

THE DIAPASON

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FOUR-MANUAL REUTER FOR LINCOLN CHURCH

GIFT OF ANONYMOUS DONOR

St. Paul's Methodist, in Shadow of Nebraska State Capitol, Receives Funds for Memorial—Contract to Kansas Builders.

Through the generosity of an anonymous donor, St. Paul's Methodist Church, Lincoln, Neb., is to have a new Reuter four-manual organ. The gift, which is to be a memorial, will replace a Felgemaker built in 1905. The specifications of the new instrument were drawn by Myron J. Roberts, M.S.M., head of the organ department at the University of Nebraska and organist of First-Plymouth Congregational Church, and Frank R. Green, representative of the Reuter Company, Lawrence, Kan., in collaboration with Houghton Furr, organist at St. Paul's, and David B. Foltz, associate professor of music at Nebraska University and choirmaster of the church.

The console, of the English drawknob type, is to be mounted on a platform constructed in such a manner that it will be turnable from its usual location. This feature will make possible better observation by the audience when concert artists perform. The music committee of St. Paul's, of which W. L. Greenslit is chairman, plans to engage outstanding concert organists from time to time. The church plans to make alterations involving the rearrangement and enlargement of the choir loft. A grille and case will be built by the Reuter Company. The manual divisions of the organ will be installed in chambers, the great and choir being enclosed together. The solo organ will be on high pressure, as well as the pedal reed pipes.

St. Paul's is one of the older congregations in Lincoln and has a large membership. It is a downtown church and lies in the shadow of the Nebraska state capitol.

Following is the stop specification of the organ:

GREAT.
 Contra Gemshorn, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Hohlfloete, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 12 pipes.
 Octave, 4 ft., 61 pipes.
 Rohrfloete, 4 ft., 61 pipes.
 Gemshorn, 4 ft., 12 pipes.
 Quinte, 2 1/2 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 4 rks., 244 pipes.
 Chimes, 25 bells.
 Tremulant.

SWELL.
 Lieblich Bourdon, 16 ft., 73 pipes.
 Geigen Principal, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Spitz Flöte, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 73 pipes.
 Geigen Octave, 4 ft., 73 pipes.
 Flute Harmonic, 4 ft., 73 pipes.
 Octavin, 2 ft., 61 pipes.
 Plein Jeu, 3 rks., 183 pipes.
 Flügel Horn, 16 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
 Flügel Horn, 8 ft., 12 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.

CHOIR.
 Viol Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Erzähler, 8 ft., 73 pipes.
 Erzähler Celeste, 8 ft., 73 pipes.
 Nachthorn, 4 ft., 73 pipes.
 Nasat, 2 1/2 ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Tierce, 1 1/2 ft., 61 pipes.
 Krummhorn, 8 ft., 73 pipes.
 Harp Celeste (Maas-Rowe), 49 bars.
 Tremulant.

SOLO.
 Claribel Flute, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Claribel Flute, 4 ft., 12 pipes.
 Bombarde, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.

PEDAL.
 Contra Bourdon, 32 ft., 12 pipes.
 Principal (wood), 16 ft., 32 pipes.

GROUP OF YOUNG ORGANISTS IN NATION'S CAPITAL



THIS PICTURE SHOWS the McKinley High School student group (1949-50) of the American Guild of Organists in Washington, D. C., under the direction of Katharine Fowler. Reading from left to right the members are: Front row, Juanita Hinson, Carolyn McVeary, Catherine Calhoun, Barbara Donaldson; back row, William Grigg, Eddie Catterton, Marion Greene, Marilyn Plusch, Jean Ann Dauber, Bennett Arthur.

The organ class is five years old. Three of its graduates have won scholarships at conservatories, one became a pupil of Virgil Fox and ten are holding paying positions in Washington churches. At the present time students are studying: The Liturgical Year, Bach (required of all members); Chorale in A minor, Franck; Canon in B minor, Schumann; Fantasie and Fugue in G minor, Bach; Toccata, Gigout, and "Ad Nos ad Salutarem undam," Liszt.

Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (Swell), 16 ft., 32 notes.
 Gemshorn (Great), 16 ft., 32 notes.
 Quinte (Swell Bourdon), 10 1/2 ft., 32 notes.
 Spitz Principal, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Still Gedeckt, 8 ft., 32 notes.
 Gemshorn, 8 ft., 32 notes.
 Twelfth (Spitz Principal), 5 1/2 ft., 32 notes.
 Fifteenth, 4 ft., 12 pipes.
 Bourdon, 4 ft., 12 pipes.
 Bombarde, 16 ft., 32 pipes.
 Flügel Horn (Swell), 16 ft., 32 notes.
 Bombarde, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes (Great), 25 notes.

STANLEY AVERY TO RETIRE; FORTY YEARS AT CATHEDRAL

Stanley R. Avery, choirmaster and organist of the Cathedral Church of St. Mark in Minneapolis for forty years, will retire July 1. Mr. Avery, who played the organ at the first service held in the cathedral, said: "I have enjoyed my work in Minneapolis immensely because musical opportunities always are open to the active musician. However, forty years is long enough for one man to hold so important a post."

Mr. Avery expressed gratitude to the people of the parish, members of the clergy and the Very Rev. Frederick M. Morris, dean of the cathedral, for their support and cooperation.

After his retirement Mr. Avery plans to devote his time to composition. He will continue to teach at the MacPhail School of Music, where he has been a member of the faculty for many years.

BETHLEHEM, PA., CHRISTMAS SERVICE TELEVISION FEATURE

Thousands of television fans had the opportunity at Christmas to see as well as hear the service from the Cathedral Church of the Nativity in Bethlehem, Pa., where Robert Knox Chapman is organist and choirmaster.

Traditionally the midnight celebration at Nativity Cathedral is prefaced by the singing for half an hour of chorales immediately following the processional hymn. This year, NBC Television telecast forty-five minutes of the city of Bethlehem, "the Christmas City," and opened with twenty minutes of chorales from the cathedral. These included two which are

peculiar to Bethlehem—"Jesus, Call Thou Me," by Drese, which was sung by the founders of the city the night that Count Zinzendorf suggested that this place be called Bethlehem, and "Once He Came in Blessing," by Dr. Fred Wolle, founder of the Bach Choir for which Bethlehem is noted. The others are from the Christmas Oratorio, by Bach, and include "Ah! Dearest Jesus," "Break Forth," "Thee with Tender Care," "Rejoice and Sing," "This Proud Heart" and "Beside Thy Cradle," all sung without accompaniment. Comments from network officials and from many cities have been most encouraging. The camera work was the most artistic they have seen, many reported.

HONEGGER'S "KING DAVID" ON FEB. 5 AND 6 IN NEW YORK

Because of the great interest in the forthcoming presentation of Honegger's "King David" it will be given twice at the Church of the Ascension in New York—on Sunday, Feb. 5, and Monday, Feb. 6, at 8 p.m. each time.

André Marchal played at Ascension Dec. 14 and contributions for the Albert Schweitzer fund received over expenses totaled slightly more than \$400.

William Primrose appeared as viola soloist at Vernon de Tar's recital Jan. 18, playing a concerto by Handel, arranged by Barbirolli, and Sowerby's "Poem" (dedicated to him). Organ pieces by Bach, Mozart and Hindemith completed the program. Mr. de Tar played an organ accompaniment for Vitali's Chaconne for Jascha Heifetz in his recital at Carnegie Hall Jan. 25.

COME! HEAR! SEE!
Boston, June 19-23, 1950
 FRITZ HEITMANN, at Methuen
 IFOR JONES, Bach Service
 EVERETT TITCOMB,
 Schola Cantorum
Watch for others.

NEW YORK CONCLAVE HITS THE HIGH MARKS

GUILD MEMBERS AS GUESTS

Programs by Collegiate Chorale, Walter Baker, Claire Coci, Robert Baker and Brass Ensemble—Banquet Caps the Climax.

It was Christmas, it was New York—and it was "open house" as national headquarters of the American Guild of Organists acted as host at the seventh annual national conclave of deans and regents Dec. 27, 28 and 29.

The round of events began with a brilliant concert by the Collegiate Chorale. The program included the "Gloria" of Vivaldi, a group of traditional carols, the "Magnificat" of Vaughan Williams and the Imperial Mass in D minor of Haydn. Alfredo Antonini acted as guest conductor and William Jonson directed the singing of the carols, in the absence of the founder of this group, Robert Shaw. The accompaniment was provided by a symphony of about fifty players and Donald Smith used both organ and piano in augmenting the orchestra.

Of special interest to the Guild members was the inclusion of a carol by the organist and composer M. Searle Wright. It was gratifying to see Mr. Wright receive an ovation after the singing of his composition. The work of the Chorale was excellent and the enthusiastic singing by the chorus indicated that the members really enjoyed themselves. Clean diction and good tone quality were evident all evening, and while the orchestra was occasionally too loud, the Chorale came through in grand style. The Vaughan Williams "Magnificat" is especially appealing and is to be commended as good festival material.

Pilgrimages Are Begun

On Wednesday morning the first of the daily pilgrimages began with a visit to the Church of the Holy Name, where Albin D. McDermott, A.A.G.O., organist and choirmaster, played a short recital demonstrating the resources of the Möller organ installed in 1947, after which the visitors crowded into the choir loft to look at the console and working parts within the chamber. Later, at the Church of All Angels, Dr. George W. Volkel, F.A.G.O., welcomed the group, explained the nature of the organ and contributed a short recital to illustrate its features, ending with an improvisation on two contrasting themes submitted by Seth Bingham. The morning ended at St. Patrick's Cathedral, where Dr. Charles M. Courboin, organist and choirmaster, played a recital during a noon-hour mass. His playing left no doubt as to the magnificence of the Kilgen organ installed in this world-famous edifice.

In the afternoon at 2:30 a council meeting, to which all members were invited, was held in the choir room of St. Bartholomew's Church. President S. Lewis Elmer presided and the deans of chapters or their representatives and the regional chairmen made their reports. Uppermost in all minds was the 1950 national convention and from the interest shown, expressed and implied, a banner attendance is expected in Boston next June.

After the meeting Walter Baker, the new organist of the Lutheran Church of the Holy Trinity, New York, gave a brilliant recital at the Riverside Church. He opened his program with a Buxtehude group—Prelude, Fugue and Chaconne; Chorale Prelude, "From God I Ne'er Will Turn Me," and the Fugue in C major (Gigue). These all suffered from too fast tempos, but his next selection, Reger's magnificent Introduction, Passacaglia and Fugue, was superbly performed, the Passacaglia being a particular joy to hear because of the clarity, variety of color and verve with which it was presented. We are hearing a great deal more Reger this season, and rightly so. The rest of the program was made up of settings of "In dulci Jubilo" by Bach and Dupré. Mr. Baker closed with the "Paraphrase-

Carillon" of Tournemire, also stunningly performed.

Recital by Claire Coci

Wednesday evening was devoted to a program presented by Claire Coci, with assisting instrumentalists. Miss Coci chose to play at the American Academy of Arts and Letters far uptown in Manhattan, but the journey to the north end of the island proved to be well worth the effort, as judged by the audience, its size, its applause and its comment.

Miss Coci, first of all, deserves praise for her program making, which allows nothing to the hackneyed. To be sure, there were the familiar works, but these were the big things—Liszt's "Ad Nos" and Dupre's "Variations on a Noel"—which are not too frequently heard because of their difficulty. The concerted pieces, including Reger's "Weihnachten" (organ, violin and cello); the Vivaldi-Bach Concerto No. 2, in A minor (organ and strings) and the Mozart Adagio and Rondo (organ, flute, oboe, viola and cello), were delightful post-Christmas presents. All were performed with the precision and charm expected of a first-rate chamber ensemble. The Mozart, in which Miss Coci added the celesta to her piquant registration (recalling the effect of the "glass harmonica" for which the piece originally was written) was especially enjoyable for its delicate color and clarity.

Throughout her exacting program Miss Coci was in top form. All of her solos were played from memory and manifested her sensitive musical temperament. The program began with Reger's turgid "Phantasia on B-A-C-H," which despite its thick texture and involved counterpoint was made to sound musical and convincing. And in the Liszt "Ad Nos," for poetic warmth and dramatic power Miss Coci has not been surpassed. Her brilliant style of playing is especially well suited to this type of heroic declamation.

Dupre's "Noel with Variations" was a model in performance, but the excessive speed in the last two variations gave the impression of hysteria rather than tremendous drive, which undoubtedly was the intention. The almost impossibly difficult "Pageant" of Sowerby was executed with apparent ease, but with more regard for brilliance in performance than for musical value. That these minor points in interpretation are the only criticisms is in itself a bouquet to the recitalist. Such points are seriously discussed only in the case of a first-rate performing artist, which Miss Coci has time and again proved herself to be. Throughout the evening her remarkable technical facility, imagination and taste in registration were continually in evidence.

A word must be said about the manner in which the program was presented. From the moment Miss Coci appeared, handsomely gowned, until, after acknowledging in gracious manner the warm applause and "bravos," she retired to the "green room," one felt that something of the unusual was taking place. She possesses the valuable sense of unostentatious showmanship which lends an air of dignity to her recitals. The organ recital as such might be taken much less for granted by the public if organists would give more thought to details of presentation.

Assisting Miss Coci were Daniel Guilet and Eliot Magaziner, violins; George Grossman, viola; Mildred Hunt Wummer, flute, and Phillip Kirchner, oboe.

On Thursday morning the organ pilgrimages were resumed as Clinton H. Reed, A.A.G.O., organist and choirmaster, demonstrated the rebuilt Austin at his church, the beautiful Chapel of the Intercession. Mr. Reed's interpretations were expert and colorful, fully exploring the resources of the instrument.

Continuing to the Cathedral of St. John the Divine, Dr. Norman Coke-Jephcott, F.R.C.O., F.A.G.O., improvised on "St. Anne," while the visitors marveled at the seven-second echo in the vast edifice and later inspected the console.

Robert Baker and Brass Ensemble

A joint recital was given by Dr. Robert Baker and the New York Brass Ensemble, Simon Karasick director, at Temple Emanu-El Thursday at 12:30. The massive proportions of this beautiful temple proved to be acoustically ideal for the brass instruments. The ensemble, under the direction of its very able conductor, presented a program of works that demonstrated how effectively such a group of instruments might be used in festival services or for purposes more clearly those of concert. From the standpoint of ensemble this organization is first-rate,

disclosing that brass instruments are capable of many fine nuances, dignified and reverent musical effects. Compositions by Palestrina, Gabrieli, Purcell, Bach, Pezel and Haines were played. Of the earlier composers the Sonatas 30 and 24 and the Sarabande by Johann Pezel seemed most impressive, but Edmund Haines merits a special commendation for his spirited and very effective Toccata, accorded a fine performance on this occasion.

Dr. Baker, organist of Temple Emanu-El, demonstrated again why his unusual musical gifts entitle him to a place in the front rank among the younger recitalists of the country. He is a musically sensitive organist who succeeds in making his instrument conform to the principles of fine melodic style and just musical phrasing. For all his technical virtuosity he avoids the pitfall of using it for glamorous purposes and impresses one as being intent only on revealing the inner substance of the music he is playing. While he uses a wide range of color contrasts, they always show scrupulous regard for the melodic contour, subtleties and proper emphases of the music. What he is able to accomplish in his interpretative tasks is musically very satisfying.

The color fabric and dynamic delineation of the Prelude and Fugue in B minor by Bach, which opened the recital, was one of imaginative insight and logical purpose. The restraint and mystical poetry of Franck's Fantasia in A major showed a deep understanding of its emotional and dramatic content.

Robert Crandell's "Carnival Suite," which received its first performance on this program, proved to be utterly charming music. This is one of the first extended works for organ which this reviewer has heard in several years that he would consider a complete artistic success. The moods range from whimsical merriment and bittersweet retrospection to swirling gayety—and all are projected in a genuinely organistic idiom. This suite of imaginative pieces will certainly be a welcome addition to the recitalist's repertory and Dr. Baker deserves credit for bringing it to the organists' attention. The exciting and especially effective "Clowns of Calabria" which concludes the suite was delivered with a stunning rhythmic drive. The two Ritournelles of Karg-Elert were musically delicious and the Eclogue of Eric DeLamarer was reflective and charming. The brilliant Toccata in D flat major by Joseph Jongen, which brought the program to a conclusion, shone magnificently.

At the mid-afternoon forum on examinations, conducted by Harold W. Friedell, F.A.G.O., F.T.C.L., chairman of the examination committee, a paper on "Guild Examinations—Past and Future" was read by Clarence Watters, F.A.G.O. This paper is of such importance to the future of Guild requirements and examinations that a mere resume for reporting purposes would be an injustice, not only to Mr. Watters, but to all Guild members, aspirants or otherwise, everywhere, and it is to be hoped that it will be printed so that none of its value and effect will be lost.

After the forum Parvin Titus, F.A.G.O., played the test pieces for the 1950 examinations and it is to be hoped fervently that many candidates for the Guild certificates were there to listen and heed.

At 6 o'clock, to the evident satisfaction of all present, Dr. Kamiel Lefevere, carillonneur, gave a Christmas recital on the world-famous carillon at the Riverside Church.

Gas Christmas Dinner

There followed of course, but not as a matter of course, the Christmas dinner party in the great hall at Riverside. After a sumptuous dinner President Flmer greeted those present and introduced Earl Collins, dean of the Metropolitan New Jersey Chapter, who, having been chosen by the deans at the council meeting to speak for all of the visitors, brought words of welcome and best wishes to the Guild membership at large. E. Power Biggs of the convention program committee told of the plans for that event—plans which are built mainly upon program requests by Guild members everywhere.

The tables in the hall were then removed for the festivities under the competent direction of one Virgil Fox, chairman of the committee. To those who know Mr. Fox no more need be said. One can only suggest a visit to New York, at another time, to another party.

An evening such as this could not, of course, open rightly without a performance by that famed piano duo, the Messrs.

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Music Publishers

Carnegie Hall 881 Seventh Avenue New York 19, N. Y.

Fox and Searle Wright, who were applauded to the echo. Following a general "free-for-all" of limericks especially applicable to organists and choirmasters, "Professor Droschky," an ambassador from an unnamed country, in the person of Dr. George Mead, addressed a greeting to all of the "decaying Democrats" and "repulsive Republicans" living in this "decadent Democracy."

Nothing could have brought the evening to a more fitting climax than the presentation of Miss Gertrude Neidlinger, concert comedienne, in her famous program of "musical mishaps." Accompanied by Oscar Haase, pianist, Miss Neidlinger kept her listeners in gales of laughter with re-enactments of the most embarrassing and incorrect moments in the life of a singer.

As one member put it, "it was a great conclave, its recitals, its meetings, its balloon races and coca cola quartet, its games." This year in New York capped the climax.

BACH RECITAL BY MARRIOTT

AT UNIVERSITY OF CHICAGO

Frederick L. Marriott, organist of Rockefeller Chapel at the University of Chicago, will be heard in a Bach commemorative program at the chapel on the evening of Feb. 7. His offerings will include the following compositions: Concerto 1, in G major; Trio in D minor; Vivace, Sonata 6; Aria in Trio Form; Chorale Preludes, "Out of the Depths Have I Cried unto Thee," "My Soul, Direct Thy Thoughts" and "O Man, Bewail Thy Grievous Fall"; Passacaglia and Fugue in C minor.

ALL OF THE ORGAN compositions of Cesar Franck were played in a cycle of three recitals at the University of Redlands in California in January. The recitals took place in the memorial chapel Jan. 8, 10 and 15 and fourteen organ students took part.

JOHN F. CARRE of Racine, Wis., was honored Dec. 28 when he was awarded the honorary degree of doctor of music in Chicago at the Stevens Hotel. The presentation was made by Dr. Clyde Jay Garrett, dean of Howard Payne College, representing Southwestern Conservatory, Dallas, Tex.

RECITAL BY MAEKELBERGHE

AT RIVERSIDE CHURCH IN N. Y.

August Maekelberghe, the Detroit organist and composer, will be heard in a recital at the Riverside Church in New York City Feb. 12, when he will give the following program: Concerto 2, in B flat major, Handel; "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in D major, Bach; "Lead, Kindly Light," hymn arrangement; Chorale in A minor, Franck; "Fairest Lord Jesus," Edmundson; Finale, Widor.

On Jan. 13 Mr. Maekelberghe resumed his weekly noonday recitals at St. John's Episcopal Church—stopped during the year-end holidays. To commemorate the 200th anniversary of the death of Bach he gave an all-Bach program.

At a Bach commemoration concert Feb. 5 in the Detroit Masonic Temple Mr. Maekelberghe will be one of the participating artists.

MARIO SALVADOR TO PLAY

FOR GUILD IN MILWAUKEE

Mario Salvador, Mus.D., A.A.G.O., organist of the St. Louis Cathedral, will give a recital Feb. 19 for the Wisconsin A.G.O. Chapter in Milwaukee. Jan. 25 he gave a recital at White Temple Methodist Church, Miami, Fla., presenting the following program: Allegro Giocoso, from "Water Music" Suite, Handel; Allegretto, Parker; Prelude and Fugue in E minor (Wedge), Bach; Scherzo from Eighth Symphony, Widor; Concert Study on "Salve Regina," Manari; "Samarkand," Douglas; "Ricerca quasi Fantasia" on "B-A-C-H," Van Hulse; "Water Nymphs," Vierne; "Tu es Petrus," Mulet; "Belgian Mother's Song," Benoit-Courboin; Toccata, Wood.

Dr. Salvador is engaged for a recital at the Marion Avenue Baptist Church of Aurora, Ill., April 16 and April 23 he will give a recital at the St. Louis Cathedral on the new Kilgen organ.

THE DIAPASON

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**PITTSBURGH RECITALS
REACH NUMBER 4,000**

ACHIEVEMENT SINCE 1895

**Carnegie Music Hall Performances
for Fifty-four Years—Marshall
Bidwell Gives Program Jan. 8
Marking Record.**

A milestone in Pittsburgh's cultural history was reached Sunday, Jan. 8, at Carnegie Music Hall when Dr. Marshall Bidwell presented the 4,000th free organ recital since the building was completed in 1895. Except for normal seasonal lapses, the weekly recitals have been given continuously throughout the fifty-four-year period, and they are assured for at least five more years, thanks to a recent grant of \$50,000 from the Arbuckle-Jamison Foundation of Pittsburgh, announced last month in THE DIAPASON.

It was the intention of the founders of Carnegie Institute that "the people of Pittsburgh be given the opportunity, free of charge, to come in contact with the beneficial effect of good music." Audiences totaling several million have taken advantage of this opportunity since the music hall was built. Programs are carefully selected and arranged in accordance with audience appreciation and response by Dr. Bidwell, present organist and director of music.

"The aim is to meet each listener on his own plane and to lead him onward and upward to a greater appreciation of the best in music," Dr. Bidwell said. "When one observes the rapt attention of an audience at a recital and reflects that this musical education has been in progress for nearly fifty-five years a conception of its far-reaching influence can be gathered."

