examination chairman, Dr. T. F. H. Candlyn, have felt that an analysis of the details of the items of examinations might provide added assistance and perhaps some incentive for more candidates in the future. The assignment of this task was made to an organist far from the city of New York who has been active in examinations as an examiner or contributor of tests almost from the start of the organization. Valuable advice has been furnished to augment this long experience.

To approach the survey I shall present several questions that commonly are asked, with at least a partial answer to each.

Q. What is an examination? A. Its purpose is to ascertain whatever may be the scope and accuracy of knowledge of the subject.

Q. Of what should it consist? A. Carefully planned questions that cover various important phases of the general field in a somewhat specific detail.

Q. Do A.G.O. tests meet these specifications? A. Years of experience have proved their comprehensive scope. During these past fifty years there has been evidence of their adequacy in many of our best organists' approval and in the conformity with the examination of the Royal College of Organists and other academic bodies.

Q. What are the chief criticisms of these examinations? A. That they are too difficult. That they do not demonstrate the candidate's ability as a practical organist, particularly in service playing and accompaniments. It is true that they are not designed for the partly-trained professional or the ill-prepared student. The inclusion of so-called "practical" tests has been proposed many times. In every case the conclusion was reached that these were not desirable for an examination that makes academic demands or receives academic acceptances (the Regents of the State of New York). To meet this need the choirmasters' examination has been made available.

Q. Why do so few candidates succeed in passing the examination? A. There are many answers to this. Failure to realize the difficulties causes many to attempt what is not yet within their capabilities. It is unfortunately true that we have many teachers who try to prepare students for such a comprehensive examination without a complete knowledge of the various subjects involved or with small capacity to inculcate enough mastery in students.

Q. What about the many prominent organists who have never taken A.G.O. examinations? A. This is one of the lamentable weaknesses within our membership. Students who have finished their formal study frequently cannot make application at the time when they could probably pass the tests. Later they are too busy or are indifferent because they see no personal benefit from an associateship or a fellowship. There have been many who have become embittered because of failure. We must continue to regret utterances from men who belittle our examinations and sneeringly advise young organists to have nothing to do with them. These evidences of misunderstanding (or worse) have hurt the Guild throughout its history.

Q. What is to be gained by taking the examinations. A. An extensive preparation requiring the intensified study of problems at the keyboard and on paper covers rather thoroughly the entire area of what may be called musicianship. Without well-rounded abilities in these several directions an organist may indeed achieve a considerable amount of success in his career. With the strength this study furnishes his mastery is greatly enhanced. In addition the increase

in his powers will give him far more assurance and facility in his professional activities for the rest of his life.

Here are some recent questions that have appeared:

Q. Some of us have not faith in "exams" as a method of finding out anyone's ability or knowledge. Is it not merely a test of one's memory? A. Nobody has ever found a substitute for the examination when this method is properly used. Certainly in the A.G.O. there is little that is dependent upon memory alone. The prepared piece demonstrates command over the instrument. Sight-reading tests are certainly in the "practical" category, as are transposition and modulation. Ability to harmonize a melody and bass at the keyboard reveals the application of theory study in a direct manner. A visit to the average church will usually expose the organist's ineptitude in moving from one key to another. In the written work the tests are quite parallel to those of the Royal College, the Paris Conservatoire or nearly any first-class music school. Compare our procedure to the lawyers' bar examination and the state board requirements in medicine.

It seems to me that the greatest weakness in our system is that of having chapters appoint examiners for judging the organ work. The qualifications in many cases may well be questioned when one considers the general level of musical adequacy in our profession. While we should not question the appointee's integrity, there arise grave doubts as to the perceptive ability. Years ago the committee appointed examiners in certain centers—men whose ability it knew to be above reproach.

Q. Hymn playing and accompanying should be included in the "exams." A. An astute examiner should be able to judge an organist's ability to do these basic parts of a service. In the transposition test the candidate should be expected to play the test (usually a hymn-tune) in the same manner as though he were playing for congregational participation. This is quite a reasonable expectancy which might be stressed in the information each year. The figured bass is an accompaniment which may reveal much. There might be a choir training inquiry, though we do have a special choirmaster's examination (and a good one).

Q. Why is so much stress laid upon counterpoint? A. Because sixteenth century polyphony is the actual foundation of musical art. This does not mean writing stilted notes against a whole-note cantus in modern tonality (the former pedagogical device), but becoming thoroughly familiar with the choral idiom of Palestrina, di Lassus and Victoria. It is difficult to believe an organist can prepare music of this period without such acquaintance, though many attempt to do so. This style was the basis of the creative products of the composers in the following century (Purcell, Frescobaldi, etc.) and still underlies the choralisms of Bach and Handel—despite the abandonment of modes and the attention to harmonic color.

There is a tendency on the part of young musicians, including the organists, who need it most, to rush headlong into a professional career as quickly as possible. They by-pass contrapuntal training if possible, cram the harmonic knowledge that is absolutely necessary into a short space of time, learn how to analyze music superficially and concentrate on playing brilliance (or a semblance of it). The fact that a "degree" is the ultimate goal in musical study results in a precipitate attempt on the part of the colleges to graduate these children in four years in a curriculum that ought to take at least six—more with those of lesser talent.

Counterpoint, properly taught, is as basic today as it ever has been. The Guild would be retreating were this subject dropped. Is it not possible that some of the objectors here never made a study of the subject? Or possibly they have had some unfortunate experience if they have.

Q. What if I fail? A. You will be in good company. The percentage of casualties is very large and has always been so. The A.G.O. is careful to keep the identities of those who could not make the grade secret. Many successful associates and fellows have had to repeat one section or both. This is by no means an indication of weakness. On the contrary, such perseverance may more likely be an indication of strength of character—a virtue which comes very close to the top of the list. A certain national figure (many years ago) took the associate examination six successive years before he passed it. His pride in that A.A.G.O. certificate was an inspiration to his friends, who knew what this achievement meant to him. If you are properly and thoroughly prepared there is every reason to expect success. The important word is "properly". A student may take lessons for years without attaining technical adequacy or artistic taste. He may go through the books on harmony, counterpoint and all the rest without ever

learning the basic principles that are so vital to applying knowledge to projection in an art like ours.

Before the analysis begins it may be well to describe, for the information of the membership at large, the mechanics of the examinations. The two sections of tests, playing and written, are prepared by the national examination committee in New York. Some of these tests are selected from standard material. Others are written for the occasion by musicians familiar with the standards and pedagogically experienced. Two local examiners for the playing section are appointed by chapters which have candidates and approved by the central authorities. A large envelope with all material and careful instructions is sent to these local examiners. Candidates are given a chance to practice on the organ that is to be used. A monitor to handle the placing of the tests before candidates usually is assigned. The examiners are ordinarily screened off and know the performer only by number. Each test is undertaken in order on the verbal request of the examiners, with due time allowed before each for the player to look over the music and prepare for his essay.

Grade sheets are filled out by each examiner independently. These are sent to New York with the written papers. The two long sessions of writing are held in a suitable room, where it must be quiet. The candidates are segregated. No reference to a piano is permitted. When this task is completed the entire product is placed in a stamped envelope and sent on its way.

There is nothing in this procedure to intimidate any organist who has made the kind of preparation that is essential. The principal reason for so many failures is the misconception of the quality of musical ability needed to bring a successful outcome. It is all very well to possess the recommended books and to

work under an organist who is believed to be capable. Often there is a vast amount of study that is diligent and intelligent. What must be understood is that the amount of preparation may not be the determining factor at all. On the contrary, success will depend on the character of the study.

[The complete article will be issued by the Guild in the near future.]

New Georgia Church and Organ Visited.

The Georgia Chapter enjoyed a dinner meeting at the beautiful new First Baptist Church in Decatur Oct. 16. There was a large attendance and the event was of special interest because the meeting was presided over by the new dean, Mrs. Victor Clark, and because it was the first time many of the members had heard the large Kilgen organ recently installed. Plans for the year were made, including announcement of a concert series to be held in Presser Hall, Agnes Scott College. The artists engaged for these programs are Fernando Germani, Edwin Arthur Kraft and Robert Baker.

The pastor of the church, Dr. Dick Hall, was introduced and told of some of the dreams of the congregation of the church in building their new plant and of their vision as a church with a world outlook. The architect, Ernest Ivey, husband of one of the Guild members, was presented. E. L. Harling, Jr., organist and director of music, who was host of the occasion, led everyone on a tour of inspection through the building and into the sanctuary, where a program of organ music was presented by members of the chapter under the direction of Joseph Ragan. An interesting sketch of the organ was given by Mr. Harling. This four-manual Kilgen consists of fifty-four ranks. It is designed so that it is suitable both for church services and recitals. One of its outstanding features is its great reed chorus.

MRS. FOSTER SPAIN, Secretary.

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News of the American Guild of Organists—Continued

Activities in Nation's Capital.

The District of Columbia Chapter met Nov. 5 in the new Congregational Church at Westmoreland Circle, just over the D. C. line in Maryland. Fifty-seven of us filled one of the larger portions of the social hall, with Dean Brice presiding. Mrs. Tufts announced that we would hear Germani in December; in January J. Edward Moyer of Hamline Church, lecturer on sacred music at Western Maryland College, would deliver his lecture on "Choral Technique," and in February the Rev. George Litch Knight, hymnologist, would come from Ridgefield, N. J., to speak to us.

This month's program consisted of an interesting panel with Dr. Robert Hieber as chief quizmaster. Mrs. Steele of St. Luke's Lutheran in Silver Spring, Mrs. Adams of St. Clement's in Alexandria, Robert Shone of Annapolis, Temple Dunn of Calvary Methodist, and Whitford Hall of the First Congregational discussed problems that face every organist and choirmaster—how to recruit volunteers, how to improve tone, should choir members be recognized for services, how to teach the congregation a new hymn and others. The experts then conducted some of their favorite anthems with the audience as the choir. Luiz Guzman, conductor of the United States Marine Band and lately honored with praise from Princess Elizabeth, directed his own anthem, "Rejoice in the Lord."

Mr. and Mrs. John Wilson had prepared punch and cookies which were consumed with appetites sharpened by intense concentration on the discussions.

BERNICE G. FRASER, Registrar.

Elmira, N. Y., Chapter.

The Elmira, N. Y., Chapter met at the North Presbyterian Church Nov. 5, with Dean Ruth B. Chatfield presiding. Three new members were welcomed. DeWitt K. Botts reported on the success of the hymn festival held at the Park Church Oct. 28 in commemoration of the Genevan Psalter of 1551. Mrs. Dorothy Arnold played a program of Christmas music on the church's three-manual organ. Each member played a Christmas anthem while the rest of the group sang.

The next meeting was tentatively scheduled for Dec. 4 at 8 p.m. at the Hedding Methodist Church for a discussion of organists' problems. Each member was asked to bring at least one question. It was suggested that pastors be invited to attend. Mrs. Edith R. Beecher was appointed moderator.

L. KENNETH MOSHER, Secretary.

Annual Guild Service in Dallas.

The Texas Chapter met Oct. 15 at the University Park Methodist Church in Dallas for its annual Guild service. The chaplain, the Rev. Father Blanchard Boyer, also an organist, spoke on the subject "The Organist in Worship." Dr. Lance Webb, pastor of the church, was in charge of the service. The choir of the church under the direction of Dr. Fred Gealy, dean of the chapter, sang the following numbers: "Now Let Every Tongue Adore Thee," Bach; "Christ, to Thee Be Glory" from the "Passion according to St. Matthew," Schuetz; "Almighty and Everlasting God," Richardson; "Expectans Expectavi," Wood; "Cherubim Song," Tcherépnin.

The chapter was very sorry to learn that the March recital of William Watkins had been canceled on his doctor's advice after his recent automobile accident. In his place we have been fortunate to engage Thomas Webber of Memphis, Tenn.

MURIEL M. SMITH.

Sherman-Denison, Chapter Events.

The Sherman-Denison, Tex., Chapter began the fall season with a buffet supper honoring ministers and their wives, choir directors, organists and colleagues. This was held at St. Stephen's Episcopal Church in Sherman Oct. 16. The Rev. E. R. Barcus, pastor of the Travis Street Methodist Church, spoke on "The Aims of the A.G.O." after being introduced by Reuben Frantz, program chairman. Greetings were read by Miss Katherine Hammons of Dallas, regional chairman, who organized the local chapter. Mrs. B. Frank Spindle, the dean, presided over the meeting.

On Nov. 10, at the First Presbyterian Church, Sherman, a one-day church mu-

sic clinic was conducted by Philip LaRowe, associate professor of organ, and Hubert Kaszynski, assistant professor of piano at Texas State College for Women, Denton. Mr. LaRowe is organist of St. Andrew's Episcopal Church, Fort Worth, while Mr. Kaszynski is organist-choirmaster of Holy Trinity Catholic Church, Dallas. The morning session was devoted to a discussion and study of hymn playing, preludes, postludes, offertories, accompanying for choir and solos, modulation and improvisation, led by Mr. LaRowe. Study for the session conducted by Mr. Kaszynski in the afternoon was devoted to choral repertoire and interpretation, plainsong and other phases of the liturgical service. At 4 o'clock Mr. Kaszynski directed the chapel choir from Texas State College for Women in a program of sacred music. In the evening Mr. LaRowe and Mr. Kaszynski gave a joint organ and piano recital.

MRS. M. O. BELDEN, Registrar.

Stimulating New York City Meeting.

The October meeting of the New York City Chapter, held at the Riverside Church Oct. 16, was a stimulating session. Searle Wright, F.A.G.O., the sub-dean, presided at the presentation of certificates to the successful candidates of the chapter in the 1951 examinations. Seth Bingham, representing the examiners, made use of the presentation ceremony which has been arranged and made available by headquarters and which has been used by several chapters on similar occasions. Those receiving certificates were:

Associate—Lester Berenbroick, Sylvester W. Jenkins, Franklin E. Perkins, George E. Powers and Edwin Skalak.
Choirmaster—John Alves and Joseph R. Martucci.

Following the ceremony one of the most rewarding programs in the memory of this reviewer was presented, being composed entirely of secular compositions by members of the New York City Chapter, as listed in THE DIAPASON last month. Opening the program was Searle Wright's "Divertissement for String Quartet," delightfully played by Emily Franz and Dorothy Hall, violinists; Mary Tanner Fairchild, violist, and Charles Crane, cellist. It is a bright and engaging work, full of good spirits, with skillful handling of the melodic lines and the sonorities in the different instruments. Next was a group of three songs by Seth Bingham and one by Harold Friedell. Mr. Bingham's works, titled "The Snail," "The New England Woman" and "Felicity of Animal Kingdom," were dissonant in a humorous way, as befitted the texts, and proved utterly charming. Sung to perfection by Miss Jeanne Privette, and ably accompanied by William Jonson, they delighted us all, with particular credit to Miss Privette for clarity of enunciation. Mr. Friedell's song "Lady of the Lambs" was a flowing and melodic setting of the familiar text "The Shepherdess." Then followed four songs by Robert Crandell: "Alchemy," "Sonnet," "Spirits" and "Possession," sung by Miss Privette. Rich in harmonic texture and grateful in vocal line, they proved fine songs both for singing and listening, and the third in the group, "Spirits," was perhaps the most warmly applauded selection of the evening.

To close the program Miss Franz, Mrs. Fairchild and Mr. Crane were joined by Vittorio Verse, pianist, in a performance of Philip James' Piano Quartet, a chromatically colored work in the romantic vein, admirably scored. Particular mention must be made of Mr. Verse's fine rendition of the difficult piano part.

ROBERT BAKER.

Shows European Cathedrals.

Sunday afternoon, Nov. 4, under the auspices of the Central College student group at Fayette, Mo., James P. Lawbaugh of St. Joseph, Mo., representative of M. P. Möller in the northwest Missouri-Iowa-Nebraska district, presented a program of colored slides of European cathedrals which he visited in the summer of 1950. In addition he played recordings of several famous European organs. Members of the Central Missouri Chapter and a large number of students from Christian College, the University of Missouri, and from the student group of Stephens College at Columbia, Mo., also were present.

Three Groups Hear the Gleasons.

A joint dinner meeting of the Buffalo Chapter was held Oct. 16 with its Lockport Branch and the Niagara Falls Chapter in the First Presbyterian Church, Lockport, N. Y. Wallace R. Van Lier, dean of the Buffalo Chapter, presided. Mr. Van Lier introduced Mrs. Elsa Vorwerk, dean of the Niagara Falls Chapter, and Helen K. Webb of the Lockport Chapter, with various other guests of the evening.

This meeting proved to be a very eventful occasion, beginning with a short program by the junior and senior choirs of the church, under the direction of Mrs.

Patrick Madriska and Mrs. Robert Bishop. The principal feature of the evening was a lecture on "Contemporary French Organ Music" by Harold Gleason, head of the organ department of the Eastman School of Music, illustrated by Catharine Crozier (Mrs. Gleason), playing the new Möller organ. The following compositions were discussed and performed: "Te Deum" and "Meditation," Langlais; "Nativity Suite" and "Ascension Suite," Messiaen; "Three Dances," Alain; "The Mystic Organ," Tournemire; and "Variations on a Noel," Dupré.

LOIS MARIE HELWIG.

Westerly, R. I., Branch Meets.

The October meeting of the Westerly, R. I., Branch, Rhode Island Chapter, was held at the parish-house of the Seventh-day Baptist Church in Ashaway. Plans were made to hold a Thanksgiving vesper recital, to which the public will be invited, Sunday, Nov. 25, at 4 p.m., with Miss Hope Hedberg of Pawtucket as organist. On March 2, 1952, the branch will sponsor another recital to be given by Dr. Frank W. Asper of Salt Lake City.

At the business meeting there was a moment of silence in memory of Miss Althea Crandall, who passed away Oct. 5 after a short illness. Miss Crandall was a loyal and devoted member of the Guild since its start in 1944.

The guest speaker of the evening was Miss Irene Mulick of Providence, president of the Rhode Island Philharmonic Orchestra, who spoke on the early history and growth of the orchestra under the leadership of Francis Madeira.

ALBERT M. WEBSTER, Regent.

Oregon Chapter Hears Markey.

The October meeting of the Oregon Chapter was held at the new St. Paul's Lutheran Church. After a business meeting the members and several visitors gathered in the beautiful sanctuary, where a brief but warm welcome was voiced by the minister, the Rev. Mr. Battermann. The dean then presented three organists, each playing three numbers—Frieda Haehlen, organist at St. Paul's; Nona Peterson of Ninth Church of Christ, Scientist, and Howard Backlund of St. Mark's Lutheran. A social time and refreshments followed in the social rooms.

On Nov. 9 in the First Methodist Church of Portland the Guild presented George Markey of Philadelphia in a recital. The audience responded warmly to Mr. Markey's display of musicianship and to the delightful personality of the artist. He responded to several encores after playing the following numbers: Prelude and Fugue on "Bach," Liszt; Sketch in F minor and Canon in B minor, Schumann; Finale in B flat, Franck; Allegro from Sixth Symphony, Widor; "La Nativite," Langlais; Roulade, Bingham; Prelude and Fugue in G minor, Dupré; "O Sacred Head," Brahms, and "God among Us," Messiaen. A reception followed the recital.

MARY HAZELLE, Recorder.

LANCASTER, PA.—The Lancaster Chapter met Nov. 5 at Advent Lutheran Church with Dean Florence Garber conducting the business of the evening. Following this Miss Margaret A. Lantz led the meeting, which was in the form of a book clinic. Members brought books pertaining to all phases of music which were briefly reviewed by the owners and discussed by the whole group.—ALICE A. BIRCHALL, Recording Secretary.

READING, PA., CHAPTER—A dinner was held in the St. Lawrence tearoom Oct. 15. Miss Marguerite A. Scheifele was the hostess and introduced the guest speaker for the evening, Dean Norman A. Hiester presided at a business meeting at which plans for the forthcoming recital by Dr. Robert Baker were discussed. Plans were also considered for the senior choir festival to be held in June. The guest speaker was Dr. James Allen Dash, who demonstrated some of his anthems and explained why he had made these new arrangements. The fifty-two members of the chapter who were present acted as the chorus for the demonstration of ten of Dr. Dash's new arrangements. After the meeting the beautiful floral centerpiece which decorated the head table was presented to Dr. and Mrs. Dash.

GEORGE W. TOBIAS, Registrar.

WHEELING CHAPTER—Rabbi Joseph H. Freedman of the Wheeling Eoff Street Temple gave a talk on "Music in the Old Testament" at the meeting of the Wheeling Chapter Oct. 23. The temple organist, Miss Alene Kraft, assisted. The meeting was held at the temple and Dean John K. Zorian presided.—HELEN HADSELL, Publicity chairman.

REDWOOD EMPIRE CHAPTER—The Redwood Empire Chapter held its regular meeting in Sonoma, Cal., Nov. 6, at the Pioneer United Church. The musical program was presented by Daniel T. Ruggles, baritone, local choir director and past dean of the Guild. Mr. Ruggles sang ten sacred selections. G. Franklin Morris, dean of the chapter, accompanied Mr. Ruggles at the organ. He also played the "Epilogue" by Healey Willan. Assisting artist was the Rev. Ray

C. W. Keeble, pastor of the Sebastopol Congregational Church. Mr. Keeble played two groups of piano solos. A short business meeting was held and refreshments were served in the church parlors by members of the Guild in Sonoma.—GLADYS R. PHILBROOK, Publicity Chairman.

LONG BEACH, CAL., CHAPTER—Following a two months' vacation the Long Beach Chapter resumed meetings in September at Immanuel Baptist Church, with Dr. Emerson Cox showing color films. Afterward the group informally told of vacation trips and discussed plans for the season. . . . In October the chapter met at the First Methodist Church for dinner, after which a three-part program was presented. The principles of the electronic organ were explained by Thomas J. George, organ builder; the First Methodist choir was conducted by Rolla Alford in the technique of a choir rehearsal, and Miss Esther Wiedower, representative of the Freeman Music Company, displayed new music and led the group of organists in part singing. . . . Nov. 6 the monthly meeting was held at Temple Israel. Rabbi Grafman explained the Jewish service of worship in detail, assisted in the musical portions of the ritual by a quartet of singers, with Joseph Riddick at the organ.—AGNES B. SPRES, Reporter.

PEORIA, ILL., CHAPTER—The Peoria Chapter has outlined a busy season for 1951-52. The chapter is particularly grateful to one of its members, Robert N. L. Foreman of Monmouth, Ill., for the gift of a beautiful record book to be used by the historian, Claudia Burkhalter.

In October Betty Smith Turner was presented in a recital at St. Paul's Episcopal Church. Mrs. Turner is organist of the First Methodist Church in Springfield, Ill. In addition to organ numbers by Bach, Brahms, Dupré and Liszt she sang a group of seven songs, accompanied by Dr. D. Deane Hutchison. The usual social hour was arranged by Anna Lucy Smiley, social chairman, and her committee.

On Nov. 4, at the First Methodist Church, Fernando Germani was the artist. The church was filled with an enthusiastic audience. This was Mr. Germani's second appearance before the Peoria Chapter.—BERTHA B. BRUNNER, Registrar.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter met in Columbia Oct. 22. After a dinner at Breisch's Cafe the members adjourned to Gauntlett Hall at Stephens College for a business meeting. The dean, Dr. Heinz Arnold, presided. The program for the evening was a recital by Nesta Williams, presented by the music department of the college in the auditorium. The next meeting took place Nov. 11 in Columbia and Douglas Breitmayer gave a recital in the Missouri Methodist Church, of which he is organist-director.—NESTA WILLIAMS, F.A.G.O.

