

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

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OVER 200 RECITALS BOOKED BY LA BERGE AMERICANS ARE IN DEMAND

**Impresario Notes Growing Interest
in Native Talent—Peeters to Open
Season—Geraint Jones, Eng-
lish Virtuoso, Coming.**

Bernard R. La Berge, the organ impresario who has devoted over a quarter of a century to the promotion of recitals all over the American continent by both American and foreign virtuosos, announces that he has thus far booked more than 200 recitals by artists under his management for the approaching season. A tour arranged for Flor Peeters is nearly sold out. This is Mr. La Berge's twenty-sixth season and he reports that he is especially happy because the demand for recitals by outstanding American organists is increasing and audiences on this side of the Atlantic are responding to his efforts to create greater interest in native talent.

The American virtuosos under La Berge management who will be making tours throughout the country during the course of the year are Walter Baker, Claire Coci, David Craighead, Catharine Crozier, Virgil Fox, Hugh Giles, Alexander McCurdy and Flora Greenwood, Bernard Piché, Arthur Poister, Hugh Porter, Richard Ross, Alexander Schreiner, Clarence Watters and Carl Weinrich.

Mr. La Berge will open his season with a transcontinental tour by Flor Peeters, the eminent Belgian organist and composer. Mr. Peeters is booked from Montreal to Seattle and down to San Diego, and back to the Southeast and New York.

In January Mr. La Berge will introduce to American audiences Geraint Jones, who is building up for himself a great name and has given over 200 recitals for B.B.C. His series of sixteen Bach recitals at the West End Synagogue in London has brought him fame in England.

A tour for Jeanne Demessieux, which was to take place in the spring, has been indefinitely postponed for unavoidable reasons and Claire Coci is to fulfill these spring engagements instead.

In the spring of 1948 Marcel Dupré will return for another transcontinental tour between the middle of September and the end of January.

MONTHLY MUSICAL EVENTS AT TOLEDO, OHIO, CHURCH

A new series of monthly Sunday evening organ recitals is announced at the Washington Congregational Church of Toledo, Ohio, where the Rev. Thomas Curtis is in charge of the music. The first recital was played by Mr. Curtis Sept. 21. The schedule up to May, 1948, includes the following offerings:

Oct. 19—Mr. Curtis and Louise Whitmore, soprano.

Nov. 16—Mr. Curtis and the Palestrina Choir in a performance of Deems Taylor's cantata "The Chambered Nautilus," with organ and piano accompaniment.

Jan. 18—Mr. Curtis and Emily Derrerr, cellist.

March 14—Mr. Curtis and soloist to be announced.

April 18—Mr. Curtis and Clarence R. Ball, tenor.

May 16—Mr. Curtis and the choirs of Washington Church.

A special attraction on the evening of Feb. 9 is a recital by Virgil Fox of the Riverside Church in New York.

THE WORLD PREMIERE of Gardner Read's newest orchestral work, "Pennsylvania Suite," based on western Pennsylvania folk melodies, will take place Nov. 21, when it will be performed by Fritz Reiner and the Pittsburgh Symphony Orchestra, to whom the work is dedicated. Mr. Read's Prelude and Toccata is slated for a performance with the Baltimore Symphony Orchestra under Reginald Stewart.

READING, PA., CHOIRS UNITE IN OUTDOOR HYMN FESTIVAL



A MUSICAL TREAT out of the ordinary was presented to Reading, Pa., music-lovers on Aug. 5 when the Reading Chapter, American Guild of Organists, thrilled an audience of more than 2,000 with an impressive hymn festival in the memorial band shell at the Reading city park. Representatives of city and county choirs took part, directed by Vernon D.

Johnson, program chairman of the chapter. Thelma Agor Dengler was organist. In addition to the hymns sung the combined choirs presented three anthems—"Bless the Lord, O My Soul," Ipolitoff-Ivanoff; "Lo, a Voice from Heaven Sounding," Bortniansky, and "The Lord Bless You and Keep You," Lutkin.

MARCHAL WILL BE HEARD IN CLEVELAND AND OTHER CITIES

André Marchal, organist of the Church of Ste. Eustache in Paris, who, as previously announced, comes to this country as the guest of the Cleveland Museum of Art, will give ten recitals there from October to January. Between these dates he will play in New York, Chicago, Washington, Baltimore and in many other cities in the East and Midwest.

The recitals at the Cleveland Museum will be played Oct. 8, 15, 22 and 29, Nov. 19 and 26, Dec. 10 and 17 and Jan. 14 and 21. Besides these programs M. Marchal is scheduled to play at Connecticut College, New London, Conn., Oct. 19, and for the American Guild of Organists in New York City Oct. 20.

Marchal was born blind in Paris in 1894. He attended the Institut National des Jeunes Aveugles (young blind). When 19 he won first prizes for organ and for improvisation from the Paris Conservatoire. At 21 he was organist of Ste. Germain des Pres, where he remained until he recently succeeded the late Joseph Bonnet as organist at Ste. Eustache.

PREMIERE OF VOLKEL WORK AT WORCESTER FESTIVAL

The world premiere of Dr. George William Volkel's "Symphony of Psalms" will take place on the evening of Thursday, Oct. 16, at the famous Worcester, Mass., Music Festival. The great festival choir of 400 voices, the Philadelphia Orchestra and Clifford Harvuot, baritone soloist, will perform the work under the direction of Walter Howe, director of the Worcester festivals since the passing of Albert Stoessel.

Dr. Volkel is organist and choirmaster of All Angels' Episcopal Church, New York City. The "Symphony of Psalms" was the result of the completion of part of the requirements for the degree of doctor of sacred music, conferred upon Dr. Volkel in May, 1946, by Union Theological Seminary.

Dr. Volkel's sixteenth consecutive summer organist was probably the most successful of all. Large audiences attended the recitals. The Chautauqua Motet Choir under his direction was a splendid ensemble of picked voices.

E. POWER BIGGS OPENS TOUR WITH LANCASTER, PA., RECITAL

E. Power Biggs, who is starting his sixth consecutive year of broadcasts over CBS, will make his second annual concert tour this winter under the auspices of the Arthur Judson Division of Columbia Concerts. His season opened Sept. 28, when he played the new Aeolian-Skinner organ at the First Presbyterian Church in Lancaster, Pa. He will play in Pittsburgh, Galveston, Houston, Detroit, Dayton, Cedar Falls, Iowa, Madison and Milwaukee, Wis., Oberlin, Louisville and other cities.

Columbia believes that the growth in general public interest in the organ is helped enormously by the popularity of Mr. Biggs' radio program, recently voted first for the third consecutive year in *Musical America's* radio poll, and his many recordings.

KATHRYN HILL RAWLS MADE HEAD OF WASHINGTON CLUB

The Friday Morning Music Club of Washington, D. C., for the first time in its sixty-one years has elected an organist president of the club. Kathryn Hill Rawls, Mus.B., A.A.G.O., organist of the Hamline Methodist Church, will preside over the club's sixty-second season. Hester Smithe, organist of the Chevy Chase Methodist Church, is musical director. Edith Athey has been appointed chairman of the organists' group. The club is made up of professional woman musicians.

Mrs. Rawls, the wife of Colonel W. O. Rawls, has studied extensively, taking organ at Oberlin and at Washington College of Music. Shortly before the war she contributed a rare article to THE DIAPASON on the subject of organs of the Philippines.

DANIEL PINKHAM SUCCEEDS HOMER HUMPHREY IN BOSTON

The Second Church of Boston, Unitarian, announces the appointment of Daniel Pinkham to succeed Homer Humphrey, who retires after many years as organist and choirmaster. Mr. Pinkham comes from his former position at Central Congregational Church, Jamaica Plain, Mass. In addition to his duties at Second Church, Mr. Pinkham is a member of the faculty of the Boston Conservatory of Music.

THIRTY-FIVE SEASONS FOR PORTLAND ORGAN GIVE ANNIVERSARY CONCERT

**Past Summer Most Successful in
History of Municipal Instrument
Presented to the Maine City
by Cyrus H. K. Curtis.**

A noteworthy event in the history of the organ in America was the completion of thirty-five years of summer recitals on the great instrument in the City Hall Auditorium of Portland, Maine. The anniversary was marked by a concert Aug. 22 at which Alfred Brinkler, the municipal organist; the Portland Men's Singing Club and David Baker, a talented young pianist of Portland, presented the program. Mr. Baker played the Piano Concerto in A minor by Grieg, with the orchestral parts performed on the organ by Mr. Brinkler. Mr. Brinkler's organ solos were these: Festival Prelude, R. H. Woodman; "Evening Bells and Cradle Song," Macfarlane; Allegro, Symphony 6, Widor; Caprice, Guilman; "Thou Art the Rock," Mulet.

Will C. Macfarlane, the first municipal organist, organized the Portland Men's Singing Club in 1913, and so it was fitting that the club should take part in the thirty-fifth anniversary concert. The members are now under the direction of Howard R. Stevens. They opened their group by singing Macfarlane's virile setting of "America the Beautiful," which they adopted many years ago as their club song. Macfarlane and R. Huntington Woodman were two of the original recitalists at the opening of the organ in 1912, so it was also appropriate that their music should be represented on the anniversary program. The other three organ numbers were request numbers.

The Kotschmar memorial organ, a gift to Portland by the late Cyrus H. K. Curtis, the Philadelphia publisher, is believed to be the first municipal organ in America. It was built by the Austin Organ Company and has been heard by thousands of summer visitors and others. This year the programs were presented from July 11 to Aug. 22.

A total of 270 organ numbers were played. Fifty-nine numbers were played more than once. Bonnet's "Caprice Heroique" and "Romance sans Paroles" were played four times and Brahms' "A Rose Breaks into Bloom" also was played four times. Garth Edmundson's "Bells through the Trees" and Karg-Elert's "Marche Triomphale" each had three performances. Works of Americans appear eighty-eight times—just one-third of the total. Bach heads the list with seventeen performances and Bonnet and Vierne have eleven each, but Bonnet had only five pieces played, while Vierne had ten. Handel had ten. Of Americans Garth Edmundson appears eight times. Other composers appearing five or more times include Brahms, Widor, Macfarlane, Guilman, Cesar Franck and Karg-Elert.

The audiences were more enthusiastic than in any previous year and at the end of every program they recalled the recitalists. Perhaps the organists were more inspired by the larger audiences and consequently played better. About 4,500 persons attended the twenty-eight recitals in the seven weeks, which is nearly a 50 per cent increase over former seasons. An audience of 600 or more attended the anniversary concert. The average took a beating one week when the mercury soared up near the 100-mark.

Guest organists heard in the 1947 series included: Irving D. Bartley, F.A.G.O., of the music department at the University of New Hampshire; John E. Fay, A.A.G.O., organist of St. Joseph's Church, Portland; George Faxon of the Church of the Advent, Boston; Fred Lincoln Hill of the First Congregational Church, Westbrook, Maine; Homer C. Humphrey of the New England Conservatory of Music, Boston; James F. Hunt

Replacement

of Salem Lutheran Church, Detroit; Edward G. Mead, F.A.G.O., of Miami University, Oxford, Ohio; Bernard Piche of SS. Peter and Paul, Lewiston, Maine; Douglas L. Rafter, A.A.G.O., of the First Congregational Church, Manchester, N. H.; Nathan I. Reinhart of the First Presbyterian Church, Atlantic City, N. J.; Clarence Snyder, First Congregational Church, Monclair, N. J.; Homer Whitford, F.A.G.O., Cambridge, Mass., who brought his contralto soloist, Alta Fogelgren, to assist on his program; Homer Wickline of Pittsburgh and Mabel Zehner of Ashland, Ohio. They played seventeen programs and Mr. Brinkler played eleven, including two programs designed for children in cooperation with the city's recreation department. Assisting at the first was Arlyn E. Barnard, who spoke about the organ, and a few words preceding each piece; at the second Miss Lysla Abbott spoke about Cyrus H. K. Curtis, donor of the organ, a native of Portland who became famous as the Philadelphia publisher.

THOSE WHO PASSED TESTS OF TRINITY COLLEGE, LONDON

Candidates for the diplomas of licentiate and fellow of Trinity College of Music, London, who took the examinations of the college in a group of approximately 150 when Dr. Wilfrid Greenhouse Allt, principal of the college, conducted the tests in America last summer and who passed have just been announced. Those who may now affix the letters F.T.C.L. to their names are the following: Sister Mary Gabriel of Mount Saint Mary's Academy, Fall River, Mass.; George Taylor Faulkner of Lexington, Mass.; Edward Walker Jenkins, Watertown, Mass.; Lindsay Lafford, St. Louis, Mo.; Andrew Tietjen, New York City; Richard Westlake Harvey, L.T.C.L., Rutland, Vt.; Stanley Arthur Day, L.T.C.L., Hartsdale, N. Y.; Thomas James Hallan, L.T.C.L., Providence, R. I.; Lee Hastings Bristol, L.T.C.L., Westfield, N. J.; Anne Marie Lingard, A.T.C.L., Fall River, Mass.; Charles Schilling, L.T.C.L., Springfield, Mass.; Elaine Murray Stone, L.T.C.L., New York; Roger Porter Turney, L.T.C.L., Princeton, N. J.; John

IN THIS MONTH'S ISSUE

Harry Rowe Shelley, whose compositions won widespread popularity, died at the age of 89 years.

The Canadian College of Organists holds its annual convention in Toronto.

Thirty-fifth season of recitals on the municipal organ in the City Hall Auditorium of Portland, Maine, is brought to a close.

Bernard R. La Berge announces that to date he has booked 200 recitals from coast to coast by organists under his management.

In a comparison of organs of the "classical" and "romantic" types Donald Thorning Wood endeavors to prove that there is more variety in the former type.

Solutions of examination requirements of 1947 tests of the A.G.O. are presented.

THE DIAPASON

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The theoretical examinations are held in the 750 centers throughout the world on the first Saturday in June and the first in December, while the London examiners will be here in May, 1948, to examine candidates for the eight grades as well as for the diplomas in all practical subjects, but each candidate must pass in both theoretical and practical subjects to obtain a certificate or diploma.

The national honorary chairman for these examinations is Dr. Becket Gibbs, F.T.C.L., 501 West 121st Street, New York 27. Twelve local and school centers are in various cities.

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T.T.B.B.

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- Sing We Noel Once More.....David Stanley Smith
SATB, SSA, TTBB
- Go Tell It on the Mountain.....John W. Work
SATB, TTBB
- Holy Day Holly Carol.....Channing Lefebvre
SATB, SSA

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- Fierce Raged the Tempest.....Jean Pasquet 979 .15
- O For A Thousand Tongues.....R. Deane Shure 983 .15
- The Greatest of These is Love.....C. Albert Scholin 974 .15
- A Holy Child is Born (Christmas).....Carl F. Mueller 900 .15
- Holy, Holy, Holy, Lord God Almighty.... R. Deane Shure 1000 .18
- King of Angels, Sleep (Christmas).....R. Deane Shure 913 .15
- Lighten Our Darkness.....William A. Goldsworthy 988 .15
- The Lord Is My Light.....C. Albert Scholin 980 .15
- O God, Author of Eternal Light.....Jean Pasquet 990 .15
- Prayer.....Addison Alspach 985 .15
- Nine Responses.....Helen Jun Marth 987 .15
- Twelve Choral Responses.....Carl F. Mueller 936 .15
- The Forty-Eighth Psalm.....Catherine Croker 989 .15
- Thus Went the Wondrous Song.....R. Deane Shure 991 .15
- To Bethlehem Hasten (Christmas).... Franz Bornschein 969 .15
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Junior and Senior Choirs Combined

- The First Noel (Christmas).... William A. Goldsworthy. 981 .16
- Love Came Down at Christmas (Christmas) . . . Cecil E. Lapo 998 .15
- The Shepherds Had an Angel (Christmas) . . Cecil E. Lapo 997 .15
- *O For a Thousand Tongues.....R. Deane Shure 983 .15
- *Holy, Holy, Holy, Lord God Almighty.... R. Deane Shure 1000 .18

*(For S.A.T.B. or Junior and Senior Choirs or Choir and Congregation)

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**HARRY ROWE SHELLEY
IS CLAIMED BY DEATH**

END COMES AT THE AGE OF 89

**Achieved Fame as a Recitalist and
His Compositions Won Widespread
Popularity for a Generation—
Was Beecher's Organist.**

Dr. Harry Rowe Shelley, organist and composer, whose name was a household word among American choirs for a generation, and who achieved fame as a church and recital performer during a long career, died Sept. 12. He was 89 years old. Death came in a home for convalescents at Short Beach, Conn. Dr. Shelley's home during his active life was in New York City. He was the composer of a number of serious works, both sacred and secular, but his fame came largely through his anthems, which enjoyed long years of popularity. His setting of "Hark, Hark, My Soul" was acclaimed as the best seller among anthems for many years.