The march of years has seen four outstanding organists serve as directors of music. Dr. Frederic Archer gave the first recital Nov. 6, 1895. After playing 451 recitals in six years he was followed by Edwin H. Lemare, who gave 170 performances from 1902 to 1905. Dr. Charles Heimroth then took over, playing 1,800 programs during a period of a quarter of a century. Dr. Bidwell is completing his seventeenth season as organist and director, having given 1,252 recitals and lectures since 1932. In recent years he has introduced important innovations, such as choral and instrumental groups, as supplements to the organ music. This has resulted in programs of greater variety, such as the annual Christmas carol festival, thus encouraging wider civic participation and interest.

The music hall's great organ of 8,600 pipes has served well for over half a century. At present it is undergoing a period of reconstruction. Additions and improvements, made possible through the gift of the H. J. Heinz Company plant organ, will enable Carnegie Institute to maintain its instrument as one of the world's great organs.

The program for the 4,000th recital consisted of selections played by former music hall organists at their first and last recitals. Opening the program was Weber's "Jubilee Overture," the first composition played in the music hall in 1895. Works of Archer and Lemare were included in the commemorative program, which was as follows: Jubilee Overture, Weber; Clock Movement, Haydn; Cantilena, Grison; "Marche Triomphale," Archer; Prelude in G major, Bach; Fugue in E flat ("St. Anne"), Bach; Turkish March, Beethoven; Andantino in D flat, Lemare; Toccata, Widor; Communion in G (Song of Hope), Batiste; Symphonic Poem, "Finlandia," Sibelius.

Dr. Bidwell asked the audience if there might be any present who were present at the first recital, given by Frederic Archer. Four persons stood up. These four have been attending the recitals since their inception.

THREE OF PHILADELPHIA'S smaller Lutheran churches—St. Simeon's, Bethanien German and Gloria Dei—are pooling their resources to hold a Bach memorial service. The program will follow the church seasons and represent a sample of "Bach through the church year." The services will be held in two churches—at St. Simeon's, Feb. 12, and at Bethanien, Roxborough, Feb. 17. Both services will be at 4 p.m. It is the hope of the organists and directors at the two churches—Louis Schroeder and Leonid Dobrinin—that this pooling of resources may bring about an increased interest in church music.

**THREE-MANUAL BY SCHANTZ
FOR SAGINAW, MICH., CHURCH**

Bethlehem Lutheran Church, Saginaw, Mich., has placed a contract with the Schantz Organ Company of Orrville, Ohio, for a three-manual organ. Paul G. Bunjes of Wausau, Wis., advisor to many churches of the Missouri Lutheran Synod on organ matters, has drawn up the specifications. Specified tin contents of the pipe-work range from 30 to 70 per cent. The sale was made through Arthur C. Strahle, Schantz representative in the Michigan-Indiana territory. Provisions for later additions are shown on the stop-list, which is as follows:

- GREAT ORGAN.**
(Enclosed with Choir.)
Gemshorn, 16 ft., 85 pipes.
Prinzipal, 8 ft., 73 pipes.
Gemshorn (from Gemshorn, 16 ft.), 8 ft., 61 notes.
Blockflöte, 4 ft., 73 pipes.
Gemshorn, 4 ft., 61 notes.
Quinte, 2 3/4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Chimes (prepared for).

- SWELL ORGAN.**
Rohrflöte, 8 ft., 85 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Prinzipal, 4 ft., 73 pipes.
Rohrflöte (from 8 ft.), 4 ft., 61 notes.
Scharf, 3 rks. (19-22-26), 183 pipes.
Fagotto (TC), 16 ft., 73 pipes.
Trumpet (French), 8 ft., 85 pipes.
Fagotto (from 16 ft.), 8 ft.
Octave Trumpet, 4 ft., 61 notes.
Tremulant.

- CHOIR ORGAN.**
Spielflöte, 8 ft., 73 pipes.
Gemshorn (Great), 8 ft., 61 notes.
Gemshorn (Great), 4 ft., 61 notes.
Dolkan, 4 ft., 73 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Italian Prinzipal, 2 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Klein Nasat (from Nasat), 1 3/4 ft., 61 notes.
Krummhorn, 8 ft. (prepared for).
Chimes (prepared for).
Tremulant.

- PEDAL ORGAN.**
Untersatz, 16 ft., 32 pipes.
Rohrbass (Swell), 16 ft., 12 pipes.
Octave, 8 ft., 44 pipes.
Rohrflöte (Swell), 8 ft., 32 notes.
Gemshorn (Great), 8 ft., 32 notes.
Choralbass, 4 ft., 32 notes.
Rohrflöte (Swell), 4 ft., 32 notes.
Gemsornet (Great), 3 rks.
Trumpet, 16 ft., 12 pipes.
Fagotto (Swell), 8 ft.
Fagotto (Swell), 4 ft.
Chimes (prepared for).

**WILLIAMS COLLEGE ORGAN
OPENED BY ROBERT BARROW**

The completely rebuilt organ in the chapel at Williams College, Williamstown, Mass., was opened Sunday afternoon, Jan. 15, by Robert Barrow, associate professor of music and organist of the college. The work of the Aeolian-Skinner Company, the organ was designed by Professor Barrow and by Joseph Whitford of that company. While not a large instrument it has been described as tonally one of the most satisfying organs in the East, possessing a thrilling ensemble and numerous possibilities of color for solo work. The specifications were given in the April, 1949, issue of THE DIAPASON and since then two mixtures have been added to the great—a furniture, 3 to 4 ranks, and a cymbel, 3 ranks.

Mr. Barrow's program, which was designed to display the versatility of the instrument, was as follows: Fantasy in Echo Style, Sweelinck; Two Chorale Preludes, Brahms; Pastorale in F major, Bach; Adagio from "Symphonie Gothique," Widor; Impromptu (from Third Book of Fantasies), Vierne; "Carillon," Vierne; Psalm Prelude No. 3, Howells; "Piece Heroique," Franck. As an encore and to demonstrate further the beauties of the mutation stops, Professor Barrow played the Arabesque by Vierne.

**MARSHALL BIDWELL TOUR
TO PACIFIC COAST PLANNED**

Dr. Marshall Bidwell of Carnegie Music Hall in Pittsburgh has planned a recital tour to the Pacific coast in February and March. His engagements include the following:

- Feb. 7—Cedar Rapids, Iowa (First Presbyterian Church).
- Feb. 12—Los Angeles, Cal. (Wilshire Methodist Church; Ellsasser's "Organ Loft" series).
- Feb. 13—Thorne Hall, Occidental College, Los Angeles (Pasadena Chapter, A.G.O.).
- Feb. 15—Mormon Tabernacle, Salt Lake City, Utah.
- March 7—St. Paul, Minn. (Minnesota Chapter, A.G.O.).
- March 15—Harrisonburg, Va. (Madison College).

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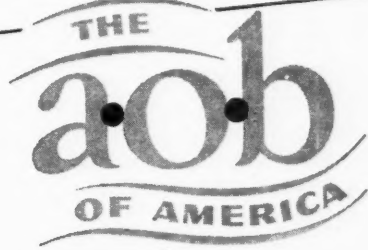
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DR. RAYMOND MIXSELL OF PASADENA IS DEAD

PEDIATRICIAN, ORGAN FAN

Eminent Medical Man Had Four-Manual Organ in His Home, Which Was Played by Many of the First-Rank Organists.

Dr. Raymond B. Mixsell, eminent pediatrician and devotee of the organ, died Dec. 27 in Los Angeles, Cal., after a long illness. He was 67 years old.

Aside from his fame in the medical profession Dr. Mixsell was known to hundreds of organists through his interest in the organ. In his home in Pasadena, Cal., he had a beautiful four-manual. This instrument of 3,766 pipes was installed in 1932 by the Aeolian-Skinner Organ Company, utilizing a few pipes and chests from a former organ. The console is placed about thirty feet from the organ at the other end of the music-room, which also contains two grand pianos and a modern Pleyel harpsichord for ensemble playing. The organ was opened in 1933 by Marcel Dupré and has been played by nearly all the organ virtuosos who have sojourned in southern California.

Before moving to California in 1911 Dr. Mixsell practiced in New York City. He was born in Easton, Pa., a member of old French and Dutch families, prepared for college at Lawrenceville School, received an A.B. from Princeton in 1903 and an M.D. four years later from the College of Physicians and Surgeons of Columbia University. Dr. Mixsell was an organizer of the Bach festival in Pasadena.

Dr. Mixsell leaves his wife, who was Crete Skinner at their marriage in 1911; two daughters—Mrs. Robert Sawyer and Mrs. John McLaughlin of Pasadena—and a brother, Dr. Harold R. Mixsell.

MR. AND MRS. WILLARD I. NEVINS have issued invitations to the wedding of their daughter, Judith, to Norman Leonard Young. The ceremony will be performed at the First Presbyterian Church of New York City, of which Mr. Nevins is organist and choir director, at 4 o'clock on Feb. 4.

BACH SERIES OF EIGHTEEN PROGRAMS IN EVANSTON

At the First Methodist Church of Evanston, Ill., the ministry of music announces eighteen recitals, presenting the complete organ works of Johann Sebastian Bach, to commemorate the two hundredth anniversary of his death. The recitalists are John K. Christensen, minister of music of the church; Frederick Lewis Swann, assistant organist, and Eugene Hoyne Clark, guest recitalist. The schedule for the series as follows:

Tuesday, Jan. 24.
Tuesday, Feb. 28.
Monday, March 13.
Tuesday, March 28.
Monday, April 10.
Tuesday, April 25.
Wednesday, May 17.
Wednesday, May 31.
Sunday, June 11.
Tuesday, June 27.
Friday, July 28.
Sunday, Aug. 13.
Tuesday, Sept. 26.
Sunday, Oct. 15.
Tuesday, Oct. 31.
Sunday, Nov. 12.
Tuesday, Nov. 28.
Sunday, Dec. 10.

The programs, except the "Catechism" (May 17), are from fifty-five to seventy-five minutes in length. Weekday recitals are at 4 o'clock and Sunday programs at 8.

FENNER DOUGLASS HEARD IN BACH RECITAL AT U. OF C.

Fenner Douglass of the faculty of the Oberlin Conservatory of Music played a brilliant recital at the Rockefeller Memorial Chapel in Chicago Jan. 17. A large audience heard his Bach program and applauded his skillful renditions at the close of the "St. Anne" Fugue. His registration was in good taste and his technique clear in the rapid passages.

Mr. Douglass' complete program was as follows: Concerto in D minor, after Vivaldi; Andante, from Fourth Sonata; Fugue in G major; Prelude in E flat major; Chorale Preludes, "Come, Jesus, Down from Heaven," "Have Mercy on Me, O Lord," "In Thee Is Joy," "We All Believe in One God, Father" and "We All Believe in One God, Creator"; Fugue in E flat major.

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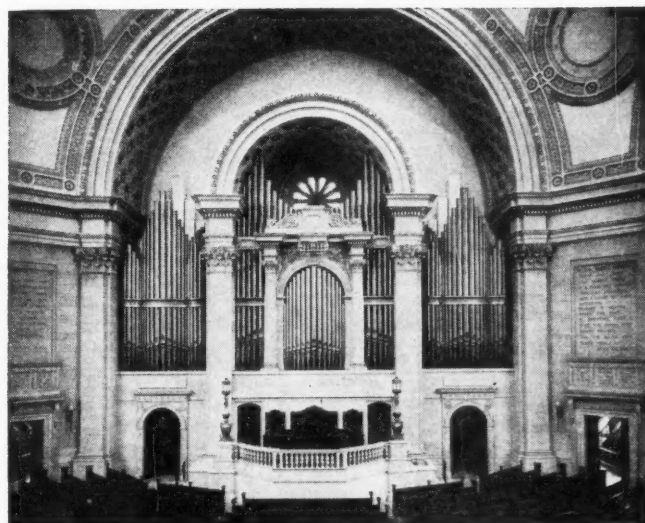
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**Christmas Service
Lists of 1949 Make
Attractive Picture**

By HAROLD W. THOMPSON, Mus.D.

Every year the service lists remind me of how much Christians owe to the organists and choirmasters who prepare so much of joyful beauty. I have just been running through the programs of Trinity Lutheran Church in Buffalo, where I was born. Dr. Roberta Bitgood gave "The Messiah." Dr. Dickinson's fine pageant called "The Coming of the Prince of Peace," an Epiphany carol service, besides a Christmas Eve service with harpist and choir (two hours, mostly music) and elaborate services on Christmas. I was interested to see which of her own admirable carols she used: "The Little King of the World," "There Is No Cradle Ready" (Spanish-Curry), "The Christmas Candle," "Sound Over All Waters" (moving text by Whittier) and "Once He Came in Blessing" (Moravian-Wolle). She did very well by the Americans and Canadians: Organ pieces by Dickinson, Edmundson, Yon, Douglas, Hokanson, Black, Miles Martin and Bedell; carols by Noble, Whitehead, Edmundson, Christiansen, Dickinson, Weaver, Friedell, Black, Curry, Rockefeller, Sowerby, Gaul and Lockwood. These were in addition to the Bach, Buxtehude, Walther, etc., that you expect to find in a Lutheran list.

Another interesting set of programs came from Ellis C. Varley of St. Paul's Cathedral in Detroit, where he has three choirs. He has a cathedral hour on station WWJ at 11 a.m. every Sunday. Apparently he was most enthusiastic about Richard Purvis' "Mass of St. Nicholas," and as a new number for his broadcast carol service he performed Friedell's "Song of Mary."

Harold W. Friedell (New York) used his own new carol and Marion Ohlson's "Christ Is Born." Of the other compositions of 1949 I noted Grother's "Holy Night in Bethlehem" (Mrs. A. D. Havekost, Hastings, Neb.), Miss Lucke's "Tonight I Shall Light My Candles" (E. S. Ender, Baltimore), Bingham's "The Christmas Man" (D. W. Gramley, New York) and Alec Templeton's organ piece, "Lullaby for a Newborn King" (Kathryn H. Rawls, Washington). Also George Vause (Whittier, Cal.) liked the Russian-Black carol, "Jesu, Jesu, Gently Sleeping." As I usually remember to point out, doubtless other new numbers were widely used; I merely report what I find on service lists mailed to me by friends.

The candle-light carol services always interest me most, including those given by Douglas Campbell at the Welland Avenue Church in St. Catharines, Ont. In the last fifteen years he has used carols from forty countries; this time his twenty-five numbers represent fifteen countries. (I don't see how he manages to get them all into an hour's broadcast.) The only one from the United States this year is the Puerto Rican "The Little Jesus," sung for the first time (in this church). I should think that other Canadian and American organists would enjoy swapping lists with him; for example, my friend

D'Alton McLaughlin of the Yorkminster Church in Toronto, who uses so much music from south of the Friendly Border. This year he played the Purvis "Carol Rhapsody" and Poister's "Christmas Cradle Song." His choir sang Niles' "The Silent Stars," Davis' "Shepherds Fast Asleep," Williams' "To Bethlehem," Noble's "Everywhere Christmas Tonight" and Dickinson carols which included "Who Knocks So Loud?" from the Tyrol. Another attractive carol service in Canada was Victor Kerslake's at the Knox United Church in Owen Sound; the United States was represented by a Southern carol called "Christmas Eve" and Canada by "Listen to the Happy Bells." He also enjoyed Purvis' "What Strangers Are These?"—which he regarded as a climax to one service—and he mentions also the Elmore-Reed "From the Hills," Marryott's "Now the Holy Child Is Born" and the Kountz carol "Rise Up Early."

The Kountz carols are popular everywhere. "Rise Up Early" was used by Edward H. Johe (Washington, Pa.), E. S. Varley (Detroit), Earl Stewart (Charles City, Iowa), Walter Wismar (St. Louis), Earl R. Larson (Duluth) and others. Oswald G. Ragatz, Bloomington, Ind.) had high school girls sing both "Alleuia! Christ Is Born" and "The First Night." Erma and Max Miranda (Billings, Mont.) list "Carol of the Roses." Mr. Varley included "Hasten Swiftly." Mr. Kountz has certainly given a Slovak flavor to our Christmas.

It is needless to list the Dickinson carols; the only question for any choirmaster is how to choose among them. Take, for example, Earl B. Collins (East Orange, N. J.). He had Dickinson's "March of the Magi" played on the bells; then the choir sang as an anthem "All Hail the Virgin's Son," with violin, harp and organ, instruments also used for the offertory in Dickinson's "Exaltation." (I wish, by the way, that I had heard Mr. Collins' own Polish carol arrangement, "How Still and Tiny.") Mrs. E. H. Addy (Wichita, Kan.) played Dickinson's Prelude on Two Old French Noels and Berceuse (one of his first compositions, and very pretty). Lee C. Sistare (Wilmington, Del.) had his choir sing the resonant Dickinson anthem "Nowell" and Dickinson arrangements from Haiti, France and Holland ("Sleep, My Jesus, Sleep").

Among the other skillful arrangers of carols I have often recommended Frederick Erickson of Emmanuel Church, Baltimore, equally famous as a choirmaster. This year he presented the following from his admirable list: "The Kolebka Carol" (Polish), "The Christ Child's Visit" (German) and four of his arrangements of Spanish carols—Catalonian, Basque, Andalusian and Galician. Richard E. Klausli (Michigan State College) had his a cappella choir sing Erickson's Basque Carol and his "Deck the Hall" (Welsh). The Welsh number was used as an introit by Austin C. Lovelace (Greensboro, N. C.). Harry Wilkinson (Philadelphia) used Erickson's arrangement of the traditional "Christ Child's Visit."

Maurice Kessler (Oberlin) likes Dr. Noble's carols so well that he used four of them: "The Shepherd Song," "The

Cornish Bells," "The Holy Child" and "Jolly Wait." C. Albert Scholin (St. Louis) chose from his own numerous editions "O Holy Night," "I Saw Three Ships" (English), "God Rest You Merry" and "Angels We Have Heard" (French). N. Lindsay Norden (Wilmington) still presents the Russians whom he has edited so well: Kastalsky's "God Is with Us," "The Song of St. Simeon" and Leontovitch's "Carol of the Bells"; he also used as a solo his own "Prayer of a Little Child."

American choirmasters use many modern English carols. For example, Vernon de Tar (New York) lists Holst's "Personent Hodie" and "In the Bleak Midwinter," Warlock's "Balulalow," M. Shaw's "A Gallery Carol," Boughton's "The Holly and the Ivy" and G. Shaw's "How Far Is It to Bethlehem"—all standard works every year throughout this country. Mr. de Tar included Willan's "Hodie Christus Natus Est" and good American numbers, including Mackinnon's "Sleeps Judea Fair."

Southern carols edited or written by Niles are increasingly popular. Donald Winters (Louisville) used "Rejoice, All Men" and various other titles appear, but "I Wonder as I Wander" is the Niles number that everyone seems to like best.

Seth Bingham's "Unto Us a Child Is Born," on the list of Joseph Ragan (Atlanta), reminds me of another excellent American composer. Frank K. Owen (Kalamazoo) used Sowerby's "The Snow Lay on the Ground" and at the Washington Cathedral (Paul Callaway) they sang the same composer's "O Dearest Jesus"—Luther's carol. The Elmore carols are coming along; also at the Minneapolis Cathedral his "Speranza" was played on the bells by Ellen Thoorsell, with S. R. Avery at the organ.

There is room for a few comments on pieces for the organ. Claude Means (Greenwich, Conn.) made an excellent choice among American composers: Titcomb's "Puer Natus Est," Purvis' "Green-sleeves," Candlyn's "Divinum Mysterium"—which left room for Bach and Brahms. George Ashton (Manchester, Conn.) played Bedell's "L'Adoration Mystique" and Titcomb's piece. Betty L. Lumby (Detroit) used a section of the Peeters "Modal Suite"—Peeters is coming along so fast in popularity that I think of him as an American. Ralph H. Brigham (Rockford, Ill.) played Walton's "Fantasy on Four Carols" and Bedell's "Noel with Variations." Miss R. G. Tucker (Poughkeepsie) selected the Pastorale

from Clokey's "Prologue of Jesus." Richard Klausli (Lansing, Mich.) played two pieces from the classic tradition found on a great number of the best lists: the Brahms Prelude on "A Lovely Rose Breaks into Bloom" and the Bach "In dulci Jubilo." Not many organists can have the fun that George W. Volkel (New York) had. He got a violin, a cello and a harp, and used as the postlude Gigout's "Rhapsody on the Noels." Edmundson, to return to the Americans, is remembered at Christmas. Eugene M. Nye (Seattle) played his pieces on "In dulci Jubilo" and "Vom Himmel hoch." C. Harold Einecke (Santa Ana, Cal.) used Virgil Thomson's Pastorale on a Christmas Plainsong and Richard Purvis' Carol Rhapsody.

I must stop with brief mention of several interesting programs. The Greenbrier College Choir sang Handel's "Messiah" in Carnegie Hall; I wonder how the oratorio sounded arranged for treble voices; congratulations to Eva Wakefield and Ruth Jackson. Another program for women is E. A. Kraft's at Lake Erie College; I notice that he used Dr. Matthews' charming carol, "O Lovely Voices of the Sky." The Baptist choirs of Portland, Ore., had the happy idea of joining choirs. 240 strong, to sing Kuntz's "Carol of the Roses." Dr. Matthews' "Sleep, Holy Babe" and other attractive numbers. Miss K. S. Stewart played Edmundson's "A Carpenter Is Born" and Noble's "A Chinese Christmas Carol." In Portland there was also a performance of the Saint-Saens "Christmas Oratorio" (L. B. Sykes). Down in Columbia, S. C., the performance of the Elmore-Reed "Long Years Ago in Bethlehem" (Polish carol) was part of a good program by D. A. Pressley.

When a letter from the St. John's Methodist Church at Davenport, Iowa, arrived, I was pleased to find in manuscript an attractive dialogue called "A Vision," by Regina H. Fryxell. Thanks to her and to the many who sent me Christmas cards.