FORT WORTH CHAPTER—The Fort Worth, Tex., Chapter held its monthly meeting Oct. 8 at St. Mark's Methodist Church. Plans for the season were discussed under the direction of Mrs. Edward House, the dean. E. Clyde Whitlock, concert chairman, announced the following recitals: Nov. 12, Robert Ellis; Jan. 16, Nita Akin (sponsored jointly by Texas Christian University and A.G.O.); Jan. 21, Phillip La Rowe; April 1, Virgil Fox. Four recitals by advanced students will be sponsored by the chapter. After the business meeting Dr. Earl Marlett of the Perkins School of Theology, Southern Methodist University, Dallas, Tex., delivered an interesting address on "Hymn Texts through the Years."—MRS. JAMES C. MCKINNEY, Publicity Chairman.

CHAUTAUQUA CHAPTER—A meeting of the Chautauqua Chapter was held Oct. 20 at the home of the dean, Miss Anna Knowlton, Jamestown, N. Y., with fourteen present. Following reports of the secretary and treasurer, the following committees were appointed by the dean: Program, Harold Crissey and Anna Knowlton; fellowship, Russell Chall, Charlotte Dahlbeck and Helen Evans; publicity, Mrs. Lory Stewart and Mrs. Arthur Olson; membership, Florence Sandberg, May Collins and Kathryn Peck; attendance, Joyce Bratt. Plans were made for future meetings and the following members were received into the organization: Mrs. Mildred Grossman, Mrs. Gertrude Jacobson and Mrs. Alvin Stewart. Miss Knowlton gave a report of her recent trip to Italy and a social time followed.—MARGARET E. BRODINE, Registrar.

CENTRAL OHIO CHAPTER—Catharine Crozier delighted the members and friends of the Central Ohio Chapter with an evening of fine organ music which seemed to end all too soon. She played the following numbers: Passacaglia and Fugue in C minor, Bach; Symphonic Chorale, "Jesus Still Lead On," Karg-Elert; "Litanies," Alain; Gregorian Paraphrase on the "Te Deum," Langlais; "The Rhythmic Trumpet," Bingham; Prelude on "As Now the Sun's Declining Rays," Simonds, and Dupré's Variations on a Noel. The recital was held Oct. 31 in Columbus at the Broad Street Congregational Church with a near capacity house.—HELEN LYNN, Secretary.

News of the A.G.O.—Continued

Observe Genevan Psalter Anniversary.

The Nebraska Chapter joined with the Central United Presbyterian Church of Omaha in sponsoring a vesper service Sunday, Oct. 28, to observe the 400th anniversary of the Genevan Psalter of 1551. Members of the Guild were in the procession with the church choir after Mrs. Doris Bartholomew had played two Brahms preludes—"Mein Jesu, der du mich" and "Herzliebster Jesu." The congregation was asked to participate in the singing of seven hymns from the Psalter as published in the anniversary leaflet by the Hymn Society of America. Each hymn was prefaced with remarks by Cecil C. Neubecker, sub-dean and program chairman of the chapter. Organists for these hymns were provided by the Guild and included Mrs. Bartholomew, Mrs. Flora Sears Nelson, Miss Helen Manning, Miss Enid Lindborg, A.A.G.O., and Milfred I. Mowers. Two anthems appropriate to the occasion were sung by the choir of Central United under the direction of Mrs. Etta May Davis. The selections were: "Now Let the Full-toned Chorus," Bedell, and "I Greet Thee, My Redeemer," by Dickinson. The organ accompaniment was by Mr. Mowers, dean of the chapter. The organ was featured in an offertory solo when Miss Lindborg played the Festive Prelude on "Ein feste Burg," by Faulkes. The Rev. Frank C. Black, D.D., minister of the church and chaplain of the chapter, gave a message based upon the Psalter and its importance in the life of the church.

VESTA DOBSON, Secretary.

Virgil Fox at Brockton.

On the evening of Oct. 22 the Brockton Chapter presented Virgil Fox at the First Baptist Church, Brockton, before a capacity audience. It was an evening of magic to the many music-lovers. The forty-five-rank organ was heard in a thrilling performance.

Officers of Brockton Chapter gave a recital on the newly installed Wicks organ in Trinity Episcopal Church, Stoughton, Mass., Sunday evening, Oct. 28. Frank Reynolds, organist at the Brockton church, is sub-dean of the Brockton Chapter and the donor of the new organ. Francis L. Yates, the dean, organist of the First Baptist Church, Brockton; Mrs. Gertrude Kelley Bryant, secretary, organist of the First Baptist Church, Sharon, Mass., and Miss Avis Wixon, treasurer, organist of the Avon Baptist Church, Avon, were the other officers participating.

Mrs. GERTRUDE K. BRYANT, Secretary.

Panel Discussion in Minnesota.

The Minnesota Chapter held its monthly meeting at Mount Olivet Lutheran Church Nov. 12. Mrs. Arthur J. Fellows, the dean, very efficiently organized an excellent panel discussion which was substituted for a previously planned speech by Dr. Richard Stoehr.

After dinner the program in Mount Olivet's pine room opened with a film called "A Time for Bach," a brief motion picture which is distinctly not of the usual lecture-type series with which we are familiar. It is constructed around the rehearsal scenes of the Bach Aria Group in New York City and opens and closes with abstract drawings and scenes which depict the contrast between two eras, Bach's and our own. Although the primary object of this film is to present the Bach Aria Group as a selection of people who are trying to make seventeenth century Bach come to life to a twentieth century public, another achievement is that the visual impressions created by the drawings and scenes are thought-provoking.

After the film the panel discussion was opened. The panel consisted of Mrs. Arthur J. Fellows, A.A.G.O., organist of the Hamline Methodist Church, St. Paul; the Rev. Paul Bankston, curate at St. Stephen's Church in Edina, and Leonard Jaeger, a member of the choir at Hamline Methodist. These three presented respectively the organists', clergy's and laymen's points of view on church music in practice and effect.

The film "A Time for Bach" was procured and shown by Paul O. Manz, organ instructor at Macalester College, St. Paul.

JACK FISHER, Reporter.

Hymn Festival in Memphis.

Under the auspices of the Tennessee Chapter, the choir of St. Mary's Cathedral, Memphis, Miss Frances McFadden organist and choirmaster, and the choir of St. John's Episcopal Church, Richard White organist and choirmaster, presented a hymn festival in St. John's Church Nov. 5 marking the 400th anniversary of the Genevan Psalter. The service included evensong. The anthems "Turn Back, O Man," and "O Thou Sweetest Source" were based on the hymns "Old 124," "Bourgeois," and "Old Hundredth," which were among those first appearing in the Genevan Psalter of 1551.

George Harris of the Memphis State music faculty played the chorale prelude on "Bourgeois" by Karg-Elert and as the postlude the chorale prelude on "Old Hundredth" by Pachelbel. The Very Rev. William E. Sanders, dean of the cathedral, delivered an address on the significant background of the Genevan Psalter.

Following the service members of the two choirs and members of the Guild were honored at an informal reception by St. John's Episcopal Church in the church dining hall.

SALINA KELLOGG ACREE, Secretary.

Catholic Service Music Program.

The Los Angeles Chapter held its monthly meeting Nov. 5. Following dinner and a business meeting at Miss Anne's tea-room in Hollywood, members and friends adjourned to the nearby Church of the Blessed Sacrament for a program of Roman Catholic service music. Two of our members, the Rev. John Cremins, music director of the Diocese of Los Angeles, and Richard Keys Biggs, organist-choirmaster of the host church, presented a representative program divided into three parts. The Chorale in E, Franck, and an invocation, "Blessed Be God," by Dr. Biggs, opened the program. The first section of the service music discussed by Father Cremins included that of the early church. Musical examples sung by the combined choirs of the church were: "Christus Vincit," Ambrosian Chant; "Ave Maria," first mode Gregorian; "Puer Natus in Bethlehem," Early Christmas chant; Adoro Te Devote" (St. Thomas Aquinas), fifth mode Gregorian chant, and "Kyrie Eleison!" (first mode Gregorian chant). For the second section Father Cremins offered basic ideas behind the polyphonic music of the fifteenth, sixteenth and seventeenth centuries. For this period the choir sang the "Ave, Vera Virginitas," des Pres; "Puer Nobis Nascitur," Scheideemann; "Tanquam Agnus," Vittoria; "Adoramus Te, Christe," Palestrina; "Lo, How a Rose e'er Blooming," Brother John of Trier (harmonized by Praetorius); "Kyrie Eleison" from "Missa Secunda," Hassler. Catholic church music up to the present day formed the third section of the program. Father Cremins' timely remarks were followed by the singing of Gounod's "Ave Maria"; "O Sacrum Convivium," Remondi; "Pater Noster," R. K. Biggs; "O Quam Suavis est," Yon; Agnus Dei," Flor Peeters; "Full of Glory, Full of Wonders," Montani; organ solo, "Carillon," Vierne.

No small amount of credit for the success of this program is due the associate choir-master of the Blessed Sacrament Church, Mrs. Lucienne Biggs. Her women's choir added greatly to the richness of the music, both in solo passages for treble voices and in the polyphonic numbers for mixed voices.

The program committee of our chapter was interested to see how this type of program would compare with the "usual" monthly recital. One "expert" pronounced failure a month before the program was given! However, Occidental College, Los Angeles City College and the University of Southern California considered this program of such importance that music history, church music and liturgy classes were required to attend as part of the regular class activities. Also indicative is the fact that instead of the usual 200 or 300 in attendance, over 1,200 were present. A similar program will be presented next March when we visit the Greek Orthodox Church of St. Sophia.

MARVIN BLAKE, Secretary.

Provides Music for Union Service.

Cooperating with the Trenton Council of Churches, the Central New Jersey Chapter, headed by Dean Albert Ludecke, Jr., provided organists, music and a massed choir for the Reformation service in the War Memorial building, Trenton, Sunday evening, Oct. 28. A capacity audience heard the principal speaker, the Rev. Dr. Edward Hughes Pruden, pastor of the First Baptist Church, Washington D. C. Preceding the service a half-hour recital was played by Mrs. Norman Hartman, organist; Kathryn Wright, harpist, and Lynn Hartman, violinist.

Under the direction of Harry A. Mulder, director of vocal music at the Trenton Central High School, a massed choir of more than 200 voices presented four numbers. The accompanists were John Wigley, organ, and Elsie Gebhardt, piano. The offertory, Air from the Overture in D, Bach, was played by John Wigley and the postlude, Fantasia in G minor, Bach, by Mrs. Allen Winn. The president of the Trenton Council of Churches publicly acknowledged the cooperation received from the Central New Jersey Chapter. The service was broadcast.

GERTRUDE BERGEN, Registrar.

Illinois Chapter.

Dean Allen W. Bogen and board members of the Illinois Chapter are busy making plans for the deans and regents' convale to be held in Chicago Dec. 26, 27 and 28.

On Nov. 15 members of the Chicago Club of Women Organists and the Illinois Chapter of A.G.O., had the opportunity of hearing the Haygren electronic organ at Bethany

Mission Covenant Church. Charles Porter, organist of the church, gave a fine rendition of the following numbers: Toccata and Fugue in D minor, Bach; Meditation from "Thais," Massenet; Sonata from "God's Time Is Best," Bach; "The Little Bells of Our Lady of Lourdes," Gaul; his own interpretation of "Lead On, O King Eternal"; also "Were You There," Ringwald; "In Paradise," Mulet, and Toccata from Gothic Suite, Boellmann. Alan Johnson, sales manager of the Haygren Organ Company, spoke briefly on the Haygren approach to building electronic organs.

SOPHIE M. P. RICHTER, Registrar.

Hear New Casavant Organ in Akron.

The Akron, Ohio, Chapter, with some of its friends from the Cleveland Chapter, enjoyed a joint meeting in the First Congregational Church of Akron Nov. 5. Francis M. Johnson, M.S.M., former dean of the Akron Chapter, is the church's minister of music. Mr. Johnson played a brilliant recital on the new four-manual Casavant organ. His program was of such a nature as to demonstrate the many possibilities of the instrument which he had helped to plan. Mr. Johnson also played one of his own compositions, a descriptive number.

Mrs. R. H. MARTIN, Registrar.

OKLAHOMA CHAPTER—The Oklahoma Chapter met Nov. 6 at St. Paul's Methodist Church in Tulsa. There was the usual dinner, with Mrs. Millard B. Cunningham as chairman of the dinner committee. Dean Marie M. Hine presented the speaker of the evening, Dr. Loren R. Williams, minister of music of Tulsa's First Baptist Church. Dr. Williams spoke on the campaign the Southern Baptist convention is putting forth for the betterment of church music. In connection with this he made use of a large number of booklets dealing with various phases of church music education. Of special interest to Guild members was a pamphlet on providing building facilities and choir space in the new auditorium. The speaker referred to the frequent tragedy of a church building completed without space or with inadequate space for the organ. Dr. Williams paid tribute to the organist by saying the excellence of the church music should be credited to the organist.—JOHN KNOWLES WEAVER.

FLORIDA STUDENT GROUP—The student chapter of Florida State University, Tallahassee, held a business meeting Oct. 23 for election of officers. Lelagene Wilson, organ major from Eufaula, Ala., will be chairman of the group for the current year. Elected to serve as secretary was Jeanette Nichols, music education major of Thomasville, Ala. Mildred Kelly, organ major from Atlanta, Ga., was elected treasurer and Jim Coombs of Apalachicola, Fla., will serve as librarian. Mrs. Ramona Cruikshank Beard, associate professor of organ at Florida State University, is faculty sponsor of the chapter.

Preceding the business meeting a program was presented by Bill Head, Lelagene Wilson; George Batty, trumpet; Ken Bohman, organist, and Ray Nye, vocalist, and Mae Jean Gilbert.

Oct. 17 the student group sponsored a trip for its members to the recital by Virgil Fox in Thomasville, Ga. The members were guests of the sponsor.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its monthly meeting Nov. 5, with the Circular Congregational Church as host. The organist, Mrs. DuPre Royal, played two numbers and Mrs. Bedford, wife of the minister, sang. The new minister, the Rev. Mr. Bedford, gave a talk on the history of the Congregational Church. The Rev. Mr. Horton of the Mount Pleasant Presbyterian Church discussed the Genevan Psalter. An honorarium of \$60 was voted unanimously to be presented to the secretary, Miss Mallie McCranie, for her services for the past year. Refreshments were served by the hostess, Mrs. Royal.—ELIZABETH McCranie, Reporter.

LYNCHBURG, VA., CHAPTER—A meeting of the Lynchburg, Va., Chapter was held at the First Presbyterian Church Oct. 26. After a short business meeting conducted by the dean, Mrs. S. H. Williams, Jr., the meeting was turned over to the program chairman, Bernard Williamson, who had planned a very interesting program on church hymnody. Hymns and hymnals of the various denominations were reviewed and members had an opportunity to inspect them.—JANE R. THOMAS, Registrar.

TAMPA-GULF COAST CHAPTER—Our monthly meeting was held in the First Baptist Church, Tampa. Mrs. Margaret Knauft, organist and choir director of the church, was our host and recitalist. W. F. Jenkins, sub-dean, gave a very instructive talk on organ registration for pipe and electronic organs. The meeting was exceptionally well attended.—WILLIAM JENKINS.

CHARLOTTE CHAPTER—The Charlotte, N. C., Chapter held its second meeting of the season Oct. 15 in the First Methodist Church. A short recital by John Williams preceded the business meeting. Mr. Williams is head of the organ department at Flora MacDonald College. Last spring he won the Southern regional A.G.O. competition in New Orleans. It was voted that the chapter accept an invitation from the ministerial association to take charge of the music

at a special service on Armistice Day. It was also voted to ask the Protestant church choirs to participate in this service. This year the chapter is sponsoring the Oratorio Singers. A group of approximately ninety voices has been formed and they are rehearsing Handel's "Judas Maccabaeus" under the leadership of Earl Berg, recently appointed to the teaching staff of Queens College and director of music at the First Presbyterian Church. The meeting was concluded with the previewing of interesting Christmas anthems, contributed by various directors.—ESTHER WAINWRIGHT, Registrar.

TEXARKANA CHAPTER—The Texarkana Chapter met at the First Methodist Church Oct. 27. Miss Ruth Turner, the dean, presided over the business session. Mrs. James P. Watlington invited members to attend a meeting of the Wednesday Music Club Nov. 14 at the First Baptist Church to hear a program on the new organ with several local organists participating. The program consisted of these numbers: Air on the G String, Matheson, played by Mrs. Otis Goodson; "When Thou Art Near," Bach (Miss Neta Mae Kolb); "Elevation," Gullmant (Miss Jacquelyn Dolman); Air in A minor and Toccata in F, Bach (Miss Turner).

DOOROTHY ELDER, Registrar.

MIDLAND, TEX., CHAPTER—The Midland Chapter held its first regular meeting—a dinner—Oct. 22 at the First Presbyterian Church. Our toastmaster was Dr. Matthew Lynn, the chapter's chaplain and pastor of the Presbyterian Church. He also installed the following officers: Dean, George De Hart; sub-dean, Mrs. Preston Lea; secretary, Mrs. Joseph Mims; treasurer, Mrs. Ben Dansby; registrar, Mrs. Frank Miller; librarian, Mrs. Robert Goff; auditors, Bob Baugh and Mrs. Wayne Moore. Our chapter is composed of twenty-one members and nine subscribers.

After the dinner, which was in honor of all pastors of the town, the group enjoyed the Casavant picture "The Singing Pipes."—Mrs. JOE MIMS.

SOUTHERN ARIZONA—The Southern Arizona Chapter held its first program meeting of the year in the Catalina Methodist Church in Tucson Nov. 5. Richard Hansen, organist of the Redeemer Lutheran Church, played the first movement, fugue and finale from the Sixth Sonata by Mendelssohn. Marlys Victor, formerly associate organist of Trinity Cathedral in Phoenix, played the Prelude and Fugue in F by Lübeck and the first movement of the Second Concerto in A minor, Bach. A short business meeting followed the program, after which refreshments were served to members and guests. Mr. and Mrs. Louis Eaton, director of music and organist, respectively, of the Catalina Methodist Church, conducted those present on a tour of the recently completed youth building. Mrs. Eaton, Mrs. G. H. Munding and Mrs. M. H. Hume were hostesses for the evening.—MARTHA H. HUME, Registrar.

CENTRAL ARIZONA—The Central Arizona Chapter began the season with a meeting at Grace Lutheran Church in Phoenix Oct. 22. Dean Clara Taylor turned the meeting over to Mrs. Retta Burgess, program chairman, who led a discussion on "Anthems for the Average Choir." Reviews of a number of such anthems were presented by Edgar McFadden and Sheldon Foote.

MARVIN ANDERSON, Secretary.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter met at the home of Mrs. Wallace Allen Saturday evening, Oct. 27. Dr. Halsey Carstens, the dean, announced committees for the year and presented the plans for the season. A recital by Frank Asper Nov. 25 at the Congregational Church in Mason City was sponsored by the chapter. The business meeting was followed by an interesting program played by members on Mrs. Allen's Hammond electronic organ. After the program refreshments were served by Mrs. Allen.—HELEN QUAYE, Publicity.

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News of the A.G.O.—Continued

Choir Festival in Albany

Enlists Fifty-Two Choirs
in a Triumphant Service

A choir festival project undertaken last July became a triumph at All Saints' Cathedral in Albany Sunday night, Nov. 11. Dr. Elmer A. Tidmarsh directed the fifty-two participating choirs of 800 voices in the presence of 2,600 people. Station WROW broadcast the service. Miss Helen R. Henshaw, festival chairman, accompanied the chorus on the four-manual Austin. The Right Rev. Frederick L. Barry, Bishop of Albany; the Very Rev. Boardman Jones of the cathedral staff and the Rev. Morris C. Skinner, chaplain, encouraged with their attendance and participation.

Maurice Whitney of Glens Falls played the following chorale preludes: "In dulci Jubilo," "Now Come, Saviour of the Gentiles" and "Rejoice Ye Christians" and his own composition, "A Mountain Spiritual" and Reger's Toccata. Freeman Bell of Hudson played two offertories: Marcello's "Psalm 19" and Candlyn's "Elegy." Miss Edna Mereness of Cobleskill played for postludes: Liszt's Praeludium and Fugue on "B-A-C-H" and Reubke's Fugue from the "Ninety-fourth Psalm" Sonata.

For the first group the chorus sang: "Laudamus," Welsh Chorale arranged by Protheroe; "Let All Mortal Flesh Keep Silence," Old French Melody arranged by Holst; "Beside Thy Cradle Here I Stand," from Bach's Christmas Oratorio, a seventeenth century Christmas hymn, arranged by Jungst, and Fletcher's "Ring Out, Wild Bells," with bell accompaniment. A two-anthem group followed with "Immortal, Invisible," Welsh Melody adapted by Thiman, and Snow's "Give Peace in Our Time." Four anthems composed the final group with "Turn Back, O Man," Genevan Psalter Melody, arranged by Holst; "Agnus Die," di Lassus; "God So Loved the World," from Stainer's "Crucifixion," and the majestic Handel's Hallelujah Chorus.

The congregation joined in singing "O God, Our Help in Ages Past" ("St. Anne"); "Ye Watchers and Ye Holy Ones" ("Vigiles et Sancti") and "God of Our Fathers."

Credit must be given for the success of this event to the unseen craftsmen, the various choir directors who painstakingly and patiently directed and prepared their groups, for these fifty-two choirs sang as one. Dean Kalohn at all times rendered encouragement to the committee and directors in charge of the undertaking.

San Francisco Hears Ellsasser.

The monthly general meeting of the Northern California Chapter was held Oct. 16 at St. Francis' Episcopal Church, San Francisco, and was devoted to a choral workshop under the direction of Wesley Morgan, former chairman of the department of church music at the College of the Pacific. Of particular interest were a number of fine but unfamiliar unison anthems in which Mr. Morgan conducted the assembled organists.

On Nov. 6 the chapter presented Richard Ellsasser in a recital at the First Presbyterian Church, Oakland. The program was concluded with an amazing feat of improvisation. Mr. Ellsasser improvised for nearly half an hour on a submitted theme, developing it in accordance with at least four distinct historical styles and employing it at last as the subject of a tempestuous four-voiced fugue. As an encore he played his own Concert Study in D minor.

RICHARD MONTAGUE, Registrar.

Hymn Festival in Harrisburg.

A hymn festival in commemoration of the 400th anniversary of the Genevan Psalter of 1551 was held in Christ Lutheran Church, Harrisburg, Pa., Oct. 14. A quartet and the choirs were directed by Mrs. Ermine Thompson White, choir director of the host church. Kathryn R. Copenhagen, sub-dean and organist of the church, played the service and accompaniments. Robert S. Clippinger, A.A.G.O., organist-director at Grace Methodist Church, played the prelude and Mrs. MacGregor G. Jones, A.A.G.O., organist-director at the Camp Curtin

Methodist Church, played the offertory. The congregation remained seated for the postlude, "The Commandments of God," McKay, and "Cortege Joyeux on Psalm 118," played by Mrs. Hazel A. Keeley. The address on "The Significance of the Genevan Psalter" was delivered by the Rev. Jacob E. Rudisill, pastor of Christ Church. Of interest was an exhibit of old and rare music in the narthex of the church. The program chairman is Mrs. John R. Henry, organist at the Market Square Presbyterian.

