

THE DIAPASON

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WICKS FOUR-MANUAL SEEN ON TELEVISION

DEDICATION IN MINNEAPOLIS

Instrument of Forty-five Ranks in
Basilica of St. Mary Played by
Salvador at Opening Recital
—Stoplist Presented.

Services were held Oct. 15 at the Basilica of St. Mary in Minneapolis to mark the opening of a four-manual organ built by the Wicks Organ Company of Highland, Ill. The dedicatory recital was played by Dr. Mario Salvador, organist of the St. Louis Cathedral, and was televised and broadcast. A large audience was present for the occasion.

The organ, an instrument of forty-five ranks and 3,810 pipes, contains the following resources:

GREAT ORGAN.

Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 tubes.

SWELL ORGAN.

Flute Conique, 16 ft., 12 pipes.
Geigen Principal, 8 ft., 73 pipes.
Flute Conique, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Gambette, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Spitz Flöte, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 notes.
Spitz Flöte, 4 ft., 73 notes.
Spitz Nazard, 2½ ft., 61 notes.
Spitz Piccolo, 2 ft., 61 notes.
Spitz Quint, 1½ ft., 61 notes.
Clarinete, 8 ft., 73 pipes.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Octave Viol, 4 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 61 pipes.
Chimes, 21 notes.
Tremulant.

PEDAL ORGAN.

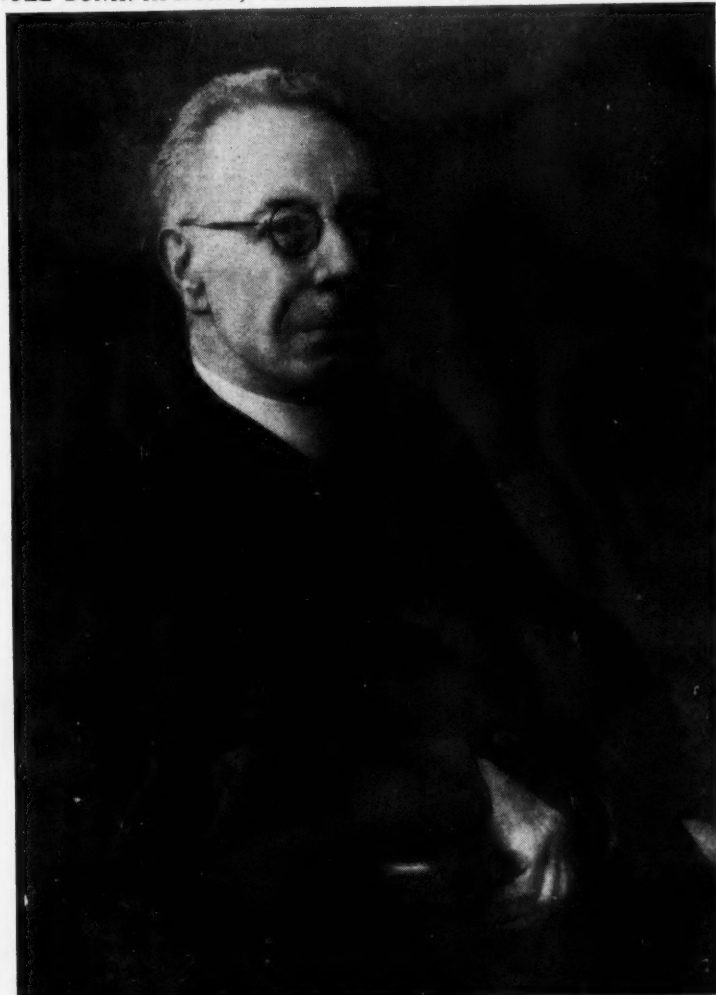
Resultant, 32 ft., 32 notes.
Principal, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute Conique, 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Bourdon, 8 ft., 32 notes.
Flute Conique, 8 ft., 32 notes.
Octave, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 12 pipes.
Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Claron, 4 ft., 32 notes.

The entire organ is at the rear of the sanctuary and divided into four chambers. The great and swell are in galleries on each side of the apse at the junction of the rear and side aisles. Solo sections are at the back of the apse in chambers which harmonize in material and design with the surroundings.

The story of the parish of the Immaculate Conception is a fascinating one. The basilica today enjoys the distinction of being the first church in the United States to be raised to the dignity of a minor basilica by the Holy See.

In connection with the dedication program, members of the Minnesota Chapter of the American Guild of Organists dedi-

NOEL BONAVIA-HUNT, ORGAN DESIGNER, AUTHOR, CLERGYMAN



See story on page 3

cated a plaque to the late John Jacob Beck, for twenty-seven years director of the basilica choir. Until his death a year ago he led the only Catholic boy choir in the diocese.

The new organ marks the first major expansion of the basilica's musical facilities in the last quarter of a century, according to the Rt. Rev. James M. Reardon, the pastor. It supplants the old organ purchased at that time from a theater.

NIES-BERGER BACK AFTER SUMMER WITH SCHWEITZER

Edourd Nies-Berger, organist and choir-master of the Episcopal Church of the Messiah and Incarnation, Brooklyn, and organist of the New York Philharmonic Orchestra, has returned from France, where he spent two months at the home of Dr. Albert Schweitzer in Günsbach working toward the completion of the series of Bach volumes which Schweitzer began in collaboration with Widor.

Mr. Nies-Berger's return is in time for the celebration of the 100th anniversary of the Brooklyn church, which will take place Nov. 12. At a special festival service on that Sunday Mr. Nies-Berger and his choir will be assisted by a brass choir and timpani in the performance of these works: Trumpet Voluntary, Purcell; Wood; "Salvum Fac Populum Tuum," Widor; "Wunderbarer König," Karg-Elert; "Te Deum Laudamus," Titcomb; "Psalm 150," Curry, and "Carillon-Sortie," Mulet-Williams.

SIX MONDAY PROGRAMS AT CHURCH OF ST. MARY IN N. Y.

Six special musical programs are being presented at the Church of St. Mary the Virgin in New York City on Monday evenings in October and November. Edward Linzel, director of the choir, was heard in a recital Oct. 16. The program included a Suite by Marchand, Franck's Fantasia in A and Fantasia in C, Prelude and Fugue, Op. 7, by Durufé and "L'As-

cension" by Messiaen. Miss Marie Schumacher, organist of the church, played Oct. 23, using this program: "La Messa delli Apostoli," Frescobaldi; "Priere," Jongen; Fantasia in F minor, Mozart; "Benedictus," Reger, and Introduction, Passacaglia and Fugue, Willan.

The Oct. 30 program was devoted to chamber music. Cantatas by Bach and Buxtehude, a Muffat Suite, Dupré's "Cortege et Litanie" and Handel's Concerto No. 8 were heard, Miss Schumacher and Mr. Linzel alternating as soloist and conductor.

Mr. Linzel will play again Nov. 13, including on his program works by Bach, Tournemire, Thomson and de Maleingreau. Miss Schumacher's Nov. 20 program will consist of the Messiaen "La Nativite du Seigneur" and de Maleingreau's "Triptyque pour la Noel."

An evening of chamber music Nov. 27 will conclude the series. Numbers to be performed are: "Symphonia Quarta," Clerambault; "Fürchtet euch nicht," Bernhard; Variations on a Theme by Frescobaldi, Tansman; "Cantata Pastorale per la Nativita," Scarlatti, and "Concerto Grosso" No. 8, Corelli.

SWISS MAGAZINE HONORS RUSSELL HANCOCK MILES

International recognition as a student of the works of Bach has come to Russell Hancock Miles, professor of music at the University of Illinois, in an invitation from the editor of *Erasmus-Speculum Scientiarum*, a quarterly magazine published in Basle, Switzerland. Professor Miles has been asked to review a new book on Bach by Hans Engel, a German authority, which was published in Berlin last June. The quarterly *Erasmus* has an international circulation and contains articles in French, German, Dutch and English.

FLOR PEETERS, the Belgian organist and composer, will give a recital at Rockefeller Chapel, University of Chicago, Monday, Nov. 6, at 8:15 p.m. The recital will be open to the public without charge.

ALL CANADA HONORS WILLAN ON BIRTHDAY

HIS WORKS PLAYED OCT. 14

Dr. Charles Peaker at the Organ for
Toronto Event Marking Seventieth
Anniversary of Birth of
Distinguished Musician.

The seventieth birthday of the dean of Canadian composers, Dr. Healey Willan, was celebrated Oct. 12 by his friends, admirers and fellow musicians across Canada. The principal event was staged in Toronto Oct. 14 at 4 p.m. when a special concert of Willan compositions took place at St. Paul's Church. Dr. Charles Peaker was the principal artist, with Dorothy Allan Park and Norman Minnoch as soloists with Dr. Willan's own gallery choir of St. Mary Magdalene Church and the St. Paul's chancel choir. The recital was sponsored by the Canadian College of Organists, of which Dr. Willan is a past president.

The program began with three organ works—the Prelude and Fugue in B minor, a short Scherzo and the Chorale Prelude No. 2, "Andernach," followed by the St. Mary Magdalene choir singing "Ave Verum Corpus" and the Kyrie, Sanctus and Benedictus of the "Missa Brevis No. 10." Some of Dr. Willan's most recent compositions to be heard were Five Preludes on Plainsong Melodies dedicated to Dr. Peaker. Other organ works on the program were Three Chorale Preludes and the well-known Introduction, Passacaglia and Fugue, the first edition of which was published by the Oxford University Press in 1919. Soloists and the chancel choir were heard in "I Looked, and Behold, a White Cloud," and the gallery choir sang "Lo in the Time Appointed," "Behold the Tabernacle of God" and "O Trinity, Most Blessed Light." Another organ work was a Festival Fanfare, written for the occasion of Dr. Willan's seventieth birthday by Dr. Drummond Wolf.

The concert was followed by a supper in the parish-house. Many members of the C.C.O. from the Brantford, Hamilton, Oshawa and Kitchener Centres joined Toronto on this occasion. H. G. Williams, chairman of the Toronto Centre, opened the proceedings and welcomed all present. After supper the vice-chairman, James Chalmers, led the program of speeches in honor of Dr. Willan. Those who offered felicitations were J. J. Weatherseed, president of the C.C.O.; Canon Wilkinson, rector of St. Paul's; E. D. Northrop of Cleveland, Mr. Flammer from the Concordia Publishing House in St. Louis, who presented Dr. Willan with a leatherbound copy of the six preludes on Lutheran tunes; Dr. T. A. Davies, who was instrumental in bringing Dr. Willan to Toronto in 1912; G. E. T. Sweet, Brantford; M. Gouldburn, Oshawa; Cyril Hampshire, Hamilton, and Dr. Peaker. Dr. Willan responded to all individually and collectively with humor and affection.

Although he retired from his professorship at the University of Toronto in June, Healey Willan has retained his post of university organist and is continuing as musical director of the Church of St. Mary Magdalene in Toronto. Already the composer of more than 300 works, over 250 of them published, he has written another twenty-one in the last five months. Recently he accepted the post of special consultant with BMI Canada Limited, for which he has written several choral compositions, including the now famous carols "The Twelve Days of Christmas" and "Make We Merry." The list of Dr. Willan's works includes two symphonies, a concerto, chamber music, choral works in many forms, instrumental pieces for a variety of instruments, a short radio opera, "Transit through Fire," a historical pageant of "Breuf and His Brethren," and a full-length opera, "Deirdre of the Sorrows," the first opera to be written by a Canadian, which received its world premiere by the Canadian Broadcasting Corporation at Easter in 1946. "Deirdre" has a libretto by John Coulter, who based his poetic story on an ancient Celtic

legend. The opera is currently under negotiation for a European stage performance at the Dublin Opera in 1950.

Much of Dr. Willan's choral work—masses, motets, anthems and carols—has been written for the services and festivals of the Church of St. Mary Magdalene, of which he has been organist and musical director since 1921. Among the best known of his *a cappella* works are the "Our Lady" motets—"Fair in Face," "I Beheld Her" and "Rise Up, My Love, My Fair One"—and the motets "Behold, the Tabernacle of God" and "An Apostrophe to the Heavenly Hosts," for double choir and semi-chorus. He has written many secular songs and arrangements of a number of French-Canadian "chansons" and carols.

Most widely known of Dr. Willan's instrumental and orchestral compositions are his Symphony No. 1 in D minor and "Coronation March," both of which were completed in 1936; his Trio for violin, cello and piano; the Passacaglia and Fugue for organ and the Piano Concerto in C minor. His Symphony No. 2 in C minor was completed in 1948 and his most recent work is the "Royce Hall Suite" for symphony band.

Apart from his fame as a composer, Dr. Willan is widely known as a lecturer and organ recitalist. In recent years he has been a lecturer on choral music at the University of California, Los Angeles, where the premier performance of his "Royce Hall Suite" was given in May, 1949, by the U.C.L.A. band.

Dr. Willan was born in London, England, in 1880. At the age of 16 he became an associate of the Royal College of Organists and two years later a fellow. He was educated at St. Saviour's Choir School, Eastbourne, and was playing services and directing the choir at the age of 11. He pursued advanced musical studies under the late William Stevenson Hoyte in London and from 1903 to 1913 was organist of the Church of St. John the Baptist, Kensington, besides giving many recitals. During that time he was closely associated with the London Gregorian Association and became recognized as an authority on plainchant.

Dr. Willan moved to Canada in 1913 to become head of the theory department of the Toronto Conservatory of Music (since named the Royal Conservatory of Music of Toronto), which he left in 1936. The following year he accepted a place on the faculty of music at the University of Toronto. For several years Dr. Willan also served as musical director of Hart House Theater, where he wrote the music for fourteen plays. He was elected president of the Arts and Letters Club of Toronto in 1922, the first musician to hold that office, and promptly set the constitution of the club to music.

A large number of Canadian musicians have pursued studies under the guidance of Dr. Willan.

MRS. CROSBY ADAMS PLAYS ON NINETY-SECOND BIRTHDAY

Mrs. Crosby Adams, composer, organist, pianist and teacher, recently celebrated her ninety-second birthday by giving a recital of piano music in Asheville, N. C. Both Mrs. Adams and her husband, also 92 years old, have long been active in church music. Together they have conducted many courses of instruction for choir directors and Mrs. Adams has composed a number of hymns and responses. Her book on hymnology has enjoyed wide popularity and her husband, who has devoted his life to choral conducting, speaks of her as the most nearly perfect accompanist he has ever known.

Mrs. Adams was born in Niagara Falls, N. Y., in 1858. She taught music for twenty-one years in Chicago and since 1913 has lived in Montreat, N. C. At their home, "House in the Woods," Mr. and Mrs. Adams have conducted annual summer classes for music teachers and choral directors. Two years ago when they dutifully appeared for drivers' examinations in compliance with a new state law, they were rejected, not on grounds of inability but because the officials had never heard of anyone 90 years old being granted a driver's license! Mrs. Adams has taken THE DIAPASON since its first issue in 1909.

THE FIRST PROGRAM of the Central Union concert series for the 1950-1951 season at the Central Union Church, Honolulu, Hawaii, was a concert of organ and choral music Oct. 10. Boies Whitcomb, organist, played the Bach Toccata, Adagio and Fugue, and the chorus, under the direction of Norman Rian, sang works by Bach, Lotti, Schubert, Monro, de Lassus and Brahms.

CAPITAL CATHEDRAL WILL HAVE A MOLLER ORGAN OF FIFTY-NINE STOPS

Instrument for St. Matthew's Roman Catholic Church in Washington to Be a Large Four-Manual—The Stop Specifications.

M. P. Möller, Inc., has been awarded the contract for a large four-manual organ for St. Matthew's Catholic Cathedral, Washington, D. C. Monsignor John K. Cartwright and Eugene Stewart, organist, collaborated with representatives of the Möller Company in designing the new instrument. The specifications call for fifty-nine ranks and the future addition of harp and chimes. The resources will be these:

GREAT ORGAN.
Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Harmonic Trumpet (from Solo), 8 ft.

SWELL ORGAN.
Rohrbourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 66 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Salicet, 4 ft., 12 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Oboe, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.
Erzähler, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Erzähler, 8 ft., 12 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Erzähler, 4 ft., 12 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

SOLO ORGAN.
Doppelflöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.
Bourdon, 32 ft., 7 pipes.
Diapason, 16 ft., 32 pipes.
Violone (from Great), 16 ft.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon (from Swell), 16 ft.
Erzähler (from Choir), 16 ft.
Quint (from Great), 10 1/2 ft.
Principal, 8 ft., 32 pipes.
Violone (from Great), 8 ft.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Erzähler (from Choir), 8 ft.
Octave Quint (from Great), 5 1/2 ft.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Contra Oboe (from Swell), 16 ft.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

BALTIMORE BACH FESTIVAL WILL BE HELD IN DECEMBER

On Dec. 13, 14 and 15 a Bach festival commemorating the 200th anniversary of the composer's death will be held in Baltimore under the joint sponsorship of the Peabody Conservatory of Music and the Baltimore Symphony Orchestra. The conductors will be Reginald Stewart, conductor of the Baltimore Symphony Orchestra, and Ifor Jones, director of the Bach Choir of Bethlehem, Pa. Soloists will include Joseph Fuchs and William Kroll, violinists, as well as Thomas Dunn and Hugh O'Meagher, harpsichordists.

W. LLEWELLYN WILSON, dean of Baltimore Negro musicians, died Sept. 25 in Johns Hopkins Hospital at the age of 68. For forty-one years he had taught in public schools and he had headed the Baltimore city orchestra and chorus since 1932. Mr. Wilson's first job was pumping a church organ when he was 8 years old. Within two years he was playing the instrument. Mr. Wilson was a member of the A.G.O. He is survived by his widow and seven children.