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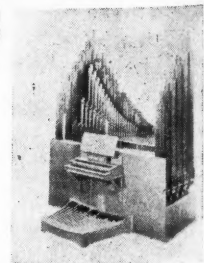
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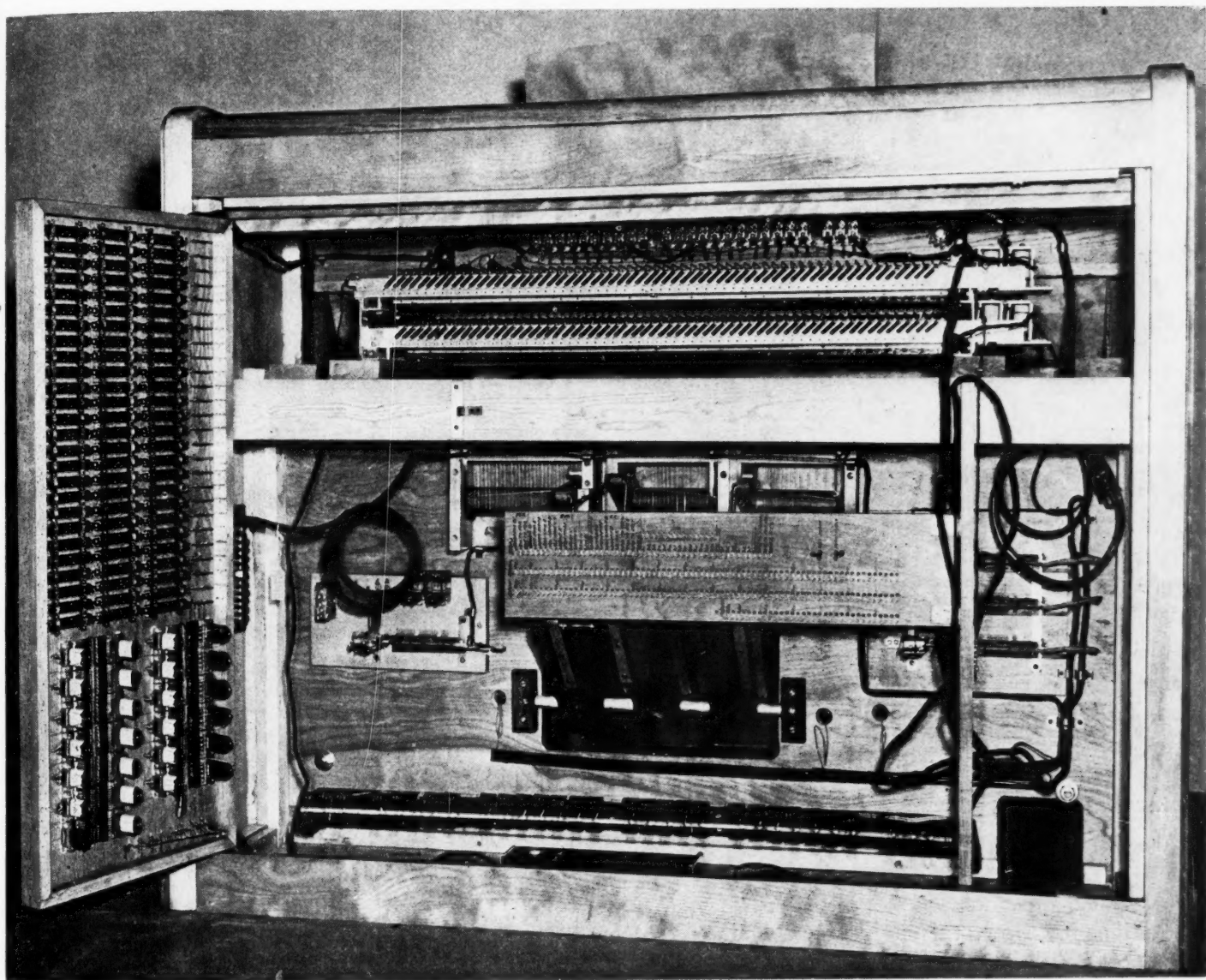
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These are the February, 1950, music publications for organ only. New publications in other fields—choral, orchestra, books, songs, etc.—are listed four times a year in *The Oxford Music Magazine*, which will be sent to you free of charge if you ask to have your name put on our Mailing List GB.

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FOR HIS McMYLER ORGAN RECITALS on the Sundays in February at the Cleveland Museum of Art Walter Blodgett, curator of musical arts, will play "The Entry of the Queen of Sheba" from Handel's "Solomon"; Chorale with Variations, Huré; "In Wintertime," G. W. Andrews, and Chorale in A minor, Franck. At the monthly curator's recital at the Art Museum Wednesday, Feb. 8, at 8:15 Fenner Douglass of the faculty of the Oberlin Conservatory of Music will be the guest performer, playing a Bach program.

TOUR BY E. POWER BIGGS IN EASTERN CITIES AND CANADA

E. Power Biggs will take a brief busman's holiday from the week-by-week playing of the Bach organ works over C.B.S. for a month's recital tour of the Eastern half of the United States. The itinerary for this season includes recitals and orchestral engagements in the following cities:

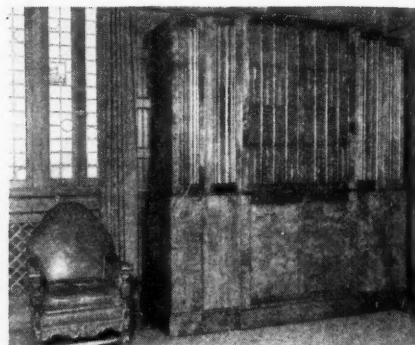
- Lancaster, Pa.
- Danvers, Mass.
- Durham, N. C.
- Columbus, Ohio.
- Evansville, Ind.
- Keene, N. H.
- Atlanta, Ga.
- San Antonio, Tex.
- Fort Worth, Tex.
- Des Moines, Iowa.
- Lawrence, Kan.
- Waterville, Maine.
- New Ulm, Minn.
- Minneota, Minn.
- Baton Rouge, La.
- Montgomery, Ala.
- Charleston, W. Va.
- Cleveland, Ohio.
- Lincoln, Neb.
- Montreal, Que.
- Newark, Del.
- Philadelphia, Pa.
- Toronto, Ont.

During Mr. Biggs' absence Geraint-Jones of the BBC in London and Daniel Pinkham will play the broadcasts from the Germanic Museum of Harvard University.

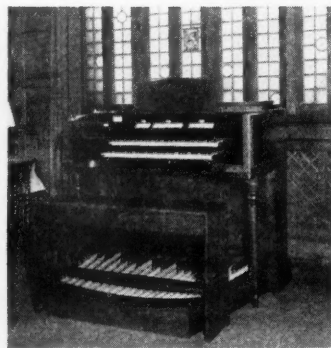
MRS. ASENATH H. HAYES, director of the First Baptist Church choir in Kingston, N. Y., for thirty-eight years and teacher of voice and piano, died Dec. 23 at the age of 77. She was the widow of F. Clifton Hayes, composer and organist of Boston and St. Paul. Mrs. Hayes was born in Chichester, N. Y., the daughter of the Rev. Austin Haynes, a Methodist minister. After teaching voice in New York Mrs. Hayes went to Kingston in 1900.

THE CHURCH OF THE ADVENT (Episcopal), Chicago, was host to the Catholic Club of the Diocese of Chicago for dinner and benediction Jan. 12. The church was filled for both the dinner and the service. The congregation sang the hymns and chanted the psalm and antiphon with enthusiasm. The Rev. James G. Plankey is rector and William B. Knaus is choirmaster and organist. The sermon was by the Very Rev. Dom Patrick Dalton, O.S.B., prior of the order of St. Benedict.

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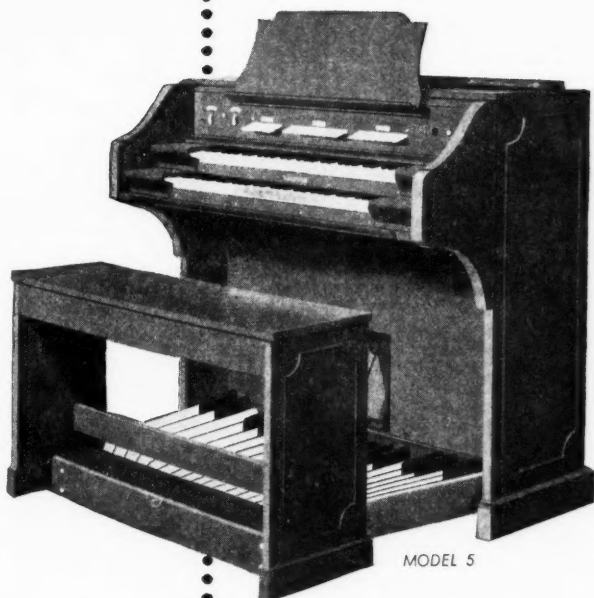
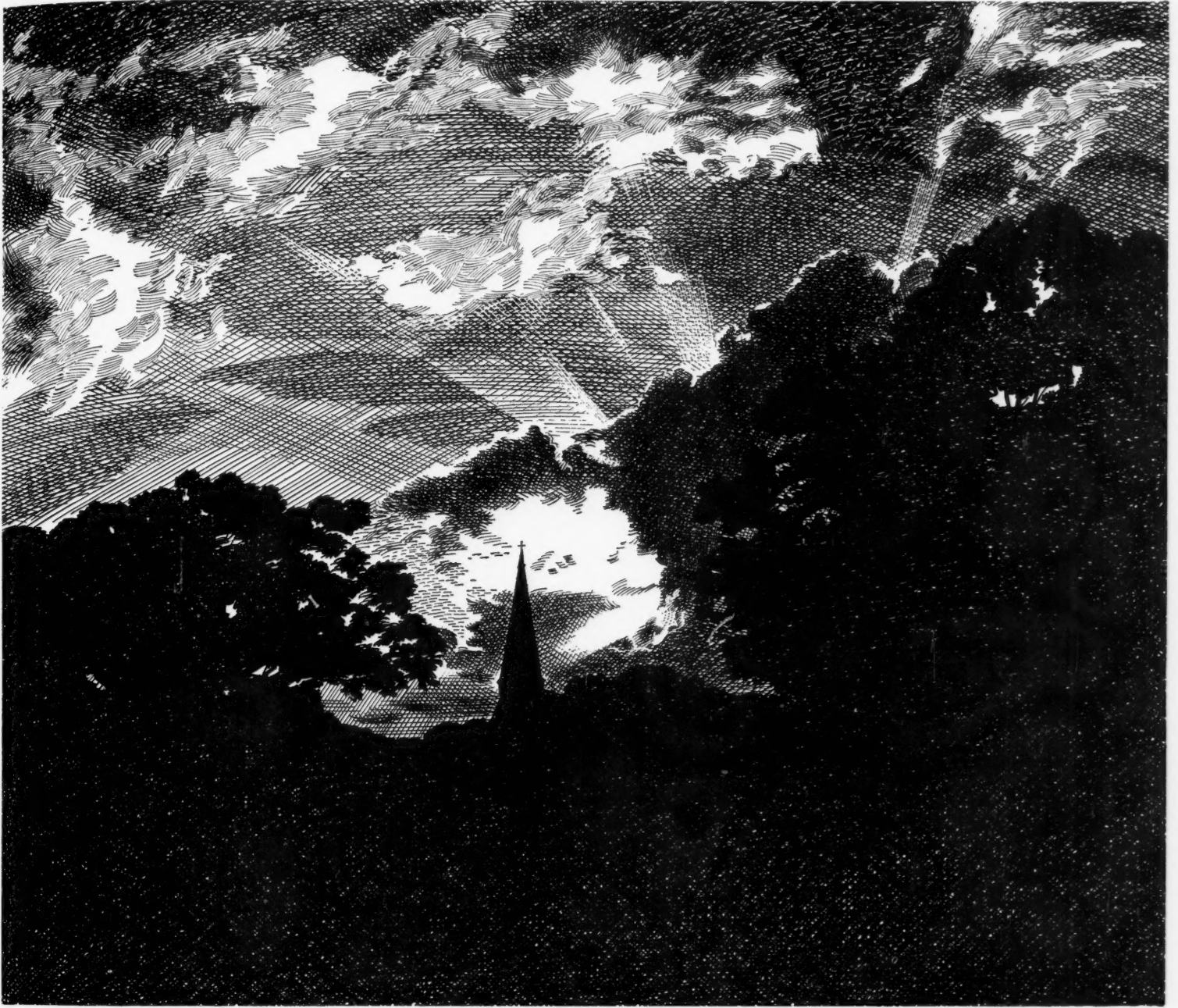
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MORE THAN 200 FRIENDS gathered in the great hall of the Glen Ellyn, Ill., Methodist Church Dec. 8 for a banquet in honor of Mrs. Inez Hubbard Hicks and the members of the church choir. The occasion marked the twenty-fifth season which Mrs. Hicks has served the church as musical director. At the morning worship service Dec. 4 a bouquet of twenty-five red roses was presented to Mrs. Hicks by the congregation. Telegrams, letters and phone calls from forty former members of the choir and other fellow musicians were received by Mrs. Hicks.

Dr. Alvin Francis Brightbill, director of music at Bethany Bible Institute, Chicago, was the principal banquet speaker. Paul Droste, representing the congregation, presented to Mrs. Hicks an engraved crystal bowl with the inscription "Twenty-five years of artistic and loyal musical devotion to the Glen Ellyn Methodist Church." The choir presented her with a silverbound baton and a poinsettia plant. The evening closed with the choir

singing Mrs. Hicks' anthem "O Love That Wilt Not Let Me Go," which she composed for and dedicated to the choir.

W. LAWRENCE CURRY TO LEAD TWO SUMMER CHOIR SCHOOLS

Dr. W. Lawrence Curry, music editor for the Presbyterian Board of Christian Education, has been appointed director of two of the five summer choir schools sponsored by the leadership training division of the board. The Eastern School will be held from July 10 to 21 at Ursinus College, Collegeville, Pa. The Ohio School will be held from July 24 to Aug. 5 at Wooster College, Wooster, Ohio.

The courses of these schools have been streamlined to meet the needs of organists and choir directors who seek evaluation of new materials and new techniques. Specialized work in church service playing and new materials for the organ will be introduced in addition to the traditional courses in conducting and junior choir work.

Dr. Curry will be assisted at both these schools by his wife, Louise H. Curry, director of the speech choir at the First Methodist Church, Germantown, Philadelphia. She will present the course in church pageantry and choric speech. The Currys have surrounded themselves with outstanding leaders in the field of church music for the faculties of the two schools.

In addition to his editorial work for the Presbyterian Church Dr. Curry is chairman of the department of music at Beaver College, Jenkintown, Pa., and minister of music at the First Methodist Church, Germantown, Philadelphia. He is also conductor of the Matinee Musical Club Chorus of Philadelphia and of the Abington Choral Club, one of Philadelphia's finest suburban community choruses.

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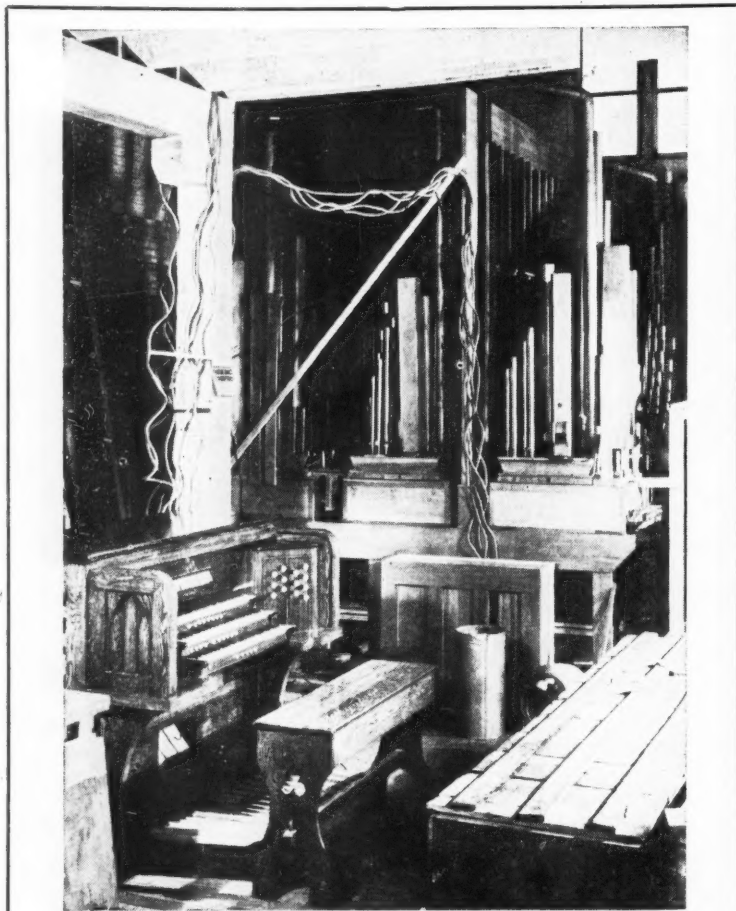
	No. Manuals
Youngstown, Ohio	4
Raleigh, North Carolina	4
Ardmore, Oklahoma	3
Bluefield, West Virginia	3
Towanda, Pennsylvania	3
Chambersburg, Pennsylvania	3
Huntington, West Virginia	3
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Monroe, Michigan	3
Valparaiso, Indiana	3
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Atlanta, Georgia	3
Hopkinsville, Kentucky	3
Texarkana, Arkansas	3
St. Louis, Missouri	3
Columbia, South Carolina	3
Anderson, South Carolina	3
Wichita Falls, Texas	3
Charles Town, West Virginia	3
Woodbury, New Jersey	3
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Savannah, Georgia	3
Meadville, Pa.	3
Trinity Methodist Church	4
Edenton Street Methodist Church	4
First Methodist Church	3
Bland Street Methodist Church	3
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First Methodist Church	3
Trinity Methodist Church	3
St. Luke's Methodist Church	3
St. Paul's Methodist Church	3
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Metropolitan Community Methodist Church	3
St. Paul's Methodist Church	3
First Methodist Church	3
Braddock Street Methodist Church	3
Peachtree Road Methodist Church	3
First Methodist Church	3
First Methodist Church	3
St. John's Methodist Church	3
Shandon Methodist Church	3
St. John's Methodist Church	3
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**JOHN R. LIVELY APPOINTED
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John R. Lively, M.S.M., will take up his duties as director of music at the Sixth United Presbyterian Church in Pittsburgh Feb. 1. There he will organize and direct four choirs.

Mr. Lively has been director of music at Trinity Lutheran Church in Lancaster, Pa. In addition to his duties at Trinity he served as music critic for the *Lancaster New Era* and director of music at the Lancaster Country Day School.

Mr. Lively received his master of sacred music degree at the School of Sacred Music, Union Theological Seminary.

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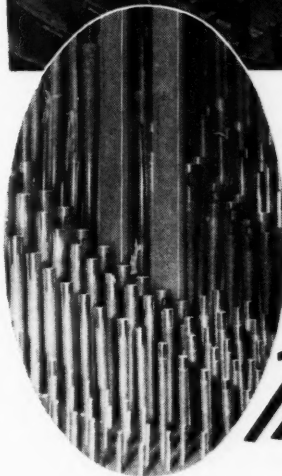
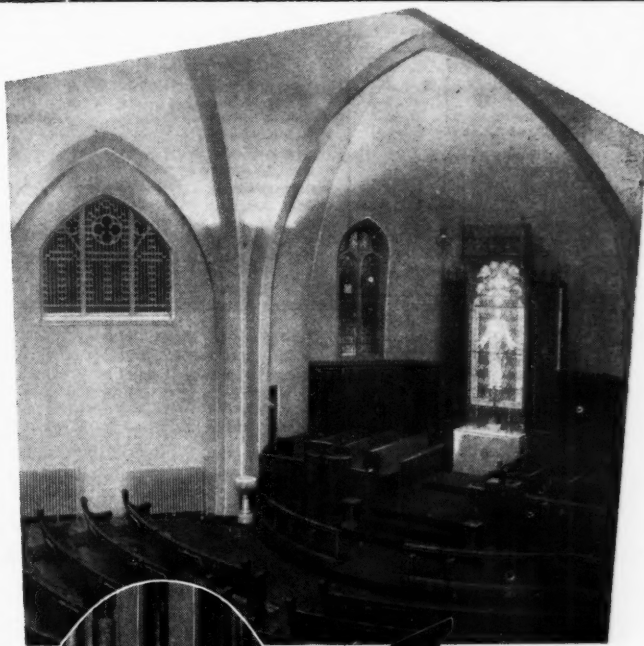
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— RECITALS —

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Ever sincerely,

Leland L. Lawrence, Minister

**WICKS
ORGANS**

HIGHLAND ★ ★ ILLINOIS

News of the A.G.O.—Continued

Guild Events in New York

Feb. 13, 8:15 p.m.—“Belshazzar's Feast,” by William Walton, to be sung by the choir of Calvary Church under the direction of Jack H. Ossewaarde, organist and choirmaster.

March 14, 8:15 p.m.—Neighborhood musical services in each of the five boroughs of New York City.

April 17, 8:15 p.m.—A first reading of new anthems under the direction of W. Richard Weagly, director of music at the Riverside Church, in the choir room of St. Bartholomew's Church.

May 15, 6:30 p.m.—Dinner and annual national general meeting.

May 18, 8:15 p.m.—Festival service at St. Bartholomew's Church. The choir, under the direction of Harold W. Friedell, organist and choirmaster, will sing.

Recital in Fort Worth.

Robert Ellis was presented in a recital by the Fort Worth Chapter at the Landreth Auditorium Jan. 9. Mr. Ellis is faculty organist at North Texas State College in Denton. His program was as follows: Rigaudon, Campra; “O Guiltless Lamb of God,” Prelude and Fugue in G major, “Come, Saviour of the Heathen” and “Christians, Rejoice,” Bach; Fantasia in F minor, Mozart; Pastorale, Roger-Ducasse; “Elves,” Bonnet; “In Quiet Joy,” Dupré; “Thou Art the Rock,” Mulet.

Preceding the program a dinner meeting was held by members and guests in the banquet room of the Colonial cafeteria. The dean, Miss Janie Craig, presided, and two new colleagues were voted into membership. A short address on “Religion in Church Music” was delivered by Dr. T. Smith McCorkle, dean of the school of fine arts at Texas Christian University.

Carols of other lands were featured at the Dec. 12 Christmas musicale sponsored by the Fort Worth Chapter at St. Patrick's Catholic Church. Under the direction of W. J. Marsh the Albertus Choir of Our Lady of Victory College sang three groups of carols; these represented many nationalities—Polish, English, Moravian, Dutch, Bohemian, Neapolitan, French. Miss Mary Patricia Keith was presented in three organ numbers—“In dulci Jubilo,” Bach; Pastorale, Pachelbel, and “Christmas Morning,” Diggle. Another organ group—Overture to the Christmas Cantata, “For Us a Child Is Born,” Bach; “A Lovely Rose Is Blooming,” Brahms, and Scherzo on “In dulci Jubilo,” Caudlyn—was played by Mrs. Elizabeth House. The choir soloists was Miss Ann Gallagher. At the conclusion of the program choir and congregation joined in singing “Adeste Fideles” in Latin.

Preceding the musicale Miss Janie Craig presided over a business meeting which followed a dinner in the dining hall of the First Christian Church. One new colleague was voted upon and John Newton was welcomed as a transfer from the Dallas Chapter. W. J. Marsh gave a short talk on Christmas carols and their origin, with appropriate illustrations.

ELIZABETH HOUSE, Secretary.

St. Petersburg, Fla., Hymn Festival.

Four hundred and fifty voices participated in the first annual hymn festival of the St. Petersburg Chapter at the First Methodist Church Dec. 13. Under the direction of Earl Evans, Warren L. Stone and Floyd Eaddy the choirs sang a long list of hymns. American Rhapsody, by Von, and “Adeste Fideles,” by Edmundson, were played by John Miller and Bill Thompson and a harp solo, “Away in a Manger,” was played by Mrs. Dorothy Tomlin. Organists and pianists assisting in the program were Emma Corey Ware, Viola Burckel, Charlotte Pratt Weeks, Ann Ault, Helen Mangan and Eloise Adcock.

VIRGINIA BOCKSTANZ, Secretary.

Yule Party of Petersburg Chapter.

The Christmas motif was carried out beautifully in both decorations and refreshments when the Petersburg, Va., Chapter held its annual Christmas party Dec. 16 at the home of Mrs. J. Westmore Brown. Mrs. J. Robert Beadles of the faculty of the Richmond Professional Institute entertained the group with a talk on “Carols,” illustrating some by playing and singing them.

Mrs. CLYDE S. LAUSHEY, Dean.

Tallahassee Choral Event March 5.