On the evening of Nov. 6 Guild members were guests of the J. H. Troup music house. A preview of Christmas choral and organ music was reviewed by Robert S. Clippinger and Mrs. MacGregor Jones. Nov. 29, at the Market Square Presbyterian Church, the chapter presented David Craighead in a recital.

M. IRENE MILLER, Registrar.

Resolution on David Spratt.

The following is a resolution adopted by the executive committee of the Pennsylvania Chapter at its meeting Nov. 5:

RESOLVED: That the Pennsylvania Chapter of the American Guild of Organists records with profound sorrow the death of its fellow member, David Spratt. His example of service to and interest in humanity was a constant source of inspiration to all who knew him. To the members of his family this chapter extends its deepest sympathy in their bereavement.

BE IT FURTHER RESOLVED: That a copy of this resolution be spread upon the minutes of this chapter and that a copy be sent to the family of Mr. Spratt. *THE DIAPASON, The American Organist and Crescendo.*

THE RESOLUTIONS COMMITTEE,
WILLIAM P. WASHBURN, Chairman.

Activities in Fresno, Cal.

The San Joaquin Valley Chapter opened its season with the annual potluck dinner in the garden at the home of the new dean, the Rev. Tryon Richards. Russell Howland of the Fresno State College music faculty spoke on "Arranging for Choirs."

Oct. 3 at St. James' Episcopal Cathedral, Jane Keene, program chairman, planned an evening with new choral and organ music. This proved a time-saver for busy members, as we had the opportunity to try new publications.

A choral workshop under the direction of Howard Swan of Occidental College was held at Fresno State College Oct. 20. This meeting was sponsored jointly by the Fresno City and County schools and the local chapter of the Guild. This was an all-day meeting. In the morning Mr. Swan demonstrated with selected quartets representing different schools. The afternoon session was devoted to work with teachers. New music was used.

On Oct. 26 Bruce Prince-Joseph was presented in an organ and harpsichord recital at the First Presbyterian Church. A large audience was present to hear this young artist play the first concert of the organ recital series of the season. The local press was lavish in its praise. The members of the adult choir of the church were hosts at a reception for Mr. Prince-Joseph after the recital.

MAYNO D. RISH, Secretary.

Northern Ohio Chapter Events.

The Northern Ohio Chapter opened the season Oct. 15 with an open discussion of service playing, improvisation and hymn playing. Wilbur Held, head of the organ department at Ohio State University, Columbus, was the guest speaker for this meeting, held at the Church of the Saviour, Cleveland Heights. Seventy-six members enjoyed the discussion, the tour of the recently added portion of the building, including the beautiful new chapel, and the excellent refreshments presided over by Mrs. Ovid Dunn and Mrs. Ray Carle, the latter organist of the church and hostess for the evening.

For our meeting Nov. 5 we were guests of the Akron Chapter at the First Congregational Church of Akron, where a new four-manual Casavant organ has just been dedicated. Some thirty members made the thirty-five-mile journey to hear a varied program played by Francis M. Johnson, the organist and choirmaster.

Chapter officers for the season are: Dean, Cyril H. Chinn; sub-dean, Walter Blodgett; secretary, Gene M. Sylvester; treasurer, Warren C. Miller; registrar, Mrs. J. Powell Jones. Dr. Earl R. Henderson of the Church of the Cross has been appointed chaplain.

CYRIL H. CHINN, Dean.

Recital Series in Youngstown.

The Youngstown, Ohio, Chapter, in cooperation with Trinity Methodist Church, is looking forward to a series of recitals scheduled for the 1951-52 season. The first, on Nov. 13, brought Dr. George W. Volkel. Jan. 15 Virgil Fox will be presented. Richard Purvis will appear in a composer recital

March 18 and Catharine Crozier will conclude the series April 18. Mrs. Paul A. Adams, dean of the chapter, is chairman of the sponsoring groups and the Rev. Walter T. Swearingin, minister of music at Trinity Church, is executive director.

The recitals are to be played on Trinity's Möller organ of ninety sets of pipes, the specifications of which appeared in *THE DIAPASON* in August, 1948.

JULIA C. SODERBERG, Secretary.

Toledo Chapter Hears Andrews.

The November meeting of the Toledo Chapter was held at the Church of the Sacred Heart, where Carroll Thomas Andrews is organist and choirmaster. After the business meeting Mr. Andrews played the following program on the new three-manual Kilgen organ: Fantasie, Pachelbel; Trumpet Tune and Air, Purcell; Meditation, Lee; Toccata in F, Bach; "Carillon," Roberts; Adagio from Symphony 2, Vienne; Toccata, Gigout; "Melodia," Reger. Mr. and Mrs. Andrews were hosts for refreshments after the program.

The next meeting will be held Jan. 21 at the Ashland Avenue Baptist Church. The subject will be "The Minister Takes a Look at Church Music." Ten ministers will be guests in a round-table discussion of this subject. Members are being asked to bring Christmas church bulletins to this meeting for exchange of ideas on Christmas music.

GRACE ERLER, Publicity.

LONG ISLAND CHAPTER—The Long Island Chapter held a buffet supper Nov. 4 at the home of Mr. and Mrs. Harold Bull in Garden City. Mrs. Frederick Woodworth arranged an excellent supper. Each member brought something, including hot dishes, salads, rolls, several beautiful desserts, coffee and candy. After the supper we went to Epiphany Lutheran Church, Hempstead, where a short business meeting preceded the program.

Lawrence Rasmussen, organist of the church, and Jean Pasquet, dean of the chapter, traced the history of organ building and particularly of baroque organs. They described organs in England, on the continent, in Canada and in the United States. Mr. Rasmussen used recordings of compositions played on organs built during Bach's lifetime. Mr. Rasmussen concluded his program by playing a Bach Prelude and Fugue on the three-manual Austin organ in the church.—MARGARET P. BULL, Secretary

WESTCHESTER, N. Y., CHAPTER—The Westchester Chapter held its monthly meeting at St. John's Lutheran Church, Mamaroneck, N. Y., Mrs. John Withers, organist. Two speakers were on the program: Dr. Carl Wiesemann, dean of the New York City Chapter and regional chairman for New York State and Northern New Jersey, who gave helpful suggestions to the newly-organized chapter, and Ludwig Lenel, organist and choirmaster of Christ Lutheran Church, Allentown, Pa., who spoke of his study and associations with Dr. Albert Schweitzer. After the meeting the members of the chapter were guests of the pastor, organist and choir of St. John's Church.—HENRY F. SEIBERT, Dean.

HOUSTON, TEX., CHAPTER—The Houston Chapter held its second meeting of the season at Trinity Episcopal Church Nov. 13. The program consisted of service music played by members of the chapter. Those who took part were G. Alex Kevan, organist and choirmaster of St. John the Divine Episcopal Church; Helen M. Nelson, organist and choirmaster of the Augustana Lutheran Church; Herbert E. Garske, organist and choirmaster of Trinity Lutheran; Mrs. J. Frank Whitley, organist of the Central Presbyterian, and Anthony Rahe, organist of Trinity Episcopal.

VIRGINIA CHAPTER—The chapter met Nov. 13 in St. Stephen's Episcopal Church at Richmond with Dean Granville Munson as host. After dinner a program was presented, including preludes and postludes

specially adapted to a worshipful service. Robert Lutton, minister of music of the Ginter Park Presbyterian Church, played a chorale, "From God I Ne'er will Turn Me," by Buxtehude, and Elevation by Dupre. His postludes included the Fantasia in A minor by Pachelbel and Fugue on a minor by Couperin. Mary Anne Gray, sub-dean and minister of music of the First Presbyterian Church, played a Ballade in D by Clokey and "Night," by Cyril Jenkins. Dean Munson played a chorale prelude on the hymn-tune "Rhosymedre," by Vaughan Williams.

Arthur Stopes, a local organ technician, gave an interesting demonstration and lecture on organ construction. He explained voicing and the different types of action and showed samples of various units.—VIOLETA D. ANDERSON, Registrar.

EAST TENNESSEE CHAPTER—The East Tennessee Chapter held its annual clergymen's dinner at the Hotel Bristol, Bristol, Va., Oct. 9. Boyd Williams, tenor, accompanied by Miss Frances Eller, rendered a group of vocal selections. Both artists are on the faculty of Virginia-Intermont College. The address of the evening, a discussion of music in the service, was by Philip Blackwood, minister of music of the First Presbyterian Church, Kingsport, Tenn.... The chapter met again Nov. 13 at the State Street Methodist Church, Bristol, to hear Eugene Maupin in a recital. Mr. Maupin, a native of Bristol and graduate of the Oberlin Conservatory of Music, presented a program which included Sweelinck, Buxtehude, Bach, Franck and Dupre. Mr. Maupin's performance of Cesar Franck's A minor Chorale demonstrated a sense of proportion and an honesty of emotion which proved his mature understanding of the work. In his rendition of Dupre's Variations on a Noel he showed mastery technique and a fine sense of tonality.

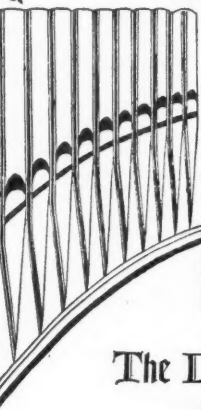
ALABAMA CHAPTER—The Alabama Chapter met Nov. 20 at the East Lake Methodist Church in Birmingham for dinner, with George Turner in charge of the program. Mr. Turner is a nationally known architect who has made good use of his hobby, choral directing. He is minister of music at the East Lake Methodist Church, with six large choirs, ranging from the cherubs to the chancel group. In addition he is director of the Shrine Chanters, a male chorus of thirty-six members, in great demand for civic club entertainments. Mr. Turner made an excellent talk outlining his methods and procedures with the various choirs and demonstrated with a boy choir and the senior choir.... Dec. 2 Temple Emanu-El will present Wilbur Held, F.A.G.O., in recital at the temple, sponsored by the chapter.

WILLIAM KROH, DIAPASON Correspondent.

EAST CENTRAL ILLINOIS CHAPTER—The Oct. 8 meeting was held in the choir room of the McKinley Presbyterian Church, Champaign. Mrs. Julia Valentine, Sarah Marquardt and Mildred Brannon gave reports on summer music conferences. The Casavant film "Singing Pipes" was shown and refreshments were served by the social committee.... Guild-sponsored events in the last two months included a Reformation Sunday service at the University Presbyterian Church and a recital Nov. 4 by George Y. Wilson of Indiana University in the recital hall at the University of Illinois. A reception for members was held after the recital.—MILDRED J. BRANNON, Dean.

AUBURN CHAPTER—The home of Mrs. Leslie Bryant, dean of the chapter, was opened for the November meeting. Mrs. LeRoy Mount, program chairman, introduced Gerald Conroy, organist of St. Mary's Church, whose talk on "Shepherd's Pipes" was illustrated by playing selections on the recorder, an ancient type of flute. Mrs. Bryant accompanied on the piano. Mr. Bryant then showed colored slides on "Colorado Colorado and Unbelievable Utah," with Mrs. Bryant giving the interesting travel talk. Refreshments were served after the program.—ARLENE MORSE, Registrar.

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News of the A.G.O.—Continued

Guild School and Concert Series Are Presented by Pennsylvania Chapter

On Wednesday evenings in October and November the Pennsylvania Chapter presented a series of lectures on rehearsal techniques, tone production and choral conducting in the First Presbyterian Church, Philadelphia. The October lectures were delivered by Elaine Brown, director of the Temple University *a cappella* choir, and the November lectures by Harold W. Gilbert, director of St. Peter's Choir School and the Mendelssohn Club.

Following the Guild school sessions a series of concerts was presented jointly by the chapter and the First Presbyterian Church, Dr. Alexander McCurdy musical director. The concerts were as follows:

- Oct. 3—Fernando Germani.
- Oct. 10—Dr. Alexander McCurdy and Flora Greenwood, harpist.
- Oct. 17—Brahms' Alto Rhapsody and Debussy's "L'Enfante Prodigue."
- Oct. 24—E. Power Biggs.
- Oct. 31—Brahms' Requiem.
- Nov. 7—Temple University *a cappella* choir.
- Nov. 14—Carl Weinrich.
- Nov. 21—Philadelphia Choral Ensemble; William Teague, organist.
- Nov. 28—Byron Hester, flutist; Robert Smart, pianist; David Craighead, organist.

LAURA M. ARNOLD, Registrar.

Ancient Instruments Are Heard.

The monthly meeting of the Wilkes-Barre, Pa., Chapter was held Nov. 12 in the choir room of the First Presbyterian Church. An interesting and delightful program of seventeenth and eighteenth century music was prepared by the following committee: Clifford Balshaw, chairman, Helen Bitler Hawkins and Mr. and Mrs. Charles H. Davis. Featured were two instruments from the collection of the dean, Charles Henderson. The first was a 100-year-old organ, built in Quakertown by the German builder Doehrn and discovered some years ago in a barn by the late Paul Gies. Mr. Gies had it rebuilt and restored to usefulness. It has three and a half ranks of pipes, which are new, and one octave of pedals. The second instrument, a harpsichord, is a copy of the seventeenth century keyboard instrument and is of German make. Brief talks were given by Mr. Henderson on the two instruments used; by Clifford Balshaw on the music of Heinrich Schuetz and the influence his work had on Bach and other contrapuntalists, and by Helen Bitler Hawkins, who described a cantata for alto voice by Telemann.

The program included the following numbers: Pastorale, Bach, Toccata, Pachelbel, and "Elevazione," Zipoli, played on the old organ by Clifford Balshaw; Telemann's cantata for alto solo, flute and harpsichord, sung by Helen B. Hawkins, assisted by Janice Morgan, flutist, and Charles Henderson, harpsichordist, and the duet from Canata 78, Bach, "We Hasten with Feeble but Diligent Footsteps," and three compositions of Schuetz, "Give Ear Lord," "Great Is Our Lord," and "O Dearest Lord and God," sung by the choral ensemble, Jane Davis, Dorothy Balshaw, Marilyn Jones, Ruth Turn Reynolds, Helen Bitler Hawkins, Mildred Gittens, Jane Henderson and Audrey Adams.

A social hour in the church parlor for members and guests followed the program.

RUTH DOROTHY WILLIAMS, Secretary.

Guild Service in Bethlehem, Pa.

The Lehigh Valley Chapter held a Guild Service Sunday afternoon, Oct. 21, at the Cathedral Church of the Nativity, Bethlehem, Pa. S. Lewis Elmer, president of the Guild, was the principal speaker.

On Nov. 7 the chapter sponsored a recital by Marshall Bidwell, Mrs. D., A.A.G.O., at the Cathedral Church of the Nativity.

The next meeting of the chapter will be held Dec. 8.

SUE F. ENRIGHT, Secretary.

McManis Speaks in Dallas.

The November meeting of the Texas Chapter was held at the Highland Park

Methodist Church in Dallas Nov. 19. As an added attraction after the business meeting the chapter had the pleasure of hearing a short address by Charles W. McManis, the Kansas City organ builder. Mr. McManis has just returned from Europe, where he examined organs and organ building in Holland and Germany. He spoke on "White Elephants or Sacred Cows" as related to the approach in thinking toward the historic organs of Europe and their relation to the modern organs.

The principal part of the program was held in the Cox Chapel under the direction of Dr. F. L. Whittlesey, minister of music at the Highland Park Methodist Church. Dr. Whittlesey presented an inspiring program commemorating the anniversary of the Genevan Psalter. James Mellor, organist of the church, played two organ works based on "Old Hundred"—Purcell's setting and Bristol's "Variations on the Doxology". Dr. Whittlesey led the group in the singing of several tunes from the Genevan Psalter. Dr. Earl Marlott, professor at Perkins School of Theology, S.M.U., spoke on "The Ghost Goes West", or "The Genevan Psalter in Modern Dress".

MURIEL M. SMITH.

Two Programs in Louisville.

The Louisville Chapter sponsored two programs at the beginning of the new year. On Oct. 8 a dinner and business meeting took place at the Douglass Boulevard Christian Church with Mrs. Walter E. Kennedy as hostess. We then moved to St. Andrew's Episcopal Church for a recital of sixteenth century music by Robert F. Crone, assisted by Jean Mansfield, soprano; Mitzi Bornwasser, contralto, and Alberta Zurfluh, violinist. The meeting Nov. 13 was held at the Southern Baptist Theological Seminary, in the undercroft of the new alumni chapel, with Mr. and Mrs. Donald Winters as host and hostess. Kenneth Pool played this program: Concerto in G, Handel; "Air Tendre", Lully-Edmundson; Prelude and Fugue in B minor, Bach; Prelude on the "Ave Verum", Mozart-Biggs; Chorale in B minor, Franck; Pastorale, Milhaud; Variations on a Noel, Dupré. Mr. Pool played on the new four-manual Aeolian-Skinner organ.

HAZEL FERGUSON, Registrar.

St. Joseph Chapter.

Richard Helms of Kansas City was guest speaker at the meeting of the St. Joseph, Mo., Chapter Nov. 2, being introduced by our dean, Mrs. Elsie Barnes Durham. Mr. Helms outlined the historical background of the A.G.O. and set forth its aims and object. As the St. Joseph Chapter is still a fledgling, his remarks proved of great interest, developing into a question and answer period.

Mr. Helms is a member of the Kansas City Chapter and professor of organ and organist at National College. For the last five years Mr. Helms has been minister of music at the Second Presbyterian Church in Kansas City.

At a short business session the dean presented three new members.

Preceding the meeting Mr. and Mrs. Helms were guests at dinner at the Beacon of James P. Lawbaugh, a member of the St. Joseph Chapter. Other members were also present.

CAROL R. WOLHEIM, Secretary.

St. Petersburg, Fla., Chapter.

The second luncheon of the year of the St. Petersburg Chapter brought together a large number of active and subscriber members at the Detroit Hotel Nov. 6. Dr. Aaron N. Meekel, pastor of the First Congregational Church and a member of the Guild, was the speaker. He gave an inspirational talk on the important place of the organist in the service and his responsibility to create a spiritual atmosphere with the prelude at the beginning of the service, and the responsibility of the choirmaster to maintain that atmosphere in anthems and hymns. Frank Mellor, Metropolitan tenor and soloist at the First Congregational Church, sang a group of folk songs.

At the business meeting preceding the luncheon, with the dean, Mrs. Donald E. Putnam, presiding, plans for the rest of the year were discussed. These include recitals by Ramona Beard, head of the organ department of the University of Florida at Tallahassee, with the brass quartet; Virgil Fox and Claude Murphree, and the annual festivals by senior and junior choirs. Late in January the chorus recently organized through the efforts of Cora Woolverton, director, and Ann Ault, accompanist, will give a concert. At other times concerts will be presented by local organists.

ANN AULT, Corresponding Secretary.

Wedding Music South Carolina Topic.

The November meeting of the South Carolina Chapter was held Nov. 6 at Eastminster Presbyterian Church in Columbia, where a discussion and program of wedding music constituted the theme of the evening. The chapter is making an effort this year to edu-

cate prospective brides in selecting good organ and vocal music for their weddings. Mrs. Latta Johnston, dean of the chapter, presented some interesting new works that would be appropriate, as well as a list of some good music, both vocal and for organ.

Two of our organists have given recitals this month in the state. Robert Van Doren dedicated the new three-manual Möller at the First Presbyterian Church in Greenwood, S. C., Nov. 4 and Mrs. F. Lawrence Davis gave a recital on the new Möller of the Presbyterian Church in Sumter, S. C., Nov. 4. The Shandon Methodist Church choir, under the direction of Mrs. Latta Johnston, with Mrs. Clyde Lee Moltz as organist, gave a program Sunday evening, Nov. 4. Fred H. Parker was presented in a recital with his choir at the First Presbyterian Church Sunday afternoon, Nov. 18, and Claude Murphree of the University of Florida was presented in a recital Nov. 25 at the Shandon Methodist Church.

L. GREGORY PEARCE, Publicity.

San Jose Chapter Sponsors Altman.

The San Jose, Cal., Chapter sponsored Ludwig Altman of San Francisco in a recital Nov. 6 at the Scottish Rite Temple.

The regular meeting of the chapter was held Nov. 11 in All Saints' Episcopal parish-house, Palo Alto. Thomas Rhoades, organist of All Saints, was in charge of the program. The film "Singing Pipes" was shown. The second part of the program consisted of a tour of Palo Alto churches, where members and guests were invited to examine and play the organs. The churches visited were All Saints' Episcopal, First Congregational, First Methodist, First Presbyterian and the chapel of Castilleja School.

ALICE B. OLTZ, Recorder.

YORK CHAPTER — The November meeting of the chapter was held in St. Peter's Lutheran Church Nov. 13. The program included a trumpet solo, organ selections and several vocal numbers. Those participating were Edward Herman, Lance and Linda Collins, Mrs. Ruth Shettel, Mrs. Doris Botterbush, Ray Sollenberger, Mrs. Evelyn Herman, Mrs. Marie Eby and Mrs. Nona Fisher. Plans for a Christmas party were made. Refreshments were served by the hostesses, Mrs. Evelyn Herman and Mrs. Nona Fisher.

IRVIN MOORE, Registrar.

SPRINGFIELD, MASS., CHAPTER—The Springfield, Mass., Chapter celebrated its fifth anniversary Nov. 12 with a meeting at Bethel A.M.E. Church. The speaker was Dr. Lawrence F. Pierre of New York City. His talk was on "The Job the Organist is Doing". Alfred Lincoln was in charge of the social hour, which included musical games. Miss Ruth Perry, the first dean of the chapter, brought a large birthday cake in honor of the occasion. The chapter was in charge of the music for the annual Thanksgiving service sponsored by the Greater Springfield Council of Churches. Philip O. Buddington was the organist and choir director and choir members from various churches took part.—CHRISTINE M. METCALF, Secretary.

MONMOUTH CHAPTER—The Monmouth Chapter held its monthly meeting at Holy Trinity Evangelical Church, Manasquan, N. J., Nov. 12, with James Robinson Scull as host. The choirs of the church united with the members of the chapter in rehearsing the anthems which will be sung at the choral festival in May, led by Miss Thelma Mount, A.A.G.O., who will direct the massed choirs of the churches represented in the chapter on that occasion. Miss Barbara Jean Fielder is the accompanist. After rehearsing the anthems Dean Arthur Reines called the business meeting to order. The registrar reported on the annual organist-clergy dinner, which was held this year Oct. 15 at the St. Elmo Hotel, Ocean Grove, with a fine attendance. Dr. Carl Wieseman was the speaker, taking for his theme "Minister, Choir, Organist." Yearbooks were distributed and plans formulated for the Frank Asper recital in March. . . . A project of the chapter this year is the writing of original hymns. Each member is to write a hymn and have it ready for the February meeting. The hymn judged to be the best will be sung at the choral festival in May. . . . On Dec. 2 the Guild will hold its annual vesper service. This year it will be at St. George's-by-the-River, Rumson, N. J., and Paul Thomas, minister of music, will play this year's associate test pieces.—LILYAN B. CONNELLY, Secretary.