THE DIAPASON.

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Noel A. Bonavia-Hunt Is Most Versatile of Organ Devotees

Every person who keeps up with current opinion on organ design and tone is familiar with the name of an eminent Englishman who has contributed articles for THE DIAPASON and for other magazines and has been the author of books that are invaluable to organ devotees. Many in the organ world know that he is a clergyman of the Church of England. Few are aware, however, of the versatility of the Rev. Mr. Bonavia-Hunt, who is also a chess expert, a writer on the art of singing, aside from various other activities which have won him renown. His books, "Modern Organ Stops," published in 1923; "The Church Organ," "Modern Studies in Organ Tone," published in 1933, and "The Modern British Organ," which came out in 1947, are in the libraries of organists in all parts of the world.

Noel Aubrey Bonavia-Hunt was born in London Dec. 25, 1882. He won the senior classical scholarship by competition at Leamington College, Warwickshire, where he was educated. After leaving school he was apprenticed to Barclay's Bank and at that time began to design organs for various churches from 1897 to 1902. He also studied medicine and contemplated becoming a physician, but his father was eager that he receive holy orders. He went to Oxford in 1902 and took honors in theology, being ordained in 1905. He labored for seven years in a large working class London parish populated mainly by railway men. Subsequently he joined the clerical staff at All Saints' Church, St. John's Wood, London, where he was precentor with Dr. O. H. Peasgood (now sub-organist of Westminster Abbey) as organist. After Dr. Peasgood went to Westminster, William Wolstenholme was appointed organist and Mr. Bonavia-Hunt acted as choirmaster.

In 1937 Mr. Bonavia-Hunt was offered and accepted the living of Stagden in Bedfordshire, where he has been ever since that time. Here, in a thirteenth cen-

tury church he and his church warden have between them rebuilt the small one-manual organ, which has been visited by organ enthusiasts from all quarters of the globe.

Mr. Bonavia-Hunt's interests do not lie solely in organs apart from his clerical work; he is a radio enthusiast and is president of a radio high quality guild. He has written a book on this subject which is about to be published. He is also internationally known as a composer of chess problems and has published several research pamphlets on the subject which have been distributed all over the world. He is well known to American chess problemists. Mr. Bonavia-Hunt has collaborated with E. Herbert-Caesari, the distinguished singing master, in a book on singing. He has invented an experimental "voice-pipe" which illustrates his own pet theory of the human vocal mechanism, a combination of the organ flue pipe and reed pipe mechanisms.

Mr. Bonavia-Hunt's father was the founder of Trinity College, London. His mother, whose father was a chemist and practicing physician and designed the first petrol engine, was a writer of children's books and edited the *Musical Standard* for many years. His younger sister is a novelist, two of her books being published by E. P. Dutton of New York.

GEORGE LEE TENNEY DEAD; PROMINENT CHOIR DIRECTOR

Dr. George Lee Tenney, for many years a prominent choral director in Chicago, died Sept. 11 in Niles, Mich., which city had been his home for several years. Funeral services were held Sept. 13 at the First Presbyterian Church in Niles, where Dr. Tenney was choir director.

Dr. Tenney was 77 years old. He was known in Chicago largely through his work in charge of the choir at the First Congregational Church. He was a professor of Latin and Greek and dean of music at Lewis Institute from 1902 to 1940. Lately he owned the Tenney Rest School of Music at Grover, Colo.

Dr. Tenney is survived by two daughters, Mrs. Kathryn Boydston of Niles and Mrs. Adelaide Williams of Oak Park, and a son, Walter, of New York. Mrs. Tenney died Oct. 27, 1949.

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WORK IN ST. PAUL'S CHAPEL

Aeolian-Skinner Forces Rebuild Instrument and Add a Positiv—Changes Are a Part of Program of Extensive Renovation.

St. Paul's Chapel of Trinity Parish in New York City, one of the most famous historic edifices in America, has undergone a number of alterations and the building has been completely reconditioned. One of the most important items in the program has been the rebuilding and remodeling of the organ by the Aeolian-Skinner Company. This task is nearly completed. The old case remains as it was. A positiv division has been installed outside the case and back of the console.

The new stop specification of the instrument is as follows:

GREAT ORGAN.
 Quintaten, 16 ft., 61 pipes.
 Diapason, 8 ft., 73 pipes.
 Bourdon, 8 ft., 61 pipes.
 Erzähler, 8 ft., 61 pipes.
 Prinzipal, 4 ft., 61 pipes.
 Rohrflöte, 4 ft., 61 pipes.
 Quint, 2½ ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 4 ranks, 244 pipes.
 French Horn, 8 ft., 61 pipes.
 Trumpet (Pedal), 8 ft., 44 notes.
 Tremulant.

SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Viole de Gambe, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Flautino, 2 ft., 61 pipes.
 Plein Jeu, 3 to 5 ranks, 305 pipes.
 Cymbel, 2 to 3 ranks, 183 pipes.
 Bombarde, 16 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.

CHOIR ORGAN.
 Viola, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.

Chimney Flute, 8 ft., 73 pipes.
 Prestant, 4 ft., 73 pipes.
 Koppelflöte, 4 ft., 73 pipes.
 Nazard, 2½ ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 61 pipes.
 English Horn, 8 ft., 61 pipes.
 Trumpet (Pedal), 8 ft., 73 notes.
 Tremulant.

PEDAL ORGAN.
 Principal, 16 ft., 44 pipes.
 Violone, 16 ft., 32 pipes.
 Quintaten (Great), 16 ft., 32 notes.
 Echo Lieblich (Swell), 16 ft., 32 notes.
 Principal, 8 ft., 44 pipes.
 Cello, 8 ft., 32 notes.
 Still Gedeckt, 8 ft., 32 notes.
 Choral Bass, 4 ft., 32 notes.
 Mixture, 3 ranks, 96 pipes.
 Posaune, 16 ft., 56 pipes.
 Trumpet, 8 ft., 32 notes.
 Clarion, 4 ft., 32 notes.

POSITIV ORGAN.
 Nason Flute, 8 ft., 56 pipes.
 Prinzipal, 4 ft., 56 pipes.
 Nazat, 2½ ft., 56 pipes.
 Zaubrerflöte, 2 ft., 56 pipes.
 Terz, 1½ ft., 56 pipes.
 Zimbel, 3 ranks, 168 pipes.

This oldest church edifice in New York was completed in 1766, in what was then the suburbs, facing the river. It is the only colonial British-built church. The architect was Thomas McBean (or Bean), a Scotchman, pupil of Gibbs, who was a pupil of Sir Christopher Wren. The British crest surmounting the pulpit is the only emblem of royalty in New York still surviving in its ancient place. The organ case is of San Domingo mahogany, hand-carved (1802) after one in Gloucester Cathedral. Washington's pew shows "G. W." carved on the end. Here he worshiped for nearly two years.

WALTER DE PREFONTAINE ENDS SERVICE OF 23 YEARS

Walter De Prefontaine, A.A.G.O., has resigned as musical director of the First Baptist Church, Conshohocken, Pa., after over twenty-three years of service. A dinner was given by the choir and a substantial gift was presented to him before his departure.

Mr. De Prefontaine was formerly at the First Presbyterian Church in Norris-town, Pa., and St. Thomas' Episcopal Church at White Marsh, Pa. He has nearly sixty years of church work to his credit.

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★ ★ **Christmas-Tide** (continued from October issue) ★ ★

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— ORGAN —

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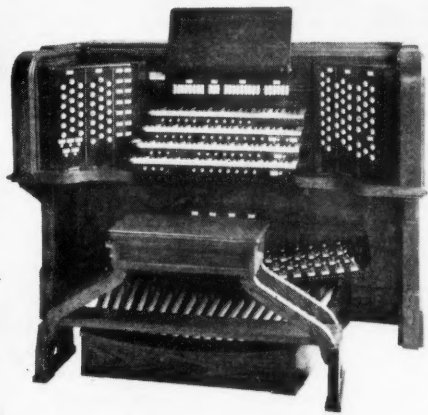
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The recently completed organ in this church has been enthusiastically praised. Oscar L. Gustafson, Minister of Music of this church, writes:

"The committee listened to the finished organ and all went away feeling we had listened to a truly fine instrument. I should like to convey to all of those in your organization, who have contributed to the building of this instrument, our thanks. We feel you have a right to be proud of this example of modern organ building. The instrument will be a crowning aid to worship for all those who enter the doors of our church."

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Festival to Mark Organ Anniversary in Brooklyn Church

John Huston, organist and choirmaster of the Church of the Holy Trinity, Brooklyn, Greater New York, has arranged a festival of organ music in celebration of the twenty-fifth anniversary of the Charles Jones Peabody memorial organ. Recitals will be played on Wednesday evenings during Advent by Clarence Dickinson, Charlotte Garden, Donald McDonald and Virgil Fox.

Charles Jones Peabody, in whose memory the organ was given, was recognized as one of Brooklyn's most useful citizens. His wealth and his time and energy were devoted to such enterprises as the Brooklyn Institute of Arts and Sciences, the Y.M.C.A., the Philharmonic Society, the Oratorio Society and the Apollo Club, a choral organization founded by Holy Trinity's one-time organist, Dudley Buck. Holy Trinity knew also the generosity of his brother, George Foster Peabody, who had given an organ to Holy Trinity in the 1890s. By 1925 the replacement of this organ, a three-manual Hutchings, seemed imminent, and a fund of \$50,000 was being raised for a new organ. It was intended that \$30,000 of this should be invested in the organ and the remainder should become an endowment fund for its upkeep. Mr. Peabody's gift to the fund was one of the first and the largest single contribution. When the goal was in sight the vestry of the church was presented with a proposition which provided that if the church completed the raising of the \$50,000 fund to guarantee its upkeep, the Peabody family would give a large concert instrument to cost a similar amount, to be used in the services of the church as well as in recitals for the community, as a memorial to the religious, civic and cultural interests of Charles Jones Peabody.

The Peabody organ, a four-manual of seventy-four stops, was built by Ernest M. Skinner and is considered one of the finest examples of this builder's artistry. Situated high in the rear gallery of a large Gothic structure, the organ benefits

from an unrestricted placement as well as the highly favorable acoustical properties of the building. It was designed by Louis Robert, then organist at Holy Trinity, in consultation with others, one of them Clarence Dickinson. On Nov. 29, 1925, the organ was dedicated. There followed an opening series of recitals, one of which was played by Dr. Dickinson. On Nov. 29 Dr. Dickinson will repeat the program he played in May, 1949, for the spring festival of the American Guild of Organists in New York City. It is to be a recital of music for organ, brass and timpani, in the form of a church service, following the plan of the older liturgies.

Dr. Charlotte Garden, F.A.G.O., has arranged a program of Christmas music for the recital Dec. 6. The program opens with five settings of the ancient carol "In dulci Jubilo," two by Bach, the others by Dupré, Schroeder and Karg-Elert. The Bach cantata "Blessed Morn, When Jesus Was Born," for four solo voices, is followed by a group of carol arrangements—"O Come, Emmanuel," Egerton; "What Child Is This," Purvis; "God Rest Ye Merry, Gentlemen," Roberts; "Still Grows the Evening," Poister. The program concludes with the Fantasia and Fugue on "How Brightly Shines the Morning Star" by Reger.

On Dec. 13 Donald McDonald will play the following program: Sinfonia, "We Thank Thee, God," Bach; "My Soul Doth Magnify the Lord," Bach; Passacaglia and Fugue in C minor, Bach; Adagio from Sonata, Nanney; Roulade, Bingham; Introduction, Passacaglia and Fugue, Wilan; "La Nativité," Langlais; Toccata, Durufle.

Dec. 20 Virgil Fox will open his program with the Franck Finale in B flat, played in memory of his teacher, Louis Robert. Mr. Robert played this number as the postlude to the service in which the former instrument was last used and as the prelude to the service dedicating the present organ.

D. STERLING WHEELWRIGHT, Ph.D., A.A.G.O., has been appointed director of music for the Community Methodist Church in San Francisco's peninsula suburb of San Bruno. The organ is a rebuild by the Felix Schoenstein Company and will be featured in monthly musicales by Dr. Wheelwright.

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KATE ELIZABETH FOX



AFTER A CAREER IN WHICH she achieved a reputation as one of the ablest of woman organists Mrs. Kate Elizabeth Fox has been resting from regular activity as a church musician and recitalist since 1948. She divides her-time between her home in New York City and her cottage in Ogunquit, Maine, but keeps up her organ practice.

Convention-goers of an early day will recall Mrs. Fox's performance at the convention of the National Association of Organists at Springfield, Mass., in 1916, when she played a program the climax of which was the Reubke "Ninety-fourth Psalm" Sonata in its entirety. In 1926 she was a recitalist at the A.G.O. convention in Buffalo. Mrs. Fox has held important church positions in the East. In 1911 she went to the Church of the Redeemer in Morristown, N. J.; fourteen years later she received the appointment to the First Presbyterian of Watertown, N. Y.; then she was at Dalton, Mass.

Mrs. Fox was born in Warwickshire, England, and played for church services in her native country when she was only 11 years old. At the age of 12 she came to the United States with her parents and made her home in Cleveland. At St. Mary's Church in that city her late husband was director of the choir and she was the organist. After her husband's death she moved to New York and was a graduate of the Guilman Organ School under Dr. William C. Carl.

UNIVERSITY OF ILLINOIS BUYS LIBRARY ON ORGAN BUILDING

A collection of more than 700 volumes on the subject of organ building and manufacture, reputed to be the most comprehensive library of its type in the United States, has been acquired by the University of Illinois library.

Purchased from an Illinois alumnus, James C. Andrews, a graduate of the U. of I. Library School and a member of the library staff at the Oak Ridge National Laboratory, the collection includes the major publications in English, German, French, Italian, Spanish and Dutch, with representative works in seven other languages. Beginning with the eighteenth century, the volumes include important publications on the subject of organ building and manufacture to the present time.

HEAR ORGANIST 90 YEARS OLD AT CHURCH'S CELEBRATION

Mrs. Clarence H. Sweezy of Middletown, N. Y., was back at her old console Sept. 24 when the First Presbyterian Church of that city held the opening services of a month-long celebration commemorating its 125th anniversary. Mrs. Sweezy, who has just passed her ninetieth birthday, was organist of the church for fifty-five years. She began her duties at the organ in 1885 and started directing the choir in 1908. She retired as director of music in May, 1940.

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● A magnificent Möller organ — one of the nation's outstanding instruments — has just been installed in the beautiful Central Presbyterian Church at 64th St. and Park Ave., New York City.

Rev. Hugh Giles, the church's noted organist and choir director, has arranged an unusual series of recitals* to initiate the new organ. Considering the excellent artists scheduled to play, and the proved ability of Mr. Giles at musical programming, the recitals promise to be important musical events.

On this occasion, M. P. Möller is both proud and confident — proud to have created this fine organ and confident that *Opus 8000* is musically and architecturally worthy of this famous and honored church.

***Special Recital Schedule**
Central Presbyterian Church
New York City

| ORGANIST | DATE |
|--------------------|---------------|
| Catharine Crozier | Nov. 2, 1950 |
| Clarence Dickinson | Nov. 14, 1950 |
| Claire Coci | Jan. 23, 1951 |
| Richard Purvis | Feb. 20, 1951 |
| Virgil Fox | Apr. 18, 1951 |

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**Large Moller Organ
Opened by Hugh Giles
in New York Church**

BY SETH BINGHAM

Those attending the 1950 Guild convention in Boston were impressed by the strikingly beautiful and appropriate services marking its beginning and end. The rich possibilities of such an occasion were fully demonstrated in the service of dedication, reverently and skillfully planned by Hugh Giles for the installation of the new four-manual eighty-one-stop Moller organ in the Central Presbyterian Church, New York, Oct. 10.

The first part of the order of service comprised a processional, and two anthems—"Awake, Good People," by Reginald Sweet, and "How Amiable Are Thy Dwellings," by Vaughan Williams, superlatively sung by the choir—collects, prayers and psalter; the presentation, acceptance and dedication of the organ, and an eloquent address, "Instruments of God's Praise and Power," by the Rev. Theodore Cuyler Speers, minister of the church.

The second half of the evening was devoted to Mr. Giles' dedicatory recital, offering a program admirably designed to show the varied resources of the new instrument. Although there are plenty of string and solo stops associated with the so-called Romantic organ, the thirty ranks of mixtures and mutations throw the emphasis on the classic buildup of Bach's time. It is these rather than the chorus reeds which produce the climax. Apart from an apparent slight lack of blend between reeds and mixtures, the ensemble is brilliant and musical and the pedal is clear and nicely balanced with the other divisions. The different voices show well-defined character and the tonal impact is lively but not noisy.

Mr. Giles' playing is that of an accomplished performer with a mature command of style, sure of his effects and quite at ease in their execution. This was evident at once in his handling of the Vivaldi-Bach Concerto, the finesse which he brought to this writer's Sarabande and "Rhythmic Trumpet" and his deeply felt interpretation of the Franck B minor Chorale. Two Karg-Elert transcriptions, the "Musette" and "Tambourin" by Rameau, and Percy Whitlock's plaintive "Folk-tune" featured some of the organ's charming solo colors, while the superb architectural Allegro Risoluto from Vierne's Second Symphony, played *con bravura*, proved that this instrument can "take it" in the grand style.

Altogether it was a wonderfully uplifting service carried through on a consistently high religious and artistic level.