Dr. Shelley was born in New Haven, Conn., June 8, 1858, and was graduated from the Hopkins grammar school there before entering Yale University, from which he withdrew while a member of the freshman class to devote his time to the study of music. At the age of 14 he played the organ at the famous Center Church on the Green in New Haven. Shortly thereafter he began studying organ under Dr. Gustav J. Stoeckel, Yale chapel organist, and later was a pupil of Dudley Buck, Max Vogrich and Dr. Anton Dvorak in New York and of others in Europe.

From 1878 to 1881 and from 1887 to 1899 Mr. Shelley was organist at the Church of the Pilgrims in Brooklyn and Plymouth Church, of which Henry Ward Beecher was pastor, and he played at Beecher's funeral. In 1899 he became organist at the Fifth Avenue Baptist Church in New York, which later became the Park Avenue Baptist and eventually the Riverside Church. He also was elected to membership in the National Academy of Arts and Letters, and joined the faculties

of the Metropolitan College of Music and the American Institute of Applied Music.

Dr. Shelley left the Fifth Avenue Baptist Church in 1914. The next year he became organist at Central Congregational Church in Brooklyn, a post he held for twenty-one years.

As a concert organist, Dr. Shelley played for John D. Rockefeller, Sr., at his Pocantico Hills estate; for William K. Vanderbilt, Sr., at his home in Fifth Avenue; for Charles M. Schwab in the French mansion on Riverside Drive; for Ernest Flagg, who designed the Singer Building, and for George Blumenthal, former president of the Metropolitan Museum.

Dr. Shelley was the composer of the "Santa Claus Overture"; an orchestral suite, "Souvenir de Baden Baden"; the cantatas "The Inheritance Divine," "Vexilla Regis" (1894), "Death and Life" and "Lochinvar's Ride" (1915); also a Fantasia for piano and orchestra and many pieces for piano and organ. Among his best-known anthems were "Hark, Hark, My Soul" and "The King of Love My Shepherd Is." He had made many transcriptions for organ, and his publications include two collections—"The Modern Organist" and "Gems for the Organ." He also wrote a concerto for violin and orchestra and a chorus for women's voices that earned a prize from the Apollo Club of Chicago in 1886. In addition to his other work he set to music Moore's "Minstrel Boy" and "Love's Sorrow."

Surviving are the widow, Mrs. Carolyn Lake Shelley, daughter of the late John W. Lake, a former New Haven official, and a daughter, Miss Marguerite Shelley.

The funeral service was held Sept. 16 in Dwight Chapel at Yale University and Marion Clayton Magary of the Lafayette Avenue Presbyterian Church in Brooklyn, a former pupil of Dr. Shelley, presided at the organ. Before the service she played chorale preludes of Bach and the Adagio from the Toccata, Adagio and Fugue in C. After the Scripture readings she played Franck's "Panis Angelicus" and as the recessional the Chopin Funeral March. Interment was at Evergreen Cemetery in New Haven.

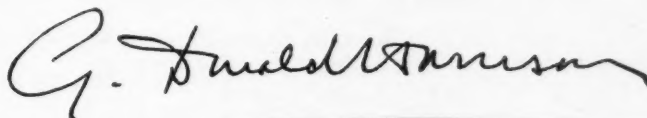
WHY WE ARE IN BUSINESS

During the next few months I am going to write about the organs we produce and about the way we run our company. I think the best place to start would be a consideration of why we are in the organ building business.

Ever since I can remember I have liked organs and organ building and I would rather live by this work than in any other way. Since building organs is more of a craft than the mass production of automobiles, the organ industry employs a large percentage of craftsmen. Many of these craftsmen work in the organ industry because of the pleasure it gives them to create works of beauty rather than for the financial return they expect for their services. Few have grown rich building organs. Fortunately this is a secondary consideration compared to the pleasure and satisfaction obtained from the work itself.

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- Benedictus es, Domine in G..... B. Hough
- Benedictus es, Domine in A..... M. Garabrant
- Praise the Lord of Heaven..... E. H. Thiman
- A Carol of the Annunciation..... E. Burgess
- Silver Lamps..... W. A. Goldsworthy
- While Shepherds Watched (S.S.A.)..... F. C. Schreiber
- Mid-Winter Carol..... R. E. Marryott
- Go Tell it on the Mountains..... R. E. Marryott
- The Infant Saviour..... G. W. Kemmer
- Eternal God..... M. C. Whitney
- Two Responses..... Winfred Douglas
- Christmas Carol from Lapland (S.S.A.)...arr. C. Dickinson

ORGAN

- The Faithful Shepherd..... Handel, arr. Biggs
- Ave Maria..... Bach-Gounod, arr. Volkel
- Morning Hymn..... Flor Peeters
- Nostalgia..... Flor Peeters
- Gavotte Antique..... Flor Peeters
- Festal March on "Perstare et Praestare..... Philip James
- Two Advent Hymn Preludes..... Winfred Douglas

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PAUL W. HOUCK



PAUL W. HOUCK, who since last December has been organist and choirmaster of St. John's Reformed Church, Schuylkill Haven, Pa., has been busy installing a multiple choir system in this parish of nearly 1,000 members. For five years

previous to going to Schuylkill Haven Mr. Houck was at St. John's Lutheran Church in Shenandoah, Pa., and did much to acquaint the people of the church and the community with the best in organ literature. From the beginning of Advent until Trinity Sunday he gave fifteen-minute recitals before both morning and evening services, making use of works of masters from Bach to Hindemith and Messiaen, but shunning all transcriptions, for he is a strong advocate of pure organ music. The educational value of these recitals was noticeable.

Mr. Houck will continue to be active in Shenandoah as organist for the Lutheran Choral Society, a community-wide chorus working through the facilities and under the sponsorship of St. John's Lutheran Church.

Mr. Houck studied with H. William Hawke in Philadelphia and is working now with Claribel Thomson.

News items submitted to THE DIAPASON for publication should be condensed as much as possible. Paper shortage has greatly reduced available space. You can help us by bearing this in mind. If at times programs played by you fail to appear in print, please be patient. We regret as much as you do any situation forced on us that makes necessary the omission of items we would print under normal conditions.

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<p>Folio No. 59 Georg Philipp Telemann (1681-1767) 8 Fugues</p>	<p>Folio No. 60 Pieces for Two Manuals (1627-1814) Burney . . . Kerll . . . Michael . . . Stanley</p>
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Suggestions For Christmas

<p>Folio No. 1 Pachelbel</p>	<p>Folio No. 2 Buxtehude</p>	<p>Folio No. 14 Buxtehude</p>	<p>Folio No. 15 Scheidt . . Krieger . . Gronau</p>	<p>Folio No. 26 Buttstett</p>
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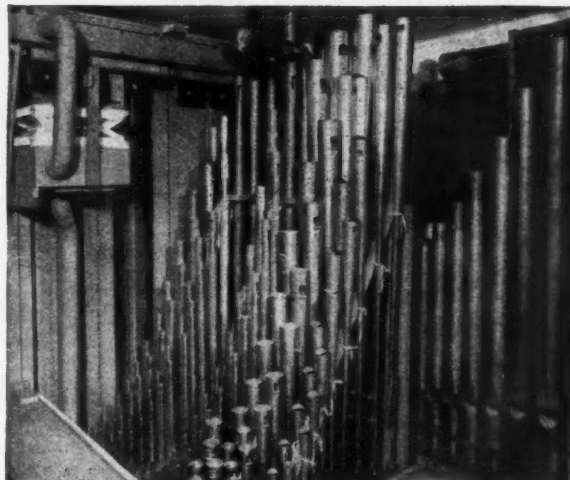
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ERIC DOWLING PRESIDENT

Canadian College of Organists Hears Recitals and Lectures—Evensong at Cathedral in Toronto—Banquet Closes Meeting.

Perfect weather and a quaint setting Aug. 27 ushered in the annual convention of the Canadian College of Organists in Toronto, Ont., which proved to be one of the happiest meetings on record. Informality pervaded the habitant room of the Old Mill as the business meeting was held under the able direction of Frederick Silvester, president. After the preliminary reports many new suggestions were discussed with amiability and a refreshing lack of tedium. Much was accomplished in a short time and one couldn't help feeling the unanimous interest of the members present.

One of the recurring themes of the convention was the need for greater competency in choir training and service playing—in fact, the subject developed into a serious rondo with the various episodes of treatment.

A resolution presented by the council was adopted establishing a junior membership for students under the age of 18 years, with limited privileges at a reduced fee.

The report of the trustees of the British Organ Restoration Fund was gratifying. With the treasury containing nearly \$12,000, there was a great renewal of optimism. The ultimate goal of \$50,000 seemed less formidable, especially as the War Charities Act has been rescinded, making it possible to issue a public appeal if necessary. The system of raising funds by organ and choir recitals, even if on a small scale, was favored above other methods.

Officers for Year Elected

Officers and council members for 1947-48 were elected as follows:

President—Eric Dowling, F.C.C.O., St. Catharines, Ont.

Past President—F. C. Silvester, F.C.C.O., Toronto, Ont.

Vice-Presidents—Maitland Farmer, Mus.B., F.R.C.O., Halifax, N. S.; Kenneth Meek, Montreal, Que.; T. M. Sargent, Toronto, Ont.; E. A. Moore, Mus.B., F.R.C.O., Regina, Sask.; John Reymes-King, M.A., Mus.B., F.R.C.O., Edmonton, Alta.; H. H. Bancroft, Mus.B., F.R.C.O., Vancouver, B. C.

Registrar—Charles E. Wheeler, F.C.C.O., London, Ont.

Secretary—Kenneth W. Scott, A.C.C.O., Toronto, Ont.

Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.

Council members—F. W. Timms (Niagara Falls, Ont.), A. F. M. Timms (Galt), Harvey Robb (London), G. C. Kruspe, Mus.B., A.R.C.O. (Kitchener), G. T. Veary, A.R.C.O., and H. D. Jerome (Hamilton), George Smale and Markwell Perry, Mus.B. (Brantford), L. Jones, A.C.C.O. (St. Catharines), Dr. A. Egerton, F.R.C.O., and R. G. Harries (Montreal), T. J. Crawford, Mus.B., F.R.C.O., Healey Willan, Mus.D., F.R.C.O., Sir Ernest MacMillan, Mus.D., LL.D., F.R.C.O., Muriel Gidley, L.T.C.M., H. G. Langlois, Mus.B., F.C.C.O., Eric Roffinson, Mus.B., F.R.C.O., J. J. Weatherseed, F.R.C.O., G. D. Atkinson, W. W. Hewitt, A.R.C.O. (Toronto) and chairmen of local centers, ex-officio.

Luncheon at the Old Mill

Many more members and guests arrived in time for luncheon at the Old Mill and all were welcomed by the newly-elected president, Eric Dowling of St. Catharines.

The real frolic began with the wit and whimsy of John Weatherseed, organist and choirmaster of the Deer Park United Church, Toronto, who was the speaker after luncheon. Taking as his theme "Accent," he led his audience through an amusing labyrinth of anecdotes pertaining to his own distinguished brogue and through a dissertation on the pitfalls of the English language, to the requirement of proper accent of words in musical phrasing. A general exodus followed to the more serious atmosphere of St. Martin's-in-the-Field and a consideration of the important matter of choir training.

Demonstration in Choir Training

A well-balanced group of seventeen singers took places in the chancel of St.

Martin's-in-the-Field and a choir practice of a number of anthems was conducted by Muriel Gidley, L.T.C.M., organist and choir leader of the Park Road Baptist Church. Miss Gidley's directions to the choir and remarks to the organists were interesting and instructive. Besides giving clear analyses of technical points and explaining her methods of dealing with the usual faults of intonation, rhythm, tone production, etc., the speaker pointed out the necessity for careful selection and previous study by the conductor of the numbers to be rehearsed. She also emphasized the importance of being able to bring out, through the singers themselves, the interpretations in the mind of the leader, as if by means of a solo instrument—in short, to inspire the singers not only to conform to the letter, but to give the music life and meaning.

The anthems rehearsed and sung were as follows, all with one exception being unaccompanied: "Jesu, Priceless Treasure," Bach; "Hail, Gladdening Light," Willan; "My Eyes for Beauty Pine," Howells; "Come, My Way, My Truth, My Light," Tomblings; "Teach Me, O Lord," Byrd; "Jesu, the Very Thought of Thee," Bairstow; "Hymn to the Trinity" No. 2, Tschaiikowsky.

A model evensong service in St. James' Cathedral with its requisite of good chanting, was a fitting culmination to the day. It brought to mind the realization of the deep purpose underlying all that had been said about the importance of choir training. In spite of the inopportune season of the year for choir work, W. Wells Hewitt, organist and choirmaster of the cathedral, was able to assemble what seemed to be a full complement of men and boys, who sang Walmisley's Service in D minor and two anthems—"All People That on Earth Do Dwell," Tallis, and "O Where Shall Wisdom Be Found," Boyce.

Recital by Dr. Charles Peaker

A wealth of contrasts in style and tone color made the recital by Dr. Peaker at St. Paul's Church Aug. 28 a stimulating experience. The instrument itself provides limitless resources for the skilled player, so that the most bizarre dissonances sound surprisingly natural and endurable. Opening with moderns, the virile rhythm of the first theme of the Hindemith Sonata I arrested the attention of the listener and it was maintained throughout the work by the impressive strength of Dr. Peaker's interpretation. Messiaen's "I Am the Word of Life," a first performance in Toronto, proclaimed the strong conviction of its title by a strident blast of reeds at the beginning, falling away into the meditative calm of the solo voice with shifting accompanying harmonies.

Special mention should be made of the "Variations on a Cowboy Song" by de Cabezon, with its haunting melody entering on a trumpet and ending in the pedal, and the Introduction, Passacaglia and Fugue by Dr. Healey Willan. The latter magnificent work was designed expressly for the St. Paul's organ. Throughout the program, including "Dolcezza," Whitlock; Toccata, Adagio and Fugue, Bach; "Meditation before a Stained Window," T. J. Crawford, and "Naiades," Vierne, Dr. Peaker proved once more his capacity for clear, colorful playing.

Lecture by Dr. Healey Willan

Under the happy guise of gossip, Dr. Willan provoked much serious thought as he discussed his dual subjects—"Organ Touch" and "Vocal Treatment of Words"—at the Park Road Baptist Church.

"Organists do not listen half enough to what they are doing," said Dr. Willan as he approached the subject of rhythm in organ playing. The proper release of the note or chord and the feeling for rhythm and phrasing in pedaling were important points too often neglected. In hymn playing Dr. Willan suggested legato left hand and pedal parts against detached playing with the right hand for greater clarity. To sum up the first phase of his talk, Dr. Willan quoted a much respected master, "time killeth and rhythm giveth life."