ST. LAWRENCE RIVER CHAPTER—The opening meeting of the fall and winter season of the St. Lawrence River Chapter was held in the Stone Street Presbyterian Church parish-house, Watertown, N.Y., Oct. 15. The dean, Robert W. Huey, Jr., introduced Dr. Pawling, of Watertown, N.Y., guest of the evening, who delivered an illustrated lecture on "Symphony in Stained-Glass." In his remarks Dr. Pawling explained the methods of constructing the various types of stained-glass windows, illustrated by examples of each type.—DARWIN STATA, Registrar.

WATERLOO, IOWA, CHAPTER—The Waterloo Chapter scheduled two organ tours of Waterloo churches in October and November. Half-hour recitals were played in each church. Churches visited and organists taking part were: First Presbyterian, Mrs. Jean Sherburne; Walnut Street Baptist, Mrs. N. C. Altland; Calvary Evangelical U. B., Betty Jean Andrews; Trinity Lutheran, Mrs.

George Timm; Westminster Presbyterian, Miss Margaret Kolls; United Presbyterian, Mrs. Donald Durcheinwald. The tours proved to be an excellent way of getting acquainted. . . . "The Messiah" will be presented by the chapter Dec. 2 under the direction of Maurice Gerow of Iowa State Teachers' College, with student soloists. This will conclude five public activities of the chapter during the fall months.

LYNN OSINCUP, Publicity.

UTAH CHAPTER—A recital was played by A. A. Selander, former dean of the Utah Chapter, A.G.O., for the November meeting of the Utah Chapter Nov. 9 on the two-manual Casavant organ of 1,250 pipes, recently installed in the Bonneville Stake Meeting-House of the Church of Jesus Christ of Latter-Day Saints. Mr. Selander played the following numbers: Toccata, Adagio and Fugue in C. Bach; Cantabile, Franck; Sonata 6, Rheinberger; Meditation, Aloys Klein; Toccata in F, Widor. This is the first Casavant organ to be installed in Utah.

CENTRAL CALIFORNIA CHAPTER—The Central California Chapter held its first meeting of the fall season Sunday afternoon, Oct. 28, at the new Zion Reformed Church in Lodi. The chambers for the Austin three-manual designed by J. B. Jamison and Wesley K. Morgan were inspected. Mrs. Emma Diehm Pratt, musical director of Zion Church, was our hostess and Dean Donald Sutherland presided. Plans for the season were discussed at length and besides presenting an artist and members' recital, the chapter will listen to recordings of Ernest White playing his studio organ and view films pertaining to organ construction. . . . At the invitation of the Stockton Choral Conductors' Guild, Carmen Miesen, a student of Allan Bacon, A.A.G.O., at the College of the Pacific, will give a recital at their next meeting. . . . Fred Tulan, delegate to the regional convention at Pomona College, reported his impressions.

FRED TULAN, Publicity Chairman.

CHICO, CAL., CHAPTER—The Chico Chapter's first meeting of the year was held Oct. 5 at the home of Dean and Mrs. Charles Thompson. It was decided to dispense with monthly meetings and hold them only when a worthwhile program is planned. The first meeting in keeping with this plan was held Nov. 17 at the Bidwell Memorial Presbyterian Church, with Dr. William Norton, professor of church music at the College of the Pacific, Stockton, delivering a lecture on church music. Future meetings will include an anthem clinic, an organ music clinic and a meeting devoted to organ building and maintenance, with Leo Schoenstein in charge. Announcement was made of a recital by Virgil Fox April 25 under the joint sponsorship of Chico Chapter and the Chico Bach Society.—CHARLES VAN BRONKHORST, Publicity Chairman.

TACOMA, WASH.—The Tacoma, Wash., Chapter met at St. Luke's Episcopal Church Nov. 12 for its annual Guild service. The Rev. Canon Bell preached the sermon and the choir directed by Frank J. Nurdling, Ch.M., sang. The feature of the evening consisted of several excerpts from Mr. Nurdling's recently completed cantata "Alpha and Omega". A great deal of praise was expressed, especially for the numbers "I Also Saw the Lord" and "Holy, Holy, Holy". A social hour followed the service.

HOWARD LARKIN, Secretary.

LUBBOCK, TEX., CHAPTER—The chapter held its organist-minister banquet Nov. 12 at the First Presbyterian Church. Herbert Calvin, the dean, introduced the toastmaster, Dr. Travis A. White, minister of the First Christian Church and Guild chaplain. The business women's circles of the church served a turkey dinner. Speakers were Ira Schantz, music director of the First Presbyterian Church, and the Rev. Tom B. Anderson, pastor of the same church. After the meeting the group went into the church for a program of music. The Texas "Tech" Madrigal Singers, under the direction of Ira Schantz, sang three numbers. Robert Dean played a viola solo and organ numbers were played by Billy Rogan and Cecil Bolton.—MRS. CARL SCOGGIN, Secretary.

PETERSBURG, VA., CHAPTER—A meeting was held Nov. 5 at the home of Miss Mary T. Patteson. There was a general discussion on choir problems. Morgan S. Smart, the dean, presided. Miss Ruth Hooper, minister of music at the First Baptist Church, will be the guest speaker at the next meeting, Dec. 4.

MARY PATTESON, Secretary.

BRIDGEPORT, CONN.—The Bridgeport Chapter held a meeting in the Rosary Chapel of St. Charles Catholic Church Nov. 13. Don McCann, a graduate of the Pius School in New York City and organist and choir director of St. James' Church in Stratford, gave a talk on Gregorian chant. His chancel choir sang illustrations. Albert Tordoff, organist and choir director of St. Charles' Church, spoke on the modern mass, with illustrations by his choir.—FLORENCE BEEBE HILL, Publicity Chairman.

AFTER HAVING SERVED for the last twenty-one years as organist-director of the Princeton Presbyterian Church, Mrs. Elizabeth M. Wolfe has resigned to accept a similar position at the Sellers Memorial Methodist Church, Upper Darby, Pa. She began her new duties Nov. 1.

NEW AUDIO-VISUAL CENTER AT UNION SEMINARY



ALUMNI AND FRIENDS of Auburn and Union Theological Seminaries gathered Oct. 22 to dedicate the new Auburn Building at the southern end of the quadrangle of Union Seminary in New York. The building houses offices, lecture-rooms and facilities for the lending library. Of special interest is the audio-visual center on the ground floor, a gift of the Davella Mills Foundation. The center consists of three primary rooms and several auxiliary rooms. One room is designed especially for recording and broadcasting organ and voice as well as ensemble singing up to thirty voices. The acoustical treatment of the walls was installed under the supervision of engineers from the Massachusetts Institute of Technology. The room is equipped with an organ and a piano. The control room is directly north and the traditional glass partitions make either room completely visible from the other. Joining this choir recording room is a smaller room devoted to the homiletics and speech departments. Here theological students will have the opportunity to record their sermons. A third studio which is large enough to accommodate a chorus of 100 voices, Stewart Hall, which will be used for voice recitals, and James Memorial Chapel all are connected by wire to the control room. In the picture Dr. Hugh Porter is shown at the studio organ.

RICHARD ROSS COMES HOME AFTER RECITALS IN EUROPE

Richard Ross of Baltimore returned Oct. 1 from a two-months tour of Europe, where his appearances included a program for the National Belgium Radio and recitals at St. Bavo Cathedral in Ghent and St. Clotilde in Paris. He was the first American organist to be invited to record for Northwest German Radio, where he did two programs for an international series which will include Germani, Langlais, Falcinelli, Du-

pré, Funk, Peeters, Richter, and others.

Mr. Ross has announced the following series of organ recitals and musical services for the season at Brown Memorial Church, Baltimore. This is the fifth year that organ recitals have been presented every month and the series has included many of the leading organists of this country and Europe. The schedule for this year is as follows: Dec. 2, Catharine Crozier; Jan. 6, George Markey; Feb. 3, Eugene Belt; March 2, Wilmer Welsh; April 6, Richard Ross; April 27, Jean Langlais.

The Brown Memorial choir, under Mr. Ross' direction, will perform the following choral works at monthly musical vespers: Bach cantata, "Sleepers, Wake"; Debussy's "L'Enfant Prodigue"; Honegger's "King David"; Langlais' "Messe Solennelle" and the Peeters Te Deum; Brahms' Requiem; the Bach cantata "Christ Lay in Death's Dark Prison"; a program of Bach arias and instrumental music and the "Passion according to St. Matthew."

GARDNER READ, who won a \$500 first prize last year in an organ suite competition conducted in Pennsylvania, had his most recent work, Eight Preludes on Old Southern Hymns, Op. 90, presented in a recital Oct. 29 in the Marsh Chapel, Boston University. This first performance of Professor Read's work was by Samuel Walter, Boston organist and assistant professor at Boston University, assisted by Janet Wheeler, soprano, and Dorothy Bales, violin. The recital also included works by Bach, Vivaldi, Handel and Holst. Professor Read's Eight Preludes were composed in June and July, 1950. Each is based on an old hymn tune found in the nineteenth century hymnal "Sacred Harp," a collection of Southern white spirituals.

FOUR SOLOISTS AND a forty-voice chorus presented the Verdi Requiem Sunday, Nov. 18, in the Edgewater Presbyterian Church, Chicago. Alden Clark was organist and conductor.

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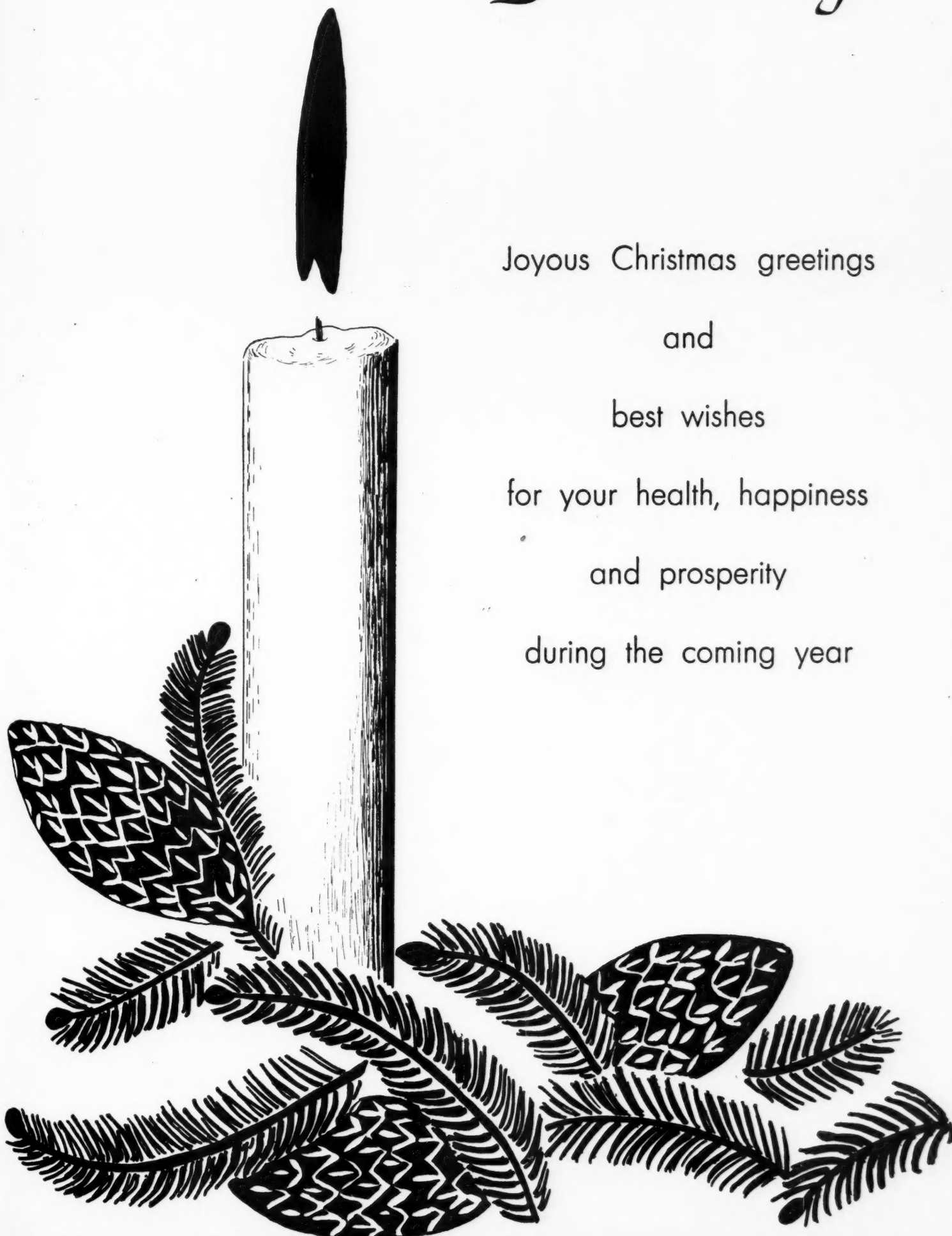
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Letters to the Editor

"Romantic Atrocities" Found Buyers.

Reading, Mass., Nov. 10, 1951.—Dear Mr. Gruenstein:

One who is pleased to call my organs "Romantic atrocities" overlooks the fact, I fear, that they have been purchased by the most distinguished clientele in these United States. To name a few, the National Cathedral, Washington D. C.; the Cathedral of St. John the Divine; Grace Cathedral, San Francisco; Rockefeller Chapel, University of Chicago, and several hundred others, not one of which did I ever approach until they sent for me. In none of these organs were diapasons placed on twelve-inch wind, making in consequence a windy sound nearly equal to the tone developed. I never could see the sense in placing pipes on a wind making it necessary to close up the toes so they acted in the manner of peanut whistles, which develop a tone nearly matching the normal tone.*** Why, may one ask, is there any advantage in boosting a wind pressure many degrees above the capacity of pipes to use it and then closing the toes to give a supply normal to lower pressures, plus the whistle of the high pressure as it passes the toes? Is that not a reasonable question?

Now a word about the so-called baroque organ. The organ of Bach's time was very limited in wind supply and could sound but few stops of unison pitch, which is practically a matter of common knowledge. So in order to develop a "din," or a tone volume, mixtures were added, as they develop power and take little wind. So we are asked by some to return to the baroque organ at this time when we have an unlimited wind supply and a magnificent variety of tonal resource never dreamed of in the time of Bach. Bach wanted color and added the man-played 'cello and clarinet, as is well known. We beautify the house of worship with Gothic ornament, pay fortunes for colored glass windows, but when it comes to music, make it as lacking in beauty as possible! Not I. I follow no example which is predicated upon a deficient wind supply. If a baroque type be built, it matters not by whom, they all sound alike, as no one can make them sound otherwise. I believe this discussion began about half a century ago. I have done what I could to beautify the music in the house of worship and shall continue to do so until I go to see what it is all about.

I intend to go to the convention of the A.G.O. to be held in San Francisco next June, by automobile, and to take some pictures en route, at the Yosemite, the Yellowstone and the Grand Canyon. If there are a few who would like to share that trip with me I would be glad of word from them addressed to me at Reading, Mass.

Very truly yours,
ERNEST M. SKINNER.

Who Was This Organ Builder?

New Rochelle, N. Y., Nov. 3, 1951.—Editor of THE DIAPASON:

I shall be grateful if you will publish the following inquiry in your journal:

In Menestrel 94 (1932) 356, Chantavoine published a note from Beethoven which may be translated as follows: "Hr. Riedel (?) Bürgerl Orgelmach: Be kind enough to come over to me so that I can talk with you, since I cannot make use of the instrument you have installed.—Beethoven."

Information from your readers is solicited on the following points:

(1) Who was organmaker Riedel? Chantavoine gave no indication of the date of the note, so it might have been written in Bonn during the period 1785—1792 or (more likely) in Vienna between 1792 and Beethoven's death in 1827. The period about 1813—1814,

MR. AND MRS. MARIO SALVADOR, A SUCCESSFUL TEAM



DR. MARIO SALVADOR's recitals on the large Kilgen organ in the St. Louis New Cathedral draw an average of 2,300 to this famous church, establishing a record that is evidence of the fact that organ recitals still attract music-lovers. These recitals are supplemented by Dr. Salvador's out-of-town recitals, which this season have taken him to Iowa, Illinois, Arizona, Texas, Michigan and other states, with one performance in Buffalo.

Dr. Salvador is one of those fortunate organists who has the enthusiastic and competent cooperation of his wife, to whose activity as his manager he attributes a large part of his success. Aside from preparing the advertising and arranging for her husband's engagements Mrs. Salvador has assisted him in the preparation of textbooks, especially the organ method which has been published

and has met with a great demand.

Mrs. Salvador's twenty-eighth birthday anniversary was celebrated Oct. 2 in Boys' Town, unique community in Nebraska, where her husband gave a recital. The boys in the Boys' Town bakery made a gigantic birthday cake and it was served at a reception after Dr. Salvador's recital.

Dr. and Mrs. Salvador are the parents of two children—Patricia, who is 5 years old, and Charles, who was 4 years old on Oct. 29.

Mrs. Salvador always accompanies her husband on his recital tours. In booking his dates she uses her maiden name, Isabelle Branham.

In the picture Dr. and Mrs. Salvador are shown at an organ at which he gave a recent performance.

when Beethoven was interested in Maelzel's mechanical organ, would seem most likely.

(2) What was a "Bürgerl [ich]" organmaker? Chantavoine gave the possible explanation that it was a maker of organs for secular rather than ecclesiastical ["Kirchlich"] purposes, but it hardly seems probable that an organmaker would formally classify himself as one who did not make church organs. Is there any other known use of the term in organ history?

Comments on either of these points, or on anything else having to do with Beethoven's relation to the organ, will be welcomed by the undersigned at 98 Liberty Avenue, New Rochelle, N. Y.

DONALD W. MACARDL

Re-Calling Dr. Audsley.

Boston, Mass., Oct. 17, 1951.—Dear Mr. Gruenstein:

Most of the heated controversy anent present trends in organ construction can, it seems to me, be submitted to the test of

Audsley's Dictums delivered "pontifically" (as has been said) over a period of fifty or more years of his life and continued up to the time of his demise in 1925. His last published book "The Temple of Tone" (J. Fischer & Bro.) gives a summary of his earlier preachments and must be considered as the doctor's final ideas and opinions on what "The Organ of the Twentieth Century" should be. An earlier book bearing the latter title (now out of print) propounded new ideas as to the mechanical manipulation of the tonal material. To date little has been developed on the part of organists or organ builders on that phase of his work. From the purely tonal standpoint, his statements undoubtedly helped to return some of the merits of an earlier period, but in no circumstances can it be imagined that he would have approved of attempting to re-establish the instrument in its ancient form, now so unsatisfactorily being referred to as "baroque." His leanings were, first and foremost, for advance in the art of organ design—not retrogression—except for the recapturing of some of the funda-

mental principles of good tone and ensemble. That this has been partly achieved in modern times is beyond dispute. Now let us apply others of his proposals and a true "modern" instrument worthy of the day we live in will have been achieved.

HENRY R. AUSTIN.

To Sponsor Cause "In Spite of Barnes".

San Antonio, Tex., Oct. 17, 1951.—Dear Mr. Gruenstein:

I wish to register a vote in favor of the music, organs and performers of the music called "baroque." It seems that Dr. Barnes, along with the editorial staff of THE DIAPASON and numerous writers, will see that nineteenth century music and organs will be heard. Maintenance of the status quo is the easy path, the one with unlimited followers. The militant group is this group that wishes to see no change, to retain only the music and sounds that they have been associated with; it is an effort for them to make a change, either forward or back to a rich tradition.

The music, organs and performers of the so-called "baroque" music are the minority. They must exert every effort, except a militant attitude, to be heard, or the world may lose a rich store of art. There are many of us who, understanding nineteenth century music, and also "baroque" music, as well as modern music, will continue to sponsor the cause of the more neglected music, and will keep it alive in spite of Dr. Barnes and his adherents.

Sincerely,
BILL CASH.

Unites Harpsichord and Organ

Playing with consummate artistry, Bruce Prince-Joseph made a spectacular bid Oct. 30 in the conservatory auditorium of the College of the Pacific at Stockton, Cal., for uniting harpsichord and organ—two instruments which when played at length in recital are often tiring to the ear, but played alternately, produce an effect of charm and eloquence.

Bach's Triple Fugue in E flat (despite a tendency to hurry) and chorale preludes on "A Mighty Fortress" and "Sleepers, Wake!" were notable for clean, spirited playing and consistent, meticulous phrasing. The unexpected tonal variety in Haydn's Sonata in D for harpsichord indicates Mr. Prince-Joseph's mastery of the principles of Mme. Alice Ehlers, many of which he applies to his organ interpretations. Liszt's Prelude and Fugue on "B-A-C-H," though idiomatic to the piano rather than the organ, seemed an asset to a program not only as a *tour de force* but as an insight into Liszt's influence on Reubke. The Scarlatti-influenced Bach Fantasia in C minor received a brilliant and energetic reading. Robert Elmore's hilarious "Donkey Dance" provided Mr. Prince-Joseph with more opportunity to display his prodigious technique and the resources of a typical organ of mid-twenties vintage, as did Weinberger's lush "Abide with Us."

Alain's imaginative "Litanies" was the *piece de resistance* of the evening. Considering a litany as a responsive prayer, Mr. Prince-Joseph contrasted the variations with echo effects, achieving results not obtained in the usual interpretation.

The large audience demanded two encores—a Schumann Canon on the organ, and Bach's Prelude in C sharp minor on the harpsichord.

FRED TULAN.

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SCHOLASTIC APPRECIATION

Of Standaart, L. E. Spikes, Superintendent of Burlington City Schools, wrote: "We think that we have a marvelous instrument in the organ that you have installed in our Walter M. Williams High School, and we appreciate more than we can tell the extra efforts that you and your company put forth in making this an outstanding instrument. It is our opinion that you did much more than the specifications and contract called for."

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DR. ADRIAN STANDAART, *President*

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

S. E. GRUENSTEIN, Editor and Publisher

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

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Back
numbers more than two years old, 25
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paid in United States funds or the
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Items for publication must reach the
office of publication not later than the
20th of the month to assure insertion in
the issue for the following month. For
routine news, recital programs, etc., the
closing date is the 15th.

CHICAGO, DECEMBER 1, 1951

American Composers Neglected

The slim recognition accorded compositions by Americans on organ recital programs has been a subject of comment from time to time. The champions of the American composer make themselves heard periodically, but not only foreign artists who come to this side of the Atlantic to win acclaim but even many of our best native concert organists persist in giving little attention to the music written for the organ in the homeland.

Now our attention is directed to the fact that American orchestras are equally lacking in respect for what Americans compose—so much so that the National Music Council has appealed to the music press to use its influence to change the situation. A letter on the subject of the decline in performance of American orchestral works has just been issued. From it we quote that the National Music Council's annual survey of major symphony orchestra programs for 1950-51 "gives good grounds for genuine alarm as to the future of creative music in our country." The number of compositions by native-born musicians on these programs has been declining steadily during the last three seasons. In 1950-51 the major orchestras performed the smallest number of American works since the 1941-42 season. The percentage of American compositions played, 7.3, was the lowest ever recorded in these surveys, except for the 1940-41 season.