[The stop specifications of the Central Presbyterian organ were published in the March, 1949, issue of THE DIAPASON.]

ARNOLD BLACKBURN has completed a series of twilight organ recitals on the recently installed Holtkamp organ at Christ Episcopal Church, Lexington, Ky., where he is organist and choirmaster. These recitals took place every Friday afternoon and were planned to be heard not only in the sanctuary but in the surrounding cloister garth. As head of the organ department, the University of Kentucky will present Mr. Blackburn at Christ Church Nov. 5 at 4 p.m. for its annual organ recital.

MOLLER CONSOLE IN CENTRAL PRESBYTERIAN, NEW YORK



**SPECIAL BACH FESTIVAL
IN NOVEMBER AT BEREA, OHIO**

Baldwin-Wallace College, Berea, Ohio, which has been sponsoring annual Bach festivals in June for the last eighteen years, announces a special Bach festival in commemoration of the bicentenary of the death of Johann Sebastian Bach. The dates set for the festival are Friday, Saturday and Sunday, Nov. 10, 11 and 12, and there will be seven concerts. All concerts will take place at the Kulas Musical Arts Building on the Baldwin-Wallace campus.

The program will be an unusual one, comprising the works which Bach himself selected for publication during his lifetime. The publication of a composer's works was not nearly as prevalent then as at the present time. The eight major works selected by him were: 1731, "Klavierübung," part 1 (six partitas for clavier); 1735, "Klavierübung," part 2 (French Overture and Italian Concerto); 1739, "Klavierübung," part 3 (Lutheran liturgy for organ alone); 1742, "Klavierübung," part 4 (Goldberg Variations for harpsichord); 1747, Six Schübler Chorales for the organ; 1747, Musical Offering; 1748, Variations on "Vom Himmel hoch" for organ; 1750, "The Art of Fugue."

First editions of four of these works are in the Bach library collected by Mr. and Mrs. Albert Riemenschneider during the last twenty-five years. The Riemenschneiders planned to present this library to Baldwin-Wallace College as a research library in memory of Mr. Riemenschneider's parents, Karl and Emilie Riemenschneider.

Mr. Riemenschneider died July 20 while working on the annotated program for this festival. During his last illness he left many notes and suggestions with his wife and she, with the help of faculty members at the Baldwin-Wallace Conservatory and other Bach enthusiasts, is trying to complete this project.

Artists engaged for the festival are: Ralph Kirkpatrick, New York City, harp-

sichord; Robert Scholz, New York, conductor and arranger of "The Art of Fugue" for orchestra, and Richard Ellsasser, Los Angeles, organist. George Poinar of the conservatory faculty is preparing the orchestra for the presentation of "The Art of Fugue" and the "Musical Offering." Edmund B. Wright, also of the conservatory faculty, will present the Schübler chorales.

Reservations for dinners and rooms during the festival may be sent to Mrs. Albert Riemenschneider, Kulas Musical Arts Building, Berea, Ohio.

THE BRITISH Incorporated Association of Organists held its 1950 congress at Leeds, England, Aug. 21 through Aug. 25. The agenda included addresses, cathedral tours and organ recitals by Francis Jackson, Dr. John Dykes and Dr. Melville Cook. At the final meeting fraternal greetings from American organists were extended by William O. Tufts of Washington,

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419 O Blessed Night. SATB, a
cappella15

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SATB16

HOWES, RALPH E.

305 Sleep, Little Jesus. SATB
with descant12

LUVAAS, MORTEN J.

1543 Alleluia, Christ Is Born. SSA. .15

MALIN, DON

1521 Like Silver Lamps. SATB,
a cappella16

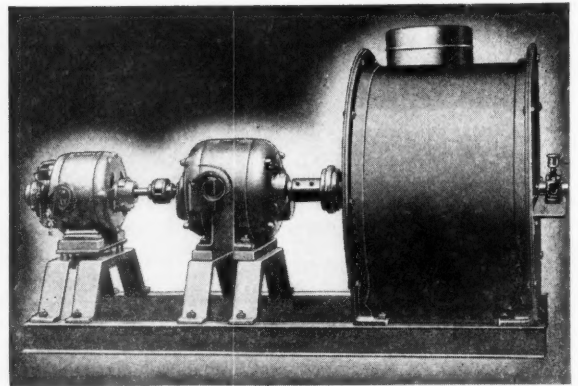
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RAY BERRY



RAY BERRY, DEAN of the Colorado Springs Chapter, American Guild of Organists, has in store for him a busy season in addition to his recital work. He opened the chapter's season Oct. 3 with a recital devoted to works of Bach and to contemporary compositions. The Postlude for the office of Compline, by Jehan Alain, a Fantasy by Hermann Schroeder, Paul Hindemith's First Sonata and a Scherzo on "In dulci Jubilo" by Reuel Lahmer were played for the first time in Colorado Springs. The Lahmer Scherzo received its first performance anywhere. It was written last August for and dedicated to Mr. Berry by the composer. Joseph Lautner, writing in the *Colorado Springs Gazette-Telegraph*, said in part:

One expects from Berry a sincere approach to any music which he undertakes to perform. This was especially evident last night. His treatment of the modern works bore the stamp of careful study and sympathetic understanding, qualities which the majority of modern composers must certainly find lacking in many cases. His authoritative and scholarly reading of the masterpieces of Bach were further

proof of the detailed study which Berry has given these compositions.

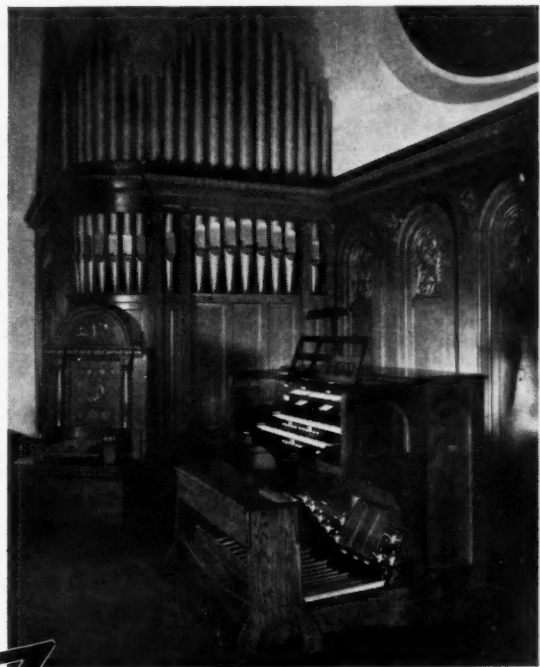
Berry has acquired a technique which makes the most difficult portion of any work seem simple. This was evident last night in the Scherzo by Lahmer and the Schroeder Fantasy and to a higher degree in the magnificent Toccata in F and the Passacaglia and Fugue in C minor by Bach.

Mr. Berry was graduated from the Eastman School of Music, earning his bachelor degree with a double major in organ and theory, and the same year won the performer's certificate in organ. The certificate provided for an appearance with the Rochester Civic Orchestra, at which he played a concerto for organ and orchestra written for him by Jack Lowe of the two-piano team of Whittemore and Lowe. Mr. Berry spent two additional years at the Eastman School in graduate study under a teaching fellowship. In 1942 he was appointed director of music at Immanuel Episcopal Church, Wilmington, Del., and remained there until called into the armed forces the next year. Upon his return to civilian life he went back to Immanuel Church. While in Wilmington he was on the announcing staffs of radio stations WDEL and WILM and assisted in building several radio program series designed for members of the armed forces in the hospitals of the region. He was a member of the Wilmington Civic Music Commission and the Delaware Chapter, A.G.O., and conductor of the eighty-voice mixed chorus sponsored by the Hercules Powder Company and the forty-voice Sunoco Singers, a male chorus drawn from employes of the Sun Oil Company.

In 1948 Mr. Berry moved to Colorado Springs. He is publicity director of the Colorado Springs Music Club and a charter member of and now radio chairman of the Colorado Springs Composers' Guild, in addition to his work with the Colorado Springs Chapter, A.G.O., which he was instrumental in forming this year.

In the course of the winter Mr. Berry has been invited to appear on the annual Christmas program presented by the music clubs and on a program devoted to contemporary French music, and he plans a performance in the spring devoted to contemporary music for organ with other instruments.

WICKS ORGAN OF THE MONTH



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Yours very sincerely,

Dr. Francis Moore,
Organist, First Methodist
Church of Oak Park.

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Hymn Playing Made Effective by Heeding Set of Principles

BY PAUL F. LAUBENSTEIN

Church organists accept hymn playing as part of their regular duties, but how many have ever seriously considered the nature of a hymn and what their hymn playing is all about? Certain obvious facts about hymns and hymn playing in the service, with their implications, deserve periodical pondering by the conscientious organist.

In the first place, what is a hymn? Whence came hymns, and why hymns at all? Briefly, a hymn is a religious poem (the words)—a poem consisting of religious thoughts, sentiments and emotions designed for worship purposes. As a poem it is couched in figurative, pictorial, imaginative language and put together with some regard for literary structure and form; in this case rhythmical, generally metrical and generally rhymed, but not always the latter two (the Hebrew Psalms, for example, which are certainly hymns, are neither metrical nor rhymed, but they are rhythmical). And this rhythmical character of hymns suggests something about the probable whence and why.

It has been said that primitive man danced his way into his religion quite as much as he thought his way into it; and assuredly the religious dance played and still plays a very important part in the religion of primitive peoples. In this dance rhythmical expression is given to certain thoughts and emotions involved in the religion of the tribe—the rhythmical expression typically marked by the use of drums. The emotions felt were not always capable of being expressed by or in words. They belonged to another category of consciousness. But they could be expressed in vocal sounds, even though incoherent (for example, the Biblical "speaking with tongues"), which, becoming gradually more articulate and verbal, are adjusted to the rhythmical pattern. Whence it transpires that the religious dance comes to be performed to the accompaniment of rhythmical song, which has come into being to make clearer and to emphasize certain thoughts and emotions in the service of worship by way of the ritual dance. As mankind becomes more civilized, his religion more refined and more highly organized, the crude dance song, the prototype of our modern hymn, also reflects this process, and becomes wholly articulate, as the dance itself slowly becomes sublimated into the more stately ritual, liturgy and ceremonial that we know.

Vague and speculative as is this hint as to the probable origin of hymns, it is sufficient, however, to embody the three basic marks or characteristics of a hymn, once the hymn comes to be the recognizable, distinctive entity that we use today. So that when we ask "What is a hymn?" these three facts stand out: (1) A hymn is a verbal something embracing the "what" that is to enter into the consciousness, to be felt, imagined, thought about. "Hymn," as referring to the musical setting of the words, is a derived and secondary usage. For this the term "hymn-tune" is correct and preferable. (2) A hymn is constructed as it is because it is meant and written to be sung to a tune having a corresponding metrical form. The particular type of form is indicated usually by name (or abbreviation) or a series of numbers designating the number of syllables in each line of the stanza and placed with the name of the tune above the hymn. Most hymns have a classified metrical index of tunes, of value in the case of "switching" hymns and tunes for any reason. (3) A hymn is poetry that has been called into existence for use in worship. If hymn singing or hymn playing does not serve as an aid to worship, it has no justification for its existence. A hymn in our hymnals is a unit of worship and nothing else. In order of importance these three characteristics stand (3, 1, 2): worship, words, vocal.

Let us consider now the implications for hymn playing of these three obvious marks of a hymn. (1) Organists are instrumentalists. We love the organ and are apt to have certain prejudices in its favor, giving it top rating above everything else musical. But a hymn is meant to be sung by a group of people as an act of worship, and people, be it said, of all degrees of musical intelligence. Perhaps

a small percentage of the congregation have some musical gifts or have had some musical training; perhaps the great majority are able to carry a tune once heard, and that is about all; others may be totally ungifted musically. Yet it is all of these people who will sing the hymn in the worship service—or try to do so. The duty of the organist as hymn player here ought to be clear. He must make it as easy as possible for all these people to sing the hymn and must play in such a way as to encourage them to sing, with special thought for the more unmusical ones in the congregation.

Various considerations enter into this matter of making it easy for all the congregation to sing. There is (1) the singability, or otherwise, of the hymn-tune itself. Over this, of course, the organist has no control. This is the responsibility of the composer and the hymn-book editor. And about the characteristics of a singable and worshipful hymn-tune much might be said. To make the situation difficult there are unfortunately such phenomena as ill-advised hymn-tune composers and hymn-book compilers—the latter chiefly responsible for the inclusion of certain notorious hymn "adaptations." Something can be done here in the way of selection by the minister, if he knows anything about music and can distinguish between a worshipful tune that is more singable and one that is less singable. And if he has any doubts, the logical person for him to consult is his organist or choir director, who ought to be able to advise wisely where a choice between two tunes is possible. This is but one way, incidentally, in which constant cooperation and conference between minister and organist prove their value and necessity in the interest of a good worship service.

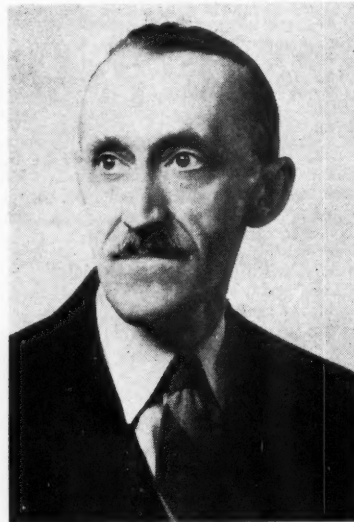
(2) In the matter of singability of a hymn there is the consideration of pitch. Sometimes in our hymnals the tunes are pitched too high for the average untrained voice—seldom too low. The church organist can make a real contribution to the service by transposing unsuitably pitched tunes to more singable keys. In some of the newer hymnals lower keys have been chosen for certain hymns, especially if they are to be sung by men's voices. On the other hand, to pitch some tunes too low makes them thick and logy.

(3) Tempo also affects the singability of a hymn-tune, but of this more later. Here it might be in order, however, to remark that the singing tradition of a particular church or communion, the size and resonance of the sanctuary, the type of hymn-tune, the musical intelligence of a congregation, whether the hymns are to be used as processions or recessions, the "speaking" quality of the organ—these are some of the factors which actually do condition the speed of singing of a hymn in any one case.

(4) And lastly, in considering the hymn as a vocal piece there is the indispensable matter of breathing. If the organist himself is purely an instrumentalist and not a singer (even of sorts), or is not familiar with the requirements of singing, he is apt to ride roughshod over this important consideration, to the detriment not only of the hymn singing but of the service as a whole. Moreover, the organist should remember that musically the hymn-tune is not a vocal piece to be sung by one trained soloist, who presumably has been taught how to manage his breathing in the best interests of singing, but is really a choral piece designed to be sung by a mass of mostly untrained voices, many of them owned by older people who are rather slow on the breath intake, and that in ordinary circumstances he will always have to reckon with this situation. This means that if he wishes to encourage the whole congregation to sing it is inadvisable to try to push, pull or shove a congregation along in the singing of a hymn-tune. The organist must actually "favor" the congregation slightly in the matter of breathing at the ends of lines. (Some lines of course "go over," in which case he must make it up to the congregation at some other place(s) nearby, fore or aft.)

To be sure, this "favoring" involves dangers, and can easily be overdone, which is just as bad as to rush the congregation. I recall one organist who makes a complete stop at the end of each line of each hymn in such a way as to destroy all sense of rhythm, unity and continuity—a most disconcerting procedure. But there is such a thing as taking a hymn in a sufficiently leisurely, relaxed fashion, giving ample time for breaths, and yet not

DR. PAUL F. LAUBENSTEIN



PAUL F. LAUBENSTEIN, a native of Harrisburg, Pa., received his education at Dickinson College, the University of Pennsylvania, Princeton Theological Seminary, the Union Theological Seminary and Columbia University and holds the degrees of B.D. and S.T.M. (*magna cum laude*). He served with a United States Marine Corps band (Tenth Regiment) in world war 1, playing flute and piccolo. He began his teaching career at Fisk University, taught also at Oberlin College and for the last twenty-two years has been chapel director and head of the department of religion in Connecticut College, New London.

Despite the pressure of his collegiate duties Professor Laubenstein has managed to find time for teaching flute in the music department of the college, directing the Palestrina Society of Connecticut College, which he founded nine years ago, editing and composing music and writing articles on musical subjects. His articles have appeared in *Musical Quarterly*, *Musical America*, *Atlantic Monthly*, *Seawane Review*, *Books Abroad*, *Journal of Biblical Literature*, *Christian Century*, *Religious Education* and other periodicals. In 1936 he composed a Te Deum for chorus and orchestra which was presented by the New London Oratorio Society. He has prepared for general use a number of hitherto unavailable motets by Palestrina, one of which, "Tollite Jugum Meum," has been published by G. Schirmer, and recently he prepared a complete Palestrina Magnificat for such use. Other compositions of his are published by J. Fischer & Bro. and M. Witmark & Sons.

Besides his devotion to Gregorian chant and sixteenth century polyphony, as well as the flute, Professor Laubenstein has been a choir singer from his boyhood and recently has become addicted to the organ. He is chaplain of the New London Chapter, A.G.O.