Anyone who has heard Dr. Willan's choir, the St. Mary Magdalene Singers, knows how carefully he practices his text, "Words are the most important part of singing." In training a choir he advocated the use of plainsong, where the important word takes the accent and there is the natural rise and fall of the spoken word. Speaking of compositions of the Tudor period, Dr. Willan brought out many interesting points such as: The bar line used as a phrase or division point

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rather than for the purpose of accent; a note not necessarily accented because it was a long note, but only when the syllable on the note demanded it from an intelligent point of view; the necessity to try over Tudor music with a small number of voices rather than on the piano.

As the anthem is a frill and not a part of the liturgy of a service, Dr. Willan felt that much was lost in many instances by using other than the original language, Latin. He commended, however, the fine English translations of Robert Bridges, whose English prose preserved not only the literal meaning but the Latin vowel sound.

Quentin Maclean in Recital

Quentin Maclean is well known for his versatility, whether the medium be popular song hits, transcriptions of orchestral works or classical organ music. Naturally his program for the organists omitted the first category. His rhythmic control and exciting scheme of registration through an exacting list of rarely heard numbers attracted all present. Here again the five-manual Casavant organ at the Metropolitan United Church offered every opportunity for diverse effects. Sound musicianship and technical clarity governed the performance of the Prelude and Fugue on "B-A-C-H," Liszt; Concerto for Organ, Felton-Biggs, and Sonata No. 1, Borowski, and original variety of color characterized "The Walk to the Paradise Garden," Delius-Maclean; Scherzo for the Flutes, Crawford; Andante from String Quartet, Debussy-Guilman; Seven "Casual Brevities," Rowland Leach, and Pastorale, Franck. Mr. Maclean con-Pastorale, Franck.

Banquet at Royal Yacht Club

No finer setting could have been chosen for the banquet, final event of the convention, than the Royal Canadian Yacht Club. No sooner had everyone set foot on the ferry than a change of department was evident. Rigorous sobriety changed to gay holiday mood. There was ample time to roam about the picturesque grounds of the club and to gossip with friends. After hunger had been assuaged and the usual toasts proposed, the important business of presenting diplomas to the successful candidates in the C.C.O. examinations took place. Eric Dowling presided at the dinner.

T. J. Crawford read his annual poem, here reproduced:

I'll sing to thee of Eric D.,
I mean of Eric Dowling,
A man who never lets a choir
Resort to painful howling.
Free rhythm may not be his vein,
Did someone say (the villain!)

Fixed pointing's clearly on the wane—
Use plainsong à la Willan.

Yes! Some say this and some say that,
Some would the whole thing alter,
But many pin a strong faith to
The old Cathedral Psalter.

Should one perhaps to Helmore go
Or use old Sarum Missals
Or try the version metrical
 Sung in the land of thistles?

We can't agree—that's plain to see
On which way is the best,
In peace to live, 'twere best to give
The whole darn thing a rest.

Free rhythm, plain-chant, metric verse
Are like to food you see
What suits one system often won't
With others quite agree.

But on some points we are at one
We're glad that Fred Silvester
Of busy life (he sees his wife
At end of each semester).

We're glad that Fred has been our head
Through two quite trying years
Of reconstruction after war
A time of hope and fears.

Yes! Fred has done a right good job
(I know he would be glad)
I don't know how he gets all in,
This thoroughgoing lad!

So, with regret we see him go
But there's no need for yowling
For in his place with calm and grace
We see friend Eric Dowling.

He lives his life, with charming wife,
Good music as his bent
So hail! E. D., good luck to thee,
Our latest president.

The speaker, John Ness, was introduced by Wells Hewitt. One would assume, after hearing Mr. Ness, that he made a habit of speaking to organists, but there is ample evidence to the contrary. Elaborating on Mr. Hewitt's introduction, although his unmistakable Scotch burr left no doubt as to his extraction, Mr. Ness cleverly illuminated his early background. His experiences as a chorister in the Kirk of Scotland were humorously recounted, but underlying his remarks there was a serious note of loyalty, and a strong feeling that congregational singing had degenerated because of the introduction of the overpowering "kist o' whistles." The Established Church of England came in for its share of comment and jovial criticism. Mr. Ness still preferred the metrical psalm to the chanted version. Even the strictest adherent of the Anglican communion chuckled merrily when he described the formal service as "the reading of the minutes of the last meeting."

Dr. Willan thanked the speaker by contributing several amusing stories, whereupon Mr. Ness was reminded of another. Dr. Willan, however, succeeded in having the last word. All in all, as someone remarked afterward, the adroit fluency of Mr. Ness put the lid on a happy, profitable convention.

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Dr. James Francis Cooke, Editor of *Etude*.
 Dr. Harl McDonald, Manager of the Philadelphia Orchestra Association.
 Dr. John Finley Williamson, President of Westminster Choir College.
 Seth Bingham, Associate Professor of Music at Columbia University, and Organist of the Madison Avenue Presbyterian Church, N. Y.

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New Book of Carols; Music for Christmas and Other Reviews

By HAROLD W. THOMPSON, Mus.D.

The high standards of the Carol Society are maintained in volume XIX, edited by Professor Marshall Bartholomew and entitled "Eight Burgundian Carols" (Galaxy). Of these "It Was in the Cold of Winter" and "God, Whom So Justly I Adore" are published in a separate issue; the first of these, a very simple number full of atmospheric beauty, is my favorite. "Along the Street I Hear," in eleven pages unaccompanied, another of these admirable numbers, is also published separately. Perhaps the most popular in the set will be "Shepherd and Wife," with ST solos and some divisions; it runs to six pages and is not published separately. All eight carols are to be sung unaccompanied.

The Galaxy Company has two other attractive numbers, "Rise Up Early," by Richard Kountz, based on a bouncing Slovak carol, is eleven pages in length. It is easy, accompanied, and has jubilant alleluias. You can get it in another edition for SSA. Robert Elmore's "The Manger at Bethlehem" is an anthem of twelve pages with A or Bar solo and rhythmical, tinkling effects in the accompaniment. There are some divisions. This will be popular.

The Arthur P. Schmidt Company has several new Christmas issues, of which I like best "Sleep! Dear Christ-child," by J. Henry Francis. It should be sung unaccompanied and with delicate tenderness such as a good quartet can manage. Edward Ballentine's "Light in the Night" is another short, pretty, unaccompanied carol. Arthur Colborn's "In Bethlehem," arranged by Hugo Norden, is accompanied and has an effective refrain. "Come Hither, Ye Faithful" has an old Welsh tune arranged by Mr. Gordon; possibly the melody will awaken secular memories in some people. "Glory, Praise and Power," by Ernest A. Dicks, is an old-fashioned anthem in march rhythm.

Of the new Christmas offerings published by the R. D. Row Music Company I like best "Whom All Men Adore," by Nadine Moore, another tender little number, this time with accompaniment and descant. If you have a good soprano soloist who can cover a high tone and still be audible, look at this. Noah Francis Ryder has a set of two easy carols: "Mary Borne a Baby," based on a Negro spiritual, and "Bethlehem Lullaby," with traditional text. Nadine Moore has a pleasant short anthem for junior choir with descant or for women's voices (SA) and descant, called "Whom All Men Adore." There is a simple rocking accompaniment.

Cecil E. Lapo publishes with the Edwin H. Morris Company two settings of poems by Christina Rossetti, for combined junior and senior choirs. I like better "The Shepherds Had an Angel," in which the children have the words while the chorus hums. "Love Came Down at Christmas" is almost as attractive. The part for children could be taken by a soprano soloist and, in the case of the second number, would sound better.

Kenneth E. Runkel, who composes often for three choirs, has a joyful anthem which omits juniors this time—this is for SATBB. It is called "The Christmas Bells Are Ringing" (Birchard). The close has a pretty part for your 4-ft. flute.

The most attractive new carol from England is "Villagers All, This Frosty Tide" (Novello) by James Angel for SS (or SA) and a soprano soloist. The delightful text is from Kenneth Graham's "The Wind in the Willows." A good junior choir could probably manage the fluent music.

Dr. Clarence Dickinson has an arrangement for SSA of his melodious "A Christmas Carol from Lapland" (Gray). There is a stanza for soprano solo and one for alto solo, with the rest of the choir singing appropriate Latin words as background; then the fine work ends with alleluias. There is an unobtrusive accompaniment and Mrs. Dickinson's words are just right.

George W. Kemmer has an anthem of eight pages called "The Infant Saviour" (Gray), to be sung unaccompanied with some divisions. After florid alleluias in crescendo, a poem by Canon Ridgely is

given out with rather supple changes in rhythm that will demand careful performance.

Anthems for Various Seasons

"Eternal God" (Gray), with music by Maurice C. Whitney and an admirable text by Henry H. Tweedy, is an anthem that I recommend for more reasons than one, and to all choirs. The words were written, I think, for the Hymn Society, and are certainly among the most liberal, manly and Christian to be found in modern hymnody. The sweeping, easy melody, used twice, is hymnlike and appropriate; at one point it is given to the tenors. The accompaniment actually helps along the tide of the tune—not always the case. The thousands of college students who have heard the sermons of Dr. Tweedy will be specially interested to have this setting of his message.

From the Novello Company come two useful numbers. Martin Shaw's "Let All the People Praise Thee, O God" is a harvest anthem in eight pages for choirs which have few men; it is in three parts. "Forth in Thy Name," by F. W. Wadely, is a full anthem for treble voices. The text by Wesley is appropriate to the subject of labor; the music is not very original, but moves along well with the text.

Of a number of new anthems published by Schmidt I like best one that will be appropriate for Thanksgiving and which also gives the promise of peace—Robert W. Wilkes' "Bring to the Lord." It is easy, accompanied and six pages in length. Another useful number from the same publisher is of only two pages, Allanson G. Y. Brown's "O Lamb of God." There are divisions and it could be sung unaccompanied, perhaps as a response.

There is a Palm Sunday anthem for junior choirs alone or for combined choirs, "Sing to the Son of David" (J. Fischer), by Kathryn Hill Rawls. It uses the text of the hymn beginning "All Glory, Laud and Honor."

Let me list briefly a number of other anthems which I have culled from a big stack:

Goldsworthy—"Holy and Mighty God." Text from the liturgy of St. John Chrysostom. Three pages. Prayer for mercy followed by alleluias. (R. D. Row.)

Gordon—"The Lord Be with Us." Melody of a Danish folksong. Two stanzas. (Schmidt.)

Miles—"In Deepening Faith." Hymn-anthem of three pages, ending with a quotation from "Break Thou the Bread of Life." (Schmidt.)

Lorenz, Ellen J.—"God Is Here." Capital University Chapel Choir Series. Unaccompanied; opens with bass solo; six pages; effective close. Quotes "God Is a Spirit." (C. Fischer.) Some divisions in women's parts.

Morgan, Haydn—"Hide Not Thy Face." Same series. Unaccompanied; opens with bass solo. (C. Fischer.)

Prichard-Larson—"Not Alone for Mighty Empire." Known as the "Brotherhood Hymn"—excellent text by Dr. Merrill. Easy, nine pages. (Summy.)

Among the new editions of older works is one of Bach's, "Jesu, Joy of Man's Desiring" (E. C. Schirmer, '46), arranged for SAB by Victoria Glaser.

Service Music

The H. W. Gray Company publishes two new settings of the "Benedictus Es, Domine." The simpler one, by Maurice Garabrant, in the key of A, is for SA and may be sung in unison. For a simple setting it has a considerable amount of modulation, but it is well written. A

setting by Bassett W. Hough in the key of G is more ambitious and more original; it is dedicated to Dr. Coke-Jephcott and has an accompaniment that will sound well in a cathedral.

A new setting of the Magnificat and Nunc Dimittis by Dr. Herbert Howells (Novello) is intended for the use of the Cathedral Church at Gloucester. It is decidedly difficult. My admiration for the composer's organ works makes me feel pretty sure that, given the proper resources, this would be more inevitably good than it looks.

There are "Two Responses" by the late Canon Douglas (Gray): "Jesus Saith to His Disciples" (the promise of Christ's return), and "I Heard a Voice from Heaven." This double number is peculiarly appropriate as a posthumous publication of a great leader in church music.

Cantatas

There are two cantatas that may be used next Easter. "On the Resurrection of Christ" (Novello) has music by Bruce Montgomery and text by the great Scottish poet Dunbar. This is thirty-two pages in length and is rather difficult, probably well worth the trouble. "My Heart Is Glad" (Hunleth), by David W. Thornton, is an easier and longer work (ninety-four pages), with chances for SATBB soloists and a duet for S-A.

Anthem Book

The second volume of G. Schirmer's "Favorite Sacred Choruses" is for SAB. There are sixteen numbers, mostly standard works in the English tradition, from Farrant to Stanford. There are two numbers by Bach and one by Beethoven. Carl F. Mueller is the competent compiler and arranger. This came out late in 1946, I believe.

Lutheran Service

The Lutherans are greatly indebted to Albert Olaf Christiansen and Harold Edward Schuneman for bringing out the "Proper of the Service" (Gray), set to Gregorian psalm-tones with organ accompaniment. Anglo-Catholics and all others interested in the restoration of ancient musical glories will welcome this careful study, arranged for the church year. An attempt has been made to use the proper texts for both the Evangelical Lutheran Synodical Conference of North America and the United Lutheran Church in America. It is likely that some of the introits, graduals and offertories may be found suited to other Protestant churches.

Sacred Vocal Solos

For a wonder, there are two good Christmas solos. Stanley E. Saxton's "My Soul Doth Magnify the Lord" (Galaxy) comes in two keys. The Magnificat is frequently used in Protestant services at Christmas, and this happens to be a really singable setting, especially in high voice for a soprano with some dramatic power. Richard Manning has arranged with both English and French texts the old French carol, "What Is This Fragrance," or "Quelle Est Cette Odeur" (Galaxy). This is a delightful song for low voice.

"Prayer Abiding," by R. Deane Shure (Hunleth), is a good short solo for high voice. The text is rather sentimental, but not objectionably so for most people.

Music for the Organ

Undoubtedly you read in last month's issue the article on the Belgian organist, Flor Peeters, written by Homer Wickline. I have had much pleasure playing through the Peeters volume of "Thirty-five Miniatures for Organ" (McLaughlin & Reilly). These little pieces on two staves give a pleasant introduction to the idiom of a composer whose reputation in this country is growing fast. The H. W. Gray Company has published a number of his things, including a shapely "Gavotte Antique" and an easy number called "Nostalgie."

Tuba tunes are always popping out from the presses. One of the best is called

"A Tune for the Tuba" (Gray) and is by Dr. Thiman.

Among recent folios of the "Masterpieces of Organ Music" (Liturgical Music Press) one of the works by Louis Marchand (No. 48) has interested me a good deal, with a new delight in French music of the eighteenth century.

WILLIAM R. DIXON ASSUMES POST IN ST. AUGUSTINE, FLA.

William R. Dixon has resigned as organist and director of music at the Methodist Church of Summit, N. J., to assume a similar position at Grace Methodist Church in St. Augustine, Fla., where he will assist in the redesigning of the chancel of the church and the rebuilding of the three-manual and echo Wurlitzer organ of sixty stops. In addition to his duties in directing the adult and boys' and girls' choirs and playing at the church services, which are broadcast over station WFOY, he will open a studio at the church, teaching piano and organ.

Mr. Dixon began his musical study at an early age and first played for church services at 14. He studied piano and organ with Professor Henry Weston Smith, organist and instructor in church music at Drew University in Madison, N. J., and later continued his organ work for a time with Ernest White in New York City. He served from 1934 to 1944 as organist at the Madison Methodist Church and director of music at the Morristown Baptist Church. He spent one year as organist-director at the Sanford Street Methodist Church before going to the Summit church in 1945. For several years he was staff organist at Restland Memorial Park in East Hanover, N. J., presenting daily and Sunday recitals which were broadcast throughout the park by an amplifying system. He has been for twelve years accompanist for the 100-voice festival choir of Madison.