At a meeting of the Tallahassee, Fla., Chapter Jan. 9, the decision was reached again to sponsor a massed choir performance, inviting all adult church choirs of the city to participate. This will be the fifth year in which such an event has been undertaken by the chapter. It was voted to present this year the Bach “St.

Matthew Passion.” Conductor for the event will be Dr. Wiley Housewright, professor of music education at Florida State University and dean of the chapter. Mrs. Ramona C. Beard, associate professor of theory and organ at Florida State University, will play the accompaniments. The performance is scheduled for the first Sunday in Lent, March 5.

A combined business and social meeting was held in the Rowena Longmire lounge of the student alumni building at Florida State University during the Christmas season. A large group of subscriber and colleague members gathered to enjoy a pre-Christmas social hour and a short program of madrigals. The eight singers who performed were all members of the A.G.O. or of the faculty of Florida State University.

Activities in Miami, Fla.

The Miami, Fla., Chapter held its Christmas party in the new Sunday-school addition and patio of Trinity Methodist Church Dec. 30. Mrs. Ethel Tracy, F.A.G.O., the hostess, was chairman of the committee which arranged the games and refreshments. Carols were sung, with Dr. Ralph A. Harris at the organ.

Three young chapter members gave a recital of modern organ music at Trinity Episcopal Church Jan. 9. The “Variations on a Noel” by Dupré opened the program, played by Kathleen Norris. David Thurman, Jr., used for his group the Pastorale by Milhaud, “Litanies,” Alain, and Communion on a Noel, Huré. Preston Dettman concluded with Three Short Intermezzi (Maestoso, Andante Sostenuto, Poco Vivace), Schroeder; “Offrande Musicale,” de Maleingreau; “Apparition de l'Eglise Eternelle,” Messiaen, and “Cortège et Litanie,” Dupré.

It was announced that Virgil Fox will give a recital in Miami Feb. 7. Miss June Sells, a former member, was warmly greeted on her visit from Newark, Ohio.

KATHLEEN NORRIS, Secretary.

Hugh Giles Plays in Winter Park.

Members of the Central Florida Chapter held a business session before attending a recital in Winter Park by Hugh Giles, organist of the Central Presbyterian Church in New York City, Jan. 12. Mr. Giles was presented by Dr. Herman F. Siewert at Knowles Chapel, Rollins College.

Mrs. J. L. McEWAN, Secretary-Treasurer.

Monmouth Chapter Meeting.

The monthly meeting of the Monmouth, N. J., Chapter was held Jan. 9 at the First Methodist Church in Oakhurst, with Mrs. Evelyn White Bennett, organist-choirmaster, as hostess. Plans were completed for the recital, sponsored by the chapter, Feb. 13 by Ronald K. Arnatt, L.T.C.L., at the First Baptist Church, Asbury Park. Mr. Arnatt is a young English organist who is studying for the bachelor of music degree from Durham University, England. At present he is organist and choirmaster of the Church of the Ascension and St. Agnes, Washington, D. C. An improvisation will be a feature of his recital.

A discussion of Lenten and Easter music was held and many of the members brought music and displayed it for general perusal. Thelma Mount, A.A.G.O., discussed the test pieces.

LULYAN B. CONNELLY, Secretary.

Northern New Jersey.

Members of the Northern New Jersey Chapter were to meet Jan. 31 in the First Baptist Church of Paterson, with Richard Warner, the church's organist and choir director, acting as host. Dean Ralph Grover, A.A.G.O., was to lead the group in a discussion of Easter choral and organ music.

The Christmas party was held Dec. 28 at the Second Reformed Church of Paterson. Games were played under the leadership of Raymond Tarantino. Mrs. Alice Don Elwood and her committee served refreshments.

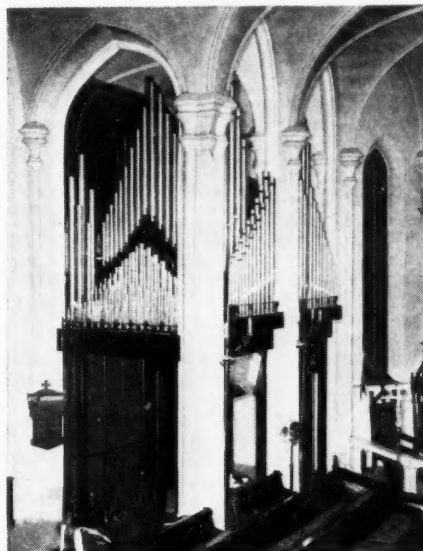
JAMES B. HEALY, JR., Publicity Chairman.

Southern New Jersey Chapter.

The Southern New Jersey Chapter held a dinner meeting at Trinity Methodist Church, Bridgeton, Dec. 5. Plans have been made to feature Carl Weinrich in a recital Feb. 22. After the business meeting a recording was played entitled “A Study in Organ Tone,” with the story told by G. Donald Harrison and Ernest White at the Cambridge organ. The evening closed with a musical “movie.”

ALICE CREAMER, Secretary.

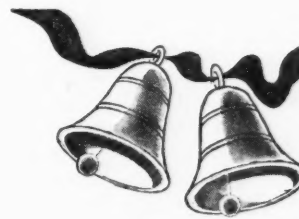
A CONGREGATION OF OVER 350 crowded into historic Christ Episcopal Church, Tarrytown, N. Y., Sunday evening, Jan. 8, to hear the first performance of Handel's “Messiah” in the town in over forty years. Advent and Christmas portions and the “Hallelujah Chorus” were sung by the senior choir of the church, augmented by singers from the community and vicinity. The organ, recently rebuilt and electrified by J. H. & C. S. Odell & Co., was played by Iona H. See, A.A.G.O., organist and choir director of the church, who also conducted the performance.



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Rare Candlelight Carol Service Heard at Union Seminary

There are many beautiful Christmas carol candle-light services in New York City, but the annual service at Union Theological Seminary, which is given on a weekday afternoon and repeated the same evening, is unique in that the participants for the most part are preparing to be ministers of music or ministers. All are graduate students having had experience in the vocal or instrumental field. Thus the director of the choir, Dr. Hugh Porter, who is also director of the School of Sacred Music, has a group of inspired and inspiring young people with whom to work. From the listener's point of view, the imaginative manner in which the words are sung and the phrases are given shape is evidence of a spiritual unity, sensitivity and musicianship quite uncommon in choral organizations. Dr. Porter states that it is a joy to him to direct a choir so alert to the content and inner meaning of both text and music.

Three choirs participated antiphonally—the chancel choir under Dr. Porter's direction; the gallery choir, led by Laurence Grooters, and the boy choristers of St. James' Church, Montclair, N. J., whose director, Russell Hayton, is a graduate of the School of Sacred Music. The preludes were played by Dr. Porter, concluding with four short pieces for two flutes and organ, beautifully played by Mary Wigent and Ramona Dahlborg, flutists. Miss Myrtle Regier, associate organist, played the accompaniments. The congregations, which overflowed into the narthex and filled the social room as well, participated in the singing of six traditional carols. The choice of carols was excellent. Perhaps the greater number were familiar to most musicians, but their arrangement in the program, their contrast in style and mood, and the freshness and simplicity of the interpretation resulted in a new experience and an immediate response from the audience. It would be difficult to pick out any one number for comment, for it was an inte-

grated program, but the old Scottish carol arranged by Richard Purvis was winsome as well as stirring in its climax. The complete program of musical numbers was as follows: Prelude, "In dulci Jubilo," Bach; Pastoral Symphony, Handel; Trio-Sonata, Loeillet; "Touro-Louro-Louro," Provençal; carols, "O Du fröhliche," "Listen, Lordlings," Gascon, Sixteenth Century; "Fum, Fum, Fum," Catalan; "The Citizens of Chatres," French-Dickinson; "Of the Father's Love Begotten," Plainsong; "How Far Is It to Bethlehem," Shaw; "The Friendly Beasts," Twelfth Century (arranged by Dickinson); "Balulow," Warlock; "A Joyful Christmas Song," Gevaert; "Break Forth, O Beauteous Light," Bach; "To Noel," French (D. S. Smith); "Are You a-Sleeping," Flemish (D. S. Smith); "With All Thy Hosts," Bach; "What Strangers Are These," Old Scottish (arranged by Purvis); "In the Bleak Midwinter," Holst; Christmas Song, German.

COMPOSERS WHO WIN LORENZ CONTEST ARE ANNOUNCED

The Lorenz Publishing Company has announced the results of its sixtieth anniversary composition contest. The contest closed Oct. 15 and more than 400 anthems and organ compositions were submitted. The list of winners is as follows:

ANTHEM COMPETITION.

First prize, \$250—"Oh, Praise the Lord," Camil Van Hulse.

Second prize, \$150—"Streams in the Desert," Gerald F. Frazee.

Third prizes, \$100 each—"Breathe on Me, Breath of God," John M. Rasley; "A Psalm of Confidence," Lewys Thomas, and "Great Is the Lord," Van Denman Thompson.

Fourth prizes, \$60 each—"Hymn to the Trinity," Maria Schmitz; "Still, Still with Three," Chester Nordman, and "God's House," Lynda P. Loucks.

Honorable mention—Lynn La Munyon, Walter R. Clarke, Edward Shippen Barnes, Bruce Metcalfe, Otis Gruber, Cyrus Mallard.

ORGAN COMPETITION.

First prize, \$60—"The Tranquil Heart," Thomas J. Filas.

Second prize, \$40—"Hour of Worship," Arsene Siegel.

Third prizes, \$30 each—Canzonetta, Gertrude H. Richolson, and "Twilight in the Cathedral," Camil Van Hulse.

Honorable mention—Stanley Saxton, William Steere, Loyd Hutson and Isabel Dungan Ferris.

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REV. THEODORE H. WINKERT



THE REV. THEODORE H. WINKERT, the new rector of St. John's Episcopal Church, Fort Hamilton, New York City, gave a recital at the chapel of St. John's Hospital in Brooklyn Sunday evening, Dec. 4, presenting the following group of organ compositions: "Pilgrims' Chorus," Wagner; Toccata and Fugue in D minor, Bach; Little Fugue in G minor, Bach; "Ave Maria," Arkadelt; "Suite Gothique," Boellmann.

Mr. Winkert was confirmed in the Church of the Heavenly Rest, New York, and was a choir boy and later assistant organist there. He studied music with Dr. J. Christopher Marks, organist of the Church of Heavenly Rest; Clement Gale of the General Theological Seminary and David McK. Williams of St. Bartholomew's Church. During world war 1 he was a member of the armed forces and during his service was stationed at Forts Wadsworth and Hamilton. For twenty-two years Mr. Winkert was organist and choirmaster at the Church of the Holy Apostles, Brooklyn, and also a vestryman. Later he became organist, choirmaster and lay assistant at St. Ann's Church, Brooklyn. Nov. 30, 1948, he was ordained deacon by Bishop James P. DeWolfe and since that date until the present has been curate at St. Ann's, and later, on St. Peter's Day, June 29, 1949, was ordained priest by Bishop DeWolfe.

LINDSAY LAFFORD'S CHORUS HEARD IN MANY CONCERTS

The Schola Cantorum of Hobart and William Smith Colleges, Geneva, N. Y., had an active two weeks of Christmas music before the college vacation. The seventy-voice chorus, under the direction of Lindsay Lafford, presented programs of Christmas music at the First Presbyterian Church in Geneva Dec. 1; at St. John's Church in Canandaigua Dec. 8 and in Trinity Church, Geneva, Dec. 18, with Dr. George Henry Day at the organ and a string orchestra from the Civic Symphony. The two principal works in these programs were the Christmas Cantata by Bach and the Fantasia on Christmas Carols by Vaughan Williams. Dec. 19 the Schola Cantorum joined with the Geneva Civic Symphony and the Sinfonia of the colleges in a community concert in the high school auditorium.

To round out these activities the Schola Cantorum, with Charlotte Morse Bullock at the organ, made two half-hour recordings for broadcasting. One program was broadcast over the Rural Radio Network from Ithaca, N. Y., Dec. 19 and the other over the Mutual Broadcasting System, coast to coast, Jan. 8.

GUILMANT SCHOOL FESTIVAL ENLISTS TWELVE CHOIRS

Twelve choirs, a total of about 300 voices, joined in a festival service in honor of the fiftieth anniversary of the Guilmant Organ School at the First Presbyterian Church, New York, Sunday evening, Jan. 15.

The program opened with the Allegro from Guilmant's First Symphony and the choral works heard were: Chorale, "Rise, My Soul," Bach; "God, Our Father," Ralph Harris, '21; cantata, "O Praise the Lord for All His Mercies," Bach; "He Watching Over Israel," Mendelssohn; "The Greatest of These Is Love," Roberta Bitgood, '30; "The Omnipotence," Schubert, and "The Lord Bless You and Keep You," Lutkin. A "Grand Choeur" by Grace Leeds Darnell, '05, was the postlude.

Harry R. Thurber, Howard T. Dodson, Gertrude H. Hale and Willard Irving Nevins were directors and Clarence E. Whiteman was the organist.

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AN IMPORTANT TONAL IMPROVEMENT NOW INCORPORATED IN THE CONCERT MODEL HAMMOND ORGAN

The Selective Vibrato enables the organist to independently impart a vibrato effect to either or both of the organ manuals. For instance, a violin-like solo *with vibrato* may be played on the swell and a *non-vibrato* accompaniment played on the great. This registration produces a solo of great contrast and distinctness not only because it contains vibrato but also because the accompaniment is played *without vibrato*. The situation is somewhat analogous to the superior artistic effect of a ballet scene on a stage in which the solo dancer performs in a spotlight while the subordinate dancers are but dimly illuminated. If all the dancers were uniformly illuminated, the dramatic effect of the soloist would be seriously reduced. The same reasoning applies to the vibrato in the organ. It is most effective when employed only where it is wanted.

The instrumentations used by the orchestra frequently result in a selective vibrato effect. For example, a wide vibrato in a violin solo may be used in contrast with a non-vibrato woodwind accompaniment. Also, a non-vibrato horn or clarinet solo may be employed in contrast with a wide vibrato string accompaniment. Thus, the effect of a *non-vibrato* solo with a vibrato accompaniment may be just as effective as is a *vibrato solo* with a *non-vibrato* accompaniment.

From the above, it is seen that the use of the Selective Vibrato enables the organist to treat the vibrato needs of the solo and accompaniment separately and thus prevent either from sounding out of character for the sake of the other. A beautiful "naturalness" is thereby maintained in all the organ tones, and the contrast between the manuals is greatly enhanced.

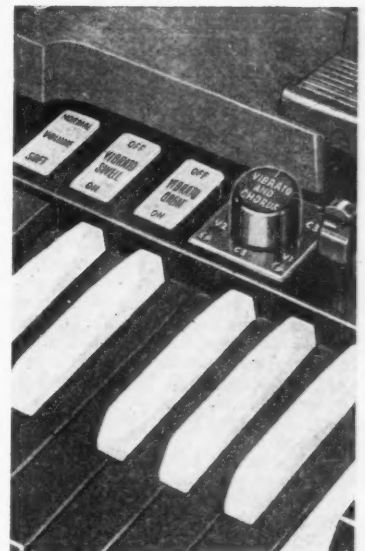
The Selective Vibrato in Classical and Modern Organ Literature—While the use of a wide vibrato in all the tones of the organ produces a characteristic "theatrical" effect (and is very useful for playing waltzes and some types of popular music), it is nevertheless wholly out of character for ecclesiastical and other serious organ music. Experience has shown that if the vibrato effect must be used on all of the tones of the church organ, it becomes necessary to reduce the amount of vibrato to such an extent that its characteristic tonal warmth is lost. If, on the other hand, the accompaniment and pedal tones contain no vibrato, the solo tones may have a very wide and rich vibrato. Similarly, the solo and pedal divisions may be played without vibrato in contrast with a vibrato accompaniment. Thus the Selective Vibrato greatly extends the usefulness of the vibrato effect generally.

The modern organ literature is particularly well adapted for use with a contrasting vibrato effect in the manual registrations. Phillip James' "Meditation à Sainte Clotilde" and Jongen's "Chant De May" are two examples. Selective Vibrato combinations may also be used to great advantage in almost all of Karg-Elert's works. A good example in the classic literature is the "Largo e spiccato" movement from Bach's "Concerto in D Minor" (after Vivaldi).

An Important Point—It is important to understand that the "vibrato" referred to above is not a "tremulant." The vibrato system of the Hammond Organ is an exclusive feature which eliminates the "shake" of the older style tremulant. The effect produced is a pure pitch variation similar to the violinist's vibrato. To the best of our knowledge, no organ has heretofore been built in which a pure vibrato is selectively available on the manuals, and we feel that the new Selective Vibrato represents a great step forward in the organ art. We are absolutely certain that every musician who is seriously interested in the organ will find it a satisfying experience to hear the many beautiful tonal effects made possible when playing with contrasting vibrato registrations on the organ manuals.

The Vibrato Chorus is a special "celeste-like" effect in which the vibrato and non-vibrato effects are superimposed in equal amounts.

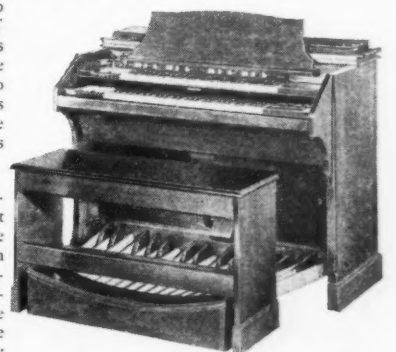
The Selective Vibrato Stops—As shown in the picture above, the great and swell manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. The rotating control "VIBRATO AND CHORUS" has six positions corresponding to three degrees of vibrato and three degrees of vibrato chorus. This control pre-selects the extent of vibrato or vibrato chorus which will be obtained when either of the manual vibrato "ON-OFF" stops is used. The vibrato effect for the pedal organ is controlled by the same stop as the great. Many lovely Selective Vibrato effects may be



secured by playing the solo on the pedals with the hands on the swell manual. The tones from the new Pedal Solo Division are particularly effective with the Selective Vibrato.

The New "Volume" Stop is of artistic importance to the organist as he can now play softly using any registration without losing the full range of expression offered by the swell pedal.

The Concert Model of the Hammond Organ is shown below. With its new Selective Vibrato system, full 32-note pedalboard, independent Solo Pedal Division controlled by eight stop tablets (pitches of 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. are available) and 18 preset combination keys, we feel that this instrument is outstanding in the concert organ field. In playing fast-moving selections such as Mulet's "Thou Art the Rock" or Bach's "Rejoice Now, Christian Souls," the prompt manner in which the Hammond Organ tones speak gives a desirable clarity and crispness. When the new Pedal Solo Division tones are added, the result is an organ for the virtuoso in which the last measure of his skill in pedal and manual velocity and dexterity is faithfully conveyed to and appreciated by the listener. We believe that the Concert Model Hammond Organ offers the organist a medium for his art that in many important respects has never before been equaled.



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Hilbourne Roosevelt and His Remarkable Career as a Builder

By F. R. WEBBER

From time to time the statement appears in print that the first application of electricity to the organ was made by Hilbourne L. Roosevelt in his centennial organ of 1878. However, Mr. Roosevelt's famous Chickering Hall organ in New York must share this distinction, and might even be given priority to the centennial organ. Early descriptions of the Chickering Hall organ have much to say of its partial electro-pneumatic action, but they make no reference to the previous use of electric action in the centennial organ.

The Chickering Hall organ was built in 1876 and was Mr. Roosevelt's opus 25. Chickering Hall was a handsome stone building which stood at the northwest corner of Fifth Avenue and Eighteenth Street. Almost opposite its back door was Mr. Roosevelt's first place of business, a converted brownstone at 40 West Eighteenth Street, at that time largely a residence area.

When built in 1876 the Chickering Hall instrument was considered the last word in recital hall organs. At the time of its dedication the stoplist was as follows:

GREAT ORGAN (10 ranks).

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Doppel Flöte, 8 ft.
4. Gamba, 8 ft.
5. Harmonic Flute, 4 ft.
6. Principal, 4 ft.
7. Twelfth, 3 ft.
8. Fifteenth, 2 ft.
9. Mixture, 4 ranks.
10. Trumpet, 8 ft.

SWELL ORGAN (8 ranks).

11. Bourdon, 16 ft.
12. Violin Diapason, 8 ft.
13. Dolce, 8 ft.
14. Stopped Diapason, 8 ft.
15. Violina, 8 ft.
16. Cornet, 3 ranks.
17. Oboe, 8 ft.
18. Cornopean, 8 ft.

SOLO ORGAN (5 ranks).

19. Keraulophon, 8 ft.
20. Concert Flute, 8 ft.
21. Wald Flöte, 4 ft.
22. Piccolo, 2 ft.
23. Clarinet, 8 ft.

ECHO ORGAN (3 ranks).

24. Stopped Diapason, 8 ft.
25. Salicional, 8 ft.
26. Vox Humana, 8 ft.

PEDAL ORGAN (5 ranks).

27. Double Open Diapason, 16 ft.
28. Contrebass, 16 ft.
29. Bourdon, 16 ft.
30. Violoncello, 8 ft.
31. Trombone, 16 ft.

There were nine couplers—swell to great, swell to great octaves, swell to solo, great to pedal, swell to pedal, great organ forte, great organ piano, swell organ forte, swell organ piano. The last four, while called "couplers," were probably combinations.

The Chickering Hall organ caused excitement at the time, for it was divided, with its parts to the right and left of the stage. A leading New York daily contained the statement that the console was connected with these two parts "by means of electric wires." Electricity of all kinds was in its infancy in those days, and the current was drawn from a number of storage batteries of the early type. The reeds in this organ were said at the time to have been built by Aristide Cavallé-Coll, with the exception of the vox, which was an exact copy of the famous Freiburg vox and entirely different from any of the stops of that name of our own day. The organ, into which Mr. Roosevelt is said to have put \$19,000 of his own money, contained much large-scale work and was quite adequate for the hall for which it was built. Its full organ was equal to many an organ with twice the number of ranks. Many of the most noted organists of Europe and America appeared at its console.

When the attractive hall was demolished at the turn of the century to make room for a bank building the famous organ was bought by Professor J. Prower Symons and moved to Greenville, Pa. It was intended for a college, but a disastrous fire and a change in administration kept the instrument in storage for more than a decade. Its console had been shipped to Hook & Hastings, but was

destroyed by fire. In 1915 Professor Symons, at that time organist of Christ Church, Glendale, Cincinnati, bought the organ a second time and moved it to the Cincinnati suburb, where his brother, Canon Gilbert P. Symons, was rector. The organ was restored carefully under the direction of Professor Symons, with the exception of the trombone, which went to St. Mary's, Brooklyn. The Cincinnati organ has been enlarged and is still giving excellent service.

Hilbourne Roosevelt was only 27 years old when he built this organ and his brother Frank was even younger. They were sons of Silas W. Roosevelt and cousins of Theodore Roosevelt, who was to become President of the United States. At an early age the Roosevelt boys showed a keen interest in the organ. A few years ago many an interesting legend survived in Nineteenth Street, where they lived. One legend states that when Hilbourne Roosevelt was supposed to be attending an exclusive school he was really working in overalls in the Hall & Labaugh organ factory nearby, and some of the more enterprising gossips used to say that he bribed the family coachman to hide his tin dinner pail in the stable.