Professor Laubenstein's wife is Sarah Leight Laubenstein, a graduate of the Oberlin Conservatory of Music and the first organ teacher of Fenner Douglas.

forfeiting the fundamental rhythm, unity and continuity. So long as the organist is aware of both the dangers and the imperatives in this regard, and is in control of the situation, such hymn playing need not be slovenly. Since we have to do with choral singing, vocal considerations (of which breathing is an important one) here have the right of way and we must give them the priority, realizing that in this case the organ is a sort of "extra," something that was added later, whose function is to reinforce, help, and not to discourage the singing of untrained voices slow on the intake of breath. The organ, as an instrument, should not usurp the occasion. There are vocal and, still more important (as I shall mention later), worship considerations involved here that make this a *different kind of situation* from that in which one need feel determined to keep strict metronomic time, as one might for example if conducting a symphony orchestra, where purely musical considerations own the field.

Particularly at the end of each stanza should plenty of time be allowed the congregation to get a fresh breath wherewith to sing the next stanza—and not alone time to replenish the breath supply, but time also to take a gulp, a swallow and get the throat cleared for action. The

gulp is quite important. A highly commendable practice, and one which permits all of this, is to allow one full measure of silence after each stanza of the hymn, to count it out silently, instead of rushing right on from one stanza to another. This procedure has eight distinct advantages: (1) It permits the congregation to sustain the last note of the stanza to its full value (very desirable, and does not compel skimming on it). (2) It gives time to take a full breath, leisurely. (3) It gives time to take that important swallow and get the throat cleared. (4) It enables one to make a good, crisp attack on the first note of the next stanza and not feel rushed in so doing. (5) It affords a grateful alternation of sound and silence; there is no reason why the organ *must* be kept sounding throughout the rendition of the entire hymn—silence as well as sound being an integral part of music. (6) In following this procedure the rhythm of the hymn is kept. I have heard it successfully used even in processions and recessions. (7) It gives one time to take a preview of the opening words of the next stanza, so that one may have a better idea of what the singing is all about. (8) It allows the organist ample time to make desirable changes in registration.

So much for the hymn considered as a vocal piece. As such, it is subject to vocal requirements, and the organist should so conceive it, and not attempt to convert it into an instrumental piece and play it as though it were. In fact, it would seem as though the vocal character of the hymn would impress itself upon the organist quite early in the game. Consider the bass part of most hymns. How utterly indifferent to ease in pedaling it often is—it just does not seem to lie right for convenient pedaling. This is due simply to the fact that the hymn-tune was written, not with organ pedals in mind, but with voices in mind.

[To be continued.]

THE CHOIR OF ST. DAVID'S Church in Austin, Tex., has been selected from the Texas diocese to sing the service of dedication for St. Stephen's Episcopal School. Evening prayer and dedication will take place Nov. 1, with bishops and clergy participating. The governor of Texas, Allan Shivers, will speak. St. Stephen's School for boys and girls of grades 7 through 12 is the only coeducational Episcopal school in the United States. St. David's choir is a semi-professional group of fifty members directed by Arden Whitacre. The music for the service of dedication includes "Expectans, Expectavi," by Charles Wood; "O Thou Eternal One," by Eric DeLamar, and a descant by Mr. Whitacre on the tune "Coronation." Before the service Mr. Whitacre will play an organ recital of works of Bach.

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**Parts of Four Organs
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Jean Pasquet, dean of the Long Island Chapter, A.G.O., and known to many readers of THE DIAPASON through his work as a composer, has distinguished himself by becoming one of the few organists in the world who have assembled their own instruments. The result of three years' work, this four-manual organ boasts a remarkably comprehensive stoplist and is called by its builder a "Roosevelt-Hutchings-Skinner-Pasquet organ." Pipes used by Mr. Pasquet came from Roosevelt organs in Brooklyn and Newark and a Hutchings in New York City. The chests were home-made and Reisner valves and switches were used. The organ is powered by two Kinetic blowers.

One of the interesting technical devices employed by Mr. Pasquet in his work is the use of a cathode ray oscilloscope, which graphically shows the harmonic makeup of a tone, in tuning and regulating the pipes. He is especially pleased with the pedal organ, which, he says, is proof that a large number of 16-ft. pedal stops are not necessary. Mr. Pasquet has voiced the mutation ranks in the pedal to give an added resultant 16-ft. tone resembling a reed.

The console is the original Skinner from Grace Church in New York City. The gamba and salicional are pure tin. The harmonic trumpet was made by Fred White in 1908 and replaced the original Roosevelt in the Newark organ. Mr. Pasquet writes that the only stop not included in the list as published is a stopkey in the choir division labeled "vox inaudita"!

The resources of the instrument are these:

GREAT ORGAN.

- Bourdon, 16 ft., 61 notes.
- Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

- Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 49 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Violina, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Cornet, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Bourdon, 8 ft., 61 notes.
- Quintaton, 8 ft., 61 pipes.
- Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Chimney Flute, 4 ft., 61 notes.
- Gemshorn, 4 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.

SOLO ORGAN.

- Doppel Flöte, 8 ft., 61 notes.
- Flute Celeste, 8 ft., 49 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Harmonic Trumpet, 8 ft., 61 notes.
- Tremulant.

JEAN PASQUET



PEDAL ORGAN.

- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 97 pipes.
- Cello, 8 ft., 32 pipes.
- Ceddeck, 32 notes.
- Choralbass, 4 ft., 32 pipes.
- Flute, 4 ft., 32 notes.
- Quint, 5 1/2 ft., 32 pipes.
- Tierce, 3 1/2 ft., 32 pipes.
- Octave Quint, 2 2/3 ft., 32 notes.
- Super Octave, 2 ft., 32 notes.

W. WILLIAM WAGNER GOES TO LARGE BUFFALO CHURCH

The Pine Street Presbyterian Church of Harrisburg, Pa., announces that W. William Wagner, organist and choirmaster of the church, has accepted a call to become minister of music of the Central Presbyterian Church of Buffalo. Mr. Wagner closes his activities in Harrisburg on the last Sunday of October and will assume his new duties Nov. 1.

Central Presbyterian Church has nearly 3,000 members. Its music department includes five choirs and a solo quartet and Mr. Wagner will supervise music both for the church and the church school. A series of choral services and organ recitals is planned.

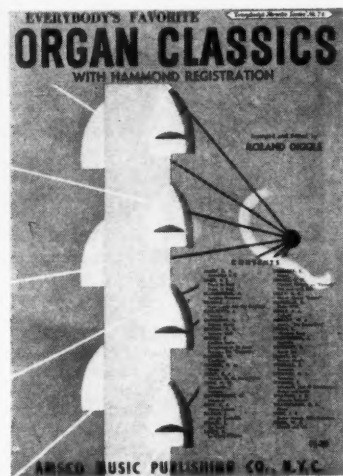
W. William Wagner has served at the Pine Street Church in Harrisburg for two years. During this time a large chorus choir and a semi-professional choir of eight singers have been organized. These groups have presented, in addition to music for regular services, fourteen choral services at which cantatas and oratorios have been sung. Mr. Wagner has played eight organ recitals.

Prior to going to the Pine Street Church Mr. Wagner was minister of music at the First Congregational Church of Battle Creek, Mich.

PERCY GRAINGER, composer and concert pianist, will appear with the oratorio choir of the First Baptist Church, White Plains, N. Y., in a concert of his compositions and arrangements Nov. 27. The program will consist of piano solos by Mr. Grainger and choral music by the chorus, with the composer at the piano and an organ accompaniment. Mrs. Elizabeth B. Cross is organist and director of the oratorio choir. Reservations may be made by writing to the secretary, First Baptist Church, White Plains.

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- ★ **SELECTED ORGAN SOLOS**
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- ★ **STANDARD COMPOSITIONS FOR ORGAN**
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- ★ **UNIVERSAL ORGAN ALBUM**
E.F.S. No. 57—Features many selections not found in other books and at least 24 which are new to most American organists; ed. by Dr. Diggie; plus Hammond registration.
- ★ **ORGAN MASTERPIECES**
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| Lullaby of the Christ Child (Susani) SATB-Div., A Cap. | Arr. Van A. Christy 1698 .22 | Twelve Days of Christmas SATB-Accompanied | Arr. Ruth Heller 1129 .18 |

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Claude L. Murphree Twenty-five Years at "U" of Florida

Claude L. Murphree's twenty-fifth anniversary as organist of the University of Florida was the occasion for an enthusiastic celebration in Gainesville, at which the affection in which he is held was demonstrated. He gave his anniversary recital before an audience of 700 people—the largest which has ever attended the university recitals. The program was the same one which Mr. Murphree played Sept. 20, 1925, on what was then the new four-manual organ built by the Skinner Organ Company, an instrument of 4,101 pipes. This program consisted of the following numbers: Toccata in G minor, H. A. Matthews; Meditation from "Thais," Massenet; "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; Fantasie and Fugue in G minor, Bach; "Carillon," DeLamarter; Toccata, "Tu es Petra," Mulet; Arabesque and Scherzetto, Vierne; "Massa's in de Cold, Cold Ground," Foster-Lemare; Finale from First Symphony, Vierne.

The division of music at the university held a reception in honor of Mr. Murphree after the recital.

The Gainesville papers devoted a large amount of space to the celebration and praised Mr. Murphree's performance, although he played under the handicap of a broken collar bone sustained in an automobile accident which might have proved a tragedy. On Sept. 6 Mr. Murphree and his mother were driving to Gadsden, Ala., when his new Studebaker car skidded and overturned. Mrs. Murphree suffered a broken ankle. The car was damaged to the extent of \$900. Mr. Murphree was in the hospital two days and his mother two weeks.

Aside from two summers spent in study with Marcel Dupré in Paris and in Chicago, a short term with Charles M. Courboin and one winter at the Guilman Organ School, New York, Mr. Murphree has carried on his work without interruption as university organist, playing some 600 recitals.

THREE RECITALS BY BIGGS AT BOSTON SYMPHONY HALL

Anita Davis-Chase, prominent Boston concert manager, announces three recitals on the new organ in Symphony Hall by E. Power Biggs, to be given Monday evenings, Nov. 6 and 20 and Dec. 4.

Just over two centuries ago the congregation of King's Chapel in Boston voted to throw the organ it had just received as a gift into the harbor, asserting that it was a "box of whistles with the devil inside"! A century later Boston acquired a large Walcker organ for the old Boston Music Hall—one of the first concert instruments in America. Now, on Boston's newest concert organ, Mr. Biggs is to interpret the great literature of the instrument. In the second program he will be joined by a brass and woodwind group from the Boston Symphony Orchestra. His first program includes works of Bach, Handel, Haydn, Soler, Schumann, Alain, Reubke and other composers. The second recital is a Bach commemorative program, based on the famous Bach recital by Mendelssohn in Leipzig, and includes a group of Bach cantata movements for organ, brasses and woodwinds, which Mr. Biggs will play and direct from the keyboard.

The management is solely by Anita Davis-Chase, with the cooperation of the Symphony Hall management, and the recitals are not connected with any other institution or agency.

Radio listeners everywhere may hear Mr. Biggs play the Symphony Hall instrument on CBS Sunday morning broadcasts at 9:15, which originate from Symphony Hall through October and November. An interesting new work scheduled is an "Essay" by Emil Kornsand, which may as readily, and with exactly the same musical effect, be played backward as forward. Mr. Biggs says it is a charming work and none the worse for its ability to turn a somersault.

Mr. Biggs was announced also as soloist with the Boston Symphony Orchestra in a Bach-Handel program directed by Charles Munch in the Friday and Saturday concerts of Oct. 27 and 28, playing Handel's Concerto No. 13 in F major, "The Cuckoo and the Nightingale," and Bach's Sinfonia to Cantata No. 29.

CLAUDE L. MURPHREE, F.A.G.O.



THREE-MANUAL KILGEN FOR WESTERN MICHIGAN COLLEGE

A three-manual organ is under construction at the factory of the Kilgen Organ Company, St. Louis, for the new Kanley Memorial Chapel at Western Michigan College, Kalamazoo, Mich. The instrument is to be installed in three chambers—two on the left side of the chancel and one on the right side—thus placing the great, swell and choir under separate expression, with the pedal organ expressive with the manuals. The console is to be detached, wing-type, with stopkey tablets and mounted on a movable platform.

Dr. Elwyn Carter, head of the music department at the college, collaborated with the Kilgen staff in the design of the organ and negotiations were handled by the Detroit factory branch of the Kilgen Company. Delivery is planned for early in 1951.

Stop specifications of the organ are as follows:

- GREAT ORGAN.**
Quintaten (prepared for), 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte (prepared for), 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture (prepared for), 5 rks., 305 pipes.
Chimes, 21 tubes.

- SWELL ORGAN.**
Rohrgedeckt, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste (prepared for), 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute a Cheminee, 4 ft., 12 pipes.
Quint (from Flute a Cheminee), 2 2/3 ft., 61 notes.
Blockflöte (from Flute a Cheminee), 2 ft., 61 notes.
Scharf, 4 rks. (15-17-19-22), 244 pipes.
Fagotto (prepared for), 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe (synthetic), 8 ft., 73 notes.
Vox Humana (prepared for), 8 ft., 73 pipes.
Clarion (prepared for), 4 ft., 73 pipes.

- CHOIR ORGAN.**
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Unda Maris (prepared for), 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Flageolet (prepared for), 2 ft., 61 pipes.
Clarinet (prepared for), 8 ft., 73 pipes.
Chimes (from Great), 21 notes.
Harp (prepared for), 49 bars.

- PEDAL ORGAN.**
Sub Bourdon (low 12 Resultant), 32 ft., 32 notes.
Contrabasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (from Great; prepared for), 16 ft., 32 notes.
Rohrgedeckt (from Swell), 16 ft., 32 notes.
Choralprincipal (prepared for), 8 ft., 32 pipes.
Bass Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft., 32 notes.
Choralprestant (ext. 8-ft. Choralprincipal; P.F.), 4 ft., 12 pipes.
Blockflöte (ext. 8-ft. Bass Flute), 4 ft., 12 pipes.
Choralbassett (ext. 4-ft. Choralprestant; P.F.), 3 ft., 12 pipes.
Mixture (prepared for), 3 rks., 96 pipes.
Bombarde (prepared for), 16 ft., 32 pipes.
Trompette (from Swell), 8 ft., 32 notes.

SCHLICKER ORGAN RETAINS JOHNSON TRACKER ACTION

An installation of unusual character will be completed this month at Grace Episcopal Church, Sandusky, Ohio. An organ originally built by Johnson is being completely rebuilt by the Schlicker Organ Company of Buffalo. Mechanical action, which is being retained, will be renewed throughout with the inclusion of new keyboards and ston jombs. All the chests are being redesigned and rebuilt. The old pipes, rescaled and rebuilt with new languids and mouths, will be augmented by several new stops. The wind pressure throughout will be lowered from three to two and one-half inches.

Following is the stop specification:

- GREAT ORGAN.**
Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Mixture, 2 to 4 ranks, 208 pipes.
Cymbel, 3 ranks, 183 pipes.

- SWELL ORGAN.**
Gedeckt, 8 ft., 61 pipes.
Sallicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 2 ranks, 4 ft., 98 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Siffilöte, 1 ft., 61 pipes.
Sesquialtera, 2 ranks, 106 pipes.
Mixture, 3 ranks, 183 pipes.
Fagotto (T.C.), 16 ft., 49 pipes.
Trumpet, 8 ft., 61 pipes.
Tremulant.

- POSITIV ORGAN.**
Gedeckt, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Quint, 1 1/2 ft., 61 pipes.
Scharf, 2 to 4 ranks, 208 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

- PEDAL ORGAN.**
Subbass, 16 ft., 30 notes.
Principal, 8 ft., 30 pipes.
Octave, 4 ft., 30 pipes.
Nachthorn, 2 ft., 30 pipes.
Mixture, 3 ranks, 90 pipes.
Posaune, 16 ft., 30 pipes.
Cornet, 2 ft., 30 pipes.

The rebuilding has been planned by Robert Noehren of the University of Michigan in consultation with Philip Malpas, organist and choirmaster of Grace Church.

Instead of using modern voicing techniques, Mr. Schlicker is voicing the pipes for this instrument in the manner of seventeenth and eighteenth century organ builders. Since the tracker action is being retained, it will be possible, it is said, for the player to regulate the speed of the valve as the key is depressed. Thus an attack sound will be apparent only when the key is depressed quickly, or when the player desires to play nonlegato passages. A perfect legato, on the other hand, is to be achieved by depressing the keys with a slower action of the fingers.

A feature of the organ will be the cymbel, 3 ranks, beginning at 1/2-ft., which is possibly the first of its kind to appear in an American organ. It is not designed to be part of the great chorus and will be of delicate voicing.

The dedicatory recital will be played by George Faxon, head of the organ department of the New England Conservatory of Music in Boston.

KENMORE, N. Y., CHURCH PLANS SERIES OF SIX CONCERTS

Announcement has been made of a series of six musical programs for the season at the Presbyterian Church in Kenmore, N. Y., where Karl Koch is minister of music. The Schlicker instrument at this church is known to many organists through the recordings of Robert Noehren. The series opened Oct. 29 with a concert featuring Dr. Roberta Bitgood, who conducted the Kenmore Presbyterian Church choir in a performance of her cantata "Job" and played a program of organ selections.

The Buffalo Chapter, A.G.O., will sponsor Ernest White in a recital Saturday, Nov. 18. A recital Jan. 13 by Marie Schumacher will also be sponsored by the Guild chapter. Squire Haskin, Buffalo organist, will play in February. The Houghton College Choir, under the direction of Charles H. Finney, F.A.G.O., will be presented in April. This program will include organ solos by Mr. Finney.

A "freedom of worship" service is planned for May with representative music of Roman Catholic, Eastern Orthodox, Jewish, camp-meeting, Negro and Protestant origins sung by the church choir and organ selections played by Mr. Koch.