At the last executive committee meeting of the National Music Council it was decided to bring this situation to the attention of the daily and music press of the country, of music schools and of other agencies, with the request that action be taken "to arouse national interest in a campaign to remedy this serious condition in our musical life." Creative music in America is indeed at a precarious point when the works of our composers cannot find adequate outlet in performance by the major symphonic organizations, it is asserted.

A sizeable increase in the number of American compositions performed would still leave ample room for contemporary and other foreign composers, it is true; but how to bring about a higher regard for the home output as compared with the imported is an unanswered problem.

We Don't Need These Tablets

Organists are a sober group of people—with possibly a very few exceptions that prove the rule. This thought comes to us because the enterprising maker of what must be a very useful product has sug-

gested that THE DIAPASON give him some publicity. A press release which sets forth the claims of a tablet which will erase all the ill results of overindulgence in liquor and restore the victim of too free imbibing to a normal state asks that the virtues of this pill be published—with a picture. Similar requests reach this publication, as they do other publications, from press agents, in a considerable number and help our waste-basket maintain its claim as a necessary piece of office equipment. But this case is a little out of the ordinary and thus caused us to do some thinking.

The glad news from the manufacturer of this valuable pharmaceutical declares that "an amazing, scientifically compounded formula, dispensed in tablet form, is announced by the — Company, Chicago, which, when taken internally, relieves the effects of overindulgence, clears the head quickly and restores mental and physical alertness. *** The average treatment is two tablets. Relief is usually experienced in twenty to twenty-five minutes."

We omit the name and address of the maker or the name of his tablets because with our readers it is of course unnecessary, but we shall oblige by sending the deleted information to anyone who will send the customary stamped and self-addressed envelope.

Next to ability the organist must possess reliability. Absenteeism is an unpardonable sin in the church musician. Who ever hears of an organist who fails to show up at a service? In addition to devoting his Sunday to serving his church he is tied down by rehearsals, special services, funerals and other demands on his time for which he must stand ready at all times. Yes, we have our faults, and you seldom see men or women at the console with sprouting wings protruding through their gowns, but even in this cocktail age one may safely repeat the statement at the beginning of this screed that we are a sober lot.

Statement of The Diapason

Statement of the ownership, management, and circulation required by the act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1951.

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

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

Editor—Same.

Managing editor—None.

Business manager—None.

2. The owner is (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given): Siegfried E. Gruenstein, 611 Ash Street, Winnetka, Ill.

3. The known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (If there are none, so state): None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

S. E. GRUENSTEIN, Owner.
Sworn to and subscribed before me this 27th day of September, 1951.

(Seal)

JANET P. STANGE.
[My commission expires Oct. 27, 1953.]

BOIES WHITCOMB, M.S.M., A.A.G.O., and the Gleemen of Honolulu, male chorus, were heard at the Central Union Church, Honolulu, Hawaii, Nov. 6. Mr. Whitcomb's numbers included two movements from Mendelssohn's Third Sonata, Schumann's Canon in B minor, Mulet's Toccata and a group by d'Aquin.

MRS. CROSBY ADAMS, TEACHER
OF WIDE REPUTATION, DIES

Mrs. Crosby Adams, who often was referred to by newspaper writers as the "grand old lady of music," died Nov. 9 in Asheville, N. C. She was 93 years old.

Mrs. Adams was born Juliette Aurelia Graves at Niagara Falls, N. Y., and she began the study of music when 8 years old. In 1883 she was married to Crosby Adams, a steam heating engineer whom she had known from childhood. Mr. Adams was severely burned in a heating plant accident only three months after their marriage. Mrs. Adams then resumed the music teaching she had given up for matrimony and her husband took up music.

In 1892 Mr. and Mrs. Adams moved to Chicago, where they established a music school. Mrs. Adams was for some time organist of the Second Congregational Church of Oak Park, now Pilgrim Congregational Church.

In 1913 Mr. and Mrs. Adams moved to Montreat, N. C., where they were to spend the rest of their lives. Mr. Adams died last Feb. 27. Mrs. Adams won a wide reputation as a composer of songs, choral works and piano pieces. Her teaching materials are well known. She received the honorary degree of doctor of music from Converse College.

SEVEN CHOIRS PARTICIPATE

IN LA GRANGE, ILL., FESTIVAL

The choirs of seven churches in La Grange, Ill., were merged at the First Congregational Church Oct. 28 for a Reformation hymn festival. Members of the Illinois Chapter of the A.G.O. were special guests. Directors whose groups participated were Ruby M. Vorhees, La Grange Baptist; Mrs. Wilvaline Clay, Second Baptist; G. Russell Wing, First Congregational; Dayton Nordin, Grace Lutheran; Dr. H. W. Nordin, First Methodist; Mrs. Morgan Davis, African Methodist, and Robert W. Glover, First Presbyterian. Mr. Glover and Mr. Wing were at the organ.

Hymns sung were "A Mighty Fortress," "God Moves in a Mysterious Way," "O Sacred Head Now Wounded," "Now Thank We All" and "All Glory, Laud and Honor." Organ selections based on chorales and anthem arrangements of Reformation hymns were featured. The Rev. James W. Harris spoke briefly on the influence of the Reformation on church music. A large congregation was present.

2,300 JAM BURLINGTON, N.C.,

SCHOOL AS FOX OPENS ORGAN

Two thousand three hundred people crowded the new Williams High School auditorium in Burlington, N. C., Oct. 18 to hear Virgil Fox open the four-manual Standaart organ. A presentation speech was made by Dr. L. E. Spikes, city school superintendent, who recognized a number of out-of-town guests, including Dr. Adrian Standaart and thirty of his employees, and paid tribute to the donors, Mr. and Mrs. Walter M. Williams.

The organ, an instrument of 3,277 pipes, was described in the Aug. 1, 1950, issue of THE DIAPASON. The solid mahogany console, which is of the drawknob type, is on an elevator so that it may be lifted to the stage.

Mr. Fox's program was as follows: Concerto in F major, Handel; "Come, Sweet Death" and Toccata in F major, Bach; "Dreams," McAmis; Sonata in F minor, Mendelssohn; Roulade, Bingham; "Perpetuum Mobile," Middelschulte.

ELMORE'S CHOIR IS PRAISED

BY CRITIC IN PHILADELPHIA

A performance of Faure's Requiem Oct. 28 under Robert Elmore at the Church of the Holy Trinity, Philadelphia, elicited warm praise from Eugene B. Moore, critic for the *Philadelphia Evening Bulletin*. Mr. Moore referred to the choir of eight voices as a well-blended group with singers who displayed unusual abilities as soloists. He spoke of Mr. Elmore as a virtuoso and "an impeccable artist."

Evensong offerings planned by Mr. Elmore for December include these: "Come, Redeemer," Bach, Dec. 2; "Rejoice, Beloved Christians," Buxtehude, Dec. 9; "Psalm 13," Liszt, Dec. 16; "For Us a Child Is Born," Bach, Dec. 23; carol service, Dec. 30. In October three services were devoted to Haydn's "The Creation."

Looking Back into the Past

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

Figures on the organ industry in the United States issued by the Census Bureau at Washington Nov. 1 showed that in 1909 1,224 organs were constructed, or an average of 102 a month, compared with 901 in 1904, an increase of 36 per cent.

Wilbur Glenn Voliva, in control of the unique community of Zion, established by John Alexander Dowie for his religious followers, placed an order with the Felgmaker Organ Company of Erie, Pa., for a large four-manual organ to be installed in Shiloh Tabernacle. This instrument was destroyed by fire several years ago.

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

According to statistics issued by the Department of Commerce 1,954 organs were built in the United States in 1925, and their value aggregated \$12,799,220. This represented a gain of 27.9 per cent over the record of 1923, when the last preceding census of manufactures was taken. The industry gave employment to 2,460 men in fifty-seven establishments, and the annual payroll was \$3,609,586.

Trinity Church, Boston, dedicated its new four-manual Skinner organ Oct. 31 with Francis W. Snow and two former organists of the church—Wallace Goodrich and Ernest Mitchell—at the console.

A four-manual Wangerin organ was opened Oct. 28 in Immanuel Presbyterian Church, Milwaukee, Lynnwood Farnam giving the recital.

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

John Denues, for many years one of the most prominent musicians of Baltimore, Md., died at his home in Round Bay, Md., Oct. 12 after a long illness. Mr. Denues was organist of Grace and St. Peter's Episcopal Church for eighteen years previous to his retirement in 1934. He retired in 1941 as director of musical education in the Baltimore public schools after a distinguished service of a quarter of a century.

Bernard R. LaBerge announced that Joseph Bonnet had been booked for a series of six Sunday broadcasts over NBC starting Nov. 30, to continue until Jan. 4. These broadcasts emanated from the John Hays Hammond, Jr., Museum in Gloucester, Mass.

A Matter of Hymn Selection

"Saviour, again to Thy dear Name we raise

With one accord our parting hymn of praise"

Thus began the processional hymn in a Sunday morning service in one of our Philadelphia churches. In the same service, on the same day, in the same church was sung also:

"As with gladness men of old

Did the guiding star behold"

And that on one of the post-Trinity Sundays in mid-summer.—*Crescendo*.

CHARLES FONTEYN MANNEY,
COMPOSER AND EDITOR, DEAD

Charles Fonteyn Manney, well-known composer and editor, died Oct. 31 in New York after a long illness, at the age of 79 years.

Mr. Manney was born in Brooklyn and educated at private schools and the Brooklyn Polytechnic Institute. After early studies in harmony with William Arms Fisher, he went to Boston, where he studied harmony and counterpoint with Wallace Goodrich and composition with Dr. Percy Goetschius.

In 1898 Mr. Manney joined the editorial staff of the Oliver Ditson Company of Boston and remained with that publishing house for thirty-two years, rising to the post of chief editor, with supervision of all publications except band and orchestral music.

As a boy Mr. Manney sang solos in St. Paul's Church and the Church of the Redeemer in Brooklyn. His works include anthems and two sacred cantatas, "The Resurrection" and "The Manger Throne."

**THREE-MANUAL BY REUTER
FOR NEW CHICAGO CHURCH**

The Reuter Organ Company, through F. C. Wichlac & Son, Chicago representative, has been awarded the contract to build a three-manual organ of twenty-three sets of pipes for the new Pilgrim Lutheran Church, Chicago. The church is in the rural English style, with exterior wall facing of Wisconsin Lannon stone and gray face brick with Indiana Bedford stone trim. In keeping with this style the exterior walls of the nave are low and the plank roofboards are pitched steeply and left exposed to maintain the feeling of height and spaciousness. The architects, Marx & Lutz of Chicago, write: "This type of construction was selected for its economy and in order to leave a substantial portion of the total funds available for a good pipe organ and other essential equipment and appointments which are so often omitted at the last minute from the present-day church project."

Arrangements will be made for broadcasting the organ from the tower. The church seats 750. The choir and organ console are in the balcony and so arranged that the organist can also direct the choir.

The following is the stoplist of the organ.

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes (preparation).
Tremolo.

SWELL ORGAN.

Rohrbordun, 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 85 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 notes.
Rohrmassat, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nasard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 32 notes.
Twelfth, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Lieblichflöte, 4 ft., 32 notes.
Trumpet, 8 ft., 32 notes.

**ENGLISH ORGANISTS HOLD
ANNUAL FOUR-DAY CONGRESS**

The twenty-seventh annual congress of the Incorporated Association of Organists of England was held in Birmingham Aug. 27 to 31. It attracted a large attendance of organists from local associations all over the country and provided a program of business, education and entertainment which kept the visitors fully occupied. The president is Dr. William McKie, who presided over all the meetings. The proceedings began with a reception by the president and members of the Birmingham Association, followed by evensong at the cathedral, at which the canticles were sung to Byrd's Second Service and the anthem was Stanford's "The Lord Is My Shepherd." Dr. Grant played Herbert Howells' Second Rhapsody at the conclusion.

The program included a number of recitals and discussion sessions. One of the most provocative lectures was that delivered by G. H. Heath Gracie on the subject "The Church Musician in the Changing World." His treatment ranged widely and showed considerable study of the economics of church musicianship. Mr. Gracie pleaded for a drastic reconsideration of the remuneration of the clergy and organists.

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Test Pieces for 1952.

Following is the list of test pieces for the 1952 examinations of the Canadian College of Organists:

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

One piece to be chosen from each group (A, B and C).
 A—Bach, Toccata, Adagio and Fugue in C (Novello Book 9); Chorale Prelude, "Allein Gott in der Höh" (Novello Book 17 page 66); Trio-Sonata No. 2, last two movements (Novello Book 4).
 B—Rheinberger, Sonata No. 17, first movement; Willan, Prelude "Urbs Hierusalem Beata" (Oxford); Schumann, Fugue, No. 2 on "B-A-C-H" (Novello).
 C—Vierne, "Naiades" ("Pieces de Fantaisie," Suite 4) (Lemoine); Sowerby, "Requiescat in Pace," (Novello-Gray); Langlais, "La Nativite" ("Poemes Evangeliques") (Herelle); Whitlock, Fanfare (four extemporizations) (Oxford).

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

One piece to be chosen from each group (A and B).
 A—Bach, Fugue in G major (a la Gigue) (Novello Book 12 page, 55); Chorale Prelude, "Kommst du nun, Jesu, vom Himmel" (Novello Book 16, page 14); Concerto No. 1 in G, first movement (Novello Book 11).
 B—Reger, "Benedictus" (Marks or Peters); Karg-Elert, Chorale Improvisation, "Herr, wie du willst" (Op. 65, N. 36) (Book 4); Brahms, Chorale Prelude, "Herzlich dich mich verlangen" (second setting) (Novello); Willan, Scherzo in B minor (Miniature Suite) (Ascherberg).

St. Catharines Centre.

The October meeting of the St. Catharines Centre took the form of a recital of comparatively new choral and organ music by Lewis Jones, A.C.C.O., and the choir of the St. Paul Street United Church, Sunday, Oct. 14. Organ numbers included: Miniature Suite for Organ, William France; two new chorale preludes by Healey Willan; "Communion," Richard Purvis; Prelude in E minor, Gerald Bales, and Allegro Brillante, Eugene Hill. The choral numbers included: "Praise to the Lord," Frederic Karem; "God Is Our Refuge," (solo), Eric Dowling; two numbers by Percy Whitlock; "The Day of the Lord" Arthur Warrell; "Song of Remembrance," P. T. Symons, and "A Gallery Carol," Warrell.

At the November meeting of the St. Catharines Centre ministers and their wives were guests of the organists and their wives in the First United Church Nov. 4. Before the address of the evening Arthur Hannason conducted and accompanied a group from his choir singing "Expectans, Expectavi" by Charles Wood. Mrs. G. Barr, formerly violin instructor at Stanstead College, Quebec, played: "Vouchsafe, O Lord" (from the "Te Deum"), Handel-Flesch, and "Romance," Schumann-Kreisler, accompanied by Mrs. Donald MacDonald at the piano.

The speaker of the evening was the Rev. Christopher Loat, rector of St. Thomas' Anglican Church, who spoke on "Church Music." He pointed out that the main purpose in church services was to worship God, not listen to sermons or good music. The choir must lead the liturgical service, maintain strict deportment and lead well the singing of hymns to tunes the congregation can follow.

A social hour concluded the largely attended gathering.

DOUGLAS CAMPBELL, Secretary.

Galt Centre.

The Galt Centre sponsored a concert of sacred music Oct. 28 after evensong in Trinity Anglican Church. Four choirs, three Anglican and one Presbyterian, assisted by a group of boy choristers in the gallery, participated. The program was in two parts, the first liturgical and the second arranged to show what could be accomplished with hymns in the service. It was designed to lead the worshiper through the medium of a planned service, reverently performed, into the presence of God. The performance was spirited, the ensemble was good and the phrasing was commendable. Speech rhythm chanting was well demonstrated in Psalm 107. "Tallis' Canon" was sung with a descant. "Veni Creator" was heard in the traditional manner with the Rev. J. T. M. Swan at precentor and the boy choristers singing the responses.

Charles R. Kilgour, organist and choir-master of the Central Presbyterian Church,

played the prelude. W. U. Lethbridge opened the second half of the program with Bach's chorale prelude "Sleepers, Wake." Patricia Ironsides, organist of St. John's Church, Preston, was at the organ as accompanist for the first half and W. U. Lethbridge conducted.

CLAUDE P. WALKER, Secretary.

Oshawa and District Centre.

A general meeting of the Oshawa Centre was held Oct. 24 at Adelaide House. The program consisted of speeches by two of the members, followed by a general discussion of the problems of church organists and choir-masters. The Rev. Dr. Stanley Osborne announced a course of lectures and discussions at the Ontario Ladies' College from Dec. 26 to 29 under the auspices of the United Church of Canada. He gave an outline of the course and spoke of the many prominent musicians who are to be guest lecturers.

Reginald Geen spoke on the subject "Accompanying the Service" and from his long experience at the console was able to give a great deal of practical advice. He emphasized the importance of church organists in the musical life of the community. The organist's chief role, said Mr. Geen, was as accompanist. To be a good accompanist one must have a sympathetic nature, good musical taste and a broad musical knowledge. Technical skill in itself is not enough, he warned, and, in fact, an excess of virtuosity may tempt an organist to demonstrate his ability at the expense of his choir's performance. Mr. Geen discussed various types of hymns and their treatment. He dealt specifically with methods of playing introductions and of achieving variation in hymns and anthems by tempo and phrasing.

Refreshments were served, after which specific problems of individual choirs were discussed.

Mrs. G. K. DRYNAN, Secretary.

Vancouver Centre.

To start the fall season in a rich musical manner the choir of St. James' Anglican Church in Vancouver, B.C., presented a fine program of liturgical music Sunday afternoon, Oct. 21. The Rev. Father Somerville welcomed the college and guests and gave a short introduction to the program. The choir sang the following numbers: Kyrie Eleison and Credo, Missa de Angelis; Hymn, "Conditio Alme Siderum," Sarum Plainsong; an unaccompanied mass in the Phrygian Mode by Charles Wood and the Mass in F by Harold Darke. Then, switching from the music of the mass to that of the evening office, the choir sang the Sarum responses, the office hymn "Te Lucis ante Terminum"; "Psalm 91," Tone VIII; Magnificat to tone III, 2, with fauxbourdon by Healey Willan, and a beautiful setting of "Jesu, Word of God Incarnate," by Anerio (1600). Leonard Wilson, F.T.C.L., directed the choir and played the following numbers on the great Casavant organ: Versets in the first mode, Gigout; "Deo Gratias" and Kyrie (Fugue), Couperin; Nunc Dimittis by T. J. Crawford; evening response No. 2, Oldroyd; "Heaven and Earth," Tudor; Triumphant Hymn, and the Heroic Postlude of Alec Rowley. Father Cooper concluded the afternoon's music with a blessing, and a tour of this interesting church was conducted.

G. HERALD KEEFER, Secretary.

CANADIAN CHURCH MUSIC

IS BROADCAST IN ENGLAND

The British Broadcasting Corporation recently gave recognition to Canadian church music by including a program of choral music by the choir of St. George's Church, Montreal, in its series entitled "Cathedral Music." The program was as follows: "Jesu, Joy and Treasure," Bach; "If with All Your Hearts," Mendelssohn; "Jesu, the Very Thought," Martin Shaw; "Lighten Our Darkness," Weatherseed; "Prevent Us O Lord," Weatherseed; Te Deum in B flat, Willan.

The announcer used the following script: "The choir sings two compositions by a former English choir-master and organist, John Weatherseed. Mr. Weatherseed is now a resident of Toronto, where he continues his career as church organist, faculty member of the Royal Conservatory of Music and past president of the Canadian College of Organists. Dr. Willan's music is known in churches throughout the English-speaking world, and he is always referred to as the Dean of Canadian Music." The program was broadcast in the General Overseas Service of the B.B.C. Nov. 12 and was rebroadcast Nov. 13 and 15.

VERNE R. STILWELL, organist and choir-master of Grace Episcopal Church, Grand Rapids, Mich., directed his choir in its second annual Bach concert Oct. 28. The program was offered at the 11 o'clock Sunday service. The choir sang a number of selections from the cantatas and Mr. Stilwell played the following on the organ: Siciliano; "Now Is Salvation Come to Earth"; Air for the G String; Prelude and Fugue in C minor.

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Schnitger Organs That Still Survive Teach New Lessons

[Robert Noehren, university organist at the University of Michigan, who has seen and played more than 180 organs during four visits to Europe, returned to North Germany last summer to study the remaining Schnitger organs which may still be heard there. In the following article he describes the instruments he saw and explains their tonal concept, which, he believes, represents an artistic climax in the history of the modern organ.]

By ROBERT NOEHRN

Another visit to the historic Schnitger organs of North Germany has taught new lessons and strengthened old impressions. In company with Dr. Walter Kaufmann of Osnabrück I invaded the "Schnitger Landscape" with our usual enthusiasm and with the hope to learn more of the "secrets" of Schnitger's art. Again the interesting organs of Ludingworth, Altenbruch and Steinkirchen and others in Cappel, Stade, Neuenfelde and Hamburg were new to our experiences.

Our first visit was to Cappel and the village church, with a complete two-manual and pedal organ of thirty-four registers, built by Schnitger for a large Hamburg church and moved in the early nineteenth century. It has suffered change, for its tone is loud and coarse. The small room in which it now stands is partly responsible for its poor effect. Nevertheless, the mixtures and compound stops have a strong and lively character and the mark of Schnitger may be felt in its variety of color and general tonal conception.

The organ at Ludingworth sounded much more authentic. Its balance is excellent and many of its voices sound beautiful in spite of dry acoustics in the church.

The organ at St. Cosmae in Stade is large and has been restored recently. It suffered severe changes in the nineteenth century and the restoration failed to give us an impression of much that is Schnitger. The tone sounds unpleasant and poorly integrated. We hurried on!

The organ at Steinkirchen is smaller than the others and has a brustwerk instead of the usual rückpositiv. It has perhaps had an overdose of restoration. The action is new and there is a slight but unpleasant effect on the tone as the keys are released. It is not as fine as the original Schnitger actions. There is also an unsteadiness of the wind, which is particularly evident in the pedal. It still bears the strong mark of Schnitger, but the intonation sounds a bit modern and does not seem to wear well on long hearing.

In contrast the organ at Neuenfelde proved to be an exciting surprise. It is a superb instrument and one of the most beautiful organs I have ever heard. All but twelve of its registers disappeared or were replaced in the nineteenth century. In 1925 a restoration by Karl Kemper was an attempt to reconstruct the organ as Schnitger might have left it. Whether it is now more Kemper or Schnitger, it seems to combine all the fine elements of the other Schnitger organs, without their faults. It is almost the perfect organ of its type! Its tonal organization is indeed wonderful and the action is excellent. There are individual registers of rare beauty and its mixtures and compound stops are lively and full of color.

The disposition of this instrument is as follows:

HAUPTWERK.

Quintadena, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octav, 4 ft.
Spitzflöte, 4 ft.
Nassat, 3 ft.
Octav, 2 ft.
Spießflöte, 2 ft.
Rauschpfeife, 2 ranks.
Mixture, 5-6 ranks.
Cimbel, 3 ranks.
Trompete, 8 ft.
Vox Humana, 8 ft.

RÜCKPOSITIV.

Gedeckt, 8 ft.
Quintadena, 8 ft.
Octav, 4 ft.
Blockflöte, 4 ft. (Gedeckt).
Quintflöte, 3 ft.
Octav, 2 ft.
Siffelöte, 1½ ft.
Sesquialtera, 2 ranks.
Tertian, 2 ranks.