There used to be a pretty story among the older organ builders in the days when such men specialized in legends of the organ world. Most of the Roosevelts were of the Reformed faith, but according to the legend makers one or two of Silas Roosevelt's sons sang for a time as choir boys in Holy Communion Episcopal Church, still at Sixth Avenue and Twentieth Street, New York. The organist, who played an old tracker instrument, was puzzled from time to time to find a small wood pipe missing. It always came back in a day or two, in good condition. A watch was set and one night two of the Roosevelt boys were seen to enter the church, lift out a wood pipe and measure it very carefully with calipers and a steel rule. When interrogated they replied: "We are building ourselves an organ in dad's basement. We have a lot of wood pipes that sound as good as the ones in this organ." They went home and returned with several pipes, which proved to be quite good in tone quality.

A few years later Holy Communion was in need of a new organ, for even shoestrings and wire could no longer keep the old one in condition. The Roosevelt boys offered to build it. Hilbourne, even at the age of 23, was a young man of rare gifts of persuasiveness, and in the end they were allowed to try, but with the understanding that if their organ proved unsatisfactory, it was to be removed. This Holy Communion organ was their opus 1. It gave good service for years and was succeeded by a large Skinner.

The first Roosevelt shop was at 40 West Eighteenth Street, in a building that still stands. It is now a commercial building. In an areaway behind it may still be seen traces of the engine-room. They moved to larger quarters at 145-149 West Eighteenth Street. This building still exists and a decade or so ago one could still trace dimly on its facade a sign painted directly on the brickwork, "Roosevelt Organ Company." In that building many famous organs were built.

Hilbourne Roosevelt died in December, 1885, at the age of 37, after having built 341 organs. His opus 340, in Immanuel Lutheran Church, Eighty-eighth Street and Lexington Avenue (now enlarged), and his opus 341, until a year or so ago in the Reformed Low Dutch Church, Lenox Avenue and One Hundred and Twenty-third Street, Harlem, were among the last built under his direct supervision.

Frank Roosevelt continued the work until his death six or seven years later. He moved the New York factory to a large building at Lexington Avenue and One Hundred and Twenty-first Street, now occupied by an abrasive factory. If those interested in the early history of the organ will walk to the Park Avenue side of the block they will see not only the old Roosevelt engine-room, now empty, and the old brick smokestack, but a row of Gothic windows which Frank inserted in order to give his display room a churchly appearance from within. He had other plants at 315-319 South Twenty-second Street, Philadelphia, and at 668 German Street, Baltimore. When Frank Roosevelt died the two brothers had some 520 to 530 fine organs to their credit, all built during a period of only twenty years.

These remarkable brothers not only built some of the largest organs of that period (the Chicago Auditorium organ had 108 ranks, nineteen of which were in the pedal), but had as a special pet a

little five-rank job, several examples of which exist intact to this day. These had a single manual and a short pedalboard. They were seven feet seven inches wide, three feet eight inches deep and about eleven feet high, but for beauty of tone they were a landmark in American organ building. Hilbourne Roosevelt's early five-stop jobs contained a diapason, 8 ft.; a stopped diapason, 8 ft.; a dulciana, 8 ft.; an octave, 4 ft., and a pedal bourdon, 16 ft. One of these still may be heard in St. Stephen's Catholic Church, New York. Mr. Roosevelt next substituted a beautiful rohrflöte, 8 ft., for the so-called stopped diapason. One of these was formerly in St. Bartholomew's Swedish Church, One Hundred and Twenty-seventh Street, near Lexington Avenue. Its opus number was 82. Frank Roosevelt changed the specification to a bright diapason, 8 ft.; a doppelflöte, 8 ft.; a salicional, 8 ft.; a bright gemshorn, 8 ft., and a bourdon, 16 ft. Several of these still exist and chief among them is opus 384, now in St. Paul's Evangelical Church, 606 East One Hundred and Forty-first Street. The tone of this last organ is really remarkable and actually has supported the singing of 250 to 300 people.

Unfortunately several such organs have been broken up lately and pipes made and voiced by such masters as the Engelfried Brothers, W. L. Royall, L. Guttleisch, F. C. Küpfer, G. Fink and A. Schopp have been sold as though so much junk. Their exquisite workmanship, especially those made after about 1884 or 1885, and their artistic voicing would seem to deserve a better fate.

Roosevelt strings were hardly up to the standards of today, their reeds were sometimes a bit clanging and of orchestral color they knew little. But a large Roosevelt organ has a majestic tone, due to the generous scaling, the fine materials and the painstaking voicing and finishing they employed, which gives their work a distinctive character. There is a thirty-five-stop Roosevelt, rebuilt by Farrand & Votey, in the gymnasium of Concordia Teachers' College, River Forest, Ill. The console is of much later date. The majestic tone of this fine organ is reminiscent, to a partial degree, of the great organ that once stood in St. Michael's, Hamburg, and its pipes were made and voiced by some of Roosevelt's most noted men, whom he brought from abroad. This organ is usually classed as Farrand & Votey's opus 828, but the names of four of the voicers, stamped on the CC pipes with a steel die, together with the earlier forms of bay-leaves and triangular lower lips, would put the pipes back several years before the date usually assigned this organ.

The writer has a list of many Roosevelt organs, with their dates and opus numbers and the full specifications of thirty or forty of these instruments. The interesting fact is that a large proportion of these organs still exist and are in constant use, although in most cases later enlargements and new consoles have obliterated their past history. One must crawl inside and examine the signed CC pipes and observe other distinctive marks in order to identify them. Some have disappeared. The great centennial organ stood for some years in Charitable Mechanics Hall, Huntingdon Avenue, Boston, and then disappeared. Ernest M. Skinner told the writer years ago that it had been set up in a hall in Roxbury, from there it is said to have gone to Lowell, Mass., where it lay in storage, but whether this noted organ, one of the first to have electric action and an astonishing "suspended organ" (echo), still exists one cannot say. Its specification was printed in an early number of *The*

Roosevelt Organ Journal, one of the pioneer house organs of this country. It contained three manuals and thirty-six ranks of pipes and was considered a large organ in its day.

Where Roosevelt organs of indifferent tone exist today one is safe in attributing the fact to careless treatment. Some years ago when wind pressures were boosted and upper lips cut up many an organ lost its original tone quality. In other cases new chests have seemed to give such an organ an unfamiliar sound. Hilbourne Roosevelt belongs to the period of the first Henry Willis, Edmund Schulze and Cavallé-Coll. His brother Frank also was a man of exceptional gifts. The older of the brothers had an important part in persuading the city fathers to introduce electric street lighting in New York, in the early days of the carbon arc that was trimmed every day by an electrician, with a coil of rope to lower the light. Roosevelt also had an electric shop in Eighteenth Street, back of his first organ factory. Thomas Edison was a frequent visitor and Roosevelt worked with him in some of his experiments with sound.

Unfortunately nearly all the men who knew this eminent pioneer in organ building are dead. Frank Taft and Louis Mohr were among the last of the group.

WILLIAM J. MARSH HONORED BY FORT WORTH, TEX., CHURCH

To mark the thirtieth anniversary of William J. Marsh as its musical director St. Patrick's Catholic Church in Fort Worth, Tex., honored him in January.

Mr. Marsh has been a resident of Fort Worth since 1904 and for forty-four years has been organist also of the First Presbyterian Church. Though born near Liverpool, he was already half American, since his mother, Mary Cecelia McCormick, came from Kentucky, and met James Marsh, visiting Englishman, in the choir of Sacred Heart Church, Dallas, where they were married in 1877.

For twenty-five years Mr. Marsh was chairman of the Texas Composers' Guild and he has been dean of the Fort Worth Chapter, A.G.O., and president of the Fort Worth Music Teachers' Association. For sixteen years he has been choral director at Texas Christian University. He is director of choruses at Our Lady of Victory Academy and College, where he also teaches organ, voice and theory. He long has been director of the Music Study Club Chorus and is music critic for the *Evening Star-Telegram*.

BACH WORK AT EVERY 1950 CINCINNATI CHURCH SERVICE

Marie Seybold Neumann, organist of the Price Hill Evangelical Church, Cincinnati, Ohio, announces that in commemoration of the 200th anniversary of the death of Johann Sebastian Bach she will play a Bach number at every Sunday service during the year, either as a prelude or offertory. Her program for January: Chorale Preludes, "The Old Year Now Hath Passed Away," "In Thee Is Gladness" and "Lord Jesus Christ, Be Present Now," and Adagio from Sonata 1 and Prelude in E minor. February: Chorale Prelude, "When We Are in Deepest Need," Air in A minor (Tocatta and Fugue in C), Little Fugue in G minor and Adagietto Cantabile (Pastorale). March: Chorale Preludes, "From God Naught Shall Divide Me," "O Man, Bewail Thy Grievous Sin," "Jesu, Priceless Treasure," and Prelude in C sharp minor ("Well-tempered Clavichord").

Mrs. Neumann, a graduate of the New Orleans Conservatory of Music, is the wife of the pastor of the church and she has been the organist there for the last twelve years.

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**ORGAN INSTITUTE ANNOUNCES
REPERTOIRE FOR 1950 STUDY**

The Organ Institute of Andover, Mass., has announced the repertoire to be studied at its two 1950 summer sessions. It is more extensive than in previous summers and a considerable portion of it will be treated at both of the sessions by different instructors, while the remainder of it will be divided between the two sessions. In recognition of the Bach anniversary year a greater number of Bach's works have been included in the selection.

The entire list is as follows: Buxtehude (Peters), Preludes and Fugues; Lübeck (Peters), Preludes and Fugues; Bonnet (G. Schirmer), "Historical Organ Recitals," Volume I; Straube (Peters), "Old Masters," Volumes I, II (new series); Bach (Dupré, Novello, Peters, or any standard edition), Trio-Sonatas, the Little Organ Book, the Schübler Chorale Preludes, the Great Eighteen Chorale Preludes, Clavier Book, part 3, Toccatas and Fugues in C, F, D minor, Dorian, Preludes and Fugues in F minor, G minor (Fantasia), A minor, B minor, Passacaglia and Fugue, Concertos in G and A minor, Partitas and Chorale Variations; Brahms (H. W. Gray), Chorale Preludes; Franck (any standard edition), Three Chorales; Reger (Peters), "Kyrie Eleison," "Benedictus," "Melodia" (Op. 59); Vierne (Elkan-Vogel), "Twenty-four Pieces in Free Style," volumes 1 and 2; Mulet (Marks), "Byzantine Sketches"; Dupré (Leduc), Variations on a Noël; Langlais (Lerolle), "The Nativity," "Death and Resurrection"; Tournemire (Procure Générale), "The Mystic Organ," Purification, Introit, Graduale, Offertory, Communion, Dipsych; Hindemith (Schott), Sonatas 1 and 3; Milhaud (H. W. Gray), Pastorale, Sonata (available April 1), (Heugel) Nine Preludes; Schönberg (H. W. Gray), Variations.

In addition to Arthur Howes, the director, E. Power Biggs, Carl Weinrich and Ernest White, who have been instructors at the Organ Institute in previous sessions, the students will have an opportunity this summer of studying with Dr. Fritz Heitmann, who will conduct master classes and give individual lessons at both sessions. The first session, from June 26 to July 15, has been arranged especially to follow immediately after the American Guild of Organists national convention in Boston. The second session will begin July 17 and continue until Aug. 12. There will be faculty recitals on Friday and Saturday evenings during the entire seven weeks' period. Concerted music for organ and orchestra will be a feature of the Saturday evening concerts.

**ROB ROY PEERY APPOINTED
TO LORENZ EDITORIAL STAFF**

The Lorenz Publishing Company of Dayton, Ohio, announces the appointment of Rob Roy Peery, Mus.D., to its editorial staff as associate editor. Mr. Peery is the former editor-in-chief of the Theodore Presser Company and music editor of *The Etude*. He has composed, compiled and arranged several volumes of organ music. He is a member of the American Guild of Organists and the Hymn Society of America. For seventeen years he has served as choirmaster and organist in two churches in Philadelphia. Mr. Peery was born in Saga, Japan, where his parents were American missionaries. In 1925 he married Miss Dorothy Wolff of Concord, N. C., and the Perrys have a family of four children.

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GEORGE MARKEY

Organist and Choirmaster — Second Baptist Church in Germantown, Philadelphia
Faculty of the Episcopal Academy and Acting Director Philadelphia Choral Society

OUTSTANDING VIRTUOSO

CONSISTENT WITH MY LONG-ESTABLISHED POLICY OF INTRODUCING — FROM TIME TO TIME — A NEW YOUNG AMERICAN ORGAN VIRTUOSO OF TALENT, I FEEL PROUD THIS TIME TO PRESENT GEORGE MARKEY, ORGANIST AND CHOIRMASTER OF THE SECOND BAPTIST CHURCH IN GERMANTOWN, PHILADELPHIA, AND MEMBER OF THE FACULTY OF THE EPISCOPAL ACADEMY, AND ACTING DIRECTOR OF THE PHILADELPHIA CHORAL SOCIETY.

I HEARD MR. MARKEY FOR THE FIRST TIME IN PHILADELPHIA TWO YEARS AGO, WHEN HE PLAYED AT THE CURTIS INSTITUTE. I WAS SIMPLY CARRIED AWAY BY HIS EXTRAORDINARY VIRTUOSITY, HIS MUSICALITY, HIS SENSE OF COLOR AND REGISTRATION, PLUS A WINNING PERSONALITY.

I DECIDED THEN THAT WHEN THE TIME BECAME PROPITIOUS I WOULD UNDERTAKE TO BUILD UP HIS CONCERT CAREER, AND IT IS WITH THE GREATEST PLEASURE THAT I MOST SINCERELY RECOMMEND HIM TO THE AMERICAN AND CANADIAN ORGAN PUBLIC.

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TRANSCONTINENTAL TOUR OCT.-NOV.-DEC. 1950

BY POPULAR DEMAND THE LA BERGE MANAGEMENT IS BRINGING THIS GREAT VIRTUOSO AND COMPOSER FOR HIS THIRD TRANSCONTINENTAL TOUR NEXT FALL. — THE PRESS OF EUROPE AND AMERICA HAS BEEN UNANIMOUS IN ACCLAIMING PEETERS AS ONE OF THE GREAT VIRTUOSI OF HIS TIME. BUT PEETERS IS MORE THAN A VIRTUOSO, FOR HIS INSPIRED COMPOSITIONS STAND AS ONE OF THE WORTHIEST CONTRIBUTIONS TO THE ORGAN LITERATURE OF MODERN TIMES.

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THE DIAPASON

ESTABLISHED IN 1909.
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routine news, recital programs, etc., the
closing date is the 15th.

CHICAGO, FEBRUARY 1, 1950

Subscribers are urged to notify
the office of THE DIAPASON promptly
of any change of address. In this
way they will make sure not to miss
any issue. Papers missed because of
neglect to comply with this request
cannot be replaced without charge.

Sage Resolutions for 1950

Mary Minge Wilkins, A.A.G.O., the
Washington organist who has proved that
she is also a philosopher, is the author of
a set of sixteen New Year's resolutions
which she suggests to her fellow church
musicians. These resolutions contain so
much of common sense, of realism and of
humor in considering the organist's lot
that they are interesting reading. They
embody much that may help those who
read and at the same time buoy up their
spirits.

As a beginning Miss Wilkins makes it
clear that not all these resolutions prob-
ably can be kept and she eases the task
by setting forth that "I will not be dis-
couraged if I do not keep all these resolu-
tions, because no one ever does." And in
summing up the matter she affirms that
"I will after all this grow wings and rise
to celestial heights, where I may not be
a singing angel, because I am a mere or-
ganist, remembering, however, that I may
draw the harp stop and be the humble
accompanist for the heavenly choir."

We have not space to reproduce the
entire set with its admonitions, but one
that contains as much wisdom as some of
the Proverbs is No. 4: "I will listen to
the gossip of the choir, but heed none of
it, remembering that at times silence is
golden."

The perennial subject of weddings and
funerals receives attention in these para-
graphs:

I will smile and be glad when, having
worked hard for an hour or more show-
ing two people how to get married and
then playing for the wedding amidst
costly flower decorations I am paid two
crisp \$1 bills, remembering that all the
world loves a lover.

When someone requests "When the
Swallows Homeward Fly" or some such
ditty at a wedding I will swallow my
feelings and try to go through with it,
remembering that "it takes all kinds of
people to make a world."

I will play at all funerals without pre-
senting a bill, remembering that I will
never play at that funeral again.

No. 10 is one that we all should heed
punctiliously, for to him who never lets
down there will be no humiliating lapses
at the wrong time. It is as follows: "I
will try to render the music of every ser-
vice as if only thorough musicians were
listening, remembering that in every con-
gregation there may be one such person."

And this is just as important: "I will
try at all times to hold before me the
beauty, dignity and importance of my
work as a church organist, remembering
that as such it is greatly in my power to
help or hinder people. I will keep as my
goal the churchliness, simplicity and
beauty of church music, remembering that
it is not for entertainment but an organic
part of worship itself."

Anyone who gives heed to Miss Wilkins'
sage counsel will find 1950 a better year
than would otherwise be the case. He
may not be translated to celestial heights
at once, but he may find this mundane
sphere a little more like heaven.

What These Letters Show

So many letters and telegrams of con-
gratulation on the fortieth birthday an-
niversary of THE DIAPASON have been
received since Dec. 1 that they have over-
come the editorial office, both by virtue of
their number and by the warmth of their
contents. A number of these messages
were printed in the January issue and
additional ones are reproduced this
month; but many had to be omitted. To
all these friends of the organ world our
heartiest thanks are hereby expressed.
It will not be possible to acknowledge
these communications individually, as we
would prefer to do.

All this shows the live interest in the
organ and the activities of those who
build and play it and create music for it.
If there is any musical instrument whose
devotees feel a deeper interest in their
fellows and in the progress of their pro-
fession we would have difficulty in find-
ing it.

MINISTER'S MUSICAL FAMILY
GIVES CONCERT IN ST. LOUIS

It is said to be not unusual to discover
that the children of pastors are musically
gifted, either as singers or instrumental-
ists, especially as organists and also as
composers. This observation was illus-
trated by a program of Christmas music
given Dec. 18 at Jesus Evangelical
Church, St. Louis, where Dr. W. F.
Simon is the pastor and takes great in-
terest and pride in the music and the
musicians of the church, because of his
talented children and grandchildren.

For years Dr. Simon's daughter Ger-
trude, now Mrs. A. W. Jandes, has been
organist at Jesus Church, Her oldest
daughter, Lusie, an honor student at
Washington University and a piano pupil
of Hugo Hagen, has for a number of
years played the piano part in organ and
piano compositions with her mother, and
a younger brother of Lusie also plays
the piano part in piano-organ numbers,
the mother playing the organ. Christian,
the third child of this musical family,
has taken to a wind instrument and plays
the clarinet. The father of this musical
family, A. W. Jandes, Sr., a prominent busi-
ness man, plays violin with clarinet and
organ. The progenitor of this remarkable
family, Dr. Simon, introduced the vari-
ous numbers of the performers as well
as the hymns of the congregation by ap-
propriate remarks as he often does to
encourage the performers and enlighten
the audience.

SIX SAYINGS OF JESUS SET
TO MUSIC BY CARL F. MUELLER

Among the first choral releases of 1950
are the "Sayings of Jesus," set to music
for four-part chorus of mixed voices with
organ or piano, by Carl F. Mueller, pub-
lished by Carl Fischer, Inc. Dr. Mueller
wrote this series of six anthems during
the summer of 1949 at his summer home,
"Lone Acre," Craftsbury, Vt. The com-
poser's dominant objective was to write
music easy enough for the small choir
of limited resources, yet good enough to
challenge the best efforts of the large city
choir. The keys are so arranged that the
anthems may be used consecutively. Thus
in their entirety they offer ideal material
for a service of music. The texts, taken
from the King James version of the
Bible, are well known, but have not been
worn threadbare by too many settings.
Individually, the anthems are titled: "Let
Not Your Heart Be Troubled," "Greater
Love Hath No Man," "When Thou
Prayest," "Ye Are the Light of the
World," "Do Ye Even So to Them" and
"The Great Commandments."

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Sonata in B minor, by Alan Bucher; pub-
lished by Edward Schuberth & Co., Inc.,
New York.

Concert players as well as teachers
should be interested in this big work of
native creation. It is splendid music,
showing maturity of thought and work-
manship. It is an adult creation, aimed at
adults. There are plenty of playing prob-
lems, just as there are in the Widor and
Viernes symphonies, but this work is just
as much worthy of cultivation as are any
of those compositions. America has pro-
duced too few such works as this sonata.
The three contrasted movements contained
within its covers possess individual musi-
cal interest of high order and take their
place in a cyclic concept that is large-
scale and successful. Ambitious players
and teachers will do well to acquaint
themselves with this work.

Bridal March from "Lohengrin," by Rich-
ard Wagner, arranged for the organ by
Gerard Alphenaar; published by Edward
B. Marks Music Corporation, New York.

Why another transcription of this vet-
eran should be required is beyond the
knowledge of this reviewer. In case this
demand exists, let it be stated for the
record that the job has been well done, on
the simple side. More of the opera is in-
cluded in this version than is commonly
found.

"Retour de Procession" (Chorale), and
"Terra Tremuit et Quievit" (Offertoire),
from "Paques," Liturgical Suite for
Easter, by Dom P. Benoit; published by
J. Fischer & Bro., New York.

The second and third movements of this
excellent and interesting suite are now on
hand, the two pieces being issued under
one individual cover. This is music of
first-class quality, stemming off the great
Catholic tradition and style, founded on
the idioms of the plainsong style, modal
in color, ecclesiastical in mood. Church
players will welcome this music, now
available in time for Easter use. The
music is not hard; about the average for
Dubois; does not make exorbitant stop or
gadget demands; is highly effective organ
music. I am sure we will see these two
titles on many Easter lists this year.

"The Bells of Berghall Church," by Jean
Sibelius; arranged for organ by John
Klein; published by Associated Music
Publishers, Inc., New York City.

After the close of world war 1, Finland
built a memorial tower and installed a
large carillon on the Berghall Church.
Sibelius was asked to write a bell theme
to be played thereon as a memorial. This
is the tune now set for organ. It makes
a telling and unusual organ piece, empha-
sizing the chimes; this is a good trans-
cription of a distinctive composition.

Two Chorale Preludes for organ by James
Engel; published by Concordia Publish-
ing House, St. Louis, Mo.

Two familiar chorale tunes have been
worked over again by this composer—"O
God, Thou Faithful God" and "Kyrie,
God, Father in Heaven Above." The re-
sult is a brace of well-written short con-
trapuntal essays that will prove of value
wherever short pieces of a churchly na-
ture are required.

Organ Concerto after Vivaldi by Bach;
Ricercare in six voices for "The Musical
Opera," Bach, transcribed for the organ
by Keller; Twelve Pieces for Organ,
Op. 59, by Max Reger, issued in two
books; Twelve Pieces for Organ, Op. 80,
Regel, also set forth in two books;
Preludes and Fugues (four of each),
Op. 85, by Reger; Fantasie and Fugue
in D minor, Op. 135b, by Max Reger;
"Fest-Hymnus," Op. 29, by Piutti; Three
Pieces for the Organ by M. Enrico
Bossi ("Entree Pontificale," "Redemp-
tion" and "Stunde der Weihe"), all
published by Edition Peters, New York,
Leipzig and London.