JAMES S. DENDY



JAMES S. DENDY has been appointed organist and choirmaster of Grace Episcopal Church in Hinsdale, Ill., prominent Chicago suburb. He assumed his duties there in September.

Mr. Dendy came to Chicago from Asheville, N. C., May 15 to join the staff of Davidson College in North Carolina in 1945 and of the Yale Music School, receiving the degree of bachelor of music from Yale in 1949 after completing the three-year course in two years. At Yale his organ study was with Professor Frank Bozyan. While in New Haven he held the position of organist and choirmaster of Trinity Episcopal Church in Seymour, Conn. Before coming to Chicago he was at the First Presbyterian Church of Asheville for two years. He is the composer of the musical score for two medieval mystery dramas presented annually at St. Mary's Episcopal Church in Asheville.

Mr. Dendy was born in 1923 in Asheville, the son of the Rev. Henry B. Dendy, D.D., a Presbyterian minister and editor of the *Southern Presbyterian Journal*.

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| 8' Open Diapason | 8' String Diapason | 16' Dulciana |
| 8' Dulciana | 8' Stopped Flute | 16' Bourdon |
| 8' Clarabella | 8' Rohr Flute | 16' Contra Bassoon |
| 8' Gemshorn | 8' Salicional | 8' Flute |
| 4' Octave | 4' Orchestral Flute | 8' Cello |
| 4' Octave Gemshorn | 4' Salicet | 4' Choral Bass |
| 2' Fifteenth | 2' Flautino | |
| 8' Tromba | 8' Clarinet | |
| 4' Tromba Clarion | 8' Oboe | |
| * Chimes | 8' French Horn | |
| | 8' Vox Humana | |
| | 8' Trompette | |
| | 4' Clarion | |

*Stop-key prepared for optional use.

Couplers

| | | |
|--------------------|--------------------|-------------------|
| 4' Great to Great | 16' Swell to Swell | 8' Swell to Pedal |
| 16' Swell to Great | 4' Swell to Swell | 4' Swell to Pedal |
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BALDWIN

ELECTRONIC ORGANS

News of the A.G.O.—Continued

Bach Festival in Sacramento.

The Sacramento, Cal., Chapter began its season with a three-day Bach festival sponsored jointly with the Sacramento Bach Society. An organ recital by Lucille Brodersen and G. Leland Ralph Oct. 6 was followed by a performance of the Kyrie and Gloria from the B minor Mass Oct. 7. Both performances took place at St. John's Lutheran Church. Joining with the Sacramento Bach Choir were members of the San Francisco Bach Choir. Waldemar Jacobsen, director of the bay area singers, conducted the performance. The accompaniment was provided by Eleanor Ruth Young of San Francisco and Frederic Errett, dean of the Sacramento Chapter, at the piano and organ respectively. Frank Pursell, director of the Sacramento Bach Choir, was one of the soloists. At the Crocker Art Gallery Oct. 8 Mr. Pursell was joined by Kenneth Van Zee, tenor, and Alice Ohanesian, soprano, in a performance of the Coffee Cantata, and the Bach Orchestra of Sacramento, conducted by Errett, played the Brandenburg Concerto No. 3, in G.

William Glackin, music critic of the *Sacramento Bee*, said that the concerts "established something of which the entire community as well as the sponsoring organizations can be proud."

Flor Peeters will be the first major recitalist in Sacramento, appearing at the First Methodist Church Wednesday, Nov. 15.

See Old and New Organs at Stockton.

The Central California Chapter met at St. John's Episcopal Church, Stockton, Sept. 26 to see what is believed to be the oldest organ in California. The two-manual tracker instrument was installed in 1861 by McCraith & Shelland of San Francisco, replacing at that time a melodeon. This organ is being remodeled, using the old pipes, with some additions, and is being modernized with electric action. A comparison was made next by visiting Trinity Lutheran Church and trying the two-manual Skinner, one of the newer organs in Stockton. The remainder of the evening was spent at the home of Miss Grider. After a business meeting refreshments were served.

GWYN GRAY CLARK,
Chairman of Publicity.

"Backwards Party" in Chico, Cal.

Members of the Chico, Cal., Chapter met Oct. 13 at the home of Miss Betty Jo Elliott for a "backwards party." Setting for the party was the Elliott barn, where those present enjoyed folk dancing and refreshments.

The short business meeting was concerned primarily with the recital to be played Feb. 12 by E. Power Biggs. It was decided to raise part of the necessary guaranty in four ways: Individual sponsorships of \$1 or more, a Christmas music festival featuring choirs directed by Guild members, a "pop" concert with members performing and a rummage sale early in December.

It was decided to hold the November meeting Friday, the 17th. At that time Oroville members will be hosts to the chapter. CHARLES VAN BRONKHORST,
Publicity Chairman.

Birthday of Spokane Chapter.

The first fall meeting of the Spokane, Wash., Chapter was held Sept. 19 at the home of the dean, Mrs. Ila Smith Blake. New yearbooks were distributed. The new officers are: Dean, Mrs. Ila Smith Blake; sub-dean, Harold T. Abbott; secretary-treasurer, Mrs. Robert O. Langbehn. Mrs. Louis F. Mader, representative of the chapter, gave a very informative and entertaining report of the A.G.O. convention in Boston.

Plans for the coming season include meetings at various churches. There will be a recital on the new organ at the recently rebuilt Salem Lutheran Church. Members of the Guild will also attend services at Temple Emanu-El and hear a lecture on Jewish music at a later date.

At the close of the evening Mrs. Blake presented the group with a fourth anniversary cake. Four years ago—Sept. 17, 1946—the Spokane Chapter was organized. LEE LANGBEHN, Publicity Chairman.

Denver Honors Mrs. Walker.

Mrs. Thomas Walker, organist of the Central Christian Church, Denver, Colo., was the guest of honor at a meeting of the Rocky Mountain Chapter Oct. 2. Mrs. Walker completed her forty-seventh year as organist of this church in October. After a program of organ compositions for Christmas William F. Spalding presented Mrs. Walker with a floral table decoration as a gift from the Guild. He spoke of the influence she has wielded among musicians in Denver as well as in the Guild. Dr. Kelly O'Neill, pastor of her church, spoke of the pleasant relationship between the organist and the clergy and congregation. Mrs. Walker then offered a word picture of the growth of the church. She also gave a short history of the local chapter of the Guild.

The program of Christmas numbers played included: Chinese Christmas Carol, Noble; Prelude to Christmas Oratorio, Saint-Saens; "In dulci Jubilo," Bach; Offertoire from the Midnight Mass, Franck;

"In dulci Jubilo," Dupré; "Greensleeves," Purvis; "From Heaven High," Edmundson; "Christmas Chimes," d'Antalfy; Rhapsody on a Noel, Gigout, and Introit and Offertoire from the Low Mass, de Maleingreau.

ESTELLA PEW, Press Chairman.

Activities in Colorado Springs.

The Colorado Springs, Colo., Chapter began a many-sided season with the presentation of Ray Berry, its dean, in a recital on the large three-manual organ in Shove Memorial Chapel at Colorado College Oct. 3. During the coming months the chapter will feature choral workshops, recital demonstrations on electronic organs, studies of organ styles and periods by means of recordings and films and one meeting devoted to a survey of the life of Albert Schweitzer. The second annual Guild service is planned for late spring.

In addition to its monthly meetings the chapter is giving recognition to the Taylor memorial series of organ recitals under the direction of Dr. Frederick Boothroyd, A.R.C.O., organist and choirmaster of Grace Episcopal Church. It is interesting to note that this memorial series, one of about twenty years' duration, is perhaps the only one of its kind in the country.

Recently officials of Colorado College approached the Colorado Springs Chapter with an invitation to assume control of the college's musical programs on the first Sunday afternoon of most months during the academic year. This series will feature singers, choral and instrumental organizations and organists of the community. The first one is scheduled for Nov. 5 by the Colorado College Choir, under the direction of John O. Fundingsland, and Jessie Newgeon Hawkes, organ instructor at Colorado College and organist and choir director of the First Congregational Church in Colorado Springs.

The chapter feels a great sense of accomplishment, for it was formed less than a year ago, and is still small in numbers.

FRANCES POND, Publicity Director.

Utah Chapter Begins Work.

The Utah Chapter held its first meeting of the 1950-51 season Oct. 6 at the Lion Social Center, Salt Lake City, where dinner was served to twenty-six members, guests and friends. As Dean Frank W. Asper was out of town for a recital, Sub-dean Alma Selander presided. Two of our good friends from the Ogden Branch, Mr. and Mrs. Wayne Devereaux, were welcomed along with one of their new members, Mr. Ralphs. We were also happy to have a prospective new member from Salt Lake, Miss Ila Bywater.

Dr. Alexander Schreiner as regional chairman told of the efforts which have been made to increase the number of chapters in the region.

After the business meeting Alma Selander gave a very interesting and thorough description of the new organ to be installed in the new Bonneville Stake House. The organ is being built by Casavant and will be ready for installation about July, 1951. The group then went to Barrett Hall to visit the two-manual Moller organ recently installed there.

ELEANOR H. TODD, Registrar.

Lehigh Valley Chapter Dinner.

Members of the Lehigh Valley Chapter met Sept. 30 for dinner in the dining hall of the Cathedral Church of the Nativity in Bethlehem, Pa. This was the opening meeting of the season and twenty-seven members and guests were in attendance. Dr. Ifor Jones, the dean, presided at the business meeting. Dr. Jones stressed renewed interest and vigor in the activities of the chapter. He then introduced Stoddard Smith, organist of the First Presbyterian Church, who gave a resume of the highlights of the convention of the Guild in Boston. There was a discussion of a drive for subscribing members. The members also discussed the matter of the mailing service available for musical events throughout the Lehigh Valley.

Robert K. Chapman, organist of the host church, was in charge of arrangements for the dinner, served by the women of the church.

SUE F. ENRIGHT, Secretary.

Waterloo, Iowa, Chapter.

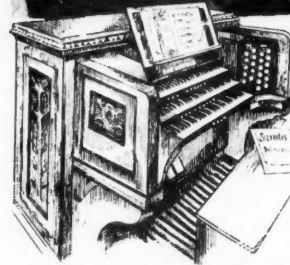
The Waterloo, Iowa, Chapter opened the 1950-1951 season with a get-together meeting at the First Methodist Church in Cedar Falls Sept. 19. A potluck dinner was served, with Mrs. Ruth Russell as chairman, to fifty present. Professor George W. Samson installed the following officers: Dean, Miss Olive Barker; sub-dean, Miss Lucille Schmidt; secretary, Mrs. Adelaide Altland; registrar, Mrs. Jean Sherburne; treasurer, Mrs. Rose Bueneke; librarian, Miss Anne Moline; auditors, Lynn Osinecup and Ted Hankner; board member, Mrs. Mary Barker.

Miss Lucille Schmidt was presented a desk pen set in recognition of her service of ten years as treasurer of the chapter. Entertainment was a playback of a tape recording taken before the dinner by Ted Hankner, interviewing various members present. Plans for the year were presented and approved.

MRS. ADELAIDE E. ALTLAND, Secretary.

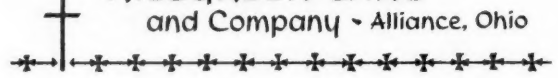


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Christmas Music for 1950; New Issues Subject for Review

By HAROLD W. THOMPSON, Mus.D.

Earlier suggestions for Christmas have been made by other, better-informed members of the staff; but, though it was known that my poor health did not permit me to write the usual monthly article, certain polite publishers sent me copies for examination, and from these I am making my choices. It is understood that I have not seen all the new music and that from some publishers I have seen none.

The firm of C. Fischer has an unusual number of good issues of which I like best Dr. Candlyn's arrangement of the old English carol "What Child Is This?" Its tune, known in secular words to Shakespeare as "Greensleeves," has been made into an organ piece recently by Richard Purvis, if I remember correctly. The sopranos divide in one stanza here and there is a delicious close for organ. Other good numbers from the same publisher include:

Maesch-Traditional—"Waking Tune." From the "Oxford Book of Carols," to be sung unaccompanied in this new arrangement. Eleven pages.

Shumaker—"Glory to God." Mostly the "Gloria in Excelsis." Women divide into SSAA in one place, but on the whole this is an easy, rather old-fashioned anthem in eleven pages.

Old Melody-Bain—"O Gathering Clouds." A timely prayer for peace. Three pages. Also arranged for SSA by Breck.

Adam-Breck, "O Holy Night." New editions for SA and SSA.

Of the new numbers by Gray I believe that I like best Darst's "Let All Mortal Flesh," on the French tune "Picardy," on which I think that Dr. Noble wrote an organ piece. But I also like two arrangements by Goldsworthy: "Hail, King of Glory," adapted from Bach's "Christmas Oratorio," with tenor recitative, and "I Saw Three Ships," for senior and junior choirs, with an accompaniment that would sound well with piano and organ. (This old English carol is the one beginning "As I sat on a sunny bank.")

Two other Gray numbers deserving attention are Vardell's anthem "Lullaby in the Manger," with soprano solo or children's choir, an ambitious work that runs to twelve pages, and Charles Wright's "Joly Joly Wat," unaccompanied setting of a merry old text, also in twelve pages.

From the Arthur P. Schmidt Company comes the Second Series of "Two-Part Carols for Christmastide," done mostly by Hugh Gordon and not hackneyed choices. This is a paper-covered booklet.

From Kjos there is "Alleluia" (Sung with Joy), arranged by Paul Narvik from Bach's cantata "For Us a Child Is Born." Here again I think that a piano would be useful, though strings also suggest themselves. The section is in the form of an "extended chorale" and the accompaniment is charming.

From J. Fischer my choice is Whitford's "Saw You Never in the Twilight," unaccompanied, with about a page of it in six parts. It seems to me about the best work of the Cambridge composer. I should mention also Edmundson's "In the Silence of the Night," which has a good "Gloria in Excelsis" but quotes from "Silent Night."

Of the new Flammer issues I like best *Andell's* carol-anthem with soprano solo *ad lib.*, "Come, Keep the Day." For SSA the same firm has "A Shepherd Wandered from the Hills," by Frances Williams, who seems to specialize in carols; for SA there are "Dear Holy Child," and "A Glad Noel Will We Sing," both by de la Tombelle, arranged by Dr. Bedell.

From Hall & McCreary in Chicago comes an addition to their admirable list of "collections," this one called "Noels with Descants," arranged by Vernon Hughes and Sheehan, with other skilled assistance. The set includes about twenty familiar carols from various countries. Ruth Heller has arranged sixteen numbers in "The Treble Clef Chorister" (H. & McC.) for unison with optional second part. Only one of the sixteen seems appropriate for Christmas, but this is a good and useful collection.

I should have mentioned the fact that the J. Fischer firm publishes a "Collection of Church Carols for Christmas," compiled by Cyr de Brant. Instead of pointing out that "it includes the carols commonly heard in Catholic churches as well as frequently on non-Catholic programs" he might have spent time profitably on the sources of these lovely works. English carols predominate in this set. There is a good descant for "The First Nowell." For men's voices (TTBB) with optional piano or organ there is a similar set of

seventeen familiar Christmas selections arranged by Edward S. Breck (C. Fischer). Mr. Breck attributes the text of "Away in a Manger" to persons named Mack and McFarland.

As for cantatas, I recommend Johann Christoph's Bach's "The Childhood of Jesus" (J. Fischer), edited by Lowell P. Beveridge, who has also brought out as separate anthems two sections of the cantata—"Glory to God in the Highest" and "Jesu, Hear This Song of Praise." The cantata has solos for SATB (Mary is a contralto, as usual), and orchestral parts may be rented. Only an English translation of the German text is given. The length is fifty-six pages. This is delightful music.

There is also a new edition of J. S. Bach's "Christmas Oratorio" (Paterson-C. Fischer), arranged by Ernest Read for SSA, boys or women. A new cantata of merit from the same publisher is Peter Mennin's "The Christmas Story," with ST solos and with parts available for brass, timpani and strings. This runs to sixty-three pages of pleasant, fluent music. Divisi for women in one section would indicate the need for a chorus rather than a quartet, but I should think that a double quartet would suffice.

Just as I was wondering why I had not received any new carols arranged by Dr. Dickinson, two arrived—the old French "Angels o'er the Fields" for SSAA (also published for SATB, SSAA and TTBB) and Nagler's "Christ and the Children," now available in a new arrangement for youth choir, unison or SA (previously SATB). Mrs. Dickinson's texts are always superior. With these two charming numbers Mr. Gray sent me "Jesu, Jesu, Little Son," by Stanley A. Day, for junior choir with optional descant, also published for SATB with junior choir *ad lib.* A tender and effective little piece.

The only new vocal solo that I care to recommend is Mr. Miles' "Our Lovely Lady Singing," medium voice (C. Fischer), the text adapted from "This Endris Night" (old English). I still like better his earlier solo, "The Silent Stars" (C. Fischer), also medium voice, not to mention his folk carol "I Wonder as I Wander" (G. Schirmer).

There seems to be only one new piece for organ on "Silent Night" (C. Fischer), this time by Howard R. Thatcher. A novelty is the use of unaccompanied cadenzas for clarinet and lute. Carlo Rossini has gathered "An Album of Thirty-Two Pastorales" (J. Fischer) for pipe or reed organ, mostly very easy.

So a merry Christmas to all.