ROBERT NOEHRN AT SCHNITGER ORGAN IN HAMBURG



Scharf, 4-5 ranks.
Krummhorn, 8 ft.

PEDAL.

Principal, 16 ft. (Open).
Octav, 8 ft.
Octav, 4 ft.
Flöte, 4 ft.
Nachthorn, 2 ft.
Rauschpfeife, 2 ranks.
Mixture, 5 ranks.
Posaune, 16 ft.
Trompete, 8 ft.
Cornet, 2 ft.

The final visit was to Hamburg and the famous organ of the Jacobikirche, which has been replaced recently in a restored aisle of this badly bombed church. Its history is too well known to recount here. It was a great experience to play a recital on this organ and the many hours I spent preparing for it gave me good insight into the practical aspects of playing such an instrument. Its fifty-seven registers contain pipes from 1512, 1586, 1635 and of Schnitger, who completely rebuilt the organ in 1688. Only five of its registers are from later times. Bach played this organ and is said to have admired its reeds. They are still to be admired. There are twelve reed voices, ranging from 32-ft. to 2-ft. pitch, and they have tremendous vitality and variety of color. Full pedal with all reeds drawn, 32-ft., 16-ft., 8-ft., 4-ft. and 2-ft., is a magnificent sound, clear yet grave in its effect. Like most of the other Schnitger organs, the logic of its design and its tonal organization are outstanding. It would be difficult to discover an organ on which it is so easy to find always the appropriate sound in the performance of organ music. But the famous Jacobikirche organ undoubtedly has suffered also from restoration. Neither the integration of the mixtures nor the voicing of the individual registers matches the superb quality of the Neuenfelde organ.

What can we still learn from these old Schnitger organs? Are they only for the curiosity of antiquarians? On the contrary, their artistic significance is unquestionably timeless. They are the organ for Bach *par excellence*, but they are no less practical musical instruments on which more music can be performed beautifully—even Rheinberger, Mendelssohn, Liszt, Brahms or Schumann.

An organist's interest in the organ should be related ultimately to music itself, and it is in its musical value alone that my attention centers about the organ of Schnitger. Like the violinist who must constantly concern himself with the tone of his instrument, I seek to find the ideal tone for the performance of organ music. Too many organists, in their indifference to the sound of their instruments, have become practically "tone deaf" and base their judgments on false values. The organ is the most complex of all musical in-

organ is so unlike modern organs that it is difficult to understand and has been frequently misrepresented. It is not easy for organists in our day to appreciate the musical value of an instrument on which it is not only impossible to play "full organ" but also quite undesirable. The following summary might suggest to the reader a few of the characteristics of the Schnitger conception:

1. The strength of all the registers tends to be equal in power. Thus they balance one another well. (The modern idea of "soft" and "loud" stops does not exist.) The intonation is generally mild.

2. Each division is a complete organ in itself. Except on large Schnitger organs there is only one coupler (brustwerk to hauptwerk and rückpositiv) cannot be coupled to each other or to the pedal. Full organ, as we know it, is impossible. At first sight this "limitation" might seem to be a handicap, but experience will prove that this complete integrity of the divisions finds its reasons in musical performance. *Organo Pleno* (full organ) consists of the full principal chorus plus reeds on the hauptwerk and in the pedal.

3. Color is more important than ensemble. Each division has a strong character of its own and a variety of color within it. (Modern organ builders have had to sacrifice the integrity of character in each of the various divisions to achieve a blending ensemble.) On the Schnitger organ the rückpositiv is such a strong contrast to the hauptwerk that the two divisions would not blend well if there were a coupler. Both divisions are of about the same size and are designed to balance each other. (On the modern organ the positiv is merely a diminutive great organ.)

4. There is only one chorus mixture in a division, but each varies in scale and color. Other compound stops (cymbel, sesquialtera, tertian, etc.) are not generally used in the choruses. It is their function, in combinations with certain other registers, to produce various colors particularly useful for "solo" passages. Since there is little intermanual coupling, more than one mixture or compound stop is seldom used at once in each division.

5. The registers are divided into several classes of tone; flue stops consist of two general types, principal-scaled and wide-scaled registers. It is the exception rather than the rule to mix registers of these two types. For instance, drawing a flute, 4-ft., or the nasat, 3-ft., into the principal chorus will produce a muddy effect and impair the clarity of the desired sound. Artistic registration on the Schnitger organ requires fine discrimination on the part of the player. Every voice in the organ is significant; there is little duplication of color or pitch and most combinations are made up from only a small number of registers. If all the voices of the hauptwerk, principals, flutes, mixtures, cymbel and reeds, are drawn at once, the total effect is unmusical. With a judicious reduction of stops, however, the sound becomes really clear and imposing.

Not only the conception, but also the voicing of a Schnitger organ is quite unlike that of modern organs. What can we learn about tone from Schnitger? A modern organ pipe, whether it is from a "romantic" type or "classic" type organ, is actually a nineteenth century "instrument", and pipes make the organ. Voicers today are treating flue pipes quite the same as voicers of the nineteenth century, except that now the wind pressures are usually higher and the nicking is heavier. Pipes in Schnitger's day all were voiced without any nicking on the languids. Little is known in this country concerning un-nicked pipes beyond the belief that they are either too hard to handle or have objectionable noises which bar their use from modern organ building. Actually an un-nicked pipe can be voiced with or without attack noises, but to achieve a smooth tone the wind pressure and the chest must suit the pipe. Even less is known about the foothole and its effect on the tone. Voicing in American organ building is quite standardized and no questions ever seem to be raised about it.

Extensive research and experimentation in voicing are long overdue. (Two or three builders in this country have been experimenting with old voicing techniques and the results have been very interesting.) There are definite advantages in the use of the type of voicing of the Schnitger organ which deserve the attention of modern organ builders.

One of the greatest experiences of my life has been to hear and play the beautiful Schnitger organ in Neuenfelde. Let us hope that the intrinsic artistic value of such instruments is not lost in the maze of academic discussion of the baroque organ fad which has invaded the musical taste of our day.

SCHNITGER IN LUDINGWORTH



FAMOUS NEUENFELDE ORGAN



struments and it is practically an impossibility to create the "ideal" organ. We can, however, find or build organs which are thoroughly musical in the quality of their tone production and in the organization of their various tonal elements. To this end we must educate our students to listen, to make them as conscious as a serious violinist or pianist of tone and its relation to music.

The tonal conception of the Schnitger

CLARK B. ANGEL



CLARK B. ANGEL, who spent a year with the army in Korea, is back in "civvies" and attending Boston University, where he is working toward a master's degree in musicology. Mr. Clark has been appointed organist and choir-master of Trinity Baptist Church, Arlington, Mass., where he directs two choirs.

DONALD DE LONG PRESENTED
BY SARASOTA, FLA., MUSIC CLUB

J. Donald DeLong was presented in a recital by the Sarasota Music Club Nov. 1 at the First Baptist Church, Sarasota, Fla. The program was as follows: Prelude and Fugue in C minor, Bach; Trumpet Tune, Purcell; "Chant de May," Jongen; "Ave Maria" and "O Welt, ich muss dich lassen," Karg-Elert; Pastorale, Sonata 1, Guilman; Toccata, "Suite Gothique," Boellmann.

Mr. DeLong is a graduate of the New England Conservatory of Music in the field of music education and majored in organ under Maurice Kirkpatrick, Homer Humphrey and George Faxon. He began his career as organist at the age of 14 years. Since then he has played in several churches in Massachusetts and Florida. While in the navy he was organist and director at the naval air station in San Juan, Porto Rico, where he gave an organ recital once a month. After his transfer to Jacksonville he became organist at the First Baptist Church until his discharge. Before returning to Florida Mr. DeLong was organist and director at the Church of the Covenant, one of the downtown churches in Boston. While studying at the conservatory he became interested in the field of education and attended F. S. U. at Tallahassee, where he received his master's degree in education. Mr. DeLong is the principal of the Bay Haven School and organist of the Church of the Redeemer, Sarasota.

RICHARD ELLSASSER completed the 250 organ works of Bach from memory Nov. 4 in Los Angeles and immediately left on a tour, playing in northern California, Kansas, New York, Massachusetts and Canada. His transcontinental trip continues into December with recitals in Cleveland Dec. 2, Peoria Dec. 4 and an appearance with the Duluth, Minn., Symphony Orchestra Dec. 9. He then returns to Los Angeles to conduct a 200-voice chorus in Handel's "Messiah" Dec. 16.

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Mrs. Spivey Plays in N. Y.

Emilie Parmalce Spivey, A.A.G.O., organist and choirmaster of the North Avenue Presbyterian Church in Atlanta, Ga., played the opening recital of the fall season at the Riverside Church in New York City Oct. 21. Opening the recital with four chorale preludes—"Nun komm, der Heiden Heiland," "Der Tag der ist so freudenreich," "Herzlich thut mich verlangen" and "Jesu, meine Freude"—Mrs. Spivey immediately showed her strong rythmical sense. Though the registration was varied to fit the different preludes, one was always conscious of the firm and steady rhythm.

The Bach numbers were followed by the modern French piece "Chant de Paix," by Langlais. This was a complete change of mood, but a well planned one. Bingham's "Voice of the Tempest" was one of the highlights of the recital. Farnaby's "A Toy" and two Clokey pieces, "Wind in the Pine Trees" and "Canyon Walls," followed this. They were genuinely enjoyed by the audience and served as a buildup for the finale—Sowerby's "Rejoice, Ye Pure in Heart." In this Mrs. Spivey's listeners were convinced that she was the master of the instrument. When the chorale was finally played through in big, broad chords and harmonies, everyone wished to stand up and sing!

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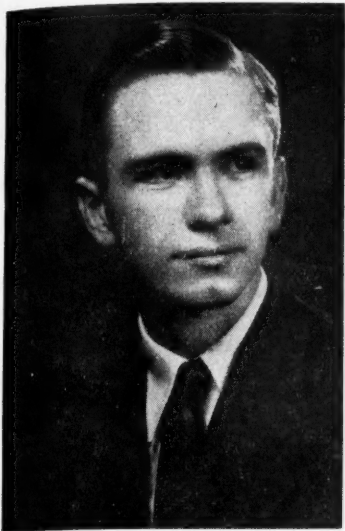
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ROBERT C. GALLAGHER

MRS. ZOE M. GALLAGHER



ROBERT C. GALLAGHER, M. Mus., A.A.-G.O., recently was appointed organist and associate choir director at the Church of the Covenant (Presbyterian), Erie, Pa. He played a vesper recital Oct. 28 which included the following compositions: Prelude and Fugue in D major, "Come, Sweet Death" and "Rejoice Now, Christian Souls," Bach; Chorale in B minor, Franck; Scherzo in E major, Gigout; "Clair de Lune," Karg-Elert; Variations on a Noel, Dupré.

Mr. Gallagher pursued his organ study with the late John Gordon Seely of Trinity Episcopal Church, Toledo, Ohio, and with Arthur Poister and Irene Robertson at the Oberlin Conservatory of Music, where he received both his bachelor of music and master of music degrees. He is a member of Pi Kappa Lambda,

National Music Society, and an associate of the American Guild of Organists. He has held church organ and choir directing positions at Trinity Episcopal and Epworth Methodist Churches, Toledo, Ohio; St. Andrew's Episcopal Church, Elyria, Ohio, and the Rocky River Methodist Church, Rocky River, Ohio.

Mrs. Zoe M. Gallagher, wife of Mr. Gallagher, is also an organist and a graduate of the Oberlin Conservatory with a bachelor of music degree. She was recently appointed organist and choir director at the Salem Evangelical United Brethren Church, Erie, Pa. Her organ study was with Paul H. Eickmeyer of Lansing, Mich., previous to her Oberlin study with Mr. Poister and Dr. Robertson. She also holds a teacher's certificate and teacher's diploma in piano from the Sherwood School of Music, Chicago.

THREE-DAY SEMINAR IS HELD AT VALPARAISO UNIVERSITY

The annual church music seminar was held Aug. 27 to 30 on the campus of Valparaiso University, Valparaiso, Ind. It was the opinion of many attending that this was the most inspiring of the eight seminars conducted by Professor Theodore Hoelty-Nickel.

The lectures delivered in the four-day session emphasized both the practical and spiritual aspects of music. Dr. Otto Gombosi, formerly of the University of Chicago and now professor of musicology at Harvard University, spoke on "Early Chorale Variations for the Organ" and "Principles and Techniques of Sensible Editing." Dr. Heinrich Fleischer, associate professor of music at Valparaiso University, gave three lectures on "Church Music—a Hindrance or a Help in the Preaching of the Gospel." Newman W. Powell, also associate professor of music at Valparaiso, spoke briefly on "Problems in the Performance of Seventeenth and Eighteenth Century Music." An interesting set of lectures was delivered by Dr. Healey Willan, professor emeritus of the University of Toronto, on "Tudor Music," "Contemporary Church Music" and "Organ Accompaniment."

A thorough presentation by Victor Hildner, associate professor of music at Concordia Teachers' College, River Forest, Ill., on "The Volunteer Church Choir," offered the seminar worthwhile solutions of the problems peculiar to choir work. Herman L. Schlicker, president of the Schlicker Organ Company, Buffalo, N. Y., spoke on "Trends in Organ Building."

The evenings were devoted to musical programs in the First Methodist Church of Valparaiso. Grigg Fountain of the Oberlin Conservatory and Dr. Fleischer of Valparaiso University appeared in organ recitals. A string orchestra under the direction of Professor Nickel performed Handel's "Concerto Grosso" No. 10, for oboe and strings, and the Concerto in B flat major for organ and strings, also by Handel. Earl Groth of Sheboygan, Wis., was solo oboist in the "Concerto Grosso." Dr. Fleischer played the organ part of the Concerto in B flat major. Erhardt Roeske, director of music in the public schools at Belvidere, Ill., appeared as baritone soloist in the "Eighteenth Psalm" for baritone and strings, a seldom heard composition by Heinrich Schütz. Dr. M.

Alfred Bichsel, associate professor of music at Valparaiso, presented five spiritual art songs of Bach, as published in the "Schemelli Gesangbuch." William Kroeger, pianist, a member of the Valparaiso music faculty, and Julius Klein, viola da gamba, formerly director of music at the Army Music School, Versce, Yugoslavia, presented the final program. Mr. Kroeger gave an excellent performance of the Kuhnau Biblical Sonata, "The Healing of Hezekiah," and the Bach Partita No. 1, in B flat major. Mr. Klein performed superbly on the six-stringed viola da gamba in the Handel concerto.



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● An organ must be "straight" if it is to sound well. Most organists already know this through having played on unsatisfactory "unified" organs. The various types of "unification" employed (duplexing, couplers, etc.) are detrimental to the organ's ensemble and clarity of part movement. In general, unification is merely a money-saving scheme which results in one key robbing the tones from another key, causing an undesirable tonal "void" to occur whenever the two keys happen to be played at the same time.

Quite apart from the tonal "voids" produced, there is another important voicing matter which is left completely undone in unified organs. We now refer to the *tone regulation* (loudness adjustment) over the manual range for the various foundational and mixture voices considered *individually*. For an organ to have its voices blend properly and maintain a suitable quality over the manual range, it is found desirable to *taper* the tonal strengths (or loudness) of the various voices in *different* ways. Thus, the variation in relative loudness over the manual range for a 16 ft. register may differ from that suited for a 4 ft. voice. These differing requirements for loudness variation over the manual range cannot be met in the unified organ where the same set of tonal sources are used over and over again at different pitches in the form of unified stops or couplers.

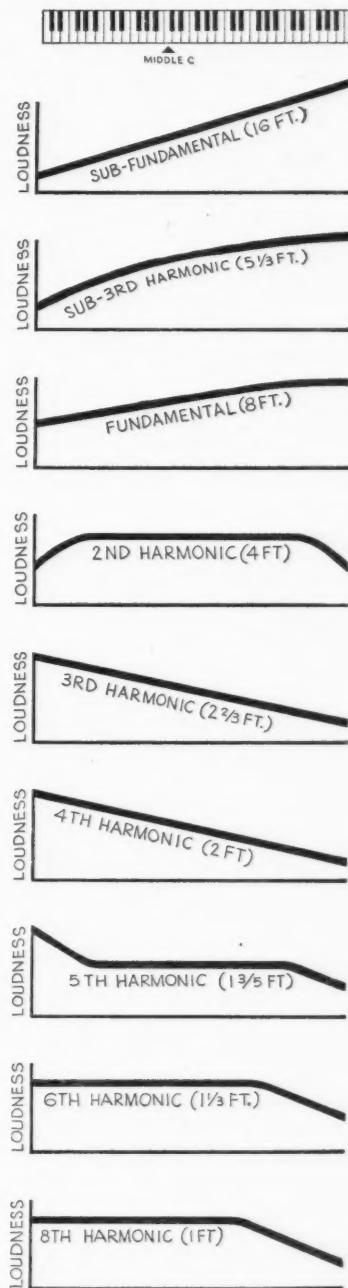
We hope that the following technical information concerning the Concert Model Hammond Organ will be found interesting to the organ profession and, at the same time, will prove of help in furthering the appreciation and understanding of the tremendous advantages inherent in the *straight* organ over the *unified* type of organ.

Principle of "Harmonic Tapering"—The curves at the right show the variations in relative loudness over the manual range for the fundamental and mixture voices used in the Concert Model Hammond Organ. From these, it will be seen that the Sub-Fundamental and Sub-Third-Harmonic are voiced to be *soft* at the low end of the manual in relation to the *louder* high end of the manual. To offset this intentional loss in sound energy at the low end of the manual, observe that the Third and Fourth Harmonics are voiced to be correspondingly *louder* at the low end of the manual. Thus, when using 16 ft. combinations, the low end of the manual is relatively bright and better suited for polyphonic playing than the more foundational type of tone which would result if these harmonic taperings were not employed. Also note that the Second Harmonic falls off at the low end of the manual while the Fifth Harmonic rises in like amount to equalize the total sound energy when both are used. This results in a desirable tonal contrast over the manual range. Also note that the Fundamental has a rising characteristic which is effective in preventing the lower notes of chords from tonally overshadowing the higher ones. Each harmonic tapering was arrived at not only on a physical basis (scientific ear response data, etc.) but also on a playing basis in which tone-sensitive organists tried experimental Hammond Organs incorporating various harmonic taperings.

In the Concert Model Hammond Organ the tonal strength for *each* harmonic for *each* key is *individually* and *separately* controlled by means of a precise length of electrical resistance wire. Thus, when a tone generator is used to supply the 16 ft. Sub-Fundamental for a low manual key, its resistance is made high thus regulating the tone produced to be soft in relation to the higher manual keys. There are over a *thousand* of these resistance elements used in the Concert Model Hammond Organ. The careful selection of their values results in the artistic voicing which is characteristic of the "straight organ." There are no "unification" devices employed — no couplers, duplexing, extensions, augmentations, transferences — nothing of a nature to make the organ seem what it is not tonally.



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Programs of Organ Recitals of the Month

Claire Coel, New York City—A satisfying experience was the recital played by Miss Coel in the First Presbyterian Church, Watertown, N. Y., Oct. 25, under the sponsorship of the St. Lawrence River Chapter, A.G.O. She chose the following selections for her program: Prelude and Fugue in A minor, Bach; Adagio, Fiocco; Flute Solo, Arne; Intermezzo, Sixth Symphony, Widor; "Filetuse" and Berceuse ("Suite Bretonne"), Dupré; Prelude and Fugue in G minor, Dupré; Sonata on the Ninety-fourth Psalm, Reubke; "Le Coucou," d'Aquin; Toccata, Fifth Symphony, Widor.

Mildred L. Hendrix, Durham, N. C.—For her recital Nov. 4 at Duke University Mrs. Hendrix chose the following: Chaconne in E minor, Buxtehude; Largo from Concerto in D minor and Little Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; "Carillon," Vierne; "Romance sans Paroles," Bonnet; Introduction and Passacaglia, Reger.

Robert F. Crone, Louisville, Ky.—The Louisville Chapter of the A.G.O. sponsored Mr. Crone in a program of music for organ, soprano, contralto and violin Oct. 8 at St. Andrew's Church. Organ numbers were as follows: Mass from "Flori Musicali," Frescobaldi; "Pange Lingua," de Grigny; "Plein Jeu," du Mage; Prelude and Fugue, Tunder; Chorale Prelude, "Ach Gott, vom Himmel seh' daren," Hanff; Chorale Preludes, "Nun komm, der Heiden Heiland," "Gottes Sohn ist kommen" and "Herr Christ, der ein'ge Gottes Sohn," Bach; Prelude and Fugue in C minor, Bach.

Edwin Arthur Kraft, F.A.G.O., Cleveland—Mr. Kraft's recital at Trinity Cathedral Nov. 4 consisted of the following selections: Sinfonia from Cantata "We Thank Thee, God," Bach; Sonata in D minor, Mendelssohn; Minuet from Symphony 3, Widor; Scherzo and Fugue in E minor, Diggie; "Sicilienne," Weitz; "Great Lakes Rhapsody," Vincent H. Percy; Trumpet Voluntary, Stanley; Canzona, "Liebster Jesu," Purvis; Cantilena, McKinley; "A Mountain Spiritual," Whitney; Toccata in G minor, Matthews.

David Ulrich, Swarthmore, Pa.—The choir of the Memorial Evangelical United Brethren Church, Buffalo, N. Y., sponsored Mr. Ulrich in a recital Oct. 28. The program was as follows: Allegro from Concerto in A minor, Vivaldi-Bach; Largo e Spiccato, Vivaldi; "Fugue a la Gigue," "In dulci Jubilo" and Prelude and Fugue in B minor, Bach; Prelude in C minor, Chopin-Gibson; Toccata in B minor, Gigout; "Sunset," Karg-Elert; "Toccata Basse," Bedell; Three Chorale Preludes, Op. 2, Schroeder; Finale from Symphony 1, Vierne.

David Pizarro, New Haven, Conn.—For a recital Nov. 18 at Christ Church, Bronxville, N. Y., Mr. Pizarro chose these numbers: Fantasia in Echo Style, Sweelinck; Prelude and Fugue on a Theme by Vittoria Britten; "Weltnachten," Reger; Prelude and Fugue in G ("The Great"), Bach. Mr. Pizarro was assisted by Helen Boatwright, soprano, who sang numbers by Buxtehude, Boulanger, Bach and Handel.

Mary Crowley Vivian, F.A.G.O., Cambridge, Mass.—The Massachusetts Chapter of the A.G.O. sponsored Mrs. Vivian in a recital Nov. 26 at the Church of the Advent, Boston. The program: Concerto in B flat, Handel; Six Schubler Chorale Preludes and Passacaglia and Fugue in C minor, Bach; Fantasy in F minor, Mozart; Three Pieces in Canon, Schumann; Sonata, Krennek.

Arthur W. Quimby, New London, Conn.—Mr. Quimby gave a recital Nov. 6 at Harkness Chapel, New London, Conn. He was assisted by Patricia Rapp, pianist. The program was as follows: "Dialogue," Marchand; Pastorale, Pasquini; Prelude and Fugue in C minor, Bach; "Piece Heroique," Franck; Classic Symphony for organ and piano, Sowerby; Sonata in G, Bennett; Processional, Shepherd.