Mr. Dixon will leave New Jersey shortly with his wife and two sons to take up his new duties in the South.

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**THREE-MANUAL BY MOLLER
FOR MODESTO, CAL., CHURCH**

The First Methodist Church of Modesto, Cal., has given an order to M. P. Möller, Inc., for a three-manual organ. The instrument was designed by Eugene E. Poole, Western states manager for the Möller factory, in consultation with Richard Stanley, organist of the church, and Richard Purvis. The resources of the organ are indicated by the following stop list:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 85 pipes.
- Gemshorn, 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Hohlflöte, 4 ft., 73 notes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tremulant.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 85 pipes.
- Gelgen Diapason, 8 ft., 73 pipes.
- Rohrgedeckt, 8 ft., 73 notes.
- Gamba, 8 ft., 85 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 pipes.
- Nasard, 2½ ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 85 pipes.
- Flute, 4 ft., 61 notes.
- Gemshorn, 4 ft., 73 notes.
- Gemshorn Twelfth, 2½ ft., 61 notes.
- Gemshorn Fifteenth, 2 ft., 61 notes.
- Gemshorn Tierce, 1½ ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrgedeckt, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Rohrflöte, 4 ft., 32 notes.

cathedral. The Grace Cathedral Choristers actually consist of two choirs—one of men and boys which sings at the morning service and a men's chorus which officiates at choral evensong. A series of organ recitals after evensong on the second Sunday of every month has been undertaken. These recitals have drawn an average audience of 300 for the last six months. The organ is a four-manual Aeolian-Skinner of ninety-one ranks. Sept. 14 Mr. Purvis played: "St. Anne" Prelude and Fugue, Bach; Cantabile, Franck; Sixth Symphony, Widor; "Meditation a Sainte Clotilde," James; "Carillon de Westminster," Vierne.



**SAN FRANCISCO CATHEDRAL
CHOIRS ARE REORGANIZED**

The Grace Cathedral Choristers, San Francisco, Cal., founded in 1913 by Alfred J. Chaplin Bayley, have been reorganized by Richard Purvis, organist and master of the choristers, with the cooperation of the Rt. Rev. Bernard Lovgren, dean of the

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THIS month is featured the fine old "Eutaw Place Baptist Church" in Baltimore. This Baptist center has long been nationally prominent, having furnished twenty-six ministers to the world missionary field, as well as being active in the development and preservation of appropriate music for the Baptist Church service... The recently installed Wicks organ has three manuals, and the console is equipped with draw-knobs for stops, and tablets for the couplers. The Wicks Direct Electric Action makes available to the organist, greater flexibility and selective resources than are ordinarily provided. Mrs. Betty Hann Lippy, organist and faculty member of Peabody Institute, collaborated with the Wicks staff in building the tonal design... The Reverend Clyde Atkins, D. D., Pastor, prominent in Baptist and Protestant Church matters generally, has expressed most enthusiastically, his praise for the instrument. Specifications will gladly be furnished on request.

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Church Music Institute in Buffalo Presented Three Lecturers of Note

A church music institute was sponsored by the Buffalo Chapter Aug. 25 to 29. Although the chapter has promoted summer courses of various types for the last eight years, this was the first endeavor to present a faculty of three outstanding lecturers, representing various phases of church music. Classes were conducted in the parish-house of Emmanuel Lutheran Church and were scheduled from 9:30 a.m. to 4 p.m. and from 8 to 9 p.m. for those unable to attend in daytime. The project was entirely self-sustaining, with twenty-five full-time registrants and ten additional for the evenings.

Walter E. Buszin, M.S.M., professor of church music at Concordia Teachers' College, River Forest, Ill., presented a wealth of material for use with adult, children's, men's and women's choirs, as well as organ literature, and the class had the opportunity of singing much new material. Carol M. Pitts, M.Mus., of State Teachers' College, Trenton, N. J., put the class through vocal exercises to develop blend and produce good intonation, and gave the members a fine opportunity to work as a choir. She also conducted a class in choral conducting and held two demonstrations with young people. Dr. Frederick Schlieder of New York conducted the class in keyboard work and stressed the creative side of improvisation, also demonstrating original methods for use in teaching musicianship, ear training and harmony to students as well as to choirs.

Plans are under way to continue this class through the coming year. In addition to the daily classes, Dr. Schlieder gave an informal recital at the organ, demonstrating in improvisations the workings of his principles.

Clara Mueller Pankow, the dean, acted as chairman and manager of the institute.

Important Projects in California

Members of the Northern California Chapter opened their season with a picnic in world-famed Muir Woods, at the base of Mount Tamalpais, across the Golden Gate from San Francisco. Thirty members assembled for an enjoyable afternoon on Saturday, Sept. 13.

The chapter has undertaken two large activities for the coming year. One is the building of a new chapter to serve the Monterey Peninsula area, which is expected to be in full operation by the time the 1948 Bach festival is held in Carmel. The other major activity will be preparation for a regional convention of the Guild, to be held in San Francisco concurrently with the triennial convention of the Episcopal Church in 1949. While this will officially be styled a regional convention, it is hoped and expected that many members from chapters in other parts of the United States and Canada will be able to meet with us on this occasion. The opportunity of meeting with prominent churchmen will offer many occasions for furthering the work of the Guild.

Dinner for Mr. and Mrs. McDannel

A dinner was given by the Niagara Falls Chapter at the Red Casque Inn in Stamford, Ont., Aug. 5 in honor of Mr. and Mrs. Walter McDannel. Mr. McDannel has been very active in the Niagara Falls Chapter and was the organizer of the group in 1936. The McDannels are leaving Niagara Falls as Mr. McDannel has accepted a position as choir director and organist of the Episcopal Church in

Frederick, Md. His new duties began Sept. 1. Clever place cards with the Guild insignia and a poem about each person were composed by Mrs. Florence T. Smith. Others helping with arrangements were Mrs. Elenore H. Schweitzer, Mrs. Maude C. Turver and Mrs. Rosamond Abate. An electrical clock was presented to the McDannels by the group.
 MRS. J. EARL McCORMICK, Secretary.

South Carolina All-Day Conclave

The South Carolina Chapter opened its 1947-48 season of activities Sept. 12 with an all-day conclave in Spartanburg. The host for the meeting was Paul Allwardt, professor of organ at Converse College in that city. At noon in Twichell Auditorium, Converse College, this program was offered: Fantasie and Fugue in F minor, Mozart (Paul Allwardt); cantata, "Singing dem Herrn ein Neues Lied," Buxtehude (Mrs. Grace Johnston, soprano; Mrs. Peggy Gignilliat, violinist; Miss Rachel Roudebush, cellist, and Paul Allwardt, organist); Variations, "Thou Prince of Peace," J. B. Bach (Mr. Allwardt); cantata, "Schlage doch, Gewuenschte Stunde," J. S. Bach (Miss Radiana Pazmor, contralto; Mrs. Gignilliat, Miss Roudebush, A. W. Bleckschmidt, violinist, and Mr. Allwardt); Sacred Concerto, "O Jesus, Nomen Dulce," Heinrich Schuetz (Miss Pazmor and Mr. Allwardt); Cantata, Mozart (Miss Pazmor and Mr. Allwardt).

The stringed instruments in addition to the sympathetic organ accompaniment by Mr. Allwardt formed a colorful background for the excellent interpretation of Mrs. Johnston and the superb rendition by Miss Pazmor. Mr. Allwardt displayed noteworthy technique in the rendition of his two organ solos.

At 3 o'clock in the First Presbyterian Church this program—Prelude and Fugue in B minor, Bach; Minuet and Sarabande (Suites 4 and 5), Purcell; Slow Movement (Sonata 2), Hindemith, and "Now Thank We All Our God," Karg-Elert—was played by Mrs. C. L. Simmons, Jr., organist of the church, on the three-manual and echo Hook & Hastings organ. It was enjoyable and well performed. At the First Baptist Church Five Hymn Preludes by Bingham; Fantasy on "St. Catherine," McKinley; "The Fifers," d'Andrieu; "Psalm 18," Marcello, and Toccata and Fugue in D minor, Bach, were played by Thomas Lyles, Jr., organist of the church. The program was presented on the three-manual and echo Skinner organ, recently rebuilt and enlarged by Aeolian-Skinner. Before the recital Mr. Lyles gave a short explanation of the specifications and layout of the instrument of forty-three ranks. Mr. Lyles' rendition of the Toccata and Fugue in D minor was classic in its interpretation.

The next meeting of the South Carolina Chapter will be held on Oct. 6 at 7 o'clock, with a dinner for organists and ministers in the parish-house of Trinity Episcopal Church.

L. GREGORY PEARCE.

Anthem Clinic in Wheeling

The first fall meeting of the Wheeling Chapter was held Sept. 16 at the First English Lutheran Church, Wheeling, W. Va. Robert Knox Chapman, the dean, conducted the meeting. The program for the coming year was outlined. Events scheduled include lectures, special choral services, a hymn sing, recitals by visiting artists and the annual festival.

After the business session an anthem clinic was held. Members were asked to bring copies of anthems which they had found to be especially appropriate. A social hour was enjoyed at the close of the clinic.

ELEANOR BIDKA, Secretary.

The Warden's Column

This, the fifty-second year of the A.G.O., will be marked by featuring the three Guild examinations and the resumption of our schedule of conventions, suspended during the war. Biennial national conventions will alternate with regional conventions. The time and place of the 1948 national convention will be decided soon and announced in the November issue of THE DIAPASON.

The progress made by the national organization last year was truly remarkable, but we shall strive to exceed that record this year. One thousand nine hundred and twenty-one members were elected last year, seventy of whom were reinstated, making a total membership of over 9,000; so we are well on the way to the 10,000 mark. The goal of a chapter in every state was reached—161 chapters and branches in all. Twenty-three chapters and three branches were organized during the year. We now have thirteen Guild student groups, eight of which were formed last year.

Letters from Seth Bingham, sub-warden and chairman of the national expansion committee; Dr. Philip James, chairman of the examination committee, and the warden have been sent to all regional chairmen, deans and regents, recommending many definite lines of action and offering several practical and helpful suggestions, which, it is believed, will have far-reaching results.

The most important reason for obtaining the great increase in our membership and the organization of additional chapters is to acquaint every one of the vast number of church musicians in our country with the Guild standards for music in religious services and the immense value of the preparation for the Guild examinations. The certificates awarded to the successful candidates are of great value, but it is axiomatic that the chief value of an examination is the preparation required. As Dr. James has written in a recent article on the A.G.O. examinations, "unless the fundamental idea of an examination is study and preparation, together with a desire for advancement in the technique and art of music, there is no valid reason for any musician to pursue an examination."

Unusual emphasis is being laid on our examinations this year, but we need the cooperation of our entire membership in this campaign to enroll the largest number of well-prepared candidates for the 1948 Guild tests. I strongly urge every member to do his or her part in this movement. This is the greatest mission of the A.G.O.—the really vital work of our organization. All of us can and should have a part in it. In the words of Dr. Channing Lefebvre, past warden, "our examinations are the lifeblood of the Guild."

Write to headquarters for 1948 requirements and complete information concerning the examinations. The test pieces are excellent examples of organ compositions useful for service or recital and include works of American composers who are members of the Guild.

S. LEWIS ELMER.

Hear Roy Darley in Salt Lake City

On the evening of Sept. 6 the Utah Chapter opened its 1947-48 season with a dinner for members and friends at the Temple Square Hotel, Salt Lake City. Following the dinner a recital was played by Roy Darley, newly-appointed assistant Mormon Tabernacle organist. The splendidly performed program was as follows: Toccata and Fugue in D minor, Bach; "Vexilla Regis," Purvis; Fantasie in A major, Franck; "Now Thank We All

Our God," Crüger; "Divinum Mysterium," Karg-Elert.

Mr. Darley, a native of Wellsville, Utah, began his organ studies under LaMar Peterson of Salt Lake City and later studied with Dr. Frank W. Asper. Following work with Dr. Charles M. Courboin and August Maekelberghe he has been playing at the Latter-Day Saints' Temple in Washington, D. C., until his recent appointment to his present post in Salt Lake City.

ELEANOR H. TODD, Registrar.

Western Pennsylvania Season Opens

The first fall meeting of the Western Pennsylvania Chapter, Pittsburgh, was held Sept. 16. After dinner at the Fairfax Apartments our new dean, Paul W. Koch, extended a personal greeting and introduced some of the chairmen of committees for the year.

We were happy to have with us Dr. Robert Griswold, newly-appointed organist of Heinz Chapel, introduced by Russell Wichmann. We were also happy to welcome three new members. Our dean is hoping that we will continue to push the membership drive started by ex-Dean Williams. The Western Pennsylvania Chapter is running neck and neck for third place in the country.

It was a great shock to hear of the death on July 28 of Howard Neff, a Guild member and one of our most talented young organists.

Following a short business meeting all adjourned to the Shadyside Presbyterian Church for a recital by Russell G. Wichmann, M.S.M. Mr. Wichmann is well known as a recitalist in many parts of the country. He has just been appointed head of the department of music at the Pennsylvania College for Women. His program was as follows: "Rigaudon," Lully; Chorale Prelude, "O Lord, to Me, Poor Sinner," Buxtehude; Prelude and Fugue in E minor (Cathedral), Bach; Prelude to "Pange Lingua," Kodaly; Prelude-Improvisation, Choeaux; Scherzo, Titcomb; "Romanza," Purvis; Symphony in G, Sowerby. Mr. Wichmann's recital was one of unusual interest.

On Wednesday, Oct. 1, at 8:30 p.m., E. Power Biggs will give a recital at Carnegie Music Hall. Although not a presentation on the part of our chapter, it is a program of interest for all of us and most of our membership will attend. Mr. Biggs' appearance here is sponsored by the Boyd Memorial Library Association for the benefit of the music division of Carnegie Library.

ESTELLE A. GRAY, Registrar.

Toledo Chapter

The opening event of the Toledo Chapter was a dinner Sept. 30, when the members were guests of the J. W. Greene Company. The dinner was held in the Commodore Perry Hotel, after which the guests were invited to the store's auditorium to hear a recital by Robert G. Campbell of Elkhart, Ind., on the new Consonata electronic organ. Fred W. Church, the dean, announced the program for the year. Chairmen include Avril Finch, membership committee; Mrs. T. C. Kless, social committee, and Mrs. C. H. Mosbach, publicity committee. The program committee consists of officers of the chapter and J. Harold Harder, A. Beverley Barksdale and Ethel Kimbell Arndt. The officers in addition to Dean Church are Chester Brinkman, sub-dean; Clara Sterr, treasurer; Mrs. Rhea Bickel, registrar, and the Rev. Thomas Curtis, secretary.

The next event on the Toledo Chapter program is a repeat recital by Flor Peeters, the Belgian organist. Mr. Peeters' appearance here Oct. 17, which will be in the peristyle of the Toledo Museum of Art, is sponsored jointly by the Guild and the Museum.
 HELEN M. MOSBACH,
 Publicity Chairman.

Solutions of A. G. O. Examination Questions of 1947

Associateship Counterpoint

Harold Heeremans

Ⓐ Add a Soprano in 1st Species and an Alto in 4th Species.

Mode VIII (Hypo Mixolydian)

Ⓑ Add a Soprano and Alto in 3th Species.

Harold Heeremans

C.F. Mode IV (Hypo-Phrygian)

Ⓒ Add Soprano, Alto and Bass in 1st Species.

Anne V. McKittrick

C.F. Mode III (Phrygian)

Associateship Fugue Subjects and Answers

Harold Heeremans

1. Allegretto

Violin S

C.S.

INVERSION

2.

Anne V. McKittrick

S.

C.S.