After being out of print or otherwise
unavailable for all too many years, the
foregoing list of organ titles is welcome
and gratifying, most of all to those of us
who remember the musical wealth con-
tained therein. The titles are too well
known, the music is too firmly grounded
in our records and consciousness to re-
quire any description or detailed analysis.
These reissues will be more than welcome
to all the fraternity interested in organ
music of perennial interest. The new edi-
tions are beautifully engraved and printed.

"Chapel in the Smokies," by Eric De-
Lamarter; Scherzo, Mario Salvador;
published by M. Witmark & Sons, New
York City.

These two organ compositions may have
been noticed in these columns before. I
have been careless with my records over
the busy Christmas season and the file of
THE DIAPASON is not at hand at the mo-
ment. So at the risk of duplicate mention
I feel that the merits of these two pieces

Looking Back into the Past

Forty years ago the following news was
recorded in the issue of Feb. 1, 1910—

Topeka, Kan., claimed to have the first
municipally-owned organ in its own audi-
torium. It acquired the Kimball of four
manuals and more than 3,000 pipes, hav-
ing taken over the auditorium and the
instrument installed in 1905.

M. P. Möller announced the largest
business in the history of the Hager-
stown, Md., factory for 1909, contracts
having been received for 133 organs.

George W. Perkins, a partner of J. P.
Morgan, presented a new organ to the
Episcopal Church at Milledgeville, Ga.,
to replace one damaged forty-five years
previously by soldiers in General Sher-
man's army who had poured molasses
into the pipes on their march "from At-
lanta to the sea."

Twenty-five years ago the following news
was recorded in the issue of Feb. 1,
1925—

Large new organs the specifications of
which were presented were four-manuals
by Reuter for the First Presbyterian
Church of Tacoma, Wash., by Kimball
for the auditorium of the Chamber of
Commerce in Scranton, Pa., and by the
Frazee Company for Temple Mishkan
Tefila in Boston.

Mlle. Nadia Boulanger, eminent French
organist, lecturer and musical authority,
who was in the United States on a mis-
sion from the French ministry of fine
arts, gave her only New York recital Jan.
15 at the Wanamaker Auditorium.

M. P. Möller, Jr., son of the founder
and head of the organ building estab-
lishment at Hagerstown, Md., was recovering
after a severe attack of typhoid fever.

Ten years ago the following events were
recorded in the issue of Feb. 1, 1940—

A Casavant four-manual of seventy-one
ranks was under construction for the new
Scott Hall at Northwestern University,
Evanston, Ill.

Death took Henry Hall Duncklee, 82
years old, who served the West End Col-
legiate Church, New York City, for
thirty-seven years.

Abram Ray Tyler, a founder of the
A.G.O., died Jan. 3, and C. Whitney
Coombs, another founder, Jan. 24.

Charles Tournefier, famous French
organist and composer, and organist of
the Church of Ste. Clotilde, Paris, died in
Paris at the close of 1939.

are worthy of the risk. Both are ex-
cellent examples of contemporary native
writing for the organ; both are pre-
eminently concert material, colorful, in-
triguing.

ATLANTA CHURCH JAMMED
FOR RAGAN CELEBRATION

Everyone who had a part in the cele-
bration of Joseph Ragan's twentieth an-
niversary as choirmaster and organist at
All Saints' Church in Atlanta Jan. 18 felt
that the occasion was a great success. The
church was filled to overflowing; the
adjoining chapel was crowded to the
limit; the adjacent parish-house was
filled and several hundred people stood
throughout the recital by E. Power Biggs.
More than a thousand people listened to
the program.

Preceding the recital 250 communicants
and special guests and friends of Mr.
Ragan attended a dinner in the parish-
house, planned by the Rev. Matthew M.
Warren, rector, and Milton Dargan,
chairman of the vestry committee, as a
tribute to Mr. Ragan. Mr. Dargan pre-
sented to Mr. Ragan a special edition of
the 1940 Hymnal (Episcopal) and the
companion to that hymnal, both bound in
red morocco. On behalf of the choir Robert
van Camp presented Mr. Ragan with
six volumes of Karg-Elert's Chorale
Improvisations.

As a part of this anniversary celebra-
tion, 500 new hymnals, with a book plate
carrying the name of the donor and say-
ing "In honor of Joseph Ragan on his
twentieth anniversary as organist and
choirmaster of All Saints," were presented
to the church.

Organists went to Atlanta from Augusta,
Macon, Savannah, Montgomery, Gaines-
ville and other points to attend the cele-
bration.

WSB, local NBC outlet, arranged a
special broadcast for Jan. 17, when Helen
Knox Spain, music editor of the Atlanta
Journal, and Robert van Camp of WSB
interviewed Mr. Biggs and Mr. Ragan.



Canadian College of Organists

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Toronto Center.

Five choirs in the Toronto Center commemorated Christmas and raised another large contribution for the British Organ Restoration Fund when they united to present a program of carols Dec. 19. The recital was held in historic St. George's Episcopal Church, which with its lofty Gothic fabric and large and small galleries is eminently suited to choral festivals. The choir of the church, directed by Bernard Leshley, was assisted by the choirs of the Walmer Road Baptist Church (conductor, H. G. Williams, chairman of Toronto Center), St. Alban the Martyr (Dr. L. E. Hill), Church of the Messiah (Frank G. Wharram) and the gallery choir of Holy Trinity Church (Dorothy McCormick). Organists were James Chalmers (Holy Trinity) and G. M. Evans (St. Jude, Oakville).

Each choir presented a wide variety of carols, ranging from medieval times to contemporary music by Canadians, and embraced the countries of Britain, France, Germany and Canada. Choirs were placed in each of the small transept galleries as well as in the chancel and rear gallery, which greatly enhanced the effectiveness of the singing. Eric Rollinson explained the symbolism of the "BORF pipe" to the large congregation, which responded generously to this novel method of "stopping a pipe" so that the shattered pipes of the organ in Britain's Coventry Cathedral may soon speak again.

JOHN COZENS.

More than a hundred members and guests attended the New Year's party of the Toronto Center, held Jan. 9 at the Helician Club, for which the entertainment committee, under the chairmanship of T. M. Sargant, had prepared an excellent program. An IQ quiz, undoubtedly prepared by our Shakespearian scholar, Dr. Peaker, was followed by a display of legerdemain and magic by John Jordmaine, who proved that the hand is quicker than the eye. The cream of the evening was a New Year's cantata written by Roland Johnston and sung by a trio of members. The music ranged from classic recitative to Gilbert and Sullivan, adapted to words eloquent of the trials and tribulations of the organist's career. Especially appreciated were the lyrics "An Organist's Lot Is Not a Happy One," "He Was an Organist" and "You'll Get Used to It." The "Rev." J. J. Weatherseed provided the proper ecclesiastical atmosphere by his impressive reading of "The Lessons Pertaining Thereto." The usual refreshments brought a most delightful evening to a close.

H. G. LANGLOIS.

Brantford Center.

The eighth annual Christmas carol festival sponsored by the Brantford Center

was held Dec. 13 at the Colborne Street United Church. Fifteen choirs participated—300 voices in all—one half being in the choir loft and the other half in the gallery of the church. Most of the evening was devoted to congregational singing, ten well-known carols being used, with the local Salvation Army band providing the accompaniment. The massed choirs sang three carols—"I Saw Three Ships," Traditional; "Deck the Hall," Old Welsh, and "Hail, Little Child," Hollins—and concluded the evening with Handel's Hallelujah Chorus with organ accompaniment. An offering was received, the proceeds of which will go to the British Organ Restoration Fund. This amounted to \$202.

MARJORIE A. COOK, Secretary.

Kitchener Center.

The annual presentation of "The Messiah" under the auspices of the Kitchener Center took place at St. Andrew's Presbyterian Church, Kitchener, Ont., Dec. 28. A congregation of nearly 800 people filled the church. The seventy-voice choir included representatives of several Twin City church vocal groups and members of the K. W. Philharmonic Choir. The conductor was Edward Johnston, organist and choirmaster of St. Andrew's Church, and the organist was Anna Hymmen of St. John's Lutheran Church, Waterloo. Soloists were Dorothy Goman, soprano; Pauline Hymmen, contralto; Ray Dedels, tenor, and Ian Marr, bass. Proceeds were in aid of B.O.R.F.

AGNES FISHER, DIAPASON Secretary.

Hamilton Center.

An innovation was undertaken at the December meeting of the Hamilton Center, when we held a carol service Dec. 19. Fifteen choirs from nearly every denomination in the city assembled in Wesley United Church to sing carols of all nations, both ancient and modern, with community singing by the congregation. The church was beautifully decorated with evergreens and lighted Christmas trees and the service was conducted by candlelight. Under the chairmanship of Harold Jerome each choir in turn was allowed five minutes to sing carols. The congregational singing of the familiar Christmas hymns was conducted by Leslie Somerville, as was the Hallelujah Chorus by the combined choirs and congregation at the close.

The experiment proved to be a pronounced success, enjoyed both by the participating choirs and the congregation. The event was well attended and there were so many expressions of approval that there is a strong possibility that the carol service will become an annual event.

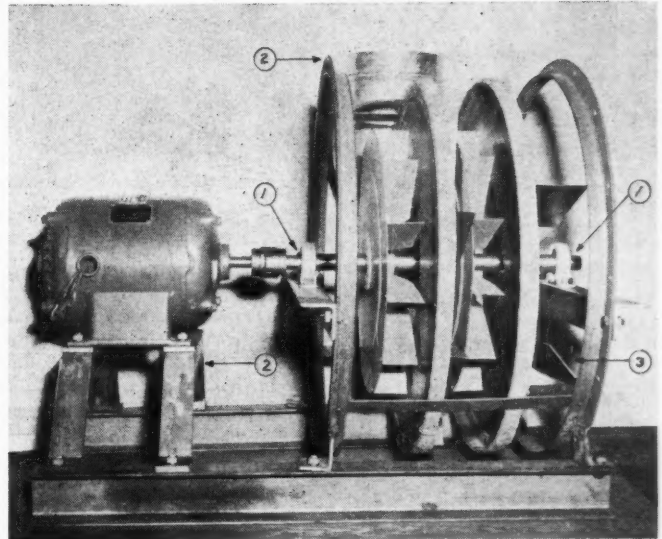
EDGAR SEALY-JONES, Secretary.

DURING THE THREE WEEKS' absence of E. Power Biggs on his annual concert tour Gerald Jones and Daniel Pinkham will substitute in his CBS Sunday morning programs from the Germanic Museum at Harvard University.

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 A.A.G.O.
 Zion Lutheran Church
 of Olney
 Philadelphia, Pa.

WIND SUPPLY



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There are several interesting features about it that are worth noticing:

1. Rubber-mounted bearings require no lubrication.
2. Welded steel construction in motor legs and housing rings has replaced castings.
3. Built-in air intake reduces length of blower by nine inches.

Michelangelo said "Details make perfection, but perfection is no detail".

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 The Great Commandments (CM 6526)

.20 each

Order from your local dealer or direct from
 the publisher, Carl Fischer, Inc.

WILMER H. WELSH WITH EDMUND S. ENDER



SEATED AT THE ORGAN in Old St. Paul's Church, Baltimore, Md., is Wilmer H. Welsh, who at the age of 17 is assistant organist and choirmaster at that church. Standing beside him is the organist, Edmund S. Ender, who was quick to recognize his talent and give it guidance. At the age of 14 the young musician had begun substituting for Mr. Ender at rehearsals and services. At City College he stood among the highest three in a class of 400, and was editor-in-chief of the yearbook; at his graduation last June he received three awards. Last September he was awarded a three-year organ scholarship at Peabody Institute.

**CHARLES H. WRIGHT DEAD;
ONCE CATHEDRAL ORGANIST**

Charles H. Wright, a veteran San Francisco organist of prominence, died Dec. 15 at the age of 82 years. Mr. Wright retired five years ago as organist of St. John's Episcopal Church in San Francisco, a position he held for nearly a quarter of a century.

Mr. Wright was born in Little Hulton, Lancashire, England, and was a grad-

uate of the Royal College of Organists in London. He was later organist at Manchester Cathedral, St. John's Episcopal Church in New York City, and St. Peter's Episcopal Church, the First Presbyterian Church and the Shrine Temple in Helena, Mont.

Mr. Wright is survived by his widow, Mary Hilton Wright; a son, Charles Hilton Wright; a daughter, Mrs. Vernon Lantz; three grandchildren and two great-grandchildren.

JESSIE LOFGREN KRAFT'S poem "Crucifix" was included in a current issue of *The Kansas Magazine*. "Crucifix" is one of the poems from her volume of verse entitled "Overtone." When Mrs. Anna Roosevelt Boettiger reviewed "Overtone" she selected "Crucifix" and reprinted it in the *Arizona Times*. It is also being used by many radio stations at the present time. Mrs. Kraft has received favorable reports from her publisher as to the success of "Overtone." It is now in another edition. Jessie Lofgren Kraft is the daughter of the late Oscar Austin Lofgren, dean of fine arts at Bethany College, Lindsborg, Kan.

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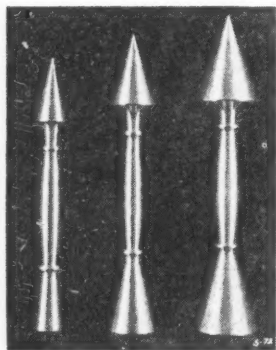
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**Many of Its Friends
Greet The Diapason
on Its Anniversary**

[Congratulations and expressions of good wishes have been so many since the announcement of this paper's fortieth anniversary that they have overwhelmed the editorial sanctum. The following are a few quotations from letters supplementing those published in the January issue.]

Toronto, Ont.—At a recent meeting of the general council of the Canadian College of Organists a motion was passed instructing me to write you in congratulation upon your very excellent publication attaining its fortieth birthday. May I also extend to you our best wishes for continued success in the future.

Yours very sincerely,
H. G. WILLIAMS, General Secretary.

Welling, Kent, England—I must not let Christmas, 1949, pass before sending you my congratulations and best wishes upon the entry of THE DIAPASON into its forty-first year. I have been an interested reader of your publication for twenty-three years, excepting for the recent war years. * * * My personal greetings and a corporate one on behalf of The Organ Club, London—a prosperous new year to THE DIAPASON.

Cordially yours,
J. R. KNOTT.

Boston, Mass.—Belatedly I wish to add my congratulations on your achievement in establishing and maintaining through many difficult years the high standards attained by THE DIAPASON. I, like so many others, find this a monthly reminder that the organist's profession is very ably represented in the articles and news contained in every issue. That you may continue the good work for many more years is the ardent wish of

Yours most sincerely,
H. R. AUSTIN.

University of Chicago—You must feel a deep sense of satisfaction to know that THE DIAPASON and your tireless efforts have given organists and organ builders the preeminence they enjoy today in the art of organ playing and organ building. Without your help and guidance the organ profession could have disintegrated years ago. Thanks to THE DIAPASON the organ has gained its rightful place in the field of music. All good wishes to you and members of the staff of THE DIAPASON for many golden years of continued success.

Cordially,
F. L. MARRIOTT.

Oakland, Cal.—Just a note to wish you a merry Christmas and to offer my congratulations upon the years of service of your fine paper which you recently celebrated. It certainly has played a vital role in the organ world through the years of its existence. May there be many more years with you at the helm and many, many years more after that as a perpetual monument to your life's work. Perhaps you should change its name, however, in view of the trends of the times, to "Geigen"? * * *

Sincerely yours,
NEWTON H. PASHLEY.

Brooklyn, N. Y.—May I add my most sincere congratulations, even if a little belated, to the many which hail the fortieth anniversary of THE DIAPASON? I am sure I have now enjoyed this splendid paper since the summer of 1919, when the N.A.O. convention brought you to Pittsburgh. It is the most effective and pleasant means of keeping up-to-date with events in the organ world. Everything stops once a month to mark the arrival of THE DIAPASON! We wish you many more years of continued success in this great work.

Sincerely,
JAMES PHILIP JOHNSTON.

Brooklyn, N. Y.—Congratulations upon the successful forty years of THE DIAPASON. I cannot tell when I became a subscriber, but it seems to me I am one of the "old-timers" looking back over the days of the National Association of Organists before amalgamating with the A.G.O. and recalling the memories of the many friends that gathered at the conventions. This fortieth anniversary number is an outstanding achievement. May your good work continue for many more years.

Sincerely,
HERBERT STAVELY SAMMOND.

Brooklyn, N. Y.—I would like to join my many conferees in sending you my sincere congratulations on the fortieth anniversary of your very valuable publication. We owe you a great debt of thanks. More power to you!

Sincerely,
LAWRENCE J. MUNSON.

Portsmouth, Ohio—Heartiest congratulations! I have been reading THE DIAPASON since 1927 and since that time it has been a virtual education to me. Many times I've gotten more from its pages than expensive organ lessons could give

me. Yours has been forty years of splendid service to the organ world.

Sincerely,
CHARLES F. SCHIRRMANN.

Cleveland, Ohio—Congratulations on forty years of excellent service to the organists of America. THE DIAPASON is one magazine that I read completely.

Sincerely,
RUSSELL V. MORGAN.

Des Moines, Iowa—A wonderful job over the years—lean and fat—and I am sure the rank and file of serious organists and builders have a real appreciation of all you have done for the profession. We believe there is no finer organ publication in the world. Long may you wave.

DUDLEY WARNER FITCH.

Newport, R. I.—* * * Always read THE DIAPASON from cover to cover. You are doing a grand piece of work. Good luck and best wishes for 1950.

CARROLL BALL
[TELEGRAM]

Detroit, Mich.—Many happy returns on your anniversary.

FRANK WRIGLEY.

Manchester, N. H.—* * * Many thanks for the splendid work you are doing. On THE DIAPASON's arrival I read it from cover to cover. Sometimes I think we take for granted all the work which goes on behind the scenes in order to keep us informed of what goes on in the organ world. With cordial regards, I remain

Sincerely yours,
DOUGLAS L. RAFTER.

Brooklyn, N. Y.—Can't believe it! You edit a magazine for forty years and still keep that figure and ambition! Tell the truth, did you wear long pants when you started, or even any pants? And boy, after forty years of it you still have pants to wear! My congratulations. And after forty years we can even expect another forty.

W. A. GOLDSWORTHY.

Jackson Heights, N. Y.—* * * Want to congratulate you on giving us such a fine paper as THE DIAPASON and hope that I may be enabled to peruse same for many more years to come with the help of God.

Sincerely,
JOHN T. ERICKSON.

[TELEGRAM]

Cleveland, Ohio—Congratulations on forty successful years. Sincerely hope for you at least forty more.

VINCENT H. PERCY.

Lincoln, Neb.—* * * I am sure that no professional group of even twice its size can match this official publication of the American Guild of Organists.

MYRON J. ROBERTS.

San Francisco, Cal.—Congratulations on the fortieth anniversary; should like to sign some golden scroll commemorating this distinguished event. For organists you occupy the place commonly ascribed to GW as "first in the hearts of."

D. STERLING WHEELWRIGHT.

Orange, N. J.—Each month I read with keen interest THE DIAPASON. I want to add my congratulations to the legion you are receiving upon the fortieth anniversary of such a fine publication. You have done and are still doing a marvelous thing for the organists all over the country. Continued success to you.

Cordially,
CORNELIA S. HUNTER.

Georgetown, Ont.—May I take this opportunity to extend to your organization my heartiest greetings and congratulations on your completion of forty years service to the organ field. Although not a musician, I am very deeply interested in the organ and its music. THE DIAPASON, to me, holds a wealth of what it takes to promote music appreciation in the highest degree.

Sincerely yours,
A. WATSON WINFIELD.

Gainesville, Fla.—Congratulations on the fortieth anniversary of THE DIAPASON, Mr. G.! Long may it flourish!! And the same to you!!!

Sincerely,
CLAUDE L. MURPHREE.

Detroit, Mich.—Enclosed is my subscription for 1950. I could never get along without the good old DIAPASON. It is a bright spot in a busy existence. * * *

FRANK ULRICH BISHOP.

Seattle, Wash.—Congratulations on the fortieth anniversary! Yours is a real organ magazine. Cordially yours,

EUGENE M. NYE.

Geneva, N. Y.—First let me congratulate you on the fortieth anniversary of THE DIAPASON. I count it as my loss that I made the acquaintance of this excellent journal only comparatively recently. Because of its incalculable value to the profession it is my earnest hope that it may "go on from strength to strength."

LINDSAY LAFFORD.

Brooklyn, N. Y.—Heartiest congratulations on your anniversary. You still put out the best magazine I have ever found at this price. It is a mystery to me how you do it for that price. I look forward to it with keen pleasure each month.

CHARLES C. BONTE.

Bethlehem, Pa.—May I start this note by joining the hundreds of others who have wished you both a happy new year



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and another successful forty years? The news of accomplishments of other musicians as related in THE DIAPASON is more of a spur toward some kind of achievement, whether large or small, than any other single influence I can name.

ROBERT KNOX CHAPMAN.

Pittsburgh, Pa.—* * * I assure you that there has been no more consistent booster for THE DIAPASON than my own humble self. It is a must for every organist and anyone interested in organs or choir music. I marvel at your patience and good humor over these forty years, and the best thing about THE DIAPASON is the fairness and tolerance expressed in the editorials. You have set a superb example for the profession.

Faithfully yours,
MARSHALL BIDWELL.

Cincinnati, Ohio—* * * Now that you have completed forty years of editing and safely weathered the storms I trust you will be good for many more years to continue the splendid work you so ably have accomplished. Accept my heartiest congratulations and all good wishes. It is one paper that I read from cover to cover,

fearing that otherwise I might miss something worthwhile.

Cordially,

J. ALFRED SCHELL.

New York—Just to wish a fine new year for what continues to be the best organ journal in the world. Congratulations on the wonderful standards, and what you were able to accomplish oft-times at great odds. Undoubtedly it's "tough sleddin'" right now too!

Sincerely,
GEORGE VOLKEL.

Toronto, Ont.—Congratulations on the fortieth anniversary of THE DIAPASON. * * * Aside from all the splendid articles and editorials contained within the covers of THE DIAPASON I find it an excellent reference guide to Who's Who and What's What in the organ world. Our Canadian affiliation with you has been a most happy relationship and I hope we shall enjoy participating in our small way for many years to come.

Best wishes for a bright, successful future.

Yours very sincerely,
MURIEL GIDLET.

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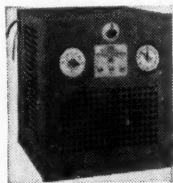
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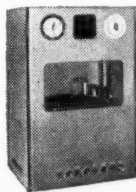
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**FREDERIC A. COWLES DEAD;
 LOUISVILLE DEAN OF MUSIC**

Belated word comes from Louisville, Ky., of the death Nov. 24 of Frederic A. Cowles, Louisville's "dean of music." He had been in ill health several months. Last March he retired as organist and director at the Fourth Avenue Presbyterian Church, a post he had held seventeen years. In June a testimonial concert was given at the church in his honor.