Robert Wilson Hays, Manhattan, Kan.—Mr. Hays participated in a faculty recital Oct. 29 at Kansas State College. His numbers: Voluntary in D major, John James; Voluntary on the Dology, Purcell; "De Profrundis Clamavi," Weitz; "The Nativity," Langlais; Cantabile, Clokey; "Comes Autumn Time," Sowerby.

C. Robert Ege, F.A.G.O., Philadelphia—Mr. Ege gave a recital Nov. 4 at the New Goshenhoppen Church, East Greenville, Pa. His program was as follows: Toccata and Fugue in D minor and Air for the G String, Bach; "Nachtlied" and Sketch in D flat, Schumann; Prelude on "Rhosymedre," Vaughan Williams; Improvisation on "Now Thank We All," Ege; Toccata, Bostlimann.

Ruth Thomas, Baxter Springs, Kan.—Miss Thomas, organist at the First Presbyterian Church, gave a recital at the church Sunday afternoon, Nov. 11. The program was sponsored by the business women's circle of the Presbyterian Guild and was followed by a silver tea at the church. Miss Thomas, a pupil of Mrs. Mae Marshall, organist of the First Methodist Church, Joplin, Mo.,

played the following program: Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Our Father, Who Art in Heaven," "Lord Jesus Christ, Be Present Now" and "Sleepers Wake! a Voice Is Calling," Bach; "The Musical Clocks," Haydn-Biggs; Chorale in A minor, Franck; "Mr. Ben Jonson's Pleasure," Milford; "L'Organo Primitivo," Yon; "Comes Autumn Time," Sowerby; "Romance sans Paroles" and "Variations de Concert," Bonnet.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—For a recital at the Reformed Church Nov. 4 Mr. Baird chose: "Overture Triumphe," Ferrata; Arioso, Bach; Scherzo, Macfarlane; Bridal Procession, Wagner; Third Chorale, Andriessen; Scherzo, Dethier; "Southwestern Sketches," Nearing; "Bells through the Trees," Edmundson; Toccata in D, Yon.

M. Gordon Baker, M.S.M., Tampa Fla.—Mr. Baker played a recital in St. John's Episcopal Church, where he is organist and choirmaster, on Oct. 24. He chose the following: Rigaudon, Campara; "Now Thank We All Our God," Edmundson; E flat Fugue, Bach; Air and Gavotte, Wesley; Folk tune, Whitlock; Noel and Variations, Bedell; "Harmonies du Soir," Karg-Elert; "Now Thank We All Our God," Karg-Elert. He was assisted by Lieutenant Peter S. Harrower, baritone.

Gerald Greeley, Cheyenne, Wyo.—The dedicatory recital on a Baldwin electronic organ at the Congregational Christian Church, Lusk, Wyo., was played Oct. 21 by Mr. Greeley, who is associated with the Cross Music Center in Cheyenne. Mr. Greeley is a graduate of the University of Minnesota and earned his master of music degree at the University of Michigan. He did graduate study under Everett Jay Hilty at the University of Colorado. Mr. Greeley is instructor in organ and piano at the Heinlein School of Music. His program in Lusk was as follows: Praeludium in G major, Bach; "Invocation," "Clair de Lune" and Canzone, Karg-Elert; "The Star," Roberts; Evenson, Martin; Chorale Prelude, Hoff; "Fountain Reverie," Fletcher; "In Summer," Stebbins; "Dripping Spring" and "Twilight Moth," Clokey; "The Squirrel," Weaver; "Rhosymedre," Vaughan Williams; "Ave Maria," Schubert; "March of the Magi Kings," Dubois; Prelude in D major, Bach.

Charles E. Boehm, Westbury, N. Y.—The dedicatory recital on the three-manual Wicks organ at the Westbury Methodist Church was played in October by Mr. Boehm. The specifications for this instrument, which was designed by Mr. Boehm, appeared in the November issue of THE DIAPASON. The program was as follows: Trumpet Voluntary, Purcell; Largo, Handel; Gavotte, Wesley; "Jesu, Joy of Man's Desiring," Bach; Fantasia in G minor, Bach; "Schönster Herr Jesu," Schroeder; "Suite Gothique," Boellmann; "Ave Maria," Schubert; "The Soul of the Lake," Karg-Elert; "Dreams," McAmis; "The French Clock," Bornschein; "Carillon," Vierne.

W. Lindsay Smith, Jr., M.S.M., F.A.G.O., Greenville, S. C.—The music department of Furman University presented Mr. Smith in a recital Oct. 29. His program: Chorale Prelude, "Vom Himmel hoch," Pachelbel; Chorale Prelude, "O Melnsch, bewein' dein' Sünde gross" and Prelude and Fugue in G, Bach; Chorale in B minor, Franck; Prelude on "Ave Verum," Mozart; Canon in B minor, Schumann; "Greensleeves," Purvis; Toccata in D minor, Reger.

George Y. Wilson, A.A.G.O., M.S.M., Bloomington, Ind.—The East Central Illinois Chapter, A.G.O., sponsored Mr. Wilson in a recital Nov. 4 at the University of Illinois. He played: "Fireworks Music," Handel-Biggs; Elevation, Couperin; Trio-Sonata 4, Bach; Chorale in E major, Franck; Variations on "The Cruel Ship's Carpenter," Bernard Heiden; Scherzo, Durufle; Slow Movement from Sonata, Sowerby; "Carnival Suite," Crandell.

Grace Eler, Toledo, Ohio—Mrs. Eler gave a recital Nov. 11 at the First Baptist Church. Included were the following numbers: Fugue in C, Buxtehude; "By the Rivers of Babylon," "Glory to God on High" and Fantasia and Fugue in G minor, Bach; Fantasy and Fugue on "B-A-C-H," Liszt; "Nocturne at Twilight," DeLamarter; "Cholias Dance for You," Leach; Toccata from Symphony 5, Widor.

F. Mark Siebert, Newark, N. J.—Mr. Siebert gave a recital Nov. 4 at the Fewsmit Memorial Presbyterian Church, Belleville, N. J. His program: Prelude and Fugue in C, Böhm; Chorale Prelude, "O Lord, Hear My Sighing and Complaint," Krebs; Variations on "Lasst uns das Kindelein wiegen," Murschhauser; Prelude and Fugue in F minor, Bach; "Chapel of the Dead," Mulet; Prelude on "Martyn," Bingham; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

Ruth Paul, Providence, R. I.—The dedicatory recital on a two-manual Casavant organ at the Church of the Epiphany was played Oct. 7 by Miss Paul. Her program

was as follows: Offertory on "Vive le Roi," Raison; "Jesus, Joy of Man's Desiring," Air on the G String and "In dulci Jubilo," Bach; Roulade, Bingham; "Pentecost," Titcomb; Aria, Peeters; "Apparition de l'Eglise Eternelle," Messiaen; Toccata from "Suite Gothique," Boellmann.

Isa McIlwraith, A.A.G.O., Chattanooga, Tenn.—Miss McIlwraith gave a recital Nov. 11 at the Episcopal Church of the Ascension, Clearwater, Fla. The program was as follows: "Psalm 18," Marcello; Air from "Water Music," Handel; "I Know a Lovely Angel Song," arranged by McIlwraith; Chorale Preludes, "Now Is Salvation Come" and "O Sacred Head," Reger; "Carillon" and Arabesque, Vierne; Prelude on "St. Columba," Milford; Arioso, Prelude and Fugue in E minor and Chorale Preludes, "Come, Redeemer" and "Sleepers, Wake," Bach; Six Chorale Preludes on Old German Sacred Folk songs, Schroeder; "Ave Maris Stella" and Finale from "Vepres du Commun," Dupre.

Marshall Bidwell, Mus. D., Pittsburgh—The Lehigh Valley chapter of the A.G.O. sponsored Dr. Bidwell in a recital Nov. 7 at the Cathedral Church of the Nativity, Bethlehem, Pa. The program was as follows: Concerto in F major, Handel; Aria and Giga, Loeillet; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Allegro from Trio-Sonata 1 and Passacaglia and Fugue in C minor, Bach; "La Nativite," Langlais; Giga, Bossi; "Nombres," from "Symphonie de l'Agneau Mystique," de Maleingreau; "Les Heures Bourguignonnes," Jacob; "Twilight at Fiesole," Bingham; Festival Toccata, Purvis.

Ronald K. Arnatt, F.T.C.L., A.A.G.O., Washington, D. C.—A recital was played by Mr. Arnatt Nov. 18 at Calvary Methodist Church. His selections were as follows: "Grand Jeu," du Mage; "Partite sopra la Follia," Frescobaldi; Prelude and Fugue in E flat major, Bach; Air with Variations, Sowerby; "Le Jardin Suspendu," Alain; Sonata in G major, Elgar. Mr. Arnatt was assisted by Phyllis Harrison, soprano, who sang two groups of numbers.

Eugene R. Rall, Mus. M., Chicago—Mr. Rall, a faculty member of the Chicago Musical College and conductor of the Bach Chorus of Chicago, was heard in a recital Nov. 11 at the Chatham Fields Lutheran Church.

This was the first in a series of vesper recitals. The program was as follows: Toccata ("Messa della Domenica"), Kyrie and Ricer-care, Frescobaldi; Passacaglia in D, Buxtehude; Fugue in G major, Bach; Chorale Preludes, "Herzlich thut mich verlangen," "O wie selig" and "O Welt, ich muss' dich lassen," Brahms; Toccata, Reger; Preludes on "Immortal, Invisible," "Saviour, When in Dust to Thee" and "We Are Living," Penick; "Benediction" and "Angelus," Karg-Elert; "Carillon de Westminster," Vierne.

Frederick Boothroyd, Mus.D., A.E.C.O., Colorado Springs, Colo.—For his recital at Grace Church Oct. 25 Dr. Boothroyd chose the following: Prelude in E flat, Bach; Six Short Preludes and Intermezzi, Schroeder; Sonata 5, Mendelssohn.

Robert T. Benford, Peru, Neb.—A Wur-litzer electronic organ in the First Lutheran Church, Avoca, Iowa, was dedicated in October by Mr. Benford. He played: "Joyful, Joyful We Adore Thee," Beethoven-Larson; "Jesu, Joy of Man's Desiring," Bach; "Come, Ye Thankful People, Come," Benford; "Liebster Jesu," Purvis; "All Glory, Laud and Honor," Benford; "Contemplation," Gaul; "Garden of Gethsemane," Benford; "Te Deum Laudamus," Clausman.

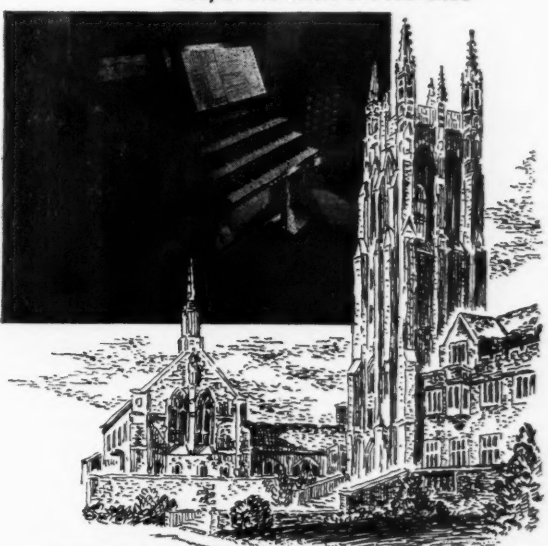
Royal A. Brown, F.A.G.O., Ch.M., San Diego, Cal.—For his recital at the Spreckels Organ Pavilion Oct. 28 Mr. Brown chose the following: "Spanish Military March," Stewart; "Hark, a Voice Saith All Are Mortal," Bach; Dialogue from Sonata 1, Becker; "Nuptial Song," Stebbins; "Dinosauria," Brown; Set 2 of the Etudes, Op. 39, MacDowell; Fantasia and Fugue in A minor, Bach.

Yury Arbatsky, Chicago—The first vesper musical service of the season at Salem Lutheran Church, will be a recital Dec. 2 by Dr. Arbatsky. The program, which is devoted to contemporary music, is as follows: "En Keloheui" ("There Is None Like God"), Arbatsky; Fantasy on a Slave Advent Chant, Petrenko; Sonata 3, Thomson.

Warren F. Johnson, Washington, D.C.—Mr. Johnson's pre-service music in October at the Church of the Pilgrims included the following: Six Grand Preludes, Dallier; "In Memoriam," "Legende," "Tryptique," Bordon; Scherzo, Cantilene and Sortie, Roussseau; Prelude, Chorale and Variations, Jan Nieland.

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New Issues for the Choir

By **JAMES S. DENDY, Mus.B.**

There are two collections without which I would find it difficult conscientiously to plan the choral offerings of my choir from Sunday to Sunday. This statement has both a practical and a musical basis, because the economy of a good anthology is well known to budget-conscious directors. The volumes to which I refer are in Hall & McCreary's "Musica Sacra" series. The first is entitled "Later Renaissance Motets" and the second "Choral Music through the Centuries."

The book of motets is designed for those who are interested in performing a *cappella* works from the period in which that form of composition reached its zenith. I have been impressed again and again by the wisdom with which these motets were chosen. None of them is of great length and nearly all are within the scope of the average SATB choir. Their liturgical merit is beyond question and suitable selections are included for every church season. The editing is first-rate and the translations are good. Every director who is interested in scaling the heights of polyphonic choral works should know this volume, which includes works from such masters as Isaac, Walthier, di-Lasso and Burgk. The editor is Matthew N. Lundquist.

"Choral Music through the Centuries" offers a more catholic selection. Here one may find anthems as early as those of Christopher Tye and Purcell, and as late as Brahms and Mendelssohn. Anthems, chorales, sacred choruses from oratorios and motets representing the German, Italian and English schools are included. It will please many to know that no soloists are required. Some favorites here are two selections from the Brahms "Marienlieder," Farrant's "Call to Remembrance," Gibbons' "O Lord, Increase My Faith" and Purcell's "Thou Knowest, Lord, the Secrets of Our Hearts."

In November Hall & McCreary added a third volume to this series. "Rare Choral Masterpieces" is compiled and edited by Parke S. Barnard, young Yale-trained composer and choral conductor. Mr. Barnard previously proved himself an expert arranger and a composer of no mean ability. It may now be seen that he has an unusually keen eye for the eminently suitable, the extraordinarily beautiful and the musically practical. The singers will not find the performance of this music difficult, but they and their audiences will be impressed by its intrinsic worth. Insofar as could be determined no composition has been included which could be procured easily elsewhere in a suitable performing edition. Each is presented, as nearly as contemporary notation permits, in its original form and with its original text. English versions are as nearly literal as possible. There is a wide variety of styles and nationalities and there are representative compositions from five centuries. A few named at random are: "De Profundis," Mozart; "Psalm 137, in Reports," Scottish Psalter of 1635; "Tibi Laus," di Lasso; "Sound the Cymbal," Schubert; "Thou Art the Glory of Their Strength," Handel; "The Lord My Faithful Shepherd Is," Schütz.

It is regrettable that a number of Christmas selections just received were not published a month earlier so that directors would have time to consider them and make orders. We will list some for future reference.

Arrangements of four delightful Scandinavian carols are available from Augsburg. The pretty colored wood-block designs on the covers make these publications appealing to the eye as well as the ear. The titles are "Joyous Christmas Song," "Christmas Tree Carol," "Thy Little Ones, Dear Lord" and "Now Sing We, Now Rejoice." From the same publisher we have "God's Son Is Born," by John Bergsagel. The composer has written in a modal character which nicely matches the beautiful simplicity of the old text, which is from the "Oxford Book of Carols."

The Canyon Press of New York offers four new Christmas numbers. "Welcome, Welcome Jesu," by Charles M. Hobbs, is for SATB with junior choir. This arrangement of a pre-Reformation Dutch melody is suitable for Epiphany. "Noel," an introit by Jean Slater, is novel harmonically and alive rhythmical-

ly. The text is confined to repetitions of the word "noel." Searle Wright is the composer of an attractive and "different" setting of "Venite Adoremus." Edna R. Currie has arranged for SAB the French carol "Masters in This Hall."

Ewald V. Nolte has composed modern motets for SSA on the texts "From Heaven Above" and "Dear Christians, One and All, Rejoice" (Concordia), Camil Van Hulse has made a new SATB arrangement of "Noel Nouvelet" (Fitz-Simons). "And Glory Shone Around," by J. DeForest Cline, is SATB a *cappella* with soprano solo (Remick).

The following are from Birchard: "If Ye Would Hear the Angels Sing," SSA-TBB, Don Malin; "Cradle Song at Bethlehem," SATB, Arthur J. Pritchard; "Sing in Excelsis Gloria," SATB with baritone solo, Lloyd Pfautsch; "Lute-Book Lullaby," adult and junior choirs, David H. Williams; "Sing, O Sing, This Blessed Morn," SSATTBB a *cappella*, David H. Williams.

"O Sing unto the Lord," by David H. Williams (Gray) is a festival type anthem of praise which calls for a double chorus. The anthem is well-balanced as to form and the climax is splendid, achieving real drama and intensity.

The Canyon Press, whose octavo editions are artistically designed and unusual, offers several new selections. "January Carol," by Robert Crandell, is an intriguing setting of a text by Dr. J. M. Neale, distinctly modern and interestingly dissonant. "We Sing to the Lord of Harvest" is a short unison setting by J. Thurston Noé. "Litany for the Service Men," also by Noé, is just what the name implies. The setting is homophonic with rather interesting harmonic progressions. It is divided into three short sections—"Army," "Navy" and "Air Force."

TWELFTH SEASON OF VESPERS AT WALTER HEWITT'S CHURCH

The twelfth annual series of musical vesper services was begun in the Prospect Presbyterian Church, Maplewood, N. J., Sunday, Oct. 28, at 4:30, with Francis Blaisdell, flutist, as guest soloist. Walter N. Hewitt was at the organ. Subsequent afternoons will be devoted to performances of the Mozart Mass in C, Dr. Charlotte Garden's oratorio "The Song of Amos," with Cantor Manfred Hecht and Helen Harbourn of Temple Bnai Jeshurun of Newark as soloists, and other important works.

This church's musical program, in which 175 persons are rehearsing weekly, has won widespread fame. The afternoon vesper services draw an average attendance of 400. Walter N. Hewitt, A.A.G.O., Ch.M., is organist and choir-master and director of the choir school. He will complete his eighteenth year at the Prospect Church next May.

The annual dedication service of the choir school took place at the 11 o'clock service Oct. 21. The combined youth choirs, the Westminster children's, Westminster junior and Westminster choirs, a total of 140 voices, sang the twelfth century plainsong melody "Divinum Mysterium" and Frances Williams' setting of the Welsh tune "Sanctus" to the words "All the Saints in Heaven Adore Thee." The brass quartet of the school made its first appearance at this service.

The Christmas concert of the choirs will be given Dec. 7, with John Henson, tenor, as soloist. The motet choir of the Prospect Church will join with the choir of the Morrow Memorial Methodist Church of Maplewood, and the Drew Seminary chorus in singing the Christmas portion of Handel's "Messiah" in the latter church Sunday, Dec. 9, at 4 p.m. The Rev. William K. Burns, minister of music of the host church, will direct, and Walter N. Hewitt will be at the organ.

CHRIST CHURCH, BRONXVILLE, N.Y., opened its fourth annual concert series Sunday afternoon, Nov. 18, with a recital by Helen Boatwright, soprano, and David Pizarro, organist. Others in the series are an organ and harpsichord recital by Edgar Hillier and Robert Owen Nov. 25. The Sarah Lawrence Chorus and the Colgate University choir will unite to offer Benjamin Britten's "St. Nicholas" and Bach's "Sleepers Wake" Dec. 2. Hugh Ross will conduct and the Sarah Lawrence orchestra will assist. The Christ Church choir presents the Litany in B flat by Mozart in the fourth and last of the series, Dec. 9. All recitals begin at 4:30.

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New Music for the Organ

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

"Chorale Preludes of Old Masters," edited by Karl Straube; "Eighty Chorale Preludes for Organ," by twenty German Masters of the seventeenth and eighteenth centuries, edited by Hermann Keller; both books published by C. F. Peters Corporation, New York, London, Frankfurt.

The first title listed is a welcome reprint of a very valuable and significant collection of inspiring works for the organ first issued in 1907. To supplement the reissue comes the new publication, a companion series of like works well described by its title. There are no duplications in the two volumes. Since the chorale has been used so extensively by organ composers of all epochs and types, it is necessary that the young player acquaint himself as soon as possible with the best examples of the genre. Nothing could be better for this purpose than these two books. The choice of examples and of composers is exemplary. Bach is not represented. Volume 2178B, in the Peters Edition of the complete organ works of Johann Sebastian Bach, will supply a good representation of chorale treatments.

The new issues are handsome volumes. In quality of paper and excellence of engraving and printing they are outstanding. The prefaces to the collections are comprehensive and illuminating; indexes are complete, in both English and German. A feature of value is the fact that German texts of the original chorales are provided with the music. This will help in outlining the proper interpretative mood for the player not already conversant with the precise literary significance of the texts.

Five Preludes from the "Sacred Service for the Sabbath Eve," Op. 122, by Mario Castelnuovo-Tedesco; published by the Leeds Music Corporation, New York City.

These five pieces for organ are primarily service music for the Hebrew rites, as may be observed from the titles. Under five separate covers the pieces are listed as "Contemplation" (Ma Tovu), "Adoration" (Borechu), "Invocation" (Shema Yisroel), "Silent Devotion" and "Lamentation" (the Mourner's Kaddish). During the past four decades this reviewer has been acquainted with and has admired the numerous songs that have come from this composer. This is the first time that the opportunity has arisen to come in contact with his instrumental, particularly organ, writing. The composer writes well for the instrument, what he has to say is colorful and of pronounced musical interest and it will attract the player as well as the listener. The racial idioms, as in the similar works by Bloch, are evident.

Joyous Changes on Three Carols, an organ suite for Christmas by Bennett Andrews; published by J. Fischer & Bro., New York City.

A short but interesting seasonal work based on two carols and a hymn-tune. The three numbers in succession are based on (1) "Good King Wenceslas," (2) "God Rest You Merry" and (3) "Joy to the World." The music is simple, well-written and effective. The work deserves and no doubt will receive attention both for its practical and aesthetic values. It is service music of high utility and artistic validity.

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

These devotional short pieces are service music of the best type—easy, interesting and with quality. They use mainly the manuals, with a very modest demand for stop colors. The pedals are called for only at closes, and with very little adjustment could be dispensed with entirely, thus making the set available equally for use on reed organ or piano. This material is ideal for the teaching of organ idiom, offering registration possibilities and presenting pertinent technical problems all attractively sugar-coated. Organists in the Roman Catholic communion will find these numbers effective for use as devotions.

Four Wedding Marches for Organ, by Ernest Bloch, published by G. Schirmer, Inc., New York.

These four short pieces, issued under one cover, are interesting mostly because of the stature of the composer—not for any particular merits in the music. The numbers have little originality and display little sense of the inherent possibilities for individual expression that are offered in organ writing. Even when judged purely for utility these so-called marches will do little to displace the popular titles, hackneyed as they are. This composer has produced music of the highest order of eloquence and power elsewhere. He should be judged by these great achievements—not by these trifles.

Funeral Service Music for Organ, selected, edited and arranged by Russell Hancock Miles; published by J. Fischer & Bro., New York City.