INVERSION

Associateship Melody Harmonization (For Organ)

Anne V. McKittrick

Associateship Unfigured Bass Harmonization (For Organ)

Anne V. McKittrick

Andante

Associateship String Test

Norman Coke-Jephcott

Associateship Hymn Tune

D. McK Williams

Our Fa ther, for our dai - ty bread Ac - cept our praise and hear our prayer. By Thee, all liv - ing souls are fed: Thy boun ty and Thy lov - ing care With all Thy chil - dren let us share.

SOLUTION

Norman Coke-Jephcott

Inverted Dom. Ped. A. Stretto I

Violin I

Violin II

Viola

Cello

S. (varied)

S. (inverted)

S. (varied)

Dom. Ped.

Fellowship Counterpoint

Norman Coke-Jephcott

Ⓐ To the following Cantus add Soprano in 2nd species and Alto in 3rd species. Use Alto clef.

C.F. Mode I (Dorian)

Ⓑ To the following Cantus add Soprano, Alto and Bass in 5th species. Use Alto clef.

C.F. Mode III (Phrygian) From Fux

Fellowship Fugue

Norman Coke-Jephcott

Instruction

The following is the opening of a Fugue for strings.

Write a final section of about 12 measures. Stretto and at least one pedal point should appear.

With animation

Violin I

Violin II

Viola

Cello

codetta

C.S.

Fellowship Orchestration

Philip Jansen

Allegro con brio

Fin. poco a poco

Flutes I-II

Piccolo

Oboes I-II

B♭ Clarinets I-II

Bassoons I-II

F Horns I-II

E♭ Horns III-IV

B♭ Trumpets I-II

Trombones I-II

Euphonium

Tuba

Timpani

Change D to G

Violin I

Violin II

Viola

Violoncello

Bass

Solutions of Examination Questions

News of the A.G.O.—Continued

Fellowship Ground Bass (For Organ)

Anne V. McKittrick

Andante

Fellowship Melody (For Strings)

Harold Heremans

Leggiero

Passes Associateship Test.
On its list of successful candidates in the 1947 examinations, as published in the September issue, the examination committee neglected to include Miss Marjorie Jackson of New Philadelphia, Ohio, who passed the associateship test.

Plans in Western Michigan.
The first fall meeting of the Western Michigan Chapter was held at St. Mark's Cathedral, Grand Rapids, Sept. 15, with John Dexter, organist and choirmaster of the cathedral, as host. After dinner Dean Doris James presided over a short business meeting at which she introduced the officers and committee chairmen for the year. The subdean and host, John Dexter, who was chairman of the committee in charge of the monthly programs, presented plans for the year. The aim of the meetings is to be two-fold—more active participation in each program by the entire membership and greater emphasis on presenting the materials and techniques with which we all work and their practical application to individual needs. Following the dinner Mr. Dexter led the group in a lively discussion of the topic "Hymns," use of descants, registration changes, etc.

In addition to the monthly meetings the following special events included in the year's program were announced:
Oct. 21—Recital by Flor Peeters.
November—Annual vesper service.
Jan. 27—Recital by Alexander Schreiner.
Feb. 8—Annual junior choir festival.
April 18—Annual senior choir festival.
ROBERT E. SHEETS, Publicity Chairman.

Central Tennessee Chapter.
The first meeting of the Central Tennessee Chapter for the present season was held Sept. 16 at the Nashville Y.W.C.A. An informal supper was followed by a business meeting under the inspiring leadership of the new dean, Cyrus Daniel, F.A.G.O.

The printed year-books for the season's work were distributed and the program of meetings was discussed with a view to making each monthly meeting yield the greatest value to everybody. In going over the year-book at the meeting it was seen that an interesting and instructive year's activities has been provided by the program committee.

The present writer, who is serving as chaplain of the chapter, was asked to act as secretary until such time as our regularly-appointed secretary is able to take up the work.

JAMES G. RIMMER.

Berkshire Chapter.
The four-months-old Berkshire Chapter held its first meeting of the year Sept. 15 in the First Methodist Church of Pittsfield. Miss Alberta Zimmerman, acting dean, introduced the speakers, Ernest M. Skinner, the organ builder, and Harris S. Shaw, A.A.G.O., former dean of the Massachusetts Chapter. Also present were Miss Ruth Perry, dean of the Springfield Chapter, and Mrs. Geraldine F. Brooks, dean of the Hartford Chapter, and members of their chapters. A chicken dinner was served to the ministers and organists present under the chairmanship of Mrs. Irene MacInnes. In the social hour that followed year-books, membership certificates and new members' cards were distributed. Plans for the Virgil Fox recital Nov. 6 were announced and patrons' cards were given out to members. Several new colleagues applied for membership and we look forward to an active year. Our next event will be a round-table discussion in October on "Mechanical Devices of the Organ."

BRUCE M. WILLIAMS, Secretary.

Oklahoma City Chapter.
The Oklahoma City Chapter held its first meeting of the year with Gladys

Johnston Sept. 16. Following dinner and a short business meeting everyone went down to WKY, our largest radio station, where Ken Wright is staff organist. He explained and demonstrated the differences between radio organs and those in the churches, played request numbers, invited anyone who wished to try the organ and answered questions. The next meeting will be with Mrs. Harry Virden in Guthrie.
MARY HALEY, Secretary.

Hampton Roads Chapter.
Edward A. Wallace of Hampton, Va., gave a recital before the Hampton Roads Chapter Sept. 9 in the First Baptist Church of Newport News, Va. Selections included in the program were "The Heavens Declare the Glory of God," Marcellino; Trumpet Voluntary, Purcell; "I Am Black but Comely" and "My Soul Doth Magnify the Lord," Dupré, and three numbers by Bach, "Come, Sweet Death," Andante and Tocata and Fugue in D minor.

Following the recital a reception was held in Friendship hall.

Washington Chapter.
The Washington Chapter met at the home of Dr. and Mrs. A. H. Graumann in Seattle Sept. 8. Dean Lois Hall Peterson gave a short history of the Guild. Talmage Elwell reported on the school of church music at Northwestern University. Plans for the year's program were outlined, including an all-city hymn festival in November, the Flor Peeters recital in December and the Jeanne de Messieux recital in April. Mrs. Ruth Pocock sang.
JEAN KILGORE, Secretary.

Plans of Central Texas Chapter.
Officers of the Central Texas Chapter for 1947-48 are: Dean, Emma Virginia Decherd; sub-dean, Frederick Savage; secretary, Eleanor Page; treasurer, Mrs. Lois Olliver; chaplain, the Rev. Joseph J. M. Harte. The officers met at the home of the dean Sept. 9 and discussed programs for the year. This chapter is looking forward to one of the most interesting years in its history. The following programs have been planned among others:

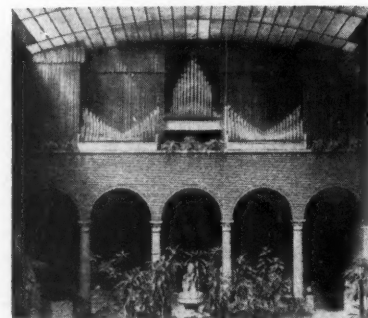
- October—Business and social meeting.
- December—Christmas choral service, Central Christian Church, Frederick Savage, chairman.
- January—Program by members, University Methodist Church, Mrs. William Wayne Huff, chairman.
- February—Dinner for clergy and organists, Elizabeth Caldwell, chairman.
- March—Program by members at St. Martin's Lutheran Church, Eleanor Page, chairman.
- April—Annual Guild meeting, All Saints' Episcopal Church, Beulah Beaver, chairman.

ELEANOR PAGE, Secretary.

Abba Leifer
RECITAL ORGANIST
CHICAGO SINAI
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A Monthly News-Magazine Devoted to the Organ and to Organists.

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

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CHICAGO, OCTOBER 1, 1947

Plain Speaking Abroad

While Americans have been wont to find fault with their British friends, whom they accuse of neglecting or ignoring the composers of this country, the British also have a grievance which is being aired more or less freely in such publications as *Musical Opinion*. The leading article in a recent issue of that dignified monthly was a page of rather blunt comment about some modern composers by Reginald Hunt, under the heading "Stravinsky and Others." Mr. Hunt deploras what he describes as "a dearth of honest plain speaking about the music of some modern composers."

"Many critics," he declares, "seem afraid to come out boldly with what they really feel, perhaps for fear of being proved wrong by the judgment of posterity, but more often because they might be dubbed old-fashioned and reactionary." A fact to which we have directed attention in the past. Unfortunately many convictions are not backed up by courage.

What inspired or provoked Mr. Hunt to condemn certain composers' works was a hearing of Stravinsky's Sonata for two pianos and his Third Symphony, which he says can be described "only as puerile, poverty-stricken in material, and abysmally boring. The champions of Stravinsky, Hindemith, Schönberg and company are given to scoffing at unfriendly critics on the score that their old-fashioned ears are shocked by cacophony. They are in error. The musician's ear can be trained to stand anything; discord is the life of music, our ears have become unshockable. What we refuse to put up with is being bored by the musical small-talk of composers with nothing worth while to say. It is because the modern listener has become inured to cacophony and all kinds of sound-shocks that the bluff of these composers is being called. Whatever will they do when they can shock listeners no longer, when the red herring of extreme discordance can no longer be drawn across the trail that leads to the discovery that the music has nothing to say?"

Now comes Harold Helman in the July issue, in his page of comment entitled "From an Organist's Notebook," protesting because the British Broadcasting Corporation engages continental organists to play over the air without the slightest recognition of British compositions. He advocates a minimum of 33% per cent of English works on programs for which British money is paid. Then he bursts right out in these words:

Some of the foreign works we have heard played recently show an amazing technique and also an amazing lack of tune. Where there is a lack of tune there surely can be no soul, and technique is not the essence of soul. I recommended several people to tune in especially for these recitals and when I next met them—judging by the look on their faces—I was afraid to ask how they had enjoyed the recitals. In this instance I do not refer particularly to organists, but to folk who say: "I love to hear an organ." So far as the player is concerned, I am

sure there is the psychic element to be considered—a natural feeling that keeps one on the lookout for the beautiful, for there is much that is healing in good, melodious music, as there should be in a good sermon. And there is no reason why we should not have this healing power from both sources. The listener does not want to be bathed in a constant riot of discord. We musical folk know quite well that many discords are the very spice of music; they whet the appetite for more; but there is a limit to all things. . . . The shimmering glitter of abnormal mixtures and mutations does not seem to show off the true worth of our Island music. What the folk want is (I have tried to think of a polite word) what is commonly known as "guts"—a wonderfully expressive word—born of two wars.

These are sentences that we may well ponder. One might have a very enlightening debate on the question: "Resolved, That where there is a lack of tune there surely can be no soul, and technique is not the essence of soul." And the statement that "the listener does not want to be bathed in a constant riot of discord" deserves thought—provided one considers listeners as worthy of any thought.

Some day we shall see a change of viewpoint among many of our leaders. After all, fashions are ephemeral.

NEW YORK WORLD'S FAIR ORGAN NOW IN LOUISVILLE CHURCH

The Haussermann organ, loaned to the Temple of Religion at the 1939-40 world's fair in New York, has been installed in St. Andrew's Episcopal Church, Louisville, Ky. The specifications of this three-manual Aeolian-Skinner work appeared in *THE DIAPASON* of April, 1939. It is a straight instrument of forty-two stops and fifty-five ranks of pipes.

Robert F. Crone, organist and choir-master of St. Andrew's, was familiar with the fair organ from the days of his association with Mr. Haussermann as musical secretary and hence prepared the plans and layouts for the present installation, which was carried out by Sylvester E. Kohler, a Louisville organ builder formerly with Henry Pilcher's Sons as reed voicer and service man. Mr. Crone was factory superintendent of the Pilcher organization prior to its absorption by M. P. Möller.

The organ was first played at the dedication services Sept. 28. At the morning service Mr. Crone presented the Handel Concerto No. 2 in B flat, Prelude and Sarabande, from "Baroque," by Seth Bingham, the Bach "Little" G minor Fugue and Jongen's "Priore." The liturgical portions of the services included a unison setting of the communion service, "Missa Sancti Andree," by Mr. Crone. Offertories consisted of Brahms' "How Lovely Is Thy Dwelling-Place" and Baisstow's "Blessed City, Heavenly Salem." At 8 p.m. choral evensong was sung, with Willan's short motet, "O How Glorious," used as a vesper anthem. The choir, assisted by a group from the Philharmonic chorus, presented Bach's motet for double chorus, "Sing Ye to the Lord," and Dr. Claude Almand's "Fanfare of Praise." For the prelude Mr. Crone played the Muffat Toccata in C minor and Franck's Chorale in A minor. The offertory consisted of the Adagio from Trio-Sonata No. 3, Bach, and the service closed with Karg-Elert's "Nun danket."

The church plans to have outstanding recitalists this season, including Parvin Titus, Harry William Myers, Boies Whitcomb and Carl Weinrich. The choir will present excerpts from Mandelsohn's "Elijah" Nov. 30 and the Bach "St. Matthew Passion" March 14. Choral forces consist of a senior choir of thirty-five voices and a junior choir of forty voices.

IN COMMEMORATION OF THE 100TH anniversary of the death of Felix Mendelssohn the combined choirs of the Edgewater Presbyterian Church, Chicago, will present the "Hymn of Praise" Sunday evening, Nov. 23, at 8 o'clock. Soloists will be Ruth Parry, soprano; Evelyn Ames, contralto, and Edward Richmond, tenor, and accompanists will be Malcolm Benson, organist, and Janet Puffer, pianist. The rendition will be under the direction of Alden Clark, organist and director of music at the Edgewater church. The sixty-voice chorus will be composed of members of the sanctuary choir, which sings at all regularly scheduled services of the church; the carillon choir, made up of senior high school students, and the Edgewater Male Chorus, a recently organized group of business men in the Edgewater district.

New Music for the Organ

By WILLIAM LESTER, D.F.A.
Seven Transcriptions of Music by Arcangelo Corelli, arranged for organ by R. S. Stoughton; published by the Arthur P. Schmidt Company, Boston.

The string music of this old Italian master is one of the glories, a treasure of prime value in the realm of music. In this volume some of the finest movements from his "Concerti Grossi" have been efficiently arranged for the organ. The music is of medium difficulty, the transcriber has been careful not to mar the pristine purity of the compositions, and his treatment for the new setting maintains to a large degree the archaic beauty of the original. The organist will go far before he comes across better, more ingratiating music than that contained within the covers of this moderately priced, unpretentious volume.

Masterpieces of Organ Music, Folio 56; works by George Boehm, edited by Norman Hennefeld; published by The Liturgical Press, Inc., New York City.

Interesting music by a great German worthy who had a definite and great influence on Bach. Other folios in this series have given representation to the organ writings of this fine composer. The latest issue contains two splendid examples of pre-Bach achievement: Chorale Variations on "Herr Jesu Christ, Dich zu uns wend," and Chorale Prelude on "Vater unser im Himmelreich." The latter has often been accredited to J. S. Bach and was so ascribed in several earlier editions. Later better informed authority prefers to look on Boehm as the creator of the interesting work. Both numbers are music of unusual character, well worth playing, certain to give aesthetic pleasure to the listener as well.

Scherzo and Fugue for organ by Roland Diggle; published by M. Witmark & Sons, New York City, N. Y.

The name of Diggle is known wherever organ music is dealt with—it assures the buyer of practical utility values, of positive audience appeal, of musical sanity and efficient craftsmanship. The new large-scale effort is a sprightly rondo-like first section, marked by graceful flow and spontaneous development. This leads into a closely-woven fugue on a main subject derived from the principal theme of the scherzo. This excellent five-page contrapuntal creation builds to a resonant and exciting climax.