Mr. Cowles was born in Columbus, Ky., and went to Louisville at the age of 16. On Easter Eve, fifty-two years ago, officials of the old First Christian Church asked young Cowles to take charge of the music for the Easter service. For the next four years he gave Monday afternoon organ recitals at the church. He also served as organist at the Warren Memorial Presbyterian Church for four years. Later he became organist for Calvary Episcopal Church, from which he went to the Fourth Avenue Presbyterian. In 1915 he founded the Louisville Con-

servatory of Music and he was its director until it closed in 1932.

Shortly after his marriage to Miss Charlotte Haile, Staunton, Va., in 1924, Mr. Cowles went to London, where he studied with T. Tertius Noble, then living in England.

Mr. Cowles started the Louisville

Women's Chorus and then the Louisville Chorus of 100 mixed voices. He directed this chorus for twenty years without missing a rehearsal. Mr. Cowles inaugurated the organ recitals after evensong at Calvary Episcopal Church.

Besides his widow Mr. Cowles is survived by two sisters.

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"Time!" How To Use It and How to Escape from Its Slavery

[*"On Time" was the subject of an address at the Canadian College of Organists' convention in London, Ont., by the eminent Canadian organist and it is published at the suggestion of the C.C.O.*]

By DR. CHARLES PEAKER

I feel as if I were addressing Parliament, because I see behind the chair of every organist, every music teacher, every publisher and every university man a great many constituents whose taste in music is molded by that person. To him they look for guidance—he is their arbiter of taste and the mirror, more or less faithful, in which they see the images of Bach, Handel and others.

Some time ago a lady friend of ours was visiting mutual acquaintances in a distant city. When she returned she said (her English is not as good as her Italian, French and German): "We were talking about you, and they said: 'It is a lovely man, but it is always late for its appointments; but you do not mind because it always makes such lovely excuses.'"

My subject today is "On Time." I am no philosopher, but I suppose time is a record of consciousness. When we sleep time almost ceases to exist and when we die and sleep our last long sleep it is obliterated completely. I once heard a dear old clergyman whose opinions and character I was bound to respect say that he thought that when folk passed out of this world they went straight to heaven. I have since reflected that time ceased for Julius Caesar when he fell at the capitol and that when he wakes it will be but a moment for him when the last trumpet calls him and he resumes his consciousness and identity. Perhaps it is irrelevant to marvel at the way we recapture our consciousness, our identity and all our acquired skills and techniques when we awake in the morning and step on the bridge of the ship again.

Time! There is geologic time, which makes us seem to be little more than transitory butterflies; daylight-saving time, ragtime, four-four time, dinner-time and bedtime. We talk of beating time, killing time and saving time. Think of lines like these: "Time like an ever-rolling stream"

or—
That time of year thou mayst in me
behold
When yellow leaves, or none, or few
do hang
Upon those boughs which shake against
the cold
Bare ruin'd choirs, where late the sweet
birds sang.

We talk of "Time, the great healer," the "ravages of time" and so on, and Milton wrote a magnificent little poem with this same title, "On Time." I am treating the idea much as does Rosset in his *Thesaurus* and I come naturally to "Timing" and think with respect of Joe Louis and his left jab and the round-house right held in readiness; Hitler and his uncanny timing until he decided to attack Russia and reserve the British Isles till later; Japan's brutal and stupid mistiming when she attacked Pearl Harbor; Wagner bringing the climax of his great "Ring" right at the end of the last of the series, "The Twilight of the Gods"; Shakespeare keeping Hamlet dallying till the inevitable has come to pass; Sir Francis Drake at bowls; General Eisenhower launching "D Day" on June 6, 1944. Take a moment to think of the merchant marine convoying across the sub-infested ocean and zig-zagging without lights all night! "Diming"! Yes, indeed. Never forget the amount of time our soldiers, sailors and airmen sacrificed for us.

As to measuring time, we have invented a sort of bank called a clock. We deposit therein by winding it and it doles that energy back to us very slowly. We also have sun-dials that count only the sunny hours, and we have calendars. In our own particular work we use metronomes and batons and all these instruments are calibrated with the sun, moon and stars in their lordly march across our skies. One thing they have tried to teach us, and that is the virtue of steadiness, regularity and method. If we start a fugue such as the Little G minor too fast and then degenerate miserably to andante when the eighths and sixteenths come in—if we permit a soprano to linger too freely in the delightful bypaths of "With Verdure Clad," or if we slow down at the pianissimo reprise of an

unaccompanied anthem, we are not in tune with the universe, to borrow a well-known title. Truth to tell, our trouble is more often speeding up. We play our Bach too rapidly and the example of eminent men like Sir Thomas Beecham and others has inveigled us into singing "The Messiah" at a speed at which we miss the point altogether. Take the chorus "He Trusted in God" as an example. That rabble before the cross was in no hurry; they stood there and enjoyed their ugly triumph and gloated over the crucified figures. Taken at the foolish speed we sometimes take it, the music loses its sardonic color altogether.

I recall reading in THE DIAPASON a long time ago of a virtuoso who played thousands of notes on the pedals in a few minutes. What has that got to do with art? As somebody once said about the Gadarene swine in their headlong rush to the sea: "There is little doubt that the leaders congratulated themselves on the excellent speed they were making." I have listened to radio services on the air and have sometimes thought that the severe restrictions radio imposes have improved things a lot. The clergy have to speak more slowly and they cannot ruin their efforts with *ex tempore* codas, and organists have little opportunity to "improvise" for us. Both of these inflections can be infringements of the fundamental rhythm or time scheme.

Now what have the experts and the virtuosos that we have only in a lesser degree? Technique! Technique! Technique! To implement their sense of timing. Houdini strapped to a moving platform freeing himself before his head reached the whirling buzz-saw had it. Captain Irvine, standing on the bridge of the "Queen Mary" with his watch in one hand and a medallion of St. Christopher in the other, had it when he brought his ship to the quay without any tugs to help him. Lynnwood Farnam had it to an extraordinary degree, and so has any great chef. Once in a while an expert will take great risks, as when Captain Pegan steered hard a port straight for the "Deutschland" and, losing his ship and his life in company with his brave crew, saved the convoy he was escorting. This was sacrificial bad timing.

What of us? We are at the end of our vacation and we have another long voyage ahead of us. Have we been able to adjust ourselves to holiday tempos? Are our nerves and our fingers reasonably steady, so that we can give our "constituents" a good sonata or fugue once in a while and direct our choirs intelligently in a good anthem? My own dangerous tendency (and I am not alone in this) is to perform works with the choir that have not had enough rehearsal time.

My last remarks fall into the category of a recommendation. I earnestly recommend that at some convention soon we rent a boys' camp, complete with boats, cabins, fishing equipment, lake and woods, and go up there *en masse* for a week at least. We can rehearse and sing all together, we can have ladies' choirs, men's choirs and children's choirs, quartets—male, female and mixed—and we can sing a real Sunday service with the Rev. Stanley Osborne preaching. I maintain stoutly that if a man couldn't make a good choir out of the company I see before me in this room he doesn't know his business. We would not work too hard. Lots of time to watch the lake, to swim and fish, and to walk in the woods. We would all love each other—dine together—and make music together with no instruments but what the Lord has given us, and perhaps a few strings and wind instruments brought by such as play them. No phones, no gasoline fumes, sunsets for neon tubes and the lovely natural coloring of the occasional cow instead of the feverish noises of the juke-box.

It could be done. All we need is good staff work, such as you find over and over in the United States of America. If we are short of funds for the enterprise I recommend that we have a tiny enterprise parallel to the B.O.R.F. (British Organ Restoration Fund) and call it C.O.R.F. ("Canadian Organists' Restoration Fund").

I shall entrust my final argument for this camp to the well-known poet W. H. Davies—

What is this life, if, full of care,
We have no time to stand and stare?
No time to stand beneath the boughs
And stare as long as sheep and cows.
No time to see, when woods we pass
Where squirrels hide their nuts in grass.
No time to see, in broad daylight,
Streams full of stars, like skies at night.

A SERIES OF FOUR EVENINGS of music at the Church of St. Mary the Virgin in New York City began with an organ recital by Marie Schumacher Jan. 30 and will be followed by these events in February: Feb. 6, chamber music, chorus and orchestral instruments, including Mozart Mass in D; Feb. 13, liturgical choral music, chorus and organ, including Poulenc Mass in G; Feb. 20, organ recital by Edward Linzel.

Letters to the Editor

Music Helps Veterans in Hospitals.

New York City, Dec. 5.—Editor of THE DIAPASON:

To the average layman "music hath charms to soothe the savage beast" is merely a poetic axiom, but to the musicians teaching in the various veterans' hospitals under the sponsorship of the Hospitalized Veterans' Music Service of the Musicians' Emergency Fund it is a meaningful quotation. I have been teaching in a veterans' hospital not far from New York City for over a year, making a three-hour journey each way by train every Tuesday.

The hospital, in the hills of Pennsylvania, houses several thousand ex-soldiers and sailors with service and non-service disabilities. For some it is a temporary retreat where illnesses are diagnosed and treated; for others it is a stay which will last for life unless new and revolutionary treatments are discovered.

In the various buildings scattered over the large grounds live men who took up arms in the Spanish-American war, world war 1 and world war 2. Fortunately for them our government has allotted large sums for their care and treatment. Almost every day new patients arrive. As soon as possible rehabilitated patients go home for trial visits and later leave with permanent discharges. The population of the hospital increases very slowly and has a constant turnover.

Much of the time is spent in routine activities—treatment, occupational therapy, education, etc. There is still much time which can and should be spent in inspirational activity. All of the arts fit into this category, but the one which seems to be most favorable in achieving results is music.

An incident which illustrates the value of music in psychiatric work occurred some years ago when I worked at Bellevue Hospital in New York City. One afternoon I went to the men's ward to play the piano. The object was to play simple, popular music and study the reactions of the patients. One of the numbers was "O Sole Mio." After the first notes an old Italian who had done nothing but sit in an attitude of utter dejection beamed and smiled. When I finished playing he came over and gave me a very warm greeting, called me his *paisan* and unburdened himself of all his woes, both real and imaginary. A nurse who was on the case wrote down enough material to fill in many of the blanks in his case history. It was the first time he had spoken freely and given expression to his emotions and fears.

This is not an isolated example of the beneficial effects of the music program in the hospitals. The doctors are so aware of the power of music that whenever possible they send patients to me for music therapy. As a consequence there is a steady parade of pupils to my "studio" (the auditorium), which seats about 700 people. On Tuesdays the stage, with a grand, an upright, a Möller organ and a public address system, is devoted entirely to music instruction. Some of the students come with attendants, some with privilege passes. Some arrive in a state of lethargy which is dispelled as the lesson progresses. Those who persevere or are kept coming over under doctor's orders for weeks of exposure to music (listening and performing) show a marked change in their general condition. Those who get past the first difficulties of coordination and learn to play what is on the printed page lose

the apathetic attitude which is characteristic of many mental patients. In quite a few cases the change is so marked that the patient is hardly recognizable as the individual who was so wooden and lifeless a short time before. They smile more frequently and show less indication of fear and worry. They are a living proof of the power of music.

There is no doubt that the possibilities of rehabilitation through music are tremendous. A psychiatric research program to evaluate this form of therapy scientifically has been requested by a large state mental hospital and a veterans' hospital. Many letters indicate the value placed on our work.

Until now the hospitalized veterans' music service has been successful in maintaining this program and provides funds for music education as well as research. The biggest problem, as with all enterprises dependent on public contributions, is that of procuring funds to carry on. This year, because of lack of money, it may be necessary to curtail some of the work.

Members of the American Guild of Organists can help in aiding the musicians' emergency program by contributing idle instruments (brass, woodwind, etc.), music books, music magazines, music and money. Donations may be sent to Miss Gladys Douglas, 113 West Fifty-seventh Street Room 1208, New York 19, N. Y.

NORMAN HENNEFIELD.

HANDEL'S "MESSIAH" was sung to an audience of 1,800 people in St. Mark's Methodist Church, Chicago, Dec. 18. Ira Frazier's Ensemble assisted with its ten men—nine of whom played first and second violins, violas, cellos and bass. The trumpeter, Joseph Day, played the solo "The Trumpet Shall Sound." Walter E. Gossette directed the performance.

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 Headquarters—297 Fourth Avenue, New York 10.

A most attractive recorded program of American folk hymnody will be given Tuesday evening, Feb. 14, at 8 o'clock at the New York Public Library. It has been arranged by Philip L. Miller of the music division of the library. He has drawn upon the treasures of the Library of Congress and his own collections for many of the numbers. They are arranged in the following groups: William Billings and his fuguing tunes; early religious folksongs and carols; Negro spirituals, including an Easter service entitled "The Man of Calvary"; sacred harp singing; modern spirituals and concert idealizations of spirituals. Mr. Miller will make comments on these selections. The tunes by Billings are recorded from an ensemble directed by him.

Hardly any of this music is well known and for the benefit of students of American folksongs a program sheet has been provided, listing the titles and indicating as far as possible where the records may be obtained. All members of the Society will receive it and it will be sent to any others on receipt of a long stamped envelope.

Last month we mentioned the tercentenary of the Scottish Psalter of 1650 and its first celebration locally at the Fort George Presbyterian Church, New York, Jan. 29, when two important works for organ and brass, written specially for the event, will have their first performance. Copies of the program may be obtained on request.

A week before the actual date of the anniversary, on Sunday, April 23, there will be a Scottish Psalter festival at the Riverside Church, New York, sponsored by this society jointly with that church. One of the new Scotch compositions, a fantasia on the tune "Martyrs," scored for organ, brass and strings, will be conducted by its composer, Cedric Thorpe Davie, lecturer on music at St. Andrew's University, who has planned a special visit to America at that time. The service will be under the direction of W. Richard Weagly.

There are several ways in which this tercentenary may be observed, for which the Hymn Society offers or suggests the following material. The current issue of *The Hymn*, to appear on Feb. 1, contains a valuable article by Dr. Millar Patrick on the Scottish Psalter of 1650. The ten tunes in the special Psalter leaflet we

have just issued are described at length by George Litch Knight. Finally, J. V. Higginson tells the story of the modern edition of the earlier Psalter of 1635, made in 1935 by Sir Richard Terry.

An indispensable background for the celebration has just been published by the Oxford University Press. This is a scholarly work, "Four Centuries of Scottish Psalmody," by Dr. Millar Patrick, D.D. (224 pages, \$3.00). It may be obtained from the Hymn Society or from your own bookseller. An able review of it by Dr. Henry Sloane Coffin is to be found on page 22 of *The Hymn*.

Every church can utilize the tercentenary to stimulate interest in congregational singing. It may be able to hold a festival, using the special leaflet. In this case it will receive gratis a copy of *The Hymn*. It should list and study all the metrical Psalms in its hymnal, adding to its singing repertoire those that deserve such action. Certainly it can use some of the contemporary tunes, such as "London New" and "York," as well as the more familiar "Martyrdom," "Wiltshire" and "Dundee." A new metrical Psalm each month during the year would be a good goal.

The papers of the society have been in good demand lately and we are happy to report that two of them are again on our shelves: No. IV, "The Significance of the Old French Psalter," by Waldo S. Pratt, and No. IX, "Christian Hymns of the First Three Centuries," by Dr. Ruth E. Messenger. For details about these and other items, please consult our latest literature list, which will be sent on request.

Organists have long enjoyed "The Choir Loft," the column on church music appearing every Saturday in the *New York Sun*. Jan. 4 this paper was issued for the last time and on Thursday it became merged in the *New York World-Telegram*. The latter immediately arranged to retain the feature, and on Saturday, Jan. 7, it appeared in the new *World-Telegram Sun*, under the signature of its compiler, Willard I. Nevins, organist of the First Presbyterian Church of New York and director of the Guilman Organ School. We would add that on Jan. 15 a festival service was held at First Church in honor of the fiftieth year of the Guilman Organ School. Those of us who were familiar with the early days of the school recall the thorough training in hymnology and the playing of hymns gained by its students under its founder, Dr. William C. Carl, which has been continued by Mr. Nevins and his faculty.

REGINALD L. MCALL.

THOMAS M. MORAN, president and treasurer of C. C. Birchard & Co., the Boston publishing firm, died at his home in Watertown, Mass., Nov. 26. He was 46 years of age. Mr. Moran had spent most of his life in the employment of the firm which he headed for the last three years, having succeeded the late Clarence C. Birchard in 1946. He was one of the best known figures in the music publishing industry. Mr. Moran leaves a brother, James, of Canton, Mass., and two sisters, Alice of Watertown and Mrs. Patrick Murphy of Belmont.

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**GEORGE O. KINGSBURY DIES;
OLD AEOLIAN-SKINNER MAN**

George O. Kingsbury, who held a prominent place in the organ business for a number of years, died Dec. 25 in New Rochelle, N. Y. He was 74 years old and at the time of his death was a sales executive for the Olsen Piano Company. Mr. Kingsbury was born in Springfield, Mass., attended Yale and then entered the organ business. He became president of the Steere Organ Company of Westfield and when the Steere Company was absorbed by the Skinner Organ Company of Boston he became its secretary, later being with the Aeolian-Skinner Organ Company in New York.

Mr. Kingsbury is survived by his wife, Mrs. Mae Bellows Kingsbury; a daughter, Miss Elizabeth Kingsbury, and a son, George, of Alliance, Ohio.

**GEORGE WILLIAM VOLKEL
IN FLORIDA BACH FESTIVAL**

Dr. George William Volkel will again fly South Feb. 27, this time to Winter Park, Fla., where he will be guest organist at the Bach Festival of Rollins College. Distinguished soloists from all parts of the United States will participate and a portion of the B minor Mass will be broadcast from coast to coast Saturday morning, March 4. On March 28 Mr. Volkel will give a recital for Susquehanna University in Selinsgrove, Pa. The Reading Chapter of the A.G.O. is having him play for it in St. Paul's Memorial Evangelical and Reformed Church, Reading, Pa.

In Dr. Volkel's own church, All Angels', New York, he will give a Bach program on the evening of Monday, March 13, at 8:30.

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How Searle Wright Gives Fine Services Amid Limitations

BY LESLIE P. SPELMAN

In the last few months I have been privileged to attend many church services and observe numerous choir rehearsals in and around New York City. Some have been good and some not so good, depending mainly on the vision and abilities of the leadership as well as the resources of the choir and organ. On the theory that a detailed description of the musical practices in one church would be of greater interest to church musicians than general observations of many situations, I have chosen to discuss the music of the Chapel of the Incarnation, where M. Searle Wright is organist and choirmaster. Here is to be found one of the most distinguished musical programs both for the repertoire and standards of performance in Manhattan.

The Chapel of the Incarnation is an affiliate organization of the Church of the Incarnation. It is on the east side of the city and literally "on the wrong side of the tracks." It appears to be doing an excellent job religiously and socially in the community, judging from the evidence of the various activities of the young people in the church house. There are approximately 300 communicants. It is not a wealthy chapel; in fact, the parish-house seems worn and run down, but there is nothing run down about the music.

Searle Wright is an energetic, dynamic young man whose dedication and enthusiasm for the music of the church is contagious. He is fortunate in possessing good taste, adequate technique and satisfactory tonal resources with which to work. All three of these aspects of the trinity—taste, technique and tone—are indispensable if one is to have a musical program of high quality. Church music cannot rise above the capacity of the leadership.

Searle Wright possesses good taste in his choice of repertoire and in his interpretations of the choral and organ music. The choral repertoire embraces compositions from the sixteenth century and from Mid-Victorian Walmisley to the twentieth century Schoenberg. His mimeographed service plans for three months ahead show a healthy proportion of contemporary music and unhackneyed old compositions along with traditional numbers. Although the sixteenth century polyphonic school was represented I would like to hear more of this music done by such a fine choir. It has been a disappointment to me that few New York City choirs sing much of this early polyphonic music, probably because of the time it takes to do unaccompanied polyphonic music properly. It is easier to sing a contemporary work with rich organ background than it is to prepare an anthem by Byrd or Palestrina. The best singing of sixteenth century polyphony which I heard was an anthem by Gibbons in a Jewish synagogue!

Mr. Wright shows the same good taste in his interpretation that he shows in selecting the music. He does not rely on any cheap effects, but his aim is to follow the composer's intentions. The singing is always vital, but never theatrical. It is imbued with feeling, but is never sentimental. His organ accompaniment is a model of what can be done to give proper support to the singers and to bring added color to the music.

As a choir director he possesses adequate technique to teach the music—not just the notes—to the singers, and to play easily the difficult organ scores of anthems and oratorios. He seems to have enough energy left to keep his mind on the choral

part of the service and to give the singers the necessary direction by means of hand or head while he is playing.

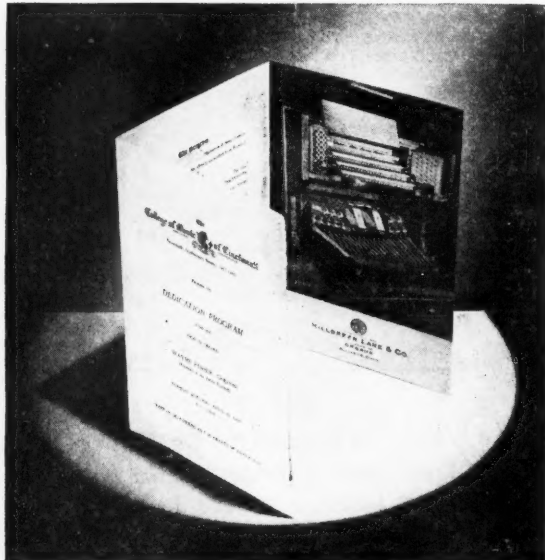
The choir is not large—eight paid singers plus about thirteen volunteers—but the voices are young and fresh and the singers are enthusiastic. The repertoire is so interesting that singers are eager to be in the organization. Four or five additional singers from other choirs come to one rehearsal a week so that they may sing in the Sunday evening musical service. A stimulating repertoire helps to attract and hold the right type of singer more than any other factor. The church is not large, but has superb acoustics that do much to enhance the sound of the voices and the organ. The three-manual instrument of twenty-seven ranks was built by Hutchings in 1904 and re-built by Skinner in 1947.

The full choir rehearses from 7 to 10 Friday evenings, with a fifteen-minute intermission for rest and refreshments. There is a Wednesday evening rehearsal for those volunteers who feel the need of it and for those not able to make the Saturday night appointment. There is a short period of practice before the morning service and a good hour rehearsal before the evening service. Rehearsals are held in the choir room in the basement of the parish-house, where Mr. Wright presides at a grand piano. The singers sit in a circle around the room, a method which has its advantages as the director can walk around and hear sections or individual singers and no voice is covered by crowding. In rehearsal Mr. Wright is concerned primarily with the choral part of the music and insists that the singers be independent of the accompaniment. He sketches in the accompaniment, especially in the interludes, but gives most of his attention to the singers. There is a feeling of good fellowship in the rehearsal not found in some choirs and an occasional joke helps keep a feeling of camaraderie. All are there for business and except for the short recess the singers keep busy for three hours on Saturday nights. This is necessary because of the enormous repertoire that has been chosen. Preparing an ambitious choral program for every Sunday night is an almost killing task. The custom of substituting an organ recital at least once a month, as is done in some churches, or having only one special musical service a month, is less taxing. Mr. Wright is one of the few New York musicians able to keep up the weekly schedule of special musical services and not let the standards of performance suffer.