New Issues for the Choir

The many admirers of the choral works of Leo Sowerby will welcome his latest anthem, "Not Unto Us, O Lord" (Gray), a twenty-page a cappella setting of Psalm 115 for chorus of mixed voices, with baritone or tenor solo. The anthem contains wonderfully climactic passages and might well be called expository rather than descriptive. Toward the end there is a skillfully wrought fuguetta which leads into the final glorious chorus of praise. Needless to say, a full, well-trained chorus is required.

"Anthems for the Junior Choir, Book 2" is from the Westminster Press and includes anthems, responsive readings and choric speech selections. This collection, the product of a board of editors well known in church music, has good material for all the church seasons.

Among new publication lists are several service numbers which merit the attention of liturgical choirmasters. Western Music (Ontario), Ltd., is the publisher of a set of introits for festival use by Healey Willan. These are not "festive" in the sense in which many use the word. They are "festive" in the best liturgical sense—to be substituted for the traditional plainchants on feast days. Dr. Willan's standards of excellence in service music are too well known to require comment. Another new issue by him is a set of fauxbourdons on familiar hymn-tunes.

A new communion service by Frank Scherer of St. Luke's Church in Montclair, N. J., is published by Gray. It is distinctly superior, with an especially attractive "Benedictus qui Venit" in motet style. The Creed is not included. "Response in Ancient Style," by William R. Ward (C. Fischer), is a gradual, incorporating the text "Let my prayer be put forth before Thee," etc. Firmin Swinnen's "Benedictus Es, Domine" (Gray) is for unison voices. N. Lindsay Norden's "Jubilate Deo" (Flammer) falls a victim to the unfortunately trite rhythms suggested by the text.

"Drop, Slow Tears," an orison anthem for mixed voices a cappella (Church), is an anthem by Wesley M. Harris with a 1633 text. It is effective, the voice-leading

HELEN WATSON EDWARDS



HELEN WATSON EDWARDS, organist and director of the children's choir at Grace Episcopal Church in Mount Clemens, Mich., has been an active church musician for more than twenty years. She is shown here with her pupil, Phillip Smith, boy soprano, recent winner of a scholarship with the Columbus Boy Choir of Princeton, N. J. Mrs. Edwards studied organ with Andrew T. Webster in Buffalo, where she was for several years organist of the First Unitarian Church. In 1932 she went to Detroit and became organist and choirmaster of St. Mark's Episcopal Church, a position she resigned in 1944 to begin the work in which she is now engaged.

Besides her church work, Mrs. Edwards has done professional radio work, has been supervisor of music in the public schools of North Tonawanda and Buffalo (she was granted a regent's certificate from the state of New York), is a piano teacher and a teacher of parliamentary law. In Buffalo she was accompanist in the Ruth Ashley Smith studio.

is good, it is not unreasonably difficult and it lends itself well to the use of choral dynamics.

All directors will do well to examine seven new SATB releases in the Concordia Church Choir Series, two of them by Edgar H. Aufdenberge and the others by Matthew N. Lundquist. These are based on chorale and plainsong tunes and are first-rate from the standpoint of choral writing. The Aufdenberge titles are "O God, Forsake Me Not" and "When in the Hour of Utmost Need." Those by Lundquist are "Triune God, Be Thou Our Stay," "O Lord, How Shall I Meet Thee?", "A Prayer," "The Day Thou Gavest, Lord, Is Ended" and "Of the Father's Love Begotten."

J. Fischer has issued a new anthem by the popular composer Garth Edmundson entitled "Jesus, the Very Thought of Thee." SATB. The music is inclined to be on the sentimental side and some church musicians will object to the use of humming effects. From the same publisher we have a TTBB arrangement of Gretchaninoff's "Cherubic Hymn," the arranging being the work of the composer, and "All Hail to Christ Our King" by Kathryn Hill Rawls for youth choirs, SA or SAB.

"Holy Spirit, Heavenly Dove" (Gray) is an SATB a cappella setting by Robert L. Bedell. It is easy and in good taste. Novello has published a setting of "Crossing the Bar" for SATB by Eric H. Thiman, the British composer whose sacred compositions enjoy such wide use in this country. A setting of the Lord's Prayer by Dr. Joseph Roff, Canadian composer, is from the press of A. Fassio Publications, Lachute, Que. It is available for SATB or S solo.

Current releases of H. W. Gray include John Tasker Howard's "Jesus, Meek and Gentle," SATB, and an antiphon by Frederick Rocke, "Praised Be Thou God of Love," SATB. The latter is based on English bell changes and two phrases of "Corde Natus ex Parentis." "Hosanna, Lord" by W. Glen Darst, SATB, is for Advent or general use and "O God of Youth," by the same composer, is a unison setting based on the hymn-tune "Lynne." Another unison setting by Frederick A. Snell is called "Thanksgiving."

There are several interesting SATB anthems in FitzSimons' Aeonian Choral Series. "Save Us, O Lord," words from the compine antiphon, is by Thomas Matthews. This short, uncomplicated a cappella piece is refined in style and entirely satisfying. "An Evening Collect," words from the "Book of Common Prayer," by Robert B. Miller is another very acceptable short setting. "O Jesus, I Have Promised" by Russell Hancock Miles con-

tains some interesting imitative passages. "Preserve My Soul, O God" by Will James is also published in this series.

"Out of the Depths," SATB a cappella (C. Fischer), by Parker La Bach is a refreshing departure from the usual harmonic and contrapuntal formulas. The same publisher offers "Rejoice and Be Exceeding Glad," by Lily Strickland, and "Bow Down Thine Ear," by Carl F. Mueller.

"Anthems from the Prophets" embraces a set of five SATB settings issued separately by the Canyon Press. The texts are by David Demarest and the music is by Alison Demarest. "Can You Hear the Christ Child," by Carol Milyko (Elkan-Vogel), is for SSA and will be attractive to youth choirs. A line reading "Come, gather 'round the Christmas tree, there are lots of toys for you and me," is inexplicably included in an otherwise sacred text.

New issues in Presser's "Westminster Choir College Library" include the Schütz setting of Psalm 29, arranged by George Lynn, and a number of folksong and spiritual arrangements. The latter, while interesting for large choruses, are hardly suitable for church use. Other Presser publications are "Bless the Lord, O My Soul" for SSA by Forest M. Shumaker, "Lord, We Pray Thee," for SATB, by Charles L. Talmadge and "Spirit of Mercy, Truth and Love" for SAB by George Blake.

Robert L. Bedell has made these arrangements for Flammer: "Come We Now to Thee," SATB with S solo, Tombelle; "O King of Love," SA, Chassang, and "O Love Divine, That Stooped to Share," SATB, a cappella, René Vienne. From the same publisher: "Go Not Far from Me," SATB, Alexis Maltzoff; "The New Invocation," SATB a cappella (a well-written polyphonic number), Ermie S. Reynolds; "Rejoice, the Lord Is King," SATB (using Darwall's tune), Henry Pfohl; "Jesus, My Truth, My Way," SATB a cappella, Aufdenberge, and "Shadows of the Evening Hour," SATB with S solo, Thelma M. Enos.

"He Is My Saviour" by Leland B. Sateren (Kjos) is an SATB arrangement of the Bach aria "Bist du bei mir." J. S. D.

RICHARD KOUNTZ, COMPOSER OF CHORAL WORKS, IS DEAD

Richard Kountz, composer of choral works, died Oct. 14 in New York at the age of 54 years. He was born in Pittsburgh and was one of the first musicians to become identified with radio in the early days of station KDKA. He moved to New York in 1927 and found success with his songs and choruses. Mr. Kountz was manager of the department of standard and educational publications of M. Witmark & Sons. He leaves his wife, Irma Carpenter Kountz, and a brother, A. E. Kountz, an attorney in Pittsburgh.

THE CAROL, MOTET, VESPER and chancel choirs of the Napoleon Avenue Presbyterian Church, New Orleans, plan a busy winter. The first of the monthly musical services was held Oct. 8, the program consisting of selections from major choral works. A performance of "St. Paul" by Mendelssohn is scheduled for November and a program of carols from many lands, all arranged by contemporary composers, will be presented in December, with excerpts from "The Messiah." The church continues its custom of using at least one contemporary anthem and two contemporary organ selections a month. Gladys Eve Sinclair is organist and director of music.

JOHN M. CUSHING, organist and choirmaster of Grace Lutheran Church, Forest Hills, Long Island, N. Y., died suddenly Aug. 20 when on vacation at Mill Rift, Pa. Mr. Cushing, before going to the Forest Hills Church, was at Calvary Episcopal and St. James' Lutheran in New York City and Christ Episcopal, Rye, N. Y. Mr. Cushing was 70 years old.



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CHICAGO, NOVEMBER 1, 1950

Favor Less Speed, More Artistry

Our comment last month on extremes of tempo in the performances of some of our recital organists seems to have evoked a favorable response. So many letters have been received expressing agreement with THE DIAPASON's editorial that it is out of the question to print them. And no one apparently was in sufficient disagreement with what was written to express dissent.

It is a subject of remark from many who are privileged to attend recitals by our most eminent players that this is the age of prodigious technique. The auditor is amazed at what some of the younger generation can do at the console. One listens with awe to the brilliant playing of such compositions as Sowerby's "Pageant" or the Manari Etude and wonders whether in the days of Clarence Eddy, Edwin H. Lemare and Alexandre Guilmant there were performers with the technique of those of today. And the modern action has made possible demonstrations of skill that were impossible with tracker actions, a paucity of combination pistons, etc. But if this virtuosity leads to less musical interpretations we shall all deplore it.

It should influence those who delight in speeding up their tempos unreasonably to read what some others have to say on the subject. We were deeply impressed, for example, by a letter from Robert Elmore of Philadelphia one of the young generation of organ virtuosos, from whose comment the following is quoted:

I am prompted to write you today in regard to your very fine editorial which I have just this morning read entitled "Let's Throttle Down." You have said something which needed saying, and I think all the profession owes you a vote of thanks. It is a great mistake ever to think of technique as an end in itself. It is only a means to an end. When one is conscious of a player's technique it can mean only one of two things: either his technique is so poor that it is noticeable for its inadequacy, or his interpretative powers are so poor that all there is to admire is his facility. Either state of affairs is a sad one.

Mr. Elmore's letter is so filled with good sense and sane advice that we commend it to the organ virtuoso with the suggestion that he read it through more than once.

Mr. Elmore was a disciple of the late Pietro Yon, and he recalls Mr. Yon's teaching in these words:

As you know, I had the privilege of studying with a man who had one of the greatest techniques of his time—Pietro Yon. I doubt that any one of our fine organists today ever played with more brilliance than Mr. Yon had in his prime. I at least never have heard more brilliant playing. But with Mr. Yon technique was always a means to an end. Even his popular Concert Study (with the statistical

program note which you may remember) never was played as a mere display piece but for its musical value.

Mr. Elmore puts his conclusion in these brief words: "Let's not have less technique; we need all we can get. Let's have more artistry." That sums it up perfectly.

William A. Goldsworthy, a New York organist whose experience and good work over a period of years qualify him to give counsel, writes: "Hurrah for your editorial, 'Let's Throttle Down!' The last paragraph should be suitably engraved and sent to each so-called recitalist in the country. * * * Best editorial in years."

Giving the speed demons a handicap in the form of the old-fashioned tracker action is a remedy offered by Jean Pasquet, organist and composer, in these words:

DIAPASON just arrived and I am heartily in agreement with the editorial on speed. I think this should be pounded home regularly and with great emphasis. The modern organ action is such a tempting thing that it would behoove some of our recitalists to find a nice big old-fashioned three-manual tracker action organ with the keys dropping about one inch and requiring every bit of muscle you have to push them down, couple the manuals and then try out their speed. If they would do this four times each year there would be much better Bach playing heard.

All of the foregoing is offered not in an effort to support our viewpoint but rather to provide food for thought. It probably is not seen that will fall on stony ground.

Features in Guild News

Perhaps you are one of those who do not read the pages devoted to news of the American Guild of Organists. Some of this reading matter may seem dry to you, or purely of local interest, or propaganda for the Guild. Well, you are missing something by your neglect. For example, down in Columbia, S. C., the chapter correspondent reports this month two items that make good feature stories.

For what is probably the first time in history a bridegroom played the music for his own wedding. Walter G. Wilkins, organist of the Candler Memorial Methodist Church in Atlanta, Ga., gave a program of half an hour in Ebenezer Lutheran Church while his bride—whose name the correspondent does not give—waited for the ceremony to begin. Not being gifted with a dual self, the bridegroom had the organist of the church play the wedding march. One of these days perhaps some organist will play at his own funeral.

Another item from South Carolina: Mrs. Latta C. Johnston, dean of the chapter, nearly lost her life in an airplane crash in the summer in which one member of the party was killed and several others were injured. Luckily Mrs. Johnston has fully recovered.

Next we read the report of the Suffolk Chapter, on Long Island, where a tour of churches and organs took the members to the Central Presbyterian Church, where, it is recorded, bees took possession of the organ pipes and honey overflowed onto the walls of the church, causing a sizable expenditure to clean the pipes of accumulated honey and honeycomb and to evict the bees.

All this is, of course, aside from the many routine and special activities of the chapters, from which valuable suggestions may be gained by other chapters and by all who devote themselves to the music of the organ and of the church.

PHILIP GEHRING APPOINTED TO KANNAPOLIS, N. C., CHURCH

Philip Gehring has become the first full-time organist and choirmaster of the Kimball Memorial Evangelical Lutheran Church in Kannapolis, N. C. This church, situated in the country's largest unincorporated town, home of the famed Cannon textile mills, has formed three choirs, which were consecrated at a service Oct. 15. On the evening of the same Sunday Mr. Gehring gave a recital of organ music.

Mr. Gehring was graduated from Oberlin Conservatory this year. In addition to his work at the Kimball Church he is directing the choir of Bethany Lutheran Church in Kannapolis and teaching piano, organ and voice privately.

The Little Bach Book

"The Little Bach Book," published this year by the Valparaiso University Press, is a collection of articles written on various aspects of Bach and his music by different authors. The book was compiled and edited by Dr. Theodore Hoelty-Nickel. It is an outgrowth of discussions and publications of the annual Valparaiso University Church Music Seminar and the closing paragraph of the editor's preface provides a clue to the approach: "It is the hope of the editor not only that this book will add something to man's knowledge but that it will increase in its reader respect for Bach, the man, the preacher, the musician and the faithful servant."

Written from the standpoint of men interested primarily in Bach's connection with the Lutheran Church, the discussions are sometimes biased and more subjective than objective. But this is compensated for by the number of interesting and thought-provoking ideas and arguments set forth. In the chapter by Dr. O. P. Kretzmann a very interesting comparison is made between Bach and Shakespeare, emphasizing the fact that both great creative minds chose to build their greatest works on forms and subject matter that had become outmoded in their respective generations.

The chapter entitled "Bach the Preacher," by Martin J. Naumann, all but falls overboard in attempting to present Bach as "the fifth evangelist" and co-patriarch of the Lutheran Church. Paul Nettl's chapter, "Bach the Teacher," contains some highly debatable statements regarding Bach's philosophy, but it is probably the most valuable chapter from the standpoint of useful and factual information. Other chapters deal with "Bach the Tone Poet," "Bach and the Organ," "Bach and Hausmusik" and "Bach and Volksmusik." The chapter on Bach and the organ is an engrossing discussion of Bach's recognition by his contemporaries as a virtuoso performer rather than as a composer. Useful listings of Bach's compositions and recordings are contained in an appendix.

J. S. D.

George Miles at U. of C.

George Miles, latest of visiting European organists, gave a recital at Rockefeller Chapel, University of Chicago, Oct. 10, presenting a Bach program. Mr. Miles is an Englishman whose activities have been centered in Birmingham, but he studied in Germany and speaks German fluently. He departed for England the middle of October after a short tour on which he was not heralded to the same extent as other visitors from foreign shores. But he drew an audience that filled the large chapel.

The offerings of the evening consisted of eight chorale preludes, in all of which the young organist displayed taste and a comprehension of the character and background of these compositions. The other works played were the Prelude and Fugue in C major, the Canzona in D minor, the Trio-Sonata in C minor and the Toccata and Fugue in F major. This last-mentioned was a brilliant climax to a scholarly performance.

ROLLA G. ONYUN WINS HONOR IN COMPOSITION CONTEST

Rolla G. Onyun, now residing in Alexandria, Va., one of eighty-five contestants in a nationwide competition for a military march to be known as "The Sesquicentennial March," has been notified by the National Sesquicentennial Commission that his composition received special recognition from the judges and was awarded honorable mention.

Mr. Onyun served as dean of the District of Columbia Chapter, A.G.O., from 1927 to 1929. He is married and a veteran of world war I, having served overseas with the Fifty-third Infantry, Sixth Division. At the present time he is employed during the day with the Veterans' Administration. He is organist of Grace Episcopal Church, Georgetown Parish, and serves also as organist for seven Masonic lodges and for a funeral home.

Mr. Onyun was born in Peoria, Ill., and went to Washington in 1905. His musical education was received principally in the nation's capital, the study of organ being under the late Henry H. Freeman and the late Edgar Priest. His compositions, all unpublished, consist of five marches.

Looking Back into the Past

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

The Austin four-manual organ installed in the Lafayette Avenue Presbyterian Church, Brooklyn, of which Dr. John Hyatt Brewer was organist, was described.

More than a thousand people attended a memorial service at the First Presbyterian Church of Bridgeport, Conn., Oct. 2 for Dudley Buck, organist of Trinity Church, Brooklyn, N. Y., who died Oct. 5, 1909. Mr. Buck was a native of Hartford, Conn.

Ernest Mitchell's appointment as organist and choirmaster of Trinity Church, Boston, was announced and it was stated that he was only 20 years old.