Dr. Diggle has attained in this number one of his best achievements to date and it will undoubtedly find wide use in concert programs of the better type and will be welcomed by teachers sympathetic to new material of definite value.

Toccata, by Joseph Callaerts, arranged by R. L. Bedell; published by Mills Music, Inc., New York City.

A brilliant piece in the German manner, of virtuoso grade, certain to win a triumph when played by an organist able to project the clarity and drive of its passage-work. Concert players should mark well this piece—it is a perfect item for that difficult place on the program, the finale.

Concert Piece in D, for organ, by Helen Searles Westbrook; published by Neil A. Kjos Music Co., Chicago.

This is by far the best work I have seen to date from this interesting composer. Prior creations have revealed a sensitive control of color, a gift for personal, individual melody, a keen rhythmic sense and an addition to lush chromatic harmony. But this new work reveals a mastery of extended form that was not shown in the earlier pieces. This Concert Piece is a virtuoso vehicle for a first-class player. In short, just what its title calls it—a large-scale work for high-grade program use.

Three Religious Pieces for organ, by Allanson G. Y. Brown; published by McLaughlin & Reilly Co., Boston, Mass.

Three pieces are included in this set, published collectively. The Prelude is "The Shrine of St. Joseph"; next comes "Elevation"; the last number is titled "Communion." This trio of short melodic service pieces is dedicated to Eugene Leduc, choirmaster at St. Jean Baptiste, Ottawa. The music is simple, well written, of a quiet, satisfying beauty—written by a composer adept at his trade, able to be eloquent even when unassuming.

Seven Compositions for Organ, by Arthur Foote, Op. 7; published by the Arthur P. Schmidt Company, Boston.

A reprint of some of this distinguished master's choicest writing for organ. Included are such tested favorites as Cantilena in G, Solemn March, Sortie in C, Canonetta, "Tempo di Minuetto," Communion and Toccata. Foote wrote music marked by technical mastery, genuine beauty and definite practical values. It is well for the newer generation to have the best products of such a composer.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Oct. 1, 1912—

Clarence Dickinson was appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith.

A four-manual organ built by George Kilgen & Son was opened in the new St. Mary's Cathedral at Wichita, Kan.

William Pilcher, at one time associated with his brother Henry Pilcher in building organs, died Sept. 8 in New Orleans at the age of 82 years. He came to America from England in 1832.

Ernest M. Skinner was commissioned to build a large four-manual organ for Williams College.

THE DIAPASON called attention in an editorial to "a decided and almost alarming shortage" of good men at the organ factories.

Clarence Eddy, who had not been a resident of Chicago since his departure for Paris a number of years previously, returned to the city to live.

Twenty-five years ago the following news was recorded in the issue of Oct. 1, 1922—

Twenty thousand people heard Edwin Arthur Kraft play the opening recital on the large Skinner organ in the Cleveland Auditorium Sept. 10.

Russell Hancock Miles went from Angola, Ind., to the University of Illinois to be the assistant to Dr. Frederic B. Stiven.

Marcel Dupré was to make his Chicago debut on his first American tour at St. James' Episcopal Church Oct. 30.

Ten years ago the following news was recorded in the issue of Oct. 1, 1937—

Large new four-manual organs described in the October issue included an Aeolian-Skinner at the University of Rochester, a Möller in the Broad Street Presbyterian Church of Columbus, Ohio, and a Pilcher in the Second Presbyterian Church of Louisville, Ky.

CATHEDRAL IN MELBOURNE, AUSTRALIA, SEEKS ORGANIST

In seeking a new organist for St. Paul's Anglican Cathedral in Melbourne, Australia, the Rev. Dr. Roscoe Wilson, acting dean of the cathedral, has asked for American assistance. The present organist and director, Dr. A. E. Floyd, has resigned after thirty-two years of service "to enter a wider field of music."

Applicants must be not more than 50 years old. The present stipend is £400 a year, Australian. "Assistance toward fares to Australia may be provided by arrangement." The term of appointment will be for five years. The new organist must be a communicant of the Church of England. The application must be accompanied by copy of testimonials and a photograph, and it must list age, family, war service (if any), condition of health, professional qualifications and particulars of previous positions held, and the date when duties could be undertaken. The application must be forwarded to Dean Wilson, St. Paul's Cathedral, Swanston Street, Melbourne, Australia, to reach him not later than Oct. 31.

"No other church in Melbourne of any denomination has so extensive a musical establishment or a comparable organ or choir," writes the dean.

The choir normally consists of twenty-eight boys, including probationers, and six men, who are known as lay clerks, as well as a number of voluntary choristers who attend on Sunday. The organ, which was built in 1891 by Lewis of London, has fifty-nine speaking stops.

MR. AND MRS. E. J. REMLEY TAKE KANSAS CITY POSITIONS

The Westport Presbyterian Church of Kansas City, Mo., announces the appointment of E. J. Remley as minister of music, with Mrs. Remley as associate. Mr. and Mrs. Remley go to Kansas City after having served for three and one-half years as directors of music in the Montview Presbyterian Church, Denver, Colo.

Both Mr. and Mrs. Remley are members of the American Guild of Organists. Mr. Remley is a member of the National Association of Teachers of Singing. The Remleys have one son, William, a graduate of McCormick Theological Seminary, former navy chaplain, who has been appointed head of the Bible department at Silliman Institute, Dumaguete, P. I.

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Mrs. Royden J. Keith, president of the National Federation of Music Clubs, announces that at the meeting of the national board Sept. 19 to 22 in Des Moines, Iowa, it was voted to add an organ playing competition to the federation's biennial awards of \$1,000 each, to be given in the 1949.

There have been organ awards only twice before, Virgil Fox having been the recipient of one of these. Since 1931 the awards have been only in voice, piano and violin.

J. MAX KRUEL APPOINTED TO BIG KANSAS CITY CHURCH

J. Max Kruwel, who has served the Linwood Methodist Church of Kansas City, Mo., for the last eleven years, has been appointed minister of music of the Grand Avenue Methodist Church of the same city and began his work there Sept. 8. This is a large downtown church with a four-manual Skinner organ and a fine historical background. Powell Weaver, who for a number of years was at this church, resigned to go to the First Baptist of Kansas City.

AN ANNOUNCEMENT COMES from Lawrence, Kan., of the arrival on July 3 of Dulcy Anne Green in the home of Mr. and Mrs. Frank R. Green. Mr. Green is on the staff of the Reuter Organ Company.

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Fads and extremes, fortunately, are ephemeral affairs.

May not the type of specification recently appearing in *The Diapason* be indicative of change already under way:

—V. A. Schantz

At the present time the art of organ building seems subject to vagaries, as for example, the replacement of stops of unison or normal pitch with colorless high pitches, and in certain instances even to the exclusion of diapasons, the voice most characteristic of the organ.

The tone quality of an organ pipe is easily identified within and below the vocal range, as the harmonics at their proportionate strength which act to develop tone quality are well within audible range; but substituted upper work, usually having the form of unsuitable mixtures, is without the identifying character present in lower pitches.

As I do not wish to imply insincerity in those who prefer the Germanic or "baroque" type of organ to what lovers of refined tone color prefer, it seems logical to say that what we know as "color blindness" may have an aural parallel in the perception of tone color. How could there be better evidence of this than claims of superiority for organs which are almost destitute of color?

Organ purchasers are frequently uninformed as to what constitutes good design and for that reason have no defense against the faddist.

There is no historical precedent or tradition justifying the "baroque" organ of present-day composition. It is a 20th century fad.

—E. M. Skinner



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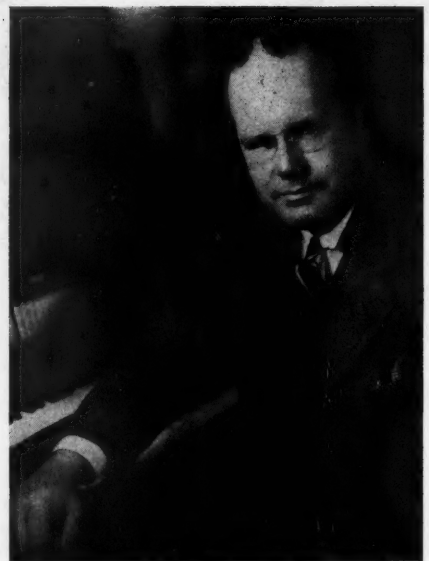
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London, Ontario (Daily Free Press).



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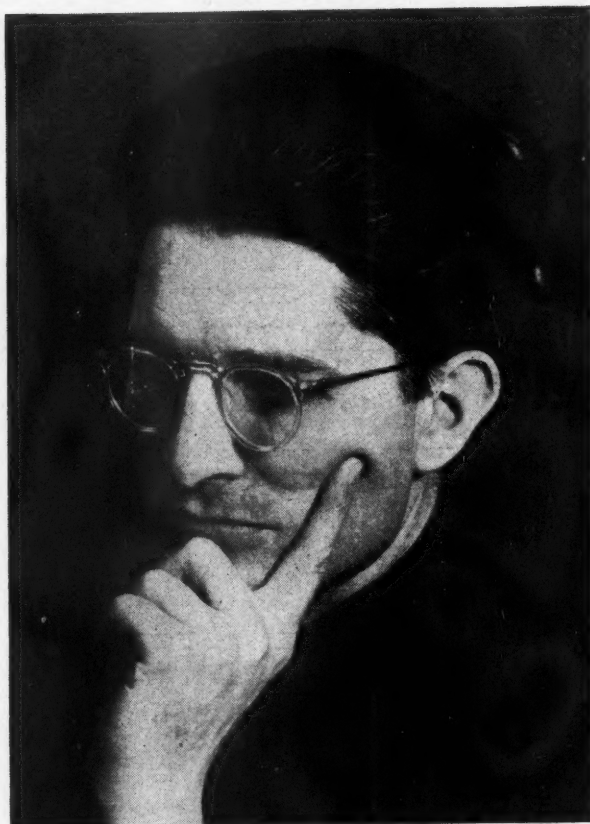
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**J. D. D. COMEY, 56 YEARS
AT FALL RIVER CHURCH, DIES**

James Davis Driggs Comey, organist and director at the First Baptist Church of Fall River, Mass., for fifty-six years, died Aug. 7 and services were held at his home in New Bedford Aug. 12.

Mr. Comey was born in New Bedford in 1869 and attended the schools of his home city. He studied piano with Arthur Foote, organ with Hamilton C. Macdougall and theory with Sidney Homer. Further study followed with Alexandre Guilmant in Paris and Turpin in London. He served as organist-director in a Back Bay church in Boston and as director of music at the Fall River Church. After eighteen years he resigned the Boston position and devoted his whole time to the Fall River work.

For forty-two years Mr. Comey made his home in Fall River. On the death of his wife he returned to the New Bedford homestead built by his grandfather in 1857.

Mr. Comey was fatally stricken while writing to friends on the veranda of the home of his daughter, Mrs. John G. Putnam, in Buffalo. Another daughter, Mrs. Robert G. Pingry of Millbrook, N. Y., was present at the time.

**ALLEN HUGHES APPOINTED
TO TOLEDO MUSEUM POSITION**

The Toledo Museum of Art announces the appointment of Allen Hughes as organist of the museum and instructor in music literature. Mr. Hughes will play recitals on the four-manual Skinner organ in the peristyle, the largest of the three concert halls of the museum.

Holding degrees from the University of Michigan, Mr. Hughes has studied organ with Frieda Vogan, Theodore Schaefer, Elwood Hill and Palmer Christian. During the summer he attended the Berkshire Music Center at Tanglewood, where he studied with Robert Shaw and conducted a section of the Poulenc Mass in G major. Mr. Hughes is a member of Phi Mu Alpha Sinfonia and the American Guild of Organists.

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Programs of Organ Recitals

John McDonald Lyon, San Francisco, Cal.—In a recital Sept. 21 at St. Francis' Episcopal Church Mr. Lyon played: Cantabile, Franck; Three Chorale Preludes, Bach; "The Eighth Station" (from "The Stations of the Cross"), Dupré; Chorale, Honnegger; "Romance" (from Fourth Symphony), Vierne; "Mr. Ben Jonson's Pleasure," Milford.

Edward G. Mead, Oxford, Ohio—Mr. Mead of the faculty of Miami University gave the recital at the City Hall Auditorium in Portland, Maine, Aug. 8, playing: Prelude in C minor, Bach; Aria, Tenth Concerto, Handel-Guilman; Gigue-Rondo, J. C. F. Bach; Sonata 6, first movement, Mendelssohn; "Elegy," Parry; Gavotte, Wesley; Chorale Prelude on "Ye Holy Angels Bright," Darke; "Romance sans Paroles," Bonnet; "Carillon," DeLamarter; "Pastorale Ancienne," Edmundson; Toccata, Jepson.

Reginald W. Martin, Berryville, Ark.—In a recital at the Berryville Methodist Church Aug. 8 Dr. Martin presented the following program: Toccata and Fugue in D minor, Bach; Allegro from First Sonata, Guilman; "Pilgrim's Song of Hope," Batiste; Pastorale, Wachs; Variations on "Our Father in Heaven," Mendelssohn; Slav March and "Arabian Scene," Tschalkowsky; "The Garden of Iran" (Persian Suite), Stoutignon; Song without Words ("To My Wife"), Adagio and Berceuse, Martin; "Thou Art the Rock," Melet.

Retta Jean Rippey, A.A.G.O., Portland, Ore.—The Church Music Institute presented Miss Rippey Aug. 11 and 13 in recitals at the Sunnyside S.D.A. Church, Portland. Her programs included:

Aug. 11—Tenth Concerto, Handel; Andante and Finale, First Symphony, Vierne.

Aug. 13—Chorale in A minor, Franck; Andante Cantabile and Scherzo, Fourth Symphony, Widor; Toccata, Dubois.

Walter St. Clare Knodle, A. A. G. O., Santa Barbara, Cal.—"An evening of music with organ and harp" was presented at the First Presbyterian Church Aug. 14, when Mr. Knodle had the assistance of Marguerite Munselle Waddell, harpist, in the following program: "Marche Religieuse," Guilman; Aria for the G string, "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; harp and organ, "Adagio Pathétique," Godard; Largo from Symphony "From the New World," Dvorak; "Romance," Svendsen; harp and organ, "Ave Maria," Bach-Gounod; "War March of the Priests" ("Athalie"), Mendelssohn.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave the following program on the Wanmaker organ in Philadelphia Aug. 27: Cathedral Prelude and Fugue in E minor, Bach; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; "An Elizabethan Idyl," Noble; "Poem Erotique," Grieg; "Romance sans Paroles," Bonnet; "Praeludium," Frank Campbell-Watson; Mountain Sketches ("Canyon Walls," "Jagged Peaks in the Starlight," "Wind in the Pine Trees"), Clokey; "Sonata Cromatica," Yon.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, who is in his twenty-third season as organist of the University of Florida, gave the following program Sunday afternoon, Aug. 31: Toccata, Andriessen; "Air Varlee," Handel; Larghetto in A flat major, Jongen; "Bourree et Musette," "Dedicace," "All Hallow's Eve" and "L'Adoration Mystique," Robert Leech Bedell; "Chant Pastoral," John M. Klein; "Dies Irae" and "Divinum Mysterium," Richard Purvis; "The Song of the Clock," Alf LeRoy Urseth; Prelude, Theme with Variations and Chorale-Finale, J. Alfred Schell.

Maria Kjaer, Seattle, Wash.—For the seventieth annual convention of the Danish Evangelical Lutheran Church of America, held at Holy Communion Church, Racine, Wis., Mrs. Kjaer gave a recital June 20, playing: Sonata, "The Ninety-fourth Psalm," Reubke; "Benedictus," Reger; "Old Hundredth," Thompson; "Abide with Us" (from "Bible Poems"), Weinberger; "God's Time Is Best," Bach; Chorale in A minor, Franck.