A high tribute is paid Mr. Wright at the close of the evening service. After the benediction half of the congregation remains in the pews to listen to the postlude, which is often a long composition, as, for example, the Passacaglia and Fugue of Bach. Some of the choir members listen attentively from just inside the chancel grille. The most remarkable tribute of all is that the vicar sits in the pews with the congregation to listen to the postlude and does not go to the door to greet the congregation until after the postlude. I am not sure whether these tributes are paid to the man or to the music—probably both.

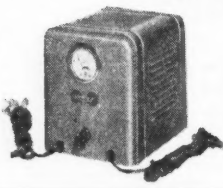
MAHLON B. MERCER, minister of music of the Second-Ponce de Leon Baptist Church in Atlanta, Ga., died Dec. 14 at the age of 34 years. He had been at this church since 1947. Mr. Mercer, a native of Clarinda, Iowa, received his B.S. degree in public school music at the University of Illinois in 1936. He first served on the staff of the Rantoul, Ill., high school and received his master's degree in music and education at the University of Illinois in 1941. Mr. Mercer was supervisor of music at the Noblesville, Ind., high school and from 1943-47 held the same position at the Kokomo, Ind., high school. He is survived by his widow; a daughter, Madolyn; a son, Stephen, and his parents, Mr. and Mrs. E. B. Mercer of Champaign, Ill.

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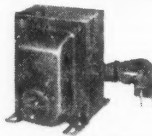


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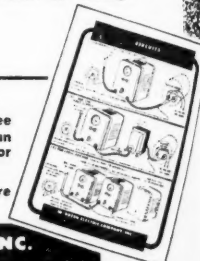
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**HERBERT JAMES WRIGHTSON,
ORGANIST-COMPOSER, DEAD**

Herbert James Wrightson, the composer, died Dec. 24 at West Lebanon, N. Y., where he had been residing for the last ten years. Mr. Wrightson, born at Sunderland, England, first studied to become an architect, but after being apprenticed in this field he turned to music. In 1899, after holding a prominent position as a church organist in England, he came to the United States and became professor of piano, organ and theory at Wheaton College from 1899-1904. Later he was teacher of piano and harmony at the Philadelphia Musical Academy and as a resident of Dallas, Tex., was a pianist, organist and recitalist for five years. From 1911-1931 he was a member of the faculty of the Sherwood Music School in Chicago and from 1921-1931 he was the editor of the correspondence course in piano published by that school. He was theory instructor at the University Extension Conservatory during the years 1919-1922.

Among Mr. Wrightson's compositions are four organ sonatas, two violin and piano sonatas, a concerto for organ, a Symphony in E minor, two melodramas, one of which, "The Vision of Sir Launfal," took first prize in a nation-wide competition. His song "The Wild Ride" won first place in the Chicagoland music festival competition in 1936. First radio performances were given "The Wild Ride" and "The Bridge Builder" by the composer's son, Richard, in a New York program featuring the composer's music.

Mr. Wrightson is survived by his widow, a son, Richard, living in Brooklyn, a daughter, Mozelle, who lives in El Cerrito, Cal., and a sister, Lillian, living in England.

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During the summer of 1948, Hood College in Frederick, Md., began a program of rebuilding its organ. The console was entirely rebuilt with new stop tablets, combination action and pedals and the following summer the organ itself was rebuilt. Because of limited space several old ranks of pipes had to be removed to make more room for new ranks. New diapasons, a chorus reed and a mixture were added to brighten the ensemble. Last fall the console was put on a movable platform. The work was done by M. P. Möller, Inc.

It is the plan of Hood College to rebuild Brodbeck Hall in the near future, in which case the organ chambers will be moved from the rear of the stage and will be installed in front of the stage on either side.

During the 1948-49 academic year William E. Sprigg, college organist, gave two public recitals, four private recitals for music classes and a series of twenty-five broadcasts from station WFMD, performing 100 compositions on the Brodbeck organ.

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Organ as Symbol of the Church Subject of Dedication Sermon

[The following is the text, in part, of a sermon preached by the pastor of the First Methodist Church in Ashland, Ohio, on the occasion of the opening of the organ built by the Schantz Organ Company, in which he made an interesting comparison of the instrument with the church as a whole.]

By THE REV. CHARLES S. APPEGATH

All the poetry in the Psalms, that hymn-book of the ancient people of God, rises to its highest imagery in the closing verses of the last Psalm in the Bible—"Praise Him with organs. * * * Let everything that hath breath praise the Lord. Praise ye the Lord."

The organ is a symbol of the church. As the cross is a symbol of Christ and the candles on the holy table, steadily consuming themselves as they give light, are symbols of Christ, who said "I am the light of the world," and of the individual Christian of whom he said "Ye are the light of the world," so the organ is a symbol of the church, made up of a multitude of individuals of all varieties and talents, who unite to discover and to share a fellowship and a dynamic for serving God in the community and in the world in a way they could not serve Him as individuals alone.

Long ago St. Paul used the symbol of the human body to describe the church; one member is a hand, another a foot, another an eye and still another an ear, and he said: "Whether one member suffer, all the members suffer with it, or one member be honored, all the members rejoice with it." [I. Cor. 12:26] The organ as we know it was unknown in Paul's day or we might have had in his poetical and imaginative writing a picture of a pipe organ as a parable of the church of Christ. Jesus drew lessons in parables from the things round about him in which the people were interested—of a sower in his fields, or a woman in her kitchen, or children playing on the streets. If the Master were here upon the earth and in our city this week, as in the days of his flesh, I can imagine him visiting this church and saying "Behold, the Kingdom of Heaven is like unto an organ which the Methodists have put in their church," and he would go on to make the organ speak to us, not only in its musical notes of melody and harmony, but in the spiritual lessons its very presence speaks to us when our imagination comprehends its parable.

The early history of the organ is obscure. It may have begun when some rambler paused beside a woodland stream to pluck some reeds, from one of which to make a shepherd's pipe, and after blowing upon them separately discovered a new elation as his lips passed over several at the same time, revealing a harmony of tone richer and deeper than the melody of the single reed. As far back as the book of Genesis we read of Jubal, that "he was the father of all such as handle the harp and organ" [Genesis 4:21], and Job speaks of "they who rejoice at the sound of the organ" [Job 21:12].

But we can be sure, at least, that although the Bible speaks of organs, they were not such as we know today. And yet the impulse of thoughtful and grateful men has ever been to praise God with the instruments by which the soul of music in man has been expressed. The word "organ" as used in the Bible appears to be a general term for all wind instruments, and in classical times literary allusions occur occasionally to wind instruments involving the use of pipes and channels and reservoirs of air. Many students of ancient music identify the

organ with the pipes of Pan, the Greek god. At any rate, it was not until 700 or 800 years after Christ that organs of even the most primitive type began to appear in the churches and up to very modern times many devout Christians objected to the presence of an organ in the church.

The first organs had no keyboards. These did not appear until about the close of the second century after Christ, and then there were only sixteen keys as an ancient drawing represents them. In early organs with keyboards the keys required blows of the fist to put them down. The method of blowing wind into the pipes at that time required many separate bellows, each like a magnified kitchen bellows, but provided with a valve so that the wind could not return into the bellows. One man had charge of two of these. Each foot was attached to one bellows and the blower held on by clutching a bar above. It was possible by raising each of the two bellows in turn and then resting his weight upon it to produce a constant supply of wind with the pressure due to his weight. Many such bellows were provided and it seems that as each pair required one man great numbers of blowers were required for each organ. The pedals, which to many people seem the most distinctive thing about an organ, are comparatively modern. They were unknown in England and America until about a hundred years ago, although beginning to appear in Europe before that. The pedals formerly required much physical strength in playing. With all this effort and labor required in the early days of the organ, the instrument was not like one that one woman can play with grace and power.

I want to call attention this morning to some ways in which the modern organ is a symbol of the church—of this church, of every church.

In the first place this organ has about as many speaking pipes as there are members of this church who can be considered "active"—1,165 of them and all are different. But not all the pipes of this organ are speaking pipes. Some of these fine-looking gold pipes out front are dummies. Their only value is in their looks; although they are covered with real gold they never add their voice to the praise of God, either alone or in company with the others. There are people in every church just like that. They are on the church roll, but they are not connected up. When invited to share in the worship of God they never respond. When asked to contribute to the great unselfish program of the church in ministering to the suffering in body and mind, to the support of missionaries abroad, there is no response. Some of them are seen only when refreshments are passed around; they are, as one man in a former congregation described his wife and himself to me, "We are knife and fork Methodists," or, as one minister described the inactive members on his church roll: "They are Methodists for funeral purposes only."

But the organ rolls out its majestic music in spite of these dummy pipes. And so the church goes on. The song of praise is never silent because the vast majority of its members, like speaking pipes, respond to the Master's touch. All are needed.

One of the most disturbing things that can happen to an organ is when a pipe that is made to speak, that was connected up with the keyboard, refuses to respond to the organist's touch. For some reason or other organ pipes, like some people, occasionally get "peeved." They temporarily spoil the harmony, whether in the organ or in the congregation, by refusing to speak. Almost better is the pipe that keeps on singing its note alone long after it should have given up. Every organist knows what this means; it is called "ciphering." But I would rather hear a man say "Amen" or "Hallelujah" out of place, or do his best to share in the congregational singing though he cannot always keep the tune or the time, than to watch lips that never attempt to sing or share audibly in a prayer in worship. It is better for a man deliberately to say "no" to God than to be so everlastingly neutral that he says nothing. God has given man the gift of speech to be used for His glory and for the help of his fellow man. Jesus said: "He that con-

fesseth me before men, him will I confess before my Father in Heaven." The Christian religion is a vocal thing and calls for all of us to worship God together.

Am I a soldier of the cross,
A follower of the Lamb,
And shall I fear to own his cause
Or blush to speak his name?

There is a great hymn of the church which begins: "Stand up, stand up, for Jesus." We need its message these days more than ever. The communists make no apologies for standing up for Karl Marx. But many people who would be offended if told they were not Christians refuse to stand up for their Master's teachings when surrounded by pagan Americans.

An organ must be tuned from time to time, and every pipe brought in tune with a fixed standard. The organ is like the membership of a church. It is a very human symbol; there is always a pipe out of pitch or tune. It may be because of the temperature of the church or because some dust has got on its lips. I love to think of the organ as a symbol of the church. It is so much like the people. It is so easy to get out of tune. So the organ tuner comes from time to time to see that the pipes are kept in tune; that's part of the contract.

You may think you are a Christian, but you don't stay in tune any more than does an organ unless you test your life and your beliefs from time to time by the fixed standards of Jesus as revealed in his teachings. That's why it is necessary to go to church frequently to be a good Christian. The minister is the tuner of the congregation. It is not his personal opinion about this or that which is final; it is the teaching of Christ. Jesus is the tuning fork that sounds the absolute note. The minister's job is to sound that tuning fork until you discover whether your own personal life and standards are in harmony with Christ. It doesn't matter much whether you agree or not with the man who holds the tuning fork and sounds its pitch. It does matter that you hear that note and that you adjust your own life to it, for Jesus said: "The words that I speak unto you, they are Spirit and they are life."

Now there is another comparison between this organ and this church.

In this organ there are many organs. Just as in this church there are many little churches. There are twenty-one stops in the new organ; there were eighteen in the old organ, and each stop controls a complete organ. Think of it! Twenty-one organs behind this oak paneling and the organist can play the same simple tune on each of these twenty-one organs.

Now we have in our church here twenty-seven adult organizations, to say nothing of the organizations of children and youth. Did you notice I said "organizations"? The very word comes from the description of an organ. All these twenty-seven adult organizations open their meetings with some religious observance or worship service. Each one is like a little church. Some people are members of their "little church" but are not related to the church as a whole or to any other group in the church. These people are like the pipes on any one of the twenty-one organs within the large organ. They belong to one stop only. They need what the organ provides in its couplers, which unite combinations of these twenty-one organs to make greater music and eventually the magnificent music of the full organ.

The third point of my parable is about the source of the organ's power.

What makes it go? The organ depends upon wind for its power. It says to us in the closing words of that last Psalm in the Bible, "Let everything that hath breath praise the Lord. Praise Him with organs. Praise ye the Lord." While we describe this new organ as having electric action, it is really electro-pneumatic, which means that it is a combination of electricity and wind. It is not an electric organ in the sense that it is operated by electricity alone. All the electric wiring wouldn't play a note if it were not for the organ's breath, originating in the blower in the basement and the wind-chests behind these oak panels. When the

organist presses a key on the console it makes an electric contact with one of the pipes which are hidden from our view. But that does not make the musical note. All that contact does is to complete an electric circuit which uncovers a small hole in the board on which that pipe rests. The opening thus made allows the wind or air, which is held under pressure in the wind-chest, to come rushing into the pipe and escape through the lips of the pipe to make its individual tone. The source of power is the wind. From the Greek word *pneuma* our English word "pneumatic" comes to describe the pressure of the air as in a pneumatic tire. And when the lungs cannot function to enable us to breathe we have pneumonia. This is the same word which is used in the New Testament to describe the Spirit of God, the Holy Spirit, or the Holy Breath. On the Day of Pentecost the Spirit of Christ came to the disciples as a wind, "a mighty, rushing wind."

So the Kingdom of God is like unto the new organ in the Methodist Church. That which makes a church an instrument of God in a community is the spirit which it expresses through the lips and lives of its members. "Let everything that hath breath praise the Lord."

It is not the building which makes the church. It may be the most up-to-date in all its appointments. It may have its face lifted with new paint on the outside and a new organ on the inside. But if the company of people who compose the membership of the church does not respond to the mechanics of this great organization, the preaching and the teaching and the social organizations, to let the Holy Spirit or *pneuma* of God express Himself through our lives, then the church is as much of a failure as an organ which is wonderful to look at, but powerless to inspire us with its music.

God has so constituted man that we cannot express His great heavenly spirit through our lives without the help of the ordinances of the church. We can, therefore, let go and trust Him and find our hearts singing a new song of peace and joy unto our God.

Breathe on me, Breath of God,
Fill me with life anew,
That I may love what Thou dost love
And do what Thou wouldst do.
Breathe on me, Breath of God,
Till I am wholly Thine,
Till all this earthly part of me
Glow with Thy power divine.

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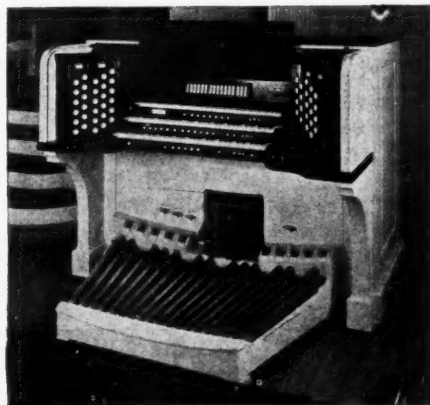
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**CYRIL BARKER TO PRESENT
ORGAN AND STRING PROGRAM**

As part of his chancel choir concert series, which includes as guest organists Richard Ellsasser and Alexander Schreiner, Dr. Cyril Barker will present a program for organ and strings on Tuesday, Feb. 7, in the First Baptist Church of Detroit. Included are four of the Mozart Sonatas which E. Power Biggs has edited, the Walter Piston Prelude and Allegro and Joseph W. Clokey's Partita. Dr. Clokey's work was written originally for organ and string quartet, but he has enlarged the instrumentation to ten strings—five violins, two violas, two cellos and one double bass.

Dr. Barker and his chancel choir continue the monthly presentation of cantatas and oratorios which were begun when he went to the First Baptist thirteen years ago. Current presentations include Bach's "Sleepers, Wake" and the "St. Matthew Passion," Julius Chajes' "The One Hundred and Forty-second Psalm" and Henry Hadley's "The New Earth."

PLAYS ALL OF BACH'S ORGAN WORKS IN ARKANSAS CHURCH

Corliss R. Arnold is presenting at the First Methodist Church of El Dorado, Ark., what is believed to be the first Arkansas performance of all the works for organ by Johann Sebastian Bach. These are included at recitals and at the regular church services. The first of a series of vesper recitals took place Oct. 23. The second vesper recital was a harvest festival of both choral and organ music based on the Psalms, which was given Nov. 20. Mr. Arnold played: "Psalm 19," Marcello; Adagio, Sonata on the Ninety-fourth Psalm, Reubke; Meditation on "Brother James' Air," Darke; "Out of the Depths," Bach. Choral numbers were: "Psalm 150," Franck; "I Will Lift Up Mine Eyes," Dvorak (soprano); "By the Waters of Babylon," Philip James; "The Lord Is My Light and My Salvation," Parker; "Brother James' Air," arranged by Jacobs; "The Twenty-third Psalm" (soprano solo), Malotte; "How Lovely Is Thy Dwelling-Place," Brahms.

Advent programs were presented on three Sundays preceding Christmas. Three youth choirs took part in a program of "Christmas Music from Many Lands" Dec. 4. On Dec. 18 the annual Christmas candlelight service included "In dulci Jubilo," Bach, and "Lo, How a Rose e'er Blooming," Brahms, and these choral numbers: "Bring a Torch, Jeanette, Isabella," Old French; "As It Fell upon a Night," Davies; "Gloria in Excelsis Deo," Old French; "The Virgin's Slumber Song" (soprano), Reger; "The Shepherds' Story," Dickinson; "The Christmas Candle," Bitgood.

NEW ORGAN IN DUNDAS, ONT., OPENED AT MIDNIGHT MASS

A two-manual Eaton organ has been installed in St. Augustine's Catholic Church, Dundas, Ont., and was heard for the first time at midnight mass Christmas Eve by an overflow congregation. The new instrument, comprising thirteen ranks and a harp, was originally an Aeolian, but has been completely rebuilt by the T. Eaton Company, Limited, of Toronto. The console, entirely new, is of the stop-key type. Mrs. Bart G. Sullivan is director of music. She was appointed to the post at St. Augustine's in 1930. A pupil of the late J. P. Aldous, she began her career at the organ of St. Joseph's Church in Hamilton, Ont., in 1908, and remained there fifteen years. Her son, Joseph L. Sullivan, also began his career at St. Joseph's. He is now organist and choir-master at St. Andrew's Cathedral, Grand Rapids, Mich.

RICHARD ELLSASSER, minister of music of the Wilshire Methodist Church, Los Angeles, has scheduled an interesting program for "Sunday Nights at Wilshire," Feb. 12. Marshall Bidwell of Carnegie Music Hall, Pittsburgh, will play the fifth recital in the current "organ loft series." Ida-Marie Gibson, soprano, and Scottie Sloane, baritone, will appear in a joint recital Feb. 19. Feb. 26 Catharine Jackson, harpist, will join the chancel choir in a presentation of Benjamin Britten's "A Ceremony of Carols" and will perform with Mr. Ellsasser in selections for harp and organ. A Mozart festival is to be presented on four Tuesday nights in March. The opening program, March 7, will feature two organ sonatas with string ensemble and a performance of the Mass in F by the cathedral choir.

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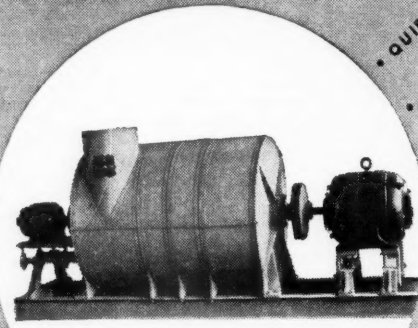
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The West Lynchburg Baptist Church, Lynchburg, Va., has placed a contract for a three-manual organ with the Kilgen Organ Company, St. Louis. This will be one of the largest of the new churches built in Virginia. The organ will be entirely under expression, with three separate chambers adjoining the chancel for the main section. The echo division is to be in a fourth chamber, at the rear of the church. Echo and choir divisions are planned for later installation.

The stop specifications of the organ are as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Koppel Flöte, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

(Enclosed in Chamber II.)

- Rohr Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

(Prepared for in console.)

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Zart Flöte, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 notes.
- Harp, 49 notes.
- Celesta, 49 notes.

ECHO ORGAN.

(Prepared for.)

Floating, playable from any manual selected.

- Fern Flöte, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Vox Aetheria, 8 ft., 61 pipes.
- Flauto Amabile, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

- Sub Bourdon (low 12 Resulant), 32 ft., 32 notes.
- Major Bass (prepared for only), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon (from Swell), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Rohr Flöte (from Swell), 8 ft., 32 notes.
- Super Octave (ext. 8-ft. Octave), 4 ft., 12 pipes.
- Block Flöte (ext. 8-ft. Bass Flute), 4 ft., 12 pipes.
- Doublette (ext. 4-ft. Super Octave), 2 ft., 12 pipes.
- Plein Jeu (from Swell), 3 rks., 32 notes.
- Trombone (prepared for only; ext. 8-ft. Trompette), 16 ft., 12 pipes.
- Trompette (from Swell), 8 ft., 32 notes.

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Mr. Custer is a graduate of Drexel Institute and is project engineer for a large manufacturer in Lancaster. He was recently elected Burgess of Millersville, Pa. While Mr. Custer will assume ownership, Mr. Herridge will assist him in any manner desired. Mr. Herridge has been associated with organ work for the last twenty-five years and has not missed a day from his office during that time. Having taken no vacation for the last thirty-nine years he plans to enjoy one.

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THREE PROGRAMS OPEN NEW ORGAN IN BRONXVILLE, N. Y.

Three programs were presented in Christ Church, Bronxville, N. Y., inaugurating the new Aeolian-Skinner organ. Robert Owen is organist and choirmaster of the church and Nov. 27 he played: Concerto in B flat, Handel; "Now Comes the Gentiles' Saviour," Bach; Toccata in F major, Bach; "Le Banquet Celeste," Messiaen; "Divertissement," Vierne; Chorale in B minor, Franck.

Dec. 4 the Christ Church choir gave a program with organ and strings.

Edgar Hilliar gave a recital Dec. 11, playing: Prelude and Fugue in F major, Buxtehude; "Air Tendre," Loeliet; Flute Tune, Arne; Adagio, Bridge; "Ronde Francaise," Boellmann; Finale ("Premiere Symphonie"), Langlais; "Romance sans Paroles," Bonnet; "Schonster Herr Jesu," Schroeder; Passacaglia and Fugue in C minor, Bach.

KLAUS SPEER IN LECTURES AND RECITALS IN MINNESOTA

Klaus Speer, of the faculty of Lincoln Memorial University, Harrogate, Tenn., visited the University of Minnesota in Minneapolis and Hamline University in St. Paul in November. Nov. 28 he gave a Bach bicentenary recital in Northrop Auditorium at the University of Minnesota, playing part 3 of the "Klavierübung" and the next day he gave a lecture-recital for members of Professor Donald N. Ferguson's class on "Bach and Beethoven." At a master class at Hamline University Nov. 30 Mr. Speer took as his subject the interpretation of contemporary organ music. The following compositions were played and analyzed from a musical and technical point of view: Prelude and Fugue in E minor, Buxtehude; Sonata No. 2, H. Mendel; Prelude and Fugue, Effinger; Prelude (No. 9 of "Neuf Preludes"), Milhaud.

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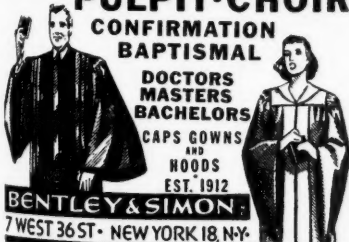
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