The foreword to this book explains the compiler's intention: "The function of this music is to provide a quiet, uninterrupted

program of organ music as a prelude to a church funeral service. The modulations obviate awkward breaks between numbers and/or the necessity of improvising with the right hand and pedal, as the left hand removes one piece and places another on the rack. The functional modulations are plain and brief. The restrained, contemplative music from the masters might well supplant some of the maudlin still in use today in many churches."

The pieces drawn upon for treatment include Bach's "Come, Sweet Death," his chorale prelude "My Heart Is Filled with Longing" and the Sonatina from "God's Time Is Best." From Handel we get the Larghetto from the "Concerto Grosso" No. 12. Cesar Franck supplies melodic units from the Chorale in A minor and from the Chorale in B minor.

Two Meditations for Organ, by Ulysses Kay, published in the "Contemporary Organ Series" under the general editorship of William Strickland, by the H. W. Gray Company, New York City.

Under one cover these two short essays are issued. The music is of the bleak, non-lyrical sort beloved by many of the young element today—tonal accumulations that seem to avoid definite outlines of thematic matter, eschew emotional elements and strive for an impersonal bareness and aridity. These two numbers are more attractive than much of the output along this line. For one thing, the composer has an idea of the instrument for which he is writing, and to that extent at least the music will be effective as sound. The player's job in this duo of pieces is not a difficult one; given an organ of sufficient coloring powers, the music can be made attractive for service use, or for padding service in concert lists.

Canon, Chacony and Fugue for Organ, by Leo Sowerby; published by the H. W. Gray Company.

A large-scale work by one of our foremost composers. It is not one that will appeal from the emotional standpoint; it is not built for feeling, but rather for logic. Judged on that basis it is an outstanding success. The themes used are well shaped for what the composer wanted to do with them; the workmanship is masterly. As a design piece, meant for such, and judged as such, this work must be recognized as a success. It is when judged as music that has a moving emotional core that it fails. This search for emotional expression in music is definitely out of fashion with the younger element among the composers of today. Decorative design, cold logic and novelty seem to be the guiding motive in their creations. Some of us still cling to the old idea of music; we recognize the virtues, the cleverness involved in this Spartan type of composition, but we feel that a vital essence is missing and must come back into our musical creation if we are to produce works of permanent values again.

In so far as these comments apply to the work at hand, it must be acknowledged that it is outstanding in every way except the items noted above. The composition is not as difficult and does not call for as elaborate an instrument to do it justice as do the other large-scale works by this composer.

**JEANETTE VAUGHAN IS DEAD;
ASSISTED BLIND ORGANIST**

Jeanette Vaughan, who for many years was secretary and music reader for the late Dr. Charles F. Hansen, the well-known blind organist of Indianapolis, died in Indianapolis Nov. 3. Miss Vaughan had served a long time as organist of the Woodruff Place Baptist Church and belonged to the Indiana Chapter of the A.G.O. She lived most of her life in Indianapolis, except for three years in California, from which state she returned recently. Miss Vaughan is survived by a sister, Mrs. Vincent E. Killie.



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LORENZO PRATT OVIATT



LORENZO PRATT OVIATT is now in his thirtieth year of service as organist and choirmaster of the Memorial Presbyterian Church of St. Augustine, Fla., as noted in the November issue of THE DIAPASON. Mr. Oviatt is well-known to residents of Florida through the many recitals he has played and the number of pupils he has taught. He has been a reader of THE DIAPASON for thirty-two years.

CHAPEL ORGAN DEDICATED AT COLLEGE IN NEW JERSEY

A three-manual Möller organ in Whitney Chapel at Centenary Junior College, Hackettstown, N. J., was dedicated Oct. 7 with a recital by W. Norman Grayson, who has served as director of music at Centenary since 1946. Mr. Grayson's program was as follows: Overture to the "Occasional Oratorio," Handel-Edmundson; Pastorale on "Forest Green" and "Poeme Mystique," Purvis; "Communion," Batiste; "Come, Sweet Death," Bach; "The Bells of St. Anne de Beaupré," "Song of the Basket-Weaver" and "Up the Saguenay," Russell; "Evening Bells and Cradle Song," Macfarlane; "La Pluie," from "Les Heures Bourguignonnes," Jacob; "Ave Maria," Schubert; Toccata from Symphony 5, Widor.

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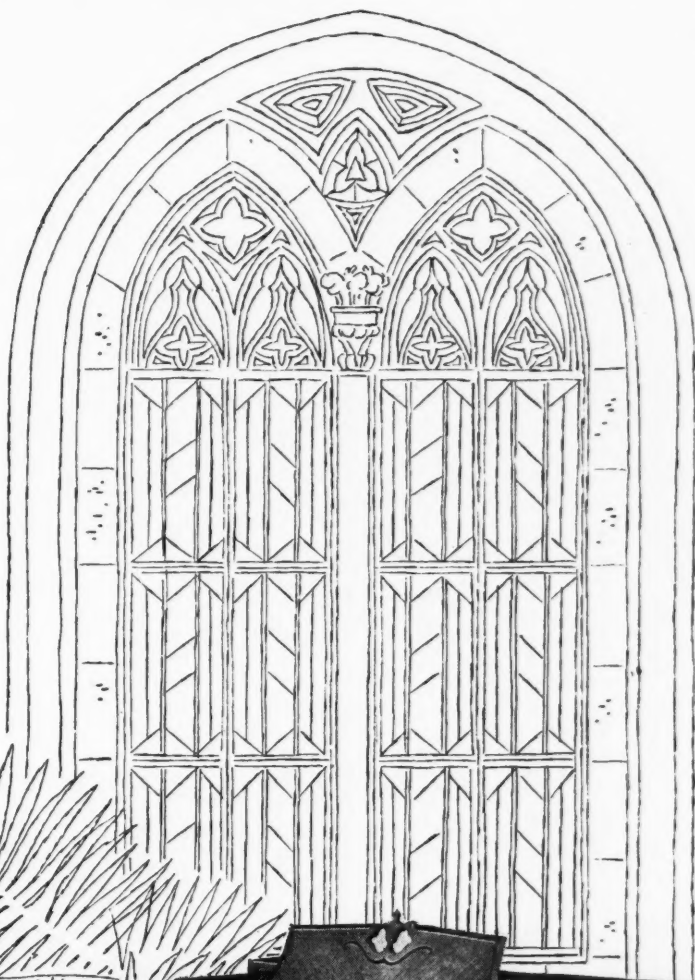
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By REGINALD L. McALL, MUS.D.

Forty years of service as organist by Frederick A. Earle at Trinity Methodist Church, Newark, N. J., were recognized at a special vesper service Sunday, Oct. 21. His compositions were used for all the organ and choral numbers and the words and tunes of the hymns also came from his pen. We notice the names of his son and daughter appearing as soloists.

In *The Hymn* for October mention was made of the death of Philip Doddridge just 200 years ago in the article on his hymns by George Litch Knight. The bicentenary was observed with a memorial service at his grave in the British Cemetery at Lisbon last month. At the suggestion of Miss Ruth Garland, whose father's recent life of Doddridge has just reached us, a wreath was placed on the grave in the name of this society. The service was conducted by the Rev. Canon Hugh Farrie, chaplain to the British embassy.

Professor Albert E. Bailey, who died Oct. 31 at his home in Worcester, Mass., was a valued member of the Hymn Society. He gave us a stimulating address on his experiences in preparing his last book, "The Gospel in Hymns," at a meeting in New York a year ago. Professor Bailey had held professorships in several colleges and seminaries. An authority on religious art and Biblical history, he also had a lifelong devotion to church music, especially hymns, their use by congregations and their origins. He was the founder of the Intercollegiate Tours of Boston, the first travel agency specializing in college credit study tours in Europe. On these tours he visited many of the hymnic shrines of England and the continent, thus being provided with invaluable experiences which were assembled later in "The Gospel in Hymns."

In the passing of Mrs. Crosby Adams of Montreat, N. C., Nov. 9, the country has lost a wise and courageous musician. She was a member of the Hymn Society for many years and in 1948 she received an honorary membership in recognition of her many services in the field of sacred song. President Noble's letter of notification reached her exactly on her ninetieth birthday, March 25. The last occasion when we shared her fellowship was at the M.T.N.A. convention in Cleveland, Feb. 27, 1950, when she gave a remarkable musical "credo" at the afternoon session. Her sparkling wit and her true musicianship made a deep impression on her hearers.

In her long life, Mrs. Adams rendered service in several fields. The titles of her books include textbooks on piano study, graded worship songs for all ages of children and studies in hymnology. As a composer she wrote for the piano; she also wrote and collected children's songs, Christmas carols and cantatas. After a long career in Chicago, Mr. and Mrs. Adams established themselves near Asheville, N. C., in the picturesque and now famous House-in-the-Woods at Montreat. Here they were associated with Montreat College and that institution is now the possessor of all their collections of music and art.

For several years the First Methodist Church of Orange, Cal., has been the host for a hymn festival, sponsored by the ministerial union of that city and supported by a steady group of its choirs. The programs for the seven services reflect the benefits of joint preparation year by year. We know of only two comparable series of annual hymn festivals by similar sponsoring groups, one of eight services and the other of six. They were held at Bethlehem and Washington, both in Pennsylvania. Are there any others?

VIRGIL C. TOMS APPOINTED

TO PENNS GROVE, N. J., CHURCH

Announcement has been made of the appointment of Virgil C. Toms as organist and choirmaster of the Episcopal Church of Our Merciful Saviour, Penns Grove, N. J. In 1942 Mr. Toms volunteered for military service with the air force and after serving four and one-half years at home and in the African and Italian theaters he reverted to inactive status in Washington, D. C., with the rank of major. During the period of military service and later, while connected with the government as a civilian, Mr. Toms served temporarily as organist and choirmaster in various churches in the Eastern area. He now intends to devote his full time to music.

Prior to the war Mr. Toms served as interim organist at Princeton University following the retirement of Ralph Downes, now of the London Oratory; later he became organist and supervisor of music at St. George's School, Newport, R. I. He entered military service from Mount Holyoke College after completing three years as organist and member of the music faculty of that college.

Mr. Toms holds the degree Mus. B. from Yale and was a student at the Schola Cantorum in Paris. He also attended the music division of the Beaux Arts (Conservatoire National) of Paris as "auditeur libre". Here he came under the tutelage of Marcel Dupré and studied harmony, fugue and composition with other masters. His other organ teachers include Harry B. Jepson, T. Tertius Noble, M. Souberbielle of the faculty of the Schola Cantorum and M. Gilles of St. Pierre de Chaillot, Paris.

BRAHMS REQUIEM SUNG IN

WALLACE MCPHEE'S MEMORY

The choirs of Union Theological Seminary, New York, under the direction of Hugh Porter, sang the Brahms Requiem Nov. 26 as a memorial to Wallace McPhee, for many years a member of the faculty. John Huston, an alumnus of the school, played the organ accompaniments, augmented with harp and timpani. Two favorite anthems of Mr. McPhee were sung: "To Thee, O Lord", Rachmaninoff, and the "Litany" of Schubert arranged for choir and alto solo by Dr. Dickinson. Dr. Clarence Dickinson, with whom Mr. McPhee did much of his study and with whom he was associated for many years, played the organ prelude. The two selections were "O, How Blessed Are Ye, Faithful Souls", Brahms, and "The Joy of the Redeemed", by Dr. Dickinson.

Mr. McPhee, an alumnus of the school, had taught applied theory and organ at the seminary for many years. He was also organist-choirmaster of the First Baptist Church in Montclair, N. J., where he carried on an outstanding program of church music. As a permanent memorial to his work both at the seminary and at his church the school was presented with a plaque which is to be hung in the new Davella Mills Audio-Visual Center of the seminary.

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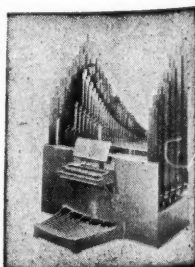
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LUIS HAROLD SANFORD GIVING

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Luis Harold Sanford, A.A.G.O., M.S.-M., who recently resigned as minister of music at the Second Presbyterian Church of Newark, N. J., to become organist of the First Congregational Church of Winter Park, Fla., will give two recitals of Advent and Christmas Music Dec. 2 and 9. The programs are as follows:

Dec. 2—Chorale Prelude on "Picardy," Noble; "Ave Maria," Karg-Elert; Noel for the Flutes, d'Aquin; Fantasie and Fugue on "How Bright the Star of Morning Gleams," Reger; Carol Prelude on "Greensleeves," Purvis; Improvisation on "Puer Natus," Titcomb; "The Christmas Pipes of County Clare," Gaul; "In dulci Jubilo," in two settings by Bach and the Chorale Improvisation by Karg-Elert.

Dec. 9—Variations on "Watchman, Tell Us of the Night," Bingham; Improvisation on "Adeste Fideles," Karg-Elert; "Carol of the Birds," d'Aquin; "A Beauteous Rose Hath Blossomed," Brahms; "Dawn Again," Mackelbergue; "The Adoring Mother," Latham True; "Three Holy Kings," Reinhold Gliere; "God Rest You Merry, Gentlemen," Myron Roberts. At this recital Mr. Sanford will be assisted by Florence Gullans Smith, mezzo-soprano, who will sing three Christmas songs: "The Storke," Joseph W. Clokey; "Christmastide," Richard Trunk, and "The Three Holy Kings," Castelnuovo-Tedesco.

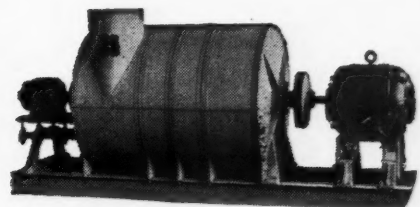
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BENJAMIN HADLEY



BENJAMIN HADLEY, pictured above at the console of the organ in Aeolian Hall, London, Ont., is the new organist and director of music at St. Clement's Catholic Church, Chicago. Mr. Hadley is a native of Iowa Falls, Iowa, and was graduated from the conservatory there in 1946. After additional study in boy choir training and organ under John Dexter in Grand Rapids he entered the London School of Church Music, London, Ont. In London Mr. Hadley spent three years studying with Ernest White and Raymond Wicher.

Mr. Hadley has served churches in Iowa Falls, Grand Haven, Mich., London, Ont., and Stratford, Ont. He was assistant organist at St. Mark's Cathedral, Grand Rapids, Mich., and organist of the Cathedral Choral Society there. He served in a similar capacity for the Aeolian Choral Society of London under the direction of Ernest White.

At St. Clement's Church, where Mr. Hadley directs a choir of boys and men, he is engaged in a series of Sunday afternoon recitals in which he is assisted by Dorothy Gallop, soprano. The first of these took place Nov. 25 and the next will be Dec. 2, when the following program will be presented: Fantasia in F sharp minor, Mozart; "Stabat Mater," Pergolesi; Symphony 5, Widor. Numbers by Bach, d'Andrieu, Arne, Mozart, Dupré, Widor and Langlais are planned for Dec. 9. The hour of these recitals is 4:30 and the church is at Orchard and Deming Place.

MUSICAL SERVICES BEGUN

AT ST. ANDREW'S, LOUISVILLE

A new season of musical services was opened at St. Andrew's Episcopal Church, Louisville, Ky., with an organ recital Oct. 7, by the organist and choirmaster, Robert Crone. Assisting him in a program of baroque organ music and Bach cantata arias were Jean Mansfield, soprano; Mitzi Bornwasser, contralto, and Alberta Zurfluh, violin. Composers represented were Frescobaldi, de Grigny, du Mage, Tunder, Hanff and Bach. The program was sponsored by the Louisville Chapter, A.G.O.

A service of choral evensong will be held Dec. 2, featuring works of contemporary church composers—Healey Willan, Balfour Gardiner and Allyn Walker. Mr. Crone will be represented by a Magnificat based on the traditional eighth tone melody.

The senior choir will assist in the celebration of the patronal saint's festival at St. Paul's Church, Louisville, Jan. 27, when a performance of part 1 of Mendelssohn's "St. Paul" will be given with organ and string accompaniment.

The final musical service will consist of Karl Graun's "Der Tod Jesu", to be given on Palm Sunday, April 6, with strings and organ. It will be the first performance of this Passion music in Louisville. Guest soloist will be Professor Frank Blanning, baritone, head of the voice department of Hanover College.

The choral forces of St. Andrew's Church consist of a junior choir of thirty-eight children who sing weekly at a 9:30 a.m. Sunday service and a senior group of thirty-two adult voices, under the direction of Mr. Crone.

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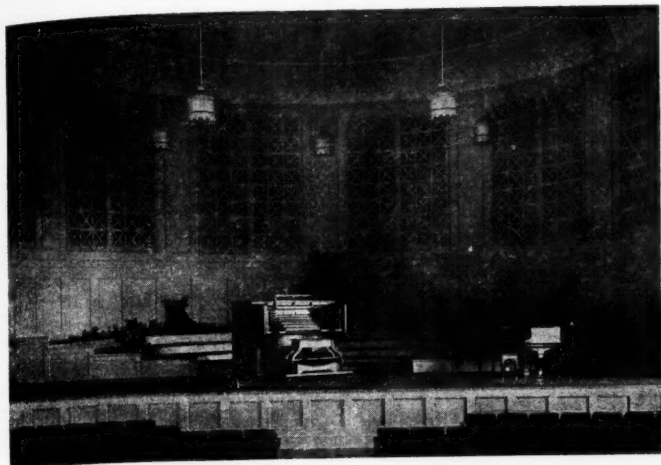
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ELABORATE MUSICAL SEASON AT PINEVILLE, KY., CHURCH

To open the musical season at the First Methodist Church, Pineville, Ky., where Fred Haley and Bernadine Culton are ministers of music, a recital by Mr. Haley Oct. 4 was built around the church year. The prelude to the service was Harold Darke's Meditation on "Brother James' Air"; Bach's "I Call to Thee" was the offertory. The program was as follows: Reformation—"Ein' feste Burg," Whitford; Thanksgiving—"Old Hundredth," Thompson; Advent—"Benedictus," Reger; Christmas—"Vom Himmel hoch," Pachelbel; Epiphany—"Noel of the Little Bells," Marryott; Lent and Passiontide—"O Man, Bemoan Thy Grievous Fall," Bach; Easter—"Paean of Easter," Carl F. Mueller. The postlude was the Toccata on "O Filii et Filiae" by Farnam.

Second in the series was a hymn festival which was the climax of United Nations week Oct. 28, with the theme "Hymns That Unite the Nations." Participating were the chancel choirs of the First Methodist and First Christian Churches and a chorus from Union College, Barbourville, Ky., William B. Merrell guest conductor. Beginning with a dedication of thirty new hymnals given to the church, the program continued with hymns from Italy, Israel, Germany, Scotland, Netherlands, Greece, Wales, Finland, America, England and Sicily. The junior choir of the church sang Ketting's chorale for unison voices and organ, "God Watches over All the World." The Union College group sang "Brother James' Air," arranged by Gordon Jacobs. The massed choirs sang Eric Thiman's "Hymn of Freedom."

Mr. Haley used "A Lovely Rose Is Blooming," Brahms; "St. Catharine," McKinley; "Forest Green" and "Austria," Purvis.

Future programs include a service observing the 400th anniversary of the Geneva Psalter, the traditional Christmas Eve midnight service, an Epiphany carol service, and a performance of Purvis' cantata "A Ballad of Judas Iscariot."

TWELVE MASSED CHOIRS from churches of twelve denominations sang in Detroit's fifth annual Reformation festival Oct. 28 under the auspices of the Guild of Church Musicans of the Detroit Council of Churches. Dr. Cyril Barker directed the chorus in Katherine Davis' "Let All Things Now Living" and Noble Cain's "Sing unto the Lord a New Song." Over 7,000 people attended the festival, which was addressed by the Rev. Ralph W. Sockman of New York.

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NEWLY-ORGANIZED ORGAN CLUB AT MEREDITH COLLEGE



THE TWENTY-SIX MEMBERS of the newly-organized Organ Club at Meredith College, Raleigh, N. C., are shown here with their organ teachers, Dr. Harry E. Cooper, F.A.G.O., head of the college music department (third row, extreme left) and Miss Ruth Woodman (third row, second from left.) The club, which plans weekly programs of interest to organ students, contains thirty members taking organ at Meredith for the first time.

In the first row, left to right are Pat Roberts, president; Jean Wrenn, program chairman; Phyllis Strickland, Elsie Williams and Evelyn Krause. In the second row are Ruth Willcox, June Bullard, Mary Birch, Jean Batten, Dot Miller and Betsy McGee. In the third row are Dr.

Cooper, Miss Woodman, Mary Evelyn Hensley, Bobbie Ann Hall, Shirley Mills, Betty Sanderlin, Marjorie Barnes and Betty Miller, while in the fourth row appear Louise Stewart, Glynodora Benner, June Thomas, Betty Lou Olive, Faith Frye, Lynette Adcock and Jane Slate.

THE CHORUS PRO MUSICA under the direction of Alfred Nash Patterson opened its winter series of four concerts with a program of modern and baroque works Nov. 5 in the Church of the Advent, Boston. Three works by young Boston composers received first performances. They are: "The Vision of Isaiah," by Samuel Adler; "Psalm II", a motet for three equal male voices, by Raymond Wilding-White, and "The Canticle of the Sun," by Klaus Roy. The concert included also a rendition of Bach's motet "Jesu, meine Freude."

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The second annual choir festival of the Christian Churches in the Pittsburgh area was held Sunday evening, Oct. 21, in the East End Christian Church. The festival, under the direction of E. Franklin Bentel, organist-director of the East End Christian Church, began with an organ prelude by Paul Koch, guest organist from St. Paul's Cathedral.

The processional hymn, "Stand Up, Stand Up for Jesus", was sung by the entire congregation and choirs. The great hymn of Martin Luther, "A Mighty Fortress Is Our God", was sung to mark Reformation Sunday. The closing hymn was "Abide with Me." The anthems, sung by the combined choirs of 100 voices, were: "Our God Is A Rock", Katherine Davis; "Lead Me, Lord", Edmundson (a cappella); "King of Kings", Clokey; "Preserve My Soul, O God", James (a cappella); "Praise and Adoration", Willy Richter; "Gloria in Excelsis", Mozart.

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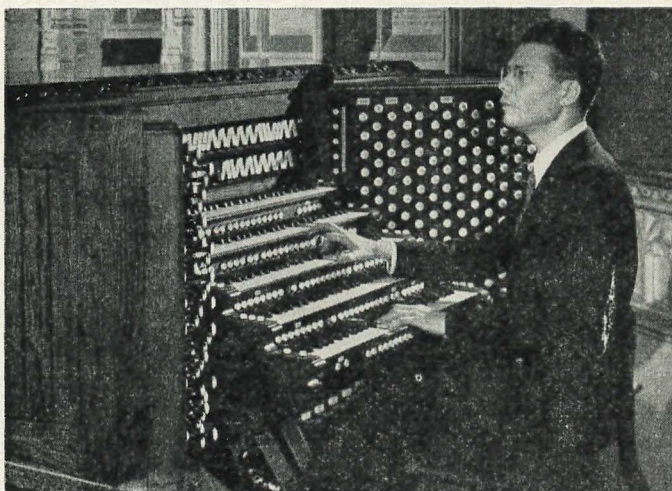
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