For the convention of district # at St. John's Lutheran Church in Seattle, Wash., Aug. 31 Mrs. Kjaer gave this program: Toccata in F, "Praise God, Ye Christians" and Prelude, Fugue and Chaconne, Buxtehude; Gavotte ("From Holberg's Time"), Grieg; "Prayer" (from "Finlandia"), Sibelius; "How Brightly Shines the Morning Star," Olsson; Fantasia, "Fraise to the Lord," Gade; "Solitude on the Mountain," Bull; "Built on a Rock," Margrethe Hokanson; Solo from "Julekantate," George Dupont-Hansen; "Vermeland," Howard Hanson.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson will give his fourth annual recital at Juniata College on the afternoon of Oct. 26 and will present the following program: Canzona, Gabrieli; Dorian Toccata, Bach; Water Music Suite, Handel-McKinley; "Autumn," Noble; Bell Prelude, Clokey; Humoresque, Elmore;

Allegro Risoluto, Fourth Symphony, Vierne.

Thane McDonald, Wake Forest, N. C.—Mr. McDonald, director of music at Wake Forest College, gave a recital at the First Congregational Church of Rome, Mich., Aug. 23, presenting this program: Toccata and Fugue in D minor, Bach; Sinfonia to Cantata 127, Bach; Offertory on "O Filii," Guilman; Andante Espressivo, Sonata in G, Elgar; Largo, Handel; "None but the Lonely Heart," Tschalkowsky; "Angelus," Massenet; Toccata, Reger.

Robert E. Erbach, Sheboygan, Wis.—Mr. Erbach was presented in a vesper recital at the First Presbyterian Church Sunday afternoon, Sept. 14, by his former teacher, Mrs. Raymond C. Ackermann. He was assisted by Mrs. Charlotte Cardinale Lange, soprano, of Milwaukee. His program included: Little Fugue in G minor, Bach; "Voix Celeste," Batiste; "Suite Gothique," Boellmann; Theme and Variations on "Aurelia," Erbach; "Vom Himmel hoch," Karg-Elert; "Carillon de Westminster," Vierne.

Francis F. Fisher, Bellingham, Wash.—A "worship service of organ music" took place at the First Baptist Church on the evening of Aug. 24, with Mr. Fisher at the organ, assisted by Harold D. Fisher, Jr., at the piano. The program consisted of the following compositions: Sinfonia to "I Stand with One Foot in the Grave," Bach; Water Music Suite, Handel; "Soeur Monique," Couperin; "Un Vierge Pucelle," Le Begue; "Sheep May Safely Graze" (piano and organ), Bach; Sonatina from "God's Time Is Best," Bach; Prelude and Fugue in D minor, Bach; Two "Biblical Poems" ("Hosanna" and "The Last Supper"), Weinberger; Fantasy on the Tune "Hamburg," McKinley; Cantilene, McKinley; Pavanne (piano and organ), Ravel; Andante from Sixth Symphony (piano and organ), Tschalkowsky; "Angelus," Massenet; "Children's Prayer," Humperdinck; Festival Toccata, Fletcher; Allegro Gioioso, Lemmens.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—The following Widor program will be played at the Union College Chapel Sunday, Oct. 12, at 4 o'clock, by Dr. Tidmarsh: Seventh Symphony (Moderato, Allegro and Finale); Gothic Symphony (Andante and Finale); Sixth Symphony (Intermezzo); Fifth Symphony (Allegro, Adagio and Toccata).

F. Crawford Page, F. A. G. O., Baton Rouge, La.—Louisiana State University presented Mr. Page in a faculty recital at the university theater July 31. His program was as follows: Rigaudon, Campra; Chorale Prelude, "Von Gott will ich nicht lassen," Bach; Prelude and Fugue in B minor, Bach; "Scene de la Passion" (on a Gregorian Theme from Matins of Good Friday), Daniel-Lesur; "Ariel," Bonnet; "The Bells of St. Anne de Beaurpré," Russell; Scherzo from First Symphony, Vierne; "Priore," Jongen; Finale from Fifth Symphony, Vierne.

Corliss R. Arnold, Conway, Ark.—Mr. Arnold gave a recital Sunday evening, Aug. 31, at the First Presbyterian Church of Monticello, Ark., presenting the following program: Pastorale, "Le Prologue de Jesus," Traditional-Clokey; Sarabande, Corelli; Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Rejoice Now, Christians" and "Come, Saviour of the Gentiles," Bach; Sketch in F minor, Schumann; "Benedictus," Reger; "Thou Art the Rock," Mulet.

HARTFORD CATHEDRAL POST GOES TO SHELLEY T. GILBERT

The appointment of Shelley T. Gilbert as organist of Christ Church Cathedral, Hartford, Conn., is announced by Very Rev. Louis M. Hirshson, dean of the cathedral.

Mr. Gilbert has been organist and choirmaster of the Church of the Holy Trinity in Middletown, Conn. He succeeds Frederick Chapman, who recently resigned to become organist of St. Peter's Episcopal Church, Charlotte, N. C.

Mr. Gilbert received a certificate in theory of music and organ playing from the Yale School of Music, where he was a student for five years. During the summers he has attended courses in church music and has studied with Lyman B. Bunnell, T. Tertius Noble and Harvey B. Gaul.

Mr. Gilbert's first position was as organist and choirmaster of the Episcopal Church in Middle Haddam, Conn. From 1925 to 1940 he was organist and director at the Church of the Epiphany in Durham; for the next five years minister of music at the First Congregational Church in Portland and since 1945 in charge of music at Holy Trinity in Middletown, where he has directed a choir of men and boys, a girls' choir and an adult volunteer choir.

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Roy W. Howard, headmaster of St. Dunstan's School, says that the school hopes to occupy the premises at an early date.

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In June at St. Thomas' Church in New York the John Harms Chorus gave, as a benefit for the St. Barnabas rebuilding fund, the Rossini "Stabat Mater" and Brahms' "Alto Rhapsody." The soloists were Josephine Antoine, Margaret Harshaw, Thomas Hayward of the Metropolitan Opera Association, Chester Watson of CBS and Dr. Roberta Bitgood, organist.

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WALTER HENRIK MUELLER



WALTER HENRIK MUELLER, who was appointed head of the organ department at Polytechnic Institute, Auburn, Ala., in June, gave a recital in the First Baptist Church of Auburn Aug. 17, and a large audience welcomed the new faculty member. The music department at Polytechnic Institute was organized only two years ago but has grown very rapidly, with a faculty of ten teachers. The college has an enrollment of more than 8,000 students. Professor Mueller's recital program consisted of the following compositions: Sonata 1, first movement, Mendelssohn; Toccata and Fugue in D minor, Bach; "Now Thank We All Our God," C. F. Mueller; Chorale Improvisations, "Abide in Grace, Lord Jesus" (Trio) and "Rejoice Greatly, O My Soul" (Sarabande), Karg-Elert; Chorale Prelude, "O Sacred Head Once Wounded," Bach; Chorale

Transcription, "In Heaven Is Where I Wish to Be," Guilman; Pastorale from the "Life of Jesus," transcribed by Clokey; "Soon I'm Goin' Home" (from the Suite "In Alabama"), Lester; "Clair de Lune," Karg-Elert; Fugue, Niedermeyer; Chorale in A minor, Franck.

After graduation from Whitman College, Walla Walla, Wash., and its conservatory, Mr. Mueller continued his studies at the Leipzig Conservatory and at the Church Institute of Music, finishing a four-year course in two years and graduating *cum laude*. He remained abroad two more years, teaching and carrying on advanced study with Karl Straube, Sigrid Karg-Elert and Fritz Reuter. He holds the master artist's diploma.

Professor Mueller has served as organist-director in prominent American churches. He taught several years at the University of Idaho and at the State Teachers' College in San Francisco. In the latter city he was conductor of the Commonwealth Club chorus. He has appeared as radio soloist and organist at many of the west coast stations and as a member of the San Francisco Sinfonietta.

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Dedicatory services for the new organ and chimes in the Green Street Methodist Church, Augusta, Maine, were held Sept. 14. The Rev. Cymbrid Hughes is minister of the church and Bishop Lewis O. Hartman, resident bishop of the Boston area, preached the dedicatory sermon. Miss Caramae Bradford, organist of the church, made the presentation. Dr. Malcolm W. Cass, dean of the Portland Chapter, A.G.O., and organist of the People's Methodist Church, South Portland, was the guest organist. In a recital before the service he played: Andante from Mendelssohn's Violin Concerto; Adagio from Widor's Sixth Symphony, and "Echo Bells," Brewer. The service music included: Prelude, "Jesus, Still Lead On," Karg-Elert; Andante Cantabile from Widor's Fourth Symphony; "Now Thank We All Our God," Karg-Elert. Two anthems were sung by the church quartet. In the evening Dr. Cass, assisted by Wynnefred Scott Shepard, soprano, gave a recital consisting of the following selections: Trumpet Tune, Purcell; "Romance sans Paroles," Bonnet; Air from Suite in D, Bach; Concert Prelude in D minor, Kramer; "Harmonies du Soir," Karg-Elert; "Suite Gothique," Boellmann; Largo from "New World Symphony," Dvorak; "Evening Bells and Cradle Song," Macfarlane; "Rejoice, Ye Pure in Heart," Sowerby.

The organ was constructed by Burton Witham of Westbrook, Maine, and used many of the pipes from the old organ. The console is new, being of the two-manual draw-knob type.

PEARL PAGE SHOEMAKER played the suite "Through Palestine," by R. Deane Shure, as a "sermon in music," assisted by Ralph B. Shoemaker, narrator, in the Rhode Island Avenue Methodist Church, Washington, D. C., at the Sunday evening service Sept. 7. Preceding each number, the passage of Scripture, with a brief interpretation of the music, was read. The auditorium was darkened during the playing of the suite and reproductions of famous paintings depicting the scenes were projected as each episode was played. At the conclusion of "The Garden of Gethsemane" there was silence for several moments after the lights were turned on following the benediction.

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JEAN SLATER APPEL TAKES PLACE OF CHARLOTTE KLEIN

Jean Slater Appel, A.A.G.O., Ch.M., has been appointed organ instructor at Mary Washington College of the University of Virginia, Fredericksburg, the position that was held by the late Dr. Charlotte Klein.

Mrs. Appel, organist and director at the Western Presbyterian Church, is a 1928 graduate of Vassar, where she studied organ with E. Harold Geer and was elected to Phi Beta Kappa. She received her master's degree at Columbia University in 1930, studying organ with Charles H. Doersam and composition with Seth Bingham. Columbia awarded her the Victor Baier fellowship in church music in 1932. Following this she studied organ in Vienna, harpsichord in Munich and French music in Paris, later teaching music at Wheaton College. She received her associate degree in 1938 and choir-master's degree in 1940. She was dean of the District of Columbia Chapter, A.G.O., from 1942 to 1944 and has directed its junior choir festival. One of her more recent achievements has been the compilation of an "Index of Chorale Preludes," comprising over 5,000, representing 800 composers. During the war Mrs. Appel engaged in Red Cross nursing service, subsequently being connected with the National Academy of Science's Medical Research Council.

FATHER R. F. HAYBURN OPENS MOLLER IN STOCKTON, CAL.

The Rev. Father Robert F. Hayburn, A.A.G.O., of St. Vincent de Paul Church in San Francisco gave a recital to dedicate a two-manual Möller organ in St. Mary's Church at Stockton, Cal., Sunday afternoon, Aug. 31. The organ is a gift of J. C. Maurer and sons. It has eleven sets of pipes and its resources were ably demonstrated by Father Hayburn, whose program included the following works: Prelude and Fugue in A major, Bach; Chorale Preludes, "O Sacred Head Now Wounded," "I Hear Thy Voice, Lord Jesus," "If Thou but Suffer God to Guide Thee" and "Jesu, Joy of Man's Desiring," Bach; "On a Breton Theme," Ropartz; "In Paradisum," Dubois; Chorale in A minor, Franck.

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The Rev. Bliss Wiant with Mrs. Wiant and their children, who returned to China Sept. 12, were the guests of the Hymn Society at a farewell luncheon in New York just before they sailed. Miss Edith Holden, Miss Caroline Parker and Messrs. Barbour, Edwards, Higginson, Kennard, McAll, Queen, Reid and Rue were present. Mr. Wiant gave an account of his many-sided work as professor of music at Yenching University in Peiping.

"I always feel," said Mr. Wiant, "that my fellowship in the Hymn Society has been a precious experience. (Do you realize that outside the bounds of Christianity there are no real hymn-books?) I specially like that word 'fellowship.' In Chinese the symbol for it has two elements, 'tuan' and 'chi.' The first means a group, the second a deed to property. A Chinese deed has a red seal placed in the center. The whole sheet is cut in half down the middle, the government keeping one-half. To be valid both pieces must be brought together; this expresses the idea of fellowship."

Mr. Wiant then told the remarkable story of the internment experience of Dean T. C. Chao of the School of Religion at Yenching University. During six months of solitary confinement under the Japanese occupation he produced 130 devotional poems in Chinese, which he memorized accurately as he composed them. After his release it took three days to write them out from memory. They have been literally translated and some may be used as hymns and sacred songs born out of suffering.

Referring to the well-known hymnal of the United Church of China, "Hymns of Universal Praise," of which he was the musical editor, Mr. Wiant commented that 14 per cent of its contents of 514 hymns were drawn from Chinese sources.

From a quarter of a century of experience as a Christian musician in China the following could be said: There is an enormous increase in musical interest in recent years. The vocal and instrumental study at the university is excellent. The Chinese like Russian music, Gregorian chant, Bach chorales and oratorios, rather than the sentimental output of the nineteenth century or the intensely nationalistic music of Wagner. The first performance of "The Messiah" was about twenty years ago, and last year there were three presentations in Peiping by different choruses in English, sometimes with an orchestra.

There is complete religious freedom on the Yenching campus. Christian activity consists of voluntary chapel services and small discussion and worship groups, each assuming some practical social service in the community. The influence of Christianity, however, is felt all over the campus.

Chinese people prefer the schools set up under Christian auspices. They are always crowded, though the cost to each student is much greater than in the public institutions. There is a marked difference in the facial appearance of Christians and non-Christians. Malnutrition among the student body is desperately serious. Money is greatly needed for supplementary feeding. Yet athletics are well supported, both the mass exercises, in which professors and students alike take part, and the field games.

Mr. Wiant is taking with him complete recording equipment and a large collection of choral and other records. He is assembling a new library for his chapel choir of thirty voices. One of Mr. Wiant's recent studies was on "the character and function of music in Chinese culture," copies of which can be borrowed by writing to the undersigned.

At the executive committee meeting on Sept. 17 100 new members were admitted to the society as a result of special efforts among Lutheran ministers and church musicians, including many organists.

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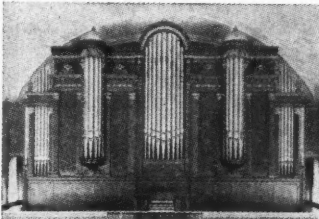
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Peabody Conservatory will offer two such invitations during the coming winter and will send out two students in the reciprocal arrangement.

FIVE PUPILS of Miss Jeanle Eisenstein were presented in recitals Sunday afternoon, Sept. 7, at four Moberly, Mo., churches in a tour by Miss Eisenstein, the musicians and guests. Miss Eisenstein, who has taught organ pupils of her mother, Mrs. Leo Eisenstein, during the summer, returns to Central College, Fayette. At the First Baptist Church guests heard Miss Betty Jean Swarthout. She was followed by Miss Anna Catherine Westvig. At Trinity Methodist Church Miss Romalne Richardson was presented. Mrs. Emil Imgarten was introduced at Zion Lutheran Church, playing the liturgy of morning service, with explanation by the pastor, the Rev. Louis Tirmenstein, and with the audience participating in the singing. The guests then assembled at the Coates Street Presbyterian Church to hear Miss Jeanette Edwards. The recitals were concluded there with two numbers by Miss Eisenstein—Cantabile, Franck, and Toccata from Fifth Symphony, Widor.