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

Dr. Alfred Hollins, the Scottish blind organist, on a visit to America, opened the fifth season of recitals at the Wanamaker Auditorium in New York City Oct. 7.

Clarence Eddy gave a series of sixteen recitals in as many days on the new Barton four-manual in the Fair Park Auditorium at Dallas, Tex.

At the opening recital of his English tour at Westminster Cathedral, London, Oct. 8 Charles M. Courboin was heard by 4,000 people.

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

As a memorial to Dr. Peter C. Lutkin, Northwestern University announced that it would erect Lutkin Hall at a cost of \$115,000.

The great Kleinbans Music Hall was opened in Buffalo the last week of October and fourteen church choirs took part in a dedicatory festival under the auspices of the A.G.O.

Half a century of activity by the oldest of all American organizations of organists was the occasion for a celebration in Philadelphia in October. The fiftieth anniversary of the American Organ Players' Club was celebrated with three events. The first of these, a dinner on the evening of Oct. 12, followed by a recital by Dr. Charles Heinrich of New York, drew around the dinner table a group of more than eighty members and guests.

HONOR WILLIAM T. TIMMINGS ON THIRTIETH ANNIVERSARY

A vesper service featuring the compositions of William T. Timmings, F.A.G.O., Mus.D., was held Oct. 22 at St. Michael's Evangelical Lutheran Church, Germantown, Philadelphia, to mark the thirtieth anniversary of Dr. Timmings as choirmaster.

In a souvenir program of the anniversary service this tribute was paid to the choirmaster: "The present celebration of Dr. Timmings' service in St. Michael's Church has been arranged by the congregation in grateful recognition of the high standard of music which has been maintained through the years by reason of faithful service and of high ideals for liturgy, choir music and congregational singing."

Dr. Timmings began his career at the age of 13 when he became organist of St. Oswald's Parish, Worcestershire, England. He went to Philadelphia in 1911 and was appointed organist of All Saints' Lutheran Church in 1915. Next he served at Christ Lutheran Church, Chestnut Hill. After his discharge from service in world war I he was organist of St. Stephen's Episcopal Church, Bridesburg, until he began his duties at St. Michael's in 1920.

In 1922 Dr. Timmings was appointed organist and choirmaster of St. Paul's Episcopal Church, Elkins Park, but remained as choirmaster of St. Michael's. Since that time he has held positions at Trinity Reformed Church, the Lutheran Church of the Advocate, the First Reformed Church of Glenside, the Chestnut Hill Presbyterian Church and Temple Judea. He has also been director of the glee club of the Engineers' Club of Philadelphia, the R.C.A.-Victor Glee Club and the Corn Exchange Glee Club.

Among Dr. Timmings' teachers were H. Alexander Matthews, Charles Espenshade, Uselma Clarke Smith and George Alexander Smith. He received his A.A.G.O. certificate in 1920 and became a fellow of the Guild in 1927. The degree of doctor of music was conferred on him by Muhlenberg College in 1934. Nearly a hundred of Dr. Timmings' compositions for piano, organ and choir have been published.

Absorbing Volume on Christian Hymns Deals with History

Anyone who will devote a Sunday afternoon or evening to reading a new book, "Hymns in Christian Worship," not only will absorb a vast amount of knowledge of hymns and their history, but will be stimulated to sing with spirit and understanding when next he attends a church service. The organist and choir director should make it a point to go through the contents of the volume for the suggestions it will give him. Of all the books on hymns and hymn-tunes and the stories back of them which have accompanied and followed the publication of so many excellent new hymnals in the last decade none treats the subject more interestingly than this work of H. A. L. Jefferson, published in September by the Macmillan Company, but printed in Great Britain.

The history of hymn singing is carefully covered and the story of a large number of standard hymns is told in a conversational and attractive style. Hardly any better set of principles for the guidance of organists and choirs in hymn selection could be presented than those by Dr. Walford Davies, who is quoted as summing up the whole matter with plain common sense in these words:

1. It must be such music as is intelligible to the congregation present.
2. It must be such as can enhance the significance of the words to the worshippers.
3. It must be within the power of those who sing it.

These precepts formulated by John Wesley also may well be heeded in our day: "Learn the tunes. Sing them as printed. Sing all. Sing lustily and with a good courage. Beware of singing as if you were half dead or half asleep. * * * Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sing the songs of Satan. Sing modestly. Do not bawl. * * * Sing in time * * * and take care not to sing too slowly. * * * Above all, sing spiritually. * * *"

To illustrate Wesley's zeal for the spread of good hymns the author recalls that on a voyage to America Wesley was on the same ship with a group of Moravians and on hearing them sing their German hymns resolved to make these available for English-speaking people. So he spent his time on board learning the German language that he might translate a number of these hymns.

The hymns of William Cowper and the story of his life receive extended attention, including "God Moves in a Mysterious Way," "O for a Closer Walk with God," "Hark, My Soul, It Is the Lord" and "When I Survey the Wondrous Cross," as well as "There Is a Fountain Filled with Blood," which is characterized as the least satisfactory of Cowper's lyrics.

There are various anecdotes relating to the early history of hymn singing to relieve the serious portions of the volume. One story tells of how troops under General Wolfe in the middle of the eighteenth century, stationed in Aberdeen, Scotland, sang their hymns heartily and impressed many who had been accustomed to re-

striction to the Psalms in worship. As a consequence one of the troopers, Thomas Channon, was engaged as choirmaster. But one section of the people encouraged a discordant enterprise, engaging three boys with shrill voices to sing loudly out of tune. The scheme failed and the unruly boys received a sound thrashing, while their leader, Gideon Duncan, was fined £50 and imprisoned until the fine was paid—perhaps the first instance in history in which anyone was fined for singing out of tune in church.

It is related that Benjamin Keach was the first to introduce hymns in the worship of an English congregation and prepared a book of 300 hymns, named "Spiritual Melody," in 1691. Here are examples of his contribution to congregational singing:

Here meets them now that worm that
knavs

And plucks their vitals out;
The pit, too, on them shuts her jaws,
This dreadful is, no doubt.

And here is another that the congrega-
tion was asked to sing:

Our wounds do stink and are corrupt,
Hard swellings do we see;
We want a little ointment, Lord,
Let us more humble be.

Another verse maker of the same period wrote this as a warning to young women proud of their pulchritude:

When by spectators I am told
What beauty doth adorn me,
Or in a glass when I behold
How sweetly God did form me;
Hath God such comeliness displayed
And on me made to dwell,
What pity such a pretty maid
As I should go to hell.

The fifteen chapters of "Hymns in Christian Worship" are enhanced with sixteen cuts, including portraits of such famous hymn writers as Keble, Newman, Cowper, Whittier, Harriet Beecher Stowe and Oliver Wendell Holmes.

HISTORIC BRITISH EVENT FEATURES 300-VOICE CHOIR

The two hundred and twenty-third Three Choirs Festival was held in Gloucester, England, Sept. 3 through Sept. 8. This historic annual event, described in the program as "a meeting of the three choirs of Gloucester, Worcester and Hereford for the benefit of the widows and orphans of clergymen in the three dioceses" was probably initiated as early as 1715 and is the second oldest festival in England, only that of the Sons of the Clergy being established before it. In 1725 it became a charitable institution and the text of the sermon for that occasion provided the motto verse which now appears on the programs—"I gat me messengers and women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts."

One of the principal features of the festival is the performance of large choral works with full orchestra. This year a choir of 300 sang "The Messiah," which has been performed every year since 1757, "The Creation," "The Passion according to St. Matthew," Faure's Requiem, Elgar's "The Dream of Gerontius" and other choral works. Additional features included a performance of Vaughan Williams' Sixth Symphony, conducted by the composer, and recitals by outstanding British organists. A report of the festival was sent to THE DIAPASON by William O. Tufts, Washington, D. C., organist, who spent the summer in England.



Lumber being dried and seasoned prior to movement to dry kiln.



Thomas H. Webber, Jr., A.A.G.O.

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Schweitzer's Views on Correct Tempos for Works of Bach

Brookline, Mass., Oct. 4, 1950.—To the editor, THE DIAPASON, Chicago, Ill.—Dear sir:

Congratulations on your editorial in the October issue of THE DIAPASON entitled "Let's Throttle Down." I hope you will continue to inculcate this idea into the minds of our contemporary organists and recitalists.

A few years ago I wrote to Dr. Albert Schweitzer pertaining to the subject of excessive speed in the playing of Bach. My letter and his answer are enclosed. Both of these are for your use if you care to publish them. Sincerely,

GARDNER EVANS,
Organist and Choirmaster.

Brookline, Mass., June 29, 1942.—Dear Dr. Schweitzer:

I address you as the outstanding contemporary authority on Johann Sebastian Bach and beg that you will consent to give me the expression of your opinion on a point having to do with the present-day tempo at which many of his greatest pieces for organ are played.

Many of Bach's compositions are played today at a speed which seems to distort the profundity of feeling and the deeply religious aspect inherent in them. In other words, they are so performed that the organ becomes a concert instrument and not an adjunct to the church.

I take exception to this because they become a technical *tour de force*, and I would like real authority to back me up in my opinion.

Do you feel that in Bach's day he may possibly have played compositions of his own at the opening or dedicatory recital of a new organ to show of what the organ was capable in the way of rapid tempi? *

Respectfully yours,
GARDNER EVANS,
Lambaréné, Gabon, French Equatorial Africa, Aug. 10, 1942.—Dear Mr. Evans:

I just received your letter of June 29, which I answer at once.

Bach's compositions for organ never aim at any mere virtuosity. They all have been composed for the church. They lose their true character when played too quickly. They lose then even their effect, as the hearer can no more follow the toneline and imagine the structure of the composition, but hears only a chaos of sound. We know that the organist Hesse from Breslau, who surrendered us the old tradition how to play Bach's organ works, played all fugues (even the great Fugue in G minor) in a very moderate tempo. This Widor and Guilment, who heard Hesse, and also old organists in Germany who had known him, have assured me. Bach himself could not think of playing his organ works quickly, as the mechanism of his manuals was difficult to play. I have myself in Alsace still played organs of Silbermann of the eighteenth century on which the pressing down of the keys was a real effort. Another impediment is the fact that the keys in these old organs go down twice as deep as in modern ones. An old great organ, on which all difficulties of the old mechanisms can be experienced, is in Leewarden in the north of Holland; but what wonderful sound it has!

The main point in the reproduction of Bach's organ works is to put them clear and plastic before the auditor. In the beginning my moderate tempi surprised the hearers when I played Bach in Europe. I did not let myself be influenced by it and by and by people have become entirely accustomed to it and think it evident. My teacher, Widor, played Bach in a quite moderate tempo.

With kindest regards, yours sincerely,
ALBERT SCHWEITZER.

"Baroque" and A.G.O. Examinations.
School of Music, Urbana, Ill., Oct. 9, 1950.—To the editor:

I would like to comment upon the two letters that appeared in the October issue. The term "baroque" seems to be with us to stay, and I doubt that Mr. Simpson will be able to do much about it. It has been in use for so many years as a tag for a great period of music that its original meaning is now largely forgotten or ignored. A much stronger case might be made against the use of the tag "America," since it is widely known and remembered that our country was named for the wrong man. Mr. Simpson might take on this easier assignment first! What is needed is not a new tag for the period that culminated in Bach, but a new conscience amongst those who, by their "interpretations," violate their trusts as creators.

Regarding the Guild examinations, I would say that they are arbitrary. After securing B.Mus. and M.Mus. degrees from

a university of high standing, and with majors in organ and composition, I found myself unprepared to take the Guild examinations. Extra study, in so-called strict counterpoint, to prepare for degrees of lesser significance and scope than the ones I already held, appealed to me neither in principle nor in fact. Today, after twenty-five years, I respect the work of the Guild, but still have no interest whatever in taking the examinations that I believe should have been immediately available to me when I received the M.Mus. degree from a university of the first rank.

Very truly yours,
RUSSELL HANCOCK MILES,
Professor of Music.

Playing All of Bach's Works.

Chicago, Oct. 8, 1950.—Dear Mr. Gruenstein:

Strictly speaking, in naming men who have played the complete organ works of Bach (see the list of John S. Gridley quoted by Frederick Schwass in the September DIAPASON, page 11), we ought to mention Lynnwood Farnam, A.R.C.O., Mus.D., first for two reasons.

1. Comparing the ten programs of Dupré at the Church of St. Andrew and St. Paul (Presbyterian) in Montreal in 1923 with the twenty programs of Farnam at the Church of the Holy Communion (Episcopal) in New York during 1928-29, one finds that Dupré does not list the following numbers: The "Eight Short," the four concertos, various fugues from the "Musical Offering" and the "Art of Fugue," two sets of chorale variations, fifty-seven chorale preludes and twelve miscellaneous numbers. If Dupré's ten Bach programs in Montreal are identical with the Bach series he played at the Paris Conservatory in 1920 and at the Trocadero, Paris, in 1921, then Dupré gets the credit of having played the greater majority of Bach's organ works from memory for the first time in history, but Farnam gets the honor of having played a really complete series of Bach's organ works for the first time in history, some from memory and some from notes.

2. Whereas the Farnam complete Bach series was begun in 1928, but concluded in 1929, the Riemenschneider Bach series was begun in 1927 and completed in 1931. Riemenschneider devoted four years to his complete Bach series to give students at the Baldwin-Wallace Conservatory an opportunity to study the entire organ works of Bach during their four-year course in Berea, Ohio. Accordingly, Dr. Lynnwood Farnam not only played a more nearly complete Bach series in North America than Dupré, but completed his New York Bach series two years ahead of Riemenschneider's series.

No doubt you, as editor of THE DIAPASON, sensed the historical importance of the Farnam complete Bach series when you granted me space for five full-page, comprehensive-critical reviews of Farnam's Bach recitals, written at Farnam's request, in the January, February, April, June and July issues of the 1929 volume of THE DIAPASON. Ten years later, in the issue of July, 1939, you published a half-page article in your valued journal in which I recalled the historic Farnam Bach series. Perhaps no other Bach series has received such detailed and extended coverage in a music journal as the Farnam complete Bach series was accorded in THE DIAPASON.

Among those who have pioneered in playing chorale preludes by Bach, his forerunners, his contemporaries and his successors, we must number countless church organists, especially Lutheran organists, who for centuries have played chorale preludes of the masters (great and not so great) as fitting introductions to hymns and tunes sung by congregations in worship services.

Among organists in America who have pioneered in playing chorale preludes of Bach in recitals let us also remember Wilhelm Middelschulte, LL.D. As early as April 28, 1914, according to some Middelschulte programs before me, he played chorale preludes by Bach in a recital at St. Paul's Episcopal Church, Chicago. His series of recitals at the summer sessions of the University of Notre Dame, South Bend, Ind., in 1921 and 1922, as well as other recital programs of Middelschulte, list chorale preludes by masters, ancient and modern.

For a list of chorale preludes, giving publisher, key, grade, pages and staves, organists are referred to Martin Stellanhorn's "Index to Hymn Preludes" (Concordia Publishing House, St. Louis). On pages 609-680 of "The Hymnal 1940

Companion" (Church Pension Fund, New York) Bernice Fee Mozingo also has a valuable index of chorale preludes for greater integration in a worship service.

Sincerely yours,
HERBERT D. BRUENING.

Open Letter to Organ Builders.

Santa Rosa, Cal., Oct. 2, 1950.—An open letter to the organ builders of the United States:

Some time last year the Redwood Chapter of the American Guild of Organists obtained the Casavant Company's film "Singing Pipes," and I borrowed it to show to the members of the student group at Santa Rosa Junior College. I felt at the time that the students derived a great deal of benefit from the experience of seeing the film. The scenes which showed various aspects of the construction of organs and organ pipes were informative to a degree that is impossible to accomplish in any other way. And the last part of the film, which gave a close-up of a performance on a large organ, was both entertaining and instructive.

Granted that a knowledge of the "insides" of the instrument is not essential to one who plays from the console, the well-rounded organist nevertheless will be acquainted with the workings of the organ.

Aren't the organ builders of the United States missing a bet? Let me assume for a moment that I am responsible for the advertising budget of the large "Diapason Organ Company." Of course, my first expenditure will be for an advertisement in THE DIAPASON. After that I will want to spend the remaining money in such a way that it will accomplish three things: (1) Spread the gospel of the pipe organ as an instrument, and bring it to the attention of as many people as possible; (2) counteract in an ethical way the advertisements of the electronic instrument manufacturers; (3) place the name of the "Diapason Organ Company" before a great many people, including organists and music committee chairmen.

Would a film such as "The Singing Pipes" accomplish these things?

If several copies of such a film were made, it could be available to student groups of the Guild, other groups of music students, Guild chapters, church groups and other interested organizations. Through these showings a great many people would become better acquainted with the organ as an instrument. Organists and organ students would have at least a little better idea of the mechanics of the instrument. And certainly it should be good advertising for the "Diapason Organ Company." Who knows? It might even fire the imagination of a church architect or two, and help them to realize that organ pipes require room in the church auditorium.

It seems to me that money spent for an educational and advertising film of this type would be money wisely invested in the future of a particular company and in the future of the organ and organ music.

GORDON DIXON, A.A.G.O.

Recommends an Apprenticeship.
Christ Church Cathedral, Victoria, B. C., Oct. 12, 1950.—Dear Mr. Gruenstein:

Realizing that the letter from your Seattle correspondent in September's issue regarding examinations (particularly those of the A.G.O.) would undoubtedly produce further correspondence I have waited a month before attempting to carry the discussion to a point from which generalizations can be made and conclusions established.