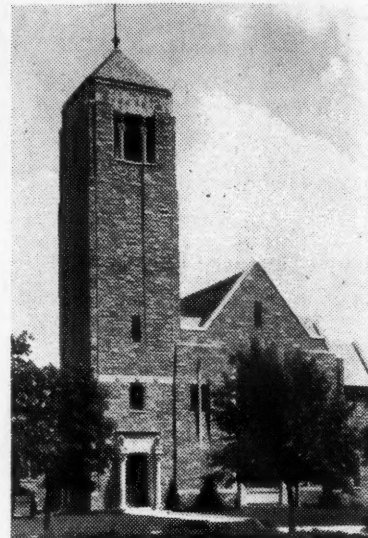
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Sees More Variety in Classical Organs than in Romantic

By DONALD THORNING WOOD

I hope that many readers recall the notable articles on classical organs by Emerson Richards two years ago in THE DIAPASON. In the October, 1945, article he said among other things that classical organs provide greater variety than romantic organs of the same size. R. J. S. Pigott wrote in reply in the December, 1945, DIAPASON that the number of effects in an organ is purely a mathematical function of the number of stops, and that romantic organs therefore give as much variety as classical organs do.

As far as I know the matter rested there. But Mr. Richards was right. Mr. Pigott's logic was correct, but he oversimplified, as persons presenting scientific theories often do. He neglected one essential factor—the fact that the stops in romantic organs vary much more from soft to loud than the stops in classical organs.

When one stop is distinctly louder than another there is a masking effect; with the loud stop on, it makes relatively little difference whether the soft one is on or not. This is because of the well-known fact that our ears accommodate themselves to the total volume of sound at any one time; we can hear an extremely soft sound, a whisper or a clock ticking very plainly alone, but cannot hear it at all when there are other sounds present. The louder stops in romantic organs simply drown out the softer ones, and this greatly reduces the variety of effects that such an organ can give.

Probably the essential difference between classical and romantic organs is that they follow separate conceptions of the buildup or crescendo. In the strictly classical buildup a beginning is made with an 8-ft. stop, and stops successively higher in pitch are added—4-ft., 2 $\frac{2}{3}$ -ft., 2-ft., and others even higher. This gives a tremendous increase in brilliancy, but only a very moderate increase in actual loudness. These successive stops are no louder than the 8-ft., of course; usually they are even softer. In the strictly romantic buildup, on the other hand, stops are added all at the same pitch, 8-ft., or occasionally 4-ft., but each stop is successively louder. This gives little or no increase in brilliancy, but a vast increase in loudness, culminating in a mighty 8-ft. below. In the classical buildup every stop is heard, and is essential to the full effect; in the romantic buildup only the louder stops are heard. Most organs compromise and have something of both types; but classical organs give more emphasis to the first type and romantic organs more to the second. In classical organs, with their more homogeneous character, almost any stop can be effectively combined with almost any other. In romantic organs soft stops can be used effectively only with other soft stops, moderate with moderate and loud with loud. Only a fraction of the organ can be used effectively at any one time as far as any appreciable difference to the listener is concerned, and the number of possible effects suffers accordingly.

Behind these different conceptions of the buildup are different philosophies—classical cooperation, romantic individualism. In classical organs the stops are regarded as building blocks of tone, designed primarily to be combined with one another in composite structures of tone as simple or as architectural and rich as the player wishes. Building blocks are most useful, not when they are odd-shaped and all different, but when they are simple and regular and furnished in just a few well-related sizes. In romantic organs stops are regarded as soloists, interesting tone colors normally to be used one by one. Combinations are a sort of by-product, useful but not planned for. For variety stops must therefore be made extremely loud or soft, extremely stringy or foundational; imitations of every sort of exotic musical instrument must be sought, as if a house should be built of as many different kinds of bricks as possible, and organs must be as huge as they can be, the only limitation, besides money and space, being the distance a man's arms and legs can reach to the farthest keyboard or gadget.

The reader may discount all this and say to himself that it is a matter of taste

—some prefer classical organs and some prefer romantic—because, though I have said that classical organs give more variety, I have not given any gauge or measure of the difference. Let me now describe three imaginary or model organs, in order to show clearly how astonishingly large the difference is.

These three model organs each have ten stops. The first model is extremely romantic, the second a compromise and the third extremely classical. The only difference among them, as far as the number of effective combinations is concerned, is the way the stops of each are related in loudness.

In the first no two stops have the same loudness and it is assumed for the sake of definiteness that the difference in loudness between each two stops is such that, with any stop on, the next softer stop makes a recognizable addition to it, but the second next softer stop is drowned out and adding it has an effect so slight as to be negligible. It is easy to calculate that in this organ there will be a grand total of exactly nineteen different effects. Fortunately no real organ was ever anywhere nearly as bad as this.

In the second model, which is somewhat more like a real organ, the ten stops are grouped in three levels of loudness, with four stops in the middle group and three each in the loud and soft groups; and the difference between groups is such that when one or more stops of the loud group are on, combinations with the middle group are effective, but adding any or all of the soft group has an effect so slight as to be negligible. This is a vast improvement over the first model, for it will have 239 possible effects.

In the third model all ten voices are equally loud, or have such small differences that there is no masking effect. It will have 1,023 possible effects. With the same number of stops and the same cost, or a good deal less, it will have over fifty times as many effects as the first model and over four times as many as the second.

Some readers will wish to know how these figures are obtained. One way is extremely simple: when you add one stop to an organ the new number of possible combinations is one more than double the previous number of combinations. An organ of one stop would have just one combination, of course; two stops give one more than double this, or three combinations; three stops give seven combinations; four stops give fifteen, and so on up. The nineteen effects of the first model organ cannot be figured this way, however, but are obtained by simply counting up, on the basis of the assumptions given. For the second model a little subtracting is necessary; its seven loudest stops give 127 combinations; the seven softest also give 127; these combined give 254; but this counts twice the combinations obtainable, with the four middle stops alone, which number fifteen; subtracting this duplication gives 239, the total for the organ. The third model has the full number of possibilities for ten stops.

The fact that adding one stop to an organ more than doubles its possibilities, provided none of the stops are too loud or too soft, has an interesting corollary. Suppose an organ of the classical type has a dulciana very nearly as loud as other stops, and the organist orders it voiced *pianissimo*. It is just one stop, he says, and will not matter. But this cuts the effectiveness of his organ by a half.

Of course if the stops in any one of these model organs are of different pitches, some combinations will include no 8-ft. tone, or too little, and will not be usable. But a large percentage of them will be. If three of the ten stops of the third model organ are 8-ft. stops, then 896 of its 1,023 effects will include at least one 8-ft. stop.

Also, soft stops added to loud usually do have some effect. It varies from being considerably useful down to being virtually negligible. But the point is that as soon as a builder begins making one stop even slightly softer than another, the masking effect begins to set in; it is merely a matter of degree from there to the point at which soft stops are drowned out. The effectiveness of the organ shrinks in proportion.

It may be objected that the third model organ, though it would have a large number of effects, would not have enough over-all difference between its softest effects and its loudest. True, it would not be capable of either the ultra *pianissimo* or the *fortissimo* 8-ft. roar of

the first model. Its softest effects, any of its three or so 8-ft. stops used singly, would be *mezzo forte*, but would give an impression of repose and gentleness, all that should be required of them in such a small organ; its loudest effect, including, as it certainly would, mutations and a mixture among its ten stops, would be amply brilliant and climactic. Naturally the three models would differ immensely in their character and musical effect; but regarding the question of the number of possible effects, which Mr. Pigott was considering, it is clear that the classical model has an overwhelming advantage.

And this is not all. The romantic organ must use high wind pressure to give the necessary power—or at least this has been customary in such organs. High wind involves larger motors, more electricity, thicker metal in the pipes, more leaks and hisses.

Furthermore, nearly all stops in romantic organs are 8-ft. or 16-ft. stops. In the classical organ a large proportion are

smaller than 8-ft., and much less expensive. Such an organ can have something like one and a half times as many stops for the same cost. The third model above could well have been given fifteen stops or so, therefore, for a fair comparison with the romantic model of ten stops on the basis of equal cost, rather than an equal number of stops. An organ of fifteen stops, with no stop masking another, has 32,767 combinations, as compared with 1,023 for the third model above and nineteen for the first.

It is evident that differentiation of stops between loud and soft, while admittedly desirable for some kinds of effects, is an extraordinarily costly practice and cuts the effective size of the organ, measured by the number of appreciably different effects, down to a small fraction of what it would otherwise be. Experience bears this out; one has only to play a classical organ built closely around one dynamic level to see how much more variety can be obtained than in more romantic organs.

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IN ANNOUNCING PLANS for celebrating Mr. and Mrs. Preschley's golden wedding Oct. 26, Conrad Preschley says he will terminate his career in organ building, which began sixty-four years ago.

Conrad Preschley was born in Switzerland. As a child he came to this country with his parents, Mr. and Mrs. Ulrich Preschley. The family settled in Jeffersonville, Ind. Mr. Preschley's first job in the organ business was with Henry Pilcher's Sons of Louisville. Later he worked for Farrand & Votey, the Roosevelt Organ Company and the Aeolian Company.

In 1897 he married Clara J. Karwick of Chicago. Four years later they moved to Cleveland, where Mr. Preschley has been in business for the last forty-four years. Their two daughters, Ruth and Cora, are both in Chicago.

Mr. and Mrs. Preschley are inviting their friends to drop in at an "open house" from 3 to 6 at their home, 8501 Clark Avenue, Cleveland, Sunday, Oct. 26. On Nov. 26 Mr. Preschley will observe his eighty-fifth birthday.

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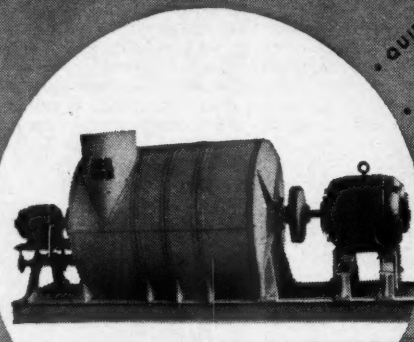
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A full schedule of morning, afternoon and evening sessions provided discussions of such topics as Luther and music; problems in providing English translations of foreign texts; the pianistic equipment of the organist; the rise, decline and present status of English church music; musicology in the service of the church and the future of church music. An open forum was held, with Dr. Rechlin as moderator, at which the progress that has been made toward improving the musical service of the church was described by several members of the seminar.

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Miss Mahlenbrock was born in Jersey City, where she attended Dickinson High School. For a number of years she resided in Montclair. At an early age Miss Mahlenbrock showed remarkable talent, having made her first concert appearance at the age of 8, playing before an audience of 700. Later she entered the New York College of Music, graduating with honors. She was the recipient of the gold medal for her playing of the piano arrangement of the Bach D minor Toccata and Fugue. As a pianist she has appeared in Town Hall and Carnegie Hall, New York, and has given recitals in Westchester County and in New Jersey. She has appeared on the radio over the N.B.C. network.

Miss Mahlenbrock is a graduate of the Guilman Organ School, New York, where, upon graduation, she was awarded the William C. Carl medal. She has studied organ with Virginia Thomas, Dr. Carl F. Mueller and at present is coaching with Dr. Robert Baker, well-known recitalist and organist-director of the First Presbyterian Church, Brooklyn, and organist of Temple Emanu-El, New York. She attended summer sessions of the Juilliard School of Music, where she studied the art of accompaniments with Coenraad V. Bos, the eminent accompanist, and orchestration with Vittorio Gianinni. She also attended summer sessions of Westminster Choir College in Mount Hermon, Mass.

Miss Mahlenbrock is a member of the faculty of the Guilman Organ School, New York. She is especially interested in children's choirs and has trained the children's and youth choirs at the Greenwich Presbyterian and First Presbyterian Churches, New York.

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FOR SALE—BOOKS ON ORGAN HISTORY and construction. James C. Andrews, Box 565, Station A, Champaign, Ill. [11]

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from pre-Bach to modern contemporaries was enjoyed. The recitals included two programs of modern music and one Bach program. The former programs were played by Austin C. Lovelace and Frederick Stanley Smith and the Bach recital, which closed the series, was played by Robert Noehren.

The recitalists listed for the new series starting in October include: Robert Reuter, dean of the Conservatory of Music at Flora Macdonald College, Red Springs, N. C.; Ruth Staunton Woodman, M.A., instructor of organ and theory at Meredith College, Raleigh; Russell Broughton, F.A.G.O., head of the music department at St. Mary's School, Raleigh; David Stanley Alkins, Mus.D., organist-choirmaster of Christ Church; Catherine Ritchey Miller, M.A., assistant at Christ Church, and Paul S. Robinson, M.S.M., minister of music at Centenary Methodist Church, Winston-Salem, N. C.

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*Estey	30 Ranks	13,500.00
Austin	28 Ranks	13,100.00
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Austin	23 Ranks	\$10,600.00
*Estey	23 Ranks	10,200.00
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Kimball	17 Ranks	7,800.00
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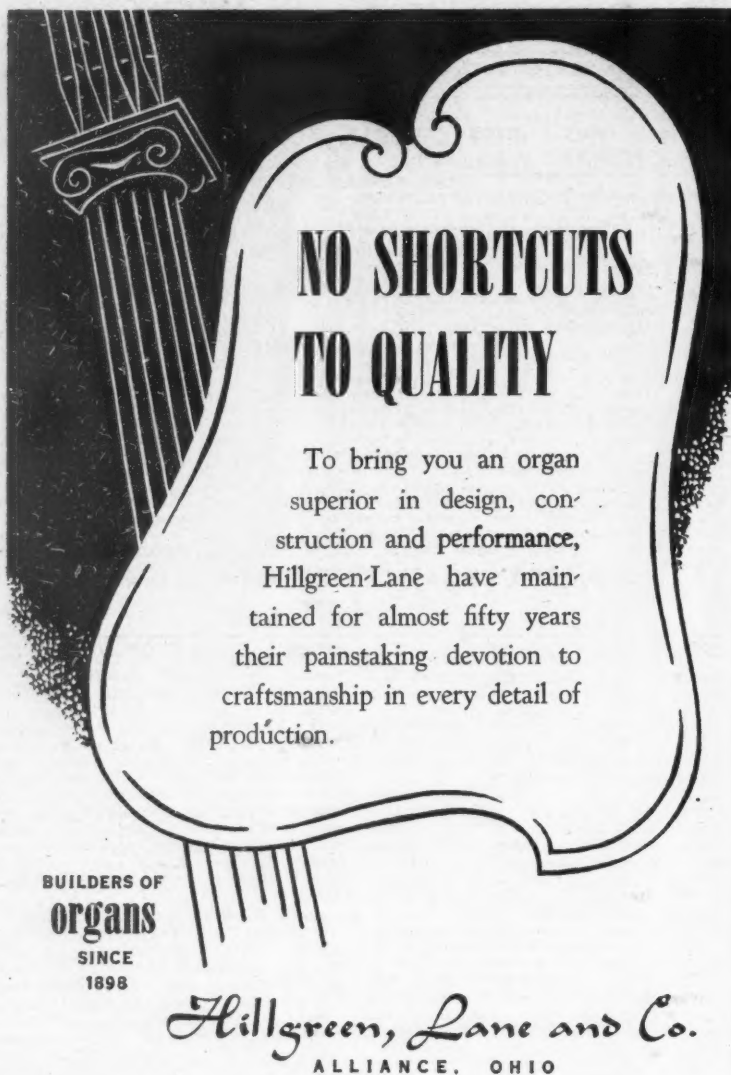
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