I think my friend Mr. Dowling of St. Catharines has satisfactorily disposed of the need for written and keyboard tests to determine whether a candidate possesses musicianship, even in an associate examination. It may be that the lady in Seattle has had some experience with an organist not so well endowed with this gift and perhaps not so well equipped to perform his duties as the other church officers—say the janitor or the secretary. In the day to day business of accompanying anthems, hymns and soloists he may not manage his instrument in such a way as to evoke admiration or even confidence. If he holds an A.G.O. diploma it is natural to call into question the value of the tests undergone before it can be obtained. The same would, of course, apply to an A.C.C.O. or an A.R.C.O. (and I must confess to writing as a Canadian by adoption, but as an Englishman at root).

Emphatically, no diploma guarantees anything! I was fortunate to obtain A.R.C.O. at 21 and F.R.C.O. at 23, at which age, according to the parchment, I was "fully qualified to exercise the profession and duties of organist." Fourteen years later one realizes that only now is one on the fringe of dealing adequately with all the musical and personal problems which daily beset a musician. Many people have a flair for passing examina-

tions, yet few can capably rehearse a choir or accompany a congregation, and how can one cultivate these necessary desiderata? Not from textbooks, or lectures, or even from a good teacher, unless, to a person with inborn talent, is conceded at least several years to watch the job being done by a master of the craft, and then several more years to put his precepts into practice.

In other words, I argue for the old system of apprenticeship, of being an articulated pupil, as were all the great cathedral organists in Britain for centuries past. The present standard of surface-scratching teaching is so far divorced from actual standards of performance required that it cannot even produce competent players, let alone practical musicians.

A further point arises. No organist who does not aspire to conduct his own choir is worthy of the highest rewards of his profession. It seems sheer nonsense for the organist to be in an inferior position to the choirmaster. Let him be an assistant for some years to learn his profession, but not to become only an organist, or only a choirmaster. Except for large choral societies, how many choirmasters are really efficient unless they preside at the console and their choirs can sing without direction?

And if 'so versatile a musician is required, must he not also have ability to rehearse the orchestra, whose assistance he will occasionally require, and even to bow the string parts? Certainly as a potential leader in his vocation and in the community he will be required to read score, whether it be of a sixteenth century madrigal or a Sibelius symphony, so that, besides being able to comprehend the works himself, he will radiate his enjoyment and enthusiasm to the wider public, though he may never have the thrill of directing performances of them!

Truly, the organist who is only an organist is of all men most miserable. Tied to the maudlin harmonies of hymn-tunes, the even duller writings of his brother organists in uninspiring anthems and solos, what joy is there for him? Sir, I could wish your paper, as the official organ of the A.G.O. were much less about organs, choirs and churches and contained more articles on the wider aspects of the whole art of music. As organists there is little hope for us—as good musicians the world is at our feet.

Yours faithfully,
GRAHAM STEED, F.R.C.O.

More Suggestions as to "Exams."
Setauket, N. Y., Sept. 20, 1950.—Dear Mr. Gruenstein:

The letter of Charlotte Bosserman re examinations in your September issue was timely and interesting. I am sure her ideas would meet with the approval of many of the members of the A.G.O.

May I add some ideas of my own: Let the academicians and the "powers that be" continue the F.A.G.O. and the A.A.G.O. examinations. They fill a very worthy place, undoubtedly. I do approve Mrs. Bosserman's objections to granting an A.A.G.O. certificate to a person just out of school without experience. Now is there any reason * * * for not having a practical, down-to-earth examination for church organist-musicians? This examination could cover such subjects as harmony and elementary modern counterpoint; ability to modulate between two pieces in different keys; brief improvisation on a hymn-tune or anthem; ability to play in an organistic manner from piano accompaniments; sight reading; hymn playing; discrimination between church and secular music; playing satisfactorily a complete church service (not a "staged" performance, but an actual service) in which many of the above requirements are brought in. There may be other items, but these are in my opinion the main ones. * * *

ERNEST A. ANDREWS.

Would Judge Candidate at Service.
Linwood, Mass., Sept. 14, 1950.—Dear Mr. Gruenstein:

I was very much interested in Mrs. Bosserman's letter after speaking with her at the Boston convention. Organ repertoire is important—also the art of accompaniment, particularly in our dealing with choirs or quartets. How about going one step farther and recommending that a committee visit the church where the candidate for the degree is playing and see whether said candidate is holding the service together (or at all); how he helps (or hinders) the singers; whether his selections are worthy of the Guild standard? And also, if the organ pedal notes decide not to cancel, or the crescendo decides not to crescendo—both of which happen in the best regulated instruments—if a major issue is made of same, or if the service is simply one of dignity, reverence and major assistance to the minister in spite of these temporary things.

Yours sincerely,
MARY B. NORMAN.

AT ST. BARTHOLOMEW'S CHURCH in New York Mendelssohn's "Elijah" was sung at the evensong services in October under the direction of Harold W. Friedell, F.A.G.O., organist and choirmaster. One of the four parts of the oratorio was sung at each service.

NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

"Purcell to Handel," ten compositions for the organ, arranged and compiled by Willard Irving Nevins; published by the H. W. Gray Company, New York.

The editor of this new volume has selected from the treasures of the past ten pieces of unusual merit and attractiveness. From the resources left by Purcell, Corelli, Walthers, Bach, Benedetto Marcello, Johann Pachelbel and Handel he has chosen a half-score gems that were out of the common ken until this collection. It is all music of the first quality. There has been no padding with mediocre stuff. The book should be a boon to concert players and to teachers engaged in building sterling teaching and playing repertory.

"Twelve Hymn-tune Preludes" for organ (with or without pedals), by Robert Groves; published by Elkin & Co., Ltd., London, England; agents in U.S.A., Galaxy Music Corporation, New York City.

The set of a dozen easy meditations on hymn-tunes is a splendid one. Though simple, the music is out of the usual rut. The idioms are fitting, unshocking but never banal. The writing shows the hand of an experienced and capable composer. Of the themes used perhaps half are tunes to be found in hymnals used on this side of the water. The evident intention of the composer was to offer not concert numbers, but short (page or two-page) preludes introductory to the congregational singing. These brief treatments of hymns will work effectively as communion meditations. As teaching pieces in the earlier grades they will prove of utility.

Prelude and Fugue in G major, by Johann Sebastian Bach; Alla Breve in D major, Bach; published by the H. W. Gray Company, agents for Novello & Co., Ltd., London, England.

Two more established great works for organ published in the "Standard Series of Organ Compositions." It should be enough to record that in the issues described we are offered first-class reprints of these fine works. The editing and typog-

raphy is prime and the text is accurate and clear. It is well that such works are again available in separate form and in such a sterling edition.

Sixteen Chorales ("Le Tombeau de Titelouze"), based on Liturgical Hymns, by Marcel Dupré; published by the H. W. Gray Company, New York.

In his foreword to this new issue the composer sets down that "the title of this book has been chosen as a homage to Titelouze, whose work stands out as a highly important date in the history of organ music. Born at Saint-Omer, in the north of France, in 1563, appointed organist at St. John in Rouen in 1586, then, in 1588, organist of the Cathedral in Rouen, where he was promoted to canon, Titelouze died on Oct. 25, 1633. His compositions include two sets of versets on twelve hymns and on the Magnificat, in the eight modes. Their rich and dense polyphony, the purity and majesty of their style contributed to determine the sacred part the organ was to play in liturgical services. Guilman and Pirro have published a complete edition of these works in the 'Archives de l'Orgue' (the Archives of Organ Masters). * * * The present book, which is destined for organ beginners, includes sixteen chorales which are based on liturgical hymns, of which Titelouze has used eight. Those chorales which have been fingered succeed each other in a progressive order of difficulty."

This reviewer dissents from the pronouncements of a great player, composer and teacher on one minor point. The composer directs these interesting liturgical treatments at "beginners"—the tyros with whom most of us deal would struggle hard to master these excellent fantasias. I would place them at about the end of the first year of serious study; at any point from there on they would be of superlative value both for their technical contributions and for their musical essence. For the player in the Roman Catholic Church these short treatments of liturgical themes will be invaluable; the composer suggests the proper season for employment of each selection.

Four Modern Preludes on Old Chorales for the organ, by Garth Edmundson; published by Galaxy Music Corporation, New York.

Ideal for service use and interesting for concert purposes is this set of pieces on familiar hymn and chorale melodies. The composer has seen fit to restrain his muse to a much simpler, more terse form than some of his works of like nature published in the past—incidentally some of the finest, most significant issues of the type set out by any native composer of the present time. Because of this simplicity he will probably find a wider use in both concert and service occasions. The four movements comprising the set are on "Vater Unser," "Eudoxia," "Evan" and "Vom Himmel hoch." The music is of no great degree of difficulty, and the composer has indulged in no forbidding elaborations of stop or manual registration. This music will sound first-class on any organ, large or small, ancient or modern. It is organ writing of high excellence, both as to craftsmanship and as to inspiration.

Nocturne for Organ and Piano, by Walter Burke; published by the H. W. Gray Company.

This large-scale work of ingratiating quality will be a valuable addition to the repertory available for the combination of organ and piano. It covers twelve pages of music, well laid out and easy to read. Only one copy will be needed for performance, since individual parts are published under the one cover. The music is not complicated, is melodic in nature, definitely of the Romantic school. The composer has had something worthwhile and definite to say and has chosen a colorful combination of instruments.

"Piece Jubilante," by Reginald W. Martin; published by Theodore Presser Company, Bryn Mawr, Pa.

A valuable run-of-the-mill piece, practical rather than inspired, easy and well written. The idea, style and working out are respectable, no more. Fodder for the organist who wants pieces that will sound well with the minimum of practice.

"Carnival," a Suite for the Organ, by Robert Crandell; published by the H. W. Gray Company.

The four movements which make up this suite (performance time approximately ten minutes) are musical interpretations of



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persons and episodes related to the early extemporized Italian comedy. It is fundamentally pure concert music cast in contemporary idioms and styles. The music is not difficult; it will fit the hands and feet quite well and sound effective. An instrument that has liberal resources and is flexible will be needed; the stop demands, while on the generous side, are not extravagant. This little work will be a pleasure to hear at the hands and feet of a player with imagination and a sense of humor and gaiety. The four movements are, in turn, entitled "Pulcinella" (Scherzo), "Harlequin's Serenade" (Capriccio), "Lament of Columba" (Elegia) and "Clowns of Calabria" (Saltarello).

"In the Silence of the Night," by Garth Edmundson; "Glory to God in the Highest," Bach-Beveridge; "Jesus, Hear This Song of Praise," Bach-Beveridge; anthems for Christmas, published by J. Fischer & Bro., New York.

Mr. Edmundson's anthem is a simple choral seasonal work for unaccompanied chorus. The organ part is simply a score of the vocal parts set down for support when used. To a text selected by the composer from the Scriptures he has set colorful music. Effective use is made of humming chorus effects. The two Bach numbers are excerpts from the cantata "The Childhood of Christ," by Johann Christoph Bach, as revised and edited by Lowell P. Beveridge and published recently by the enterprising firm of J. Fischer & Bro.

Album of Thirty-two Pastorales for the Christmas Season, for pipe or reed organ, compiled and arranged by Carlo Rossini; published by J. Fischer & Bro., New York.

In good time for the Christmas season comes this volume of music for seasonal service use. The editor has included excellent quiet pieces from composers ranging from Corelli and Bach through Niedermeyer and Guilman, and Mendelssohn to contemporaries such as Marchant and Mawet. All the pieces are short, all are

simple. But the compiler has used rare judgment and high standards of taste in making his selections. The result is a book of service music adapted to the needs of virtually all denominations and types of services, of practical values whether applied to pipe, reed or electronic instruments.

"The Childhood of Christ" ("Die Kindheit Jesu"), a cantata for soloists and chorus, with accompaniment for organ (or orchestra), the music by Johann Christoph Bach, the text translated into English and the accompaniments arranged by Lowell P. Beveridge; published by J. Fischer & Bro., New York.

Just as the Faure Requiem has suddenly jumped into popularity and become an established element in the choral repertory for Lent and Easter, so I am sure this revived, if unfamiliar, Christmas cantata will become a favorite, for it has unusual quality, rare appeal and that simplicity which goes only with genius. Two of the choruses have already been issued separately by the publisher in anticipation of this recognition. The composer is the son of J. S. Bach, who was born during his father's incumbency in Leipzig. After leaving the university in that city he became acquainted with the German poet Johann Gottfried Herder, who provided him with texts for many choral works. This cantata is one of these works. The cantata has much more than historical or musicological appeal—it is a composition of real power and undoubted beauty, worthy of universal use.

RECENT INSTALLATIONS of "Gabel's Gay Bells" have been made in the following churches: Second Reformed, Lodi, N. J.; Federal Hill Baptist, Providence, R. I.; Providence Avenue Methodist, Chester, Pa.; First and St. Stephen's Evangelical and Reformed Church, Baltimore; St. Paul's Episcopal, East Orange, N. J.; Brownlee Woods United Presbyterian, Youngstown, Ohio, and the Methodist Church in Orange, N. J.

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London Centre.

A recital and a banquet on the evenings of Sept. 26 and 23, respectively, marked the opening of the season for the London Centre. On Sept. 26 Sir Ernest MacMillan gave a thrilling recital in the First-St. Andrew's United Church in aid of the B.O.R.F. The entire proceeds will go to the fund. Selections on the program were: Sonata No. 1, in F minor, Mendelssohn; Minuet from "Berenice," Handel; Gavotte in B flat, Handel; Prelude and Fugue in E flat major, Bach; "Epilogue," Willan; Prelude on "Rockingham," Parry; "Chant de May," Jongen; Scherzo from Symphony 4, Widor; Pastorale and Chorale in B minor, Franck.

On Sept. 23 a banquet was held at the Palm Grove restaurant. Professor Jenkins of the University of Western Ontario's language department spoke on life at the Trois Pistoles Bilingual College in Quebec. Readings were given by Miss Hazel Taylor. MARGARET K. NEEDHAM, Secretary.

Vancouver Centre.

The opening fall meeting of the Vancouver Centre took the form of a dinner meeting Oct. 15 in the Hotel Grosvenor. Forty members and guests were present. The guest speaker was Sir Ernest MacMillan, Mus.D. (Oxon), F.R.C.O., who was introduced by the chairman, Lawrence Cludera. Sir Ernest pointed out many weaknesses he has encountered in hearing organists play, and made helpful suggestions as to how these weaknesses might be overcome. He pointed out in particular that organists should be careful not to drown out singers in the lower range, as the human voice, unlike a well-regulated organ, is softer in the lower range and tends to become shriller in the upper range, thus requiring more organ accompaniment. Sir Ernest went on to mention experiences in his role as examiner for the Canadian College of Organists. G. HERALD KEEFER, Secretary.

St. Catharines Centre.

The St. Catharines Centre began the season's activities Oct. 2 with a dinner at the St. Paul Street United Church. Annual reports were presented and the new executive was installed. Guest speaker was Captain Rev. Norman Rawson of Centenary Church, Hamilton. Captain Rawson spoke of his recent visit to England and the continent, describing vividly the Holy Year celebrations in Rome. During the past year this centre raised \$742 for the British Organ Restoration Fund. GORDON KAY, Secretary.

**WILLIAM F. VOLLMER TAKES
BRIDE IN WESTFIELD, N. J.**

William Francis Vollmer, minister of music and director of the choirs of the Presbyterian Church in Westfield, N. J., married Miss Adah-Grace Roberts Oct. 20. Dr. Charlotte Lockwood Garden, organist and choir director of the Crescent Avenue Presbyterian Church, Plainfield, N. J., played the following organ selections preceding the ceremony: Sinfonia from the Wedding Cantata, Bach; "Bist du bei mir," Bach; "In dir ist Freude," Bach; Serenade from the drama "Hassan," Delius; "Benedictus," Karg-Elert; Cathedral Scene from "Lohengrin," Wagner; Andante Cantabile from Fifth Symphony, Tchaikowsky. The quartet of soloists from the Presbyterian Church in Westfield, accompanied and directed by Dr. Garden, sang "On Those Who at Thine Altar Come," music from "Judas Macca-baeus," Handel; "Here at Thine Altar, Lord," Rowley; Bridal Chorus, "Lohengrin," Wagner; "O Perfect Love," Barnby. Mr. Vollmer, prior to his appointment in Westfield, was organist and choir-master of the Bruton Parish Church and lecturer in fine arts at the College of William and Mary, Williamsburg, Va.

"BIRTHDAY IN BETHLEHEM," a cycle of six original carols with music by Gene Bone and Howard Fenton and text by Dr. Frank Kingdon, will receive its first performance on the evening of Dec. 1 at the John Hall Memorial Presbyterian Church, New York City. The choral presentation will be accompanied by appropriate staging and choreography. Eugene Conley and Winifred Heidt, the George Mitchell Choir and the New Symphony Orchestra have recorded the work for London Records.

HENRY ROSEVEAR, F.C.C.O., TORONTO ORGANIST



HENRY ROSEVEAR entered upon his duties Sept. 1 as director of music of the Humbercrest United Church, Toronto, Ont. He will be in charge of the junior, intermediate and senior choirs. Humbercrest is in a residential area on the outskirts of the city and has a large congregation which hopes to have a new church and organ completed by next September.

For the last twelve years Mr. Rosevear has been organist of Old St. Andrew's Church, Toronto, where the late Dr. J. R. P. Sclater was minister. This church is amalgamating with Westminster-Central Church and will be known in the future as St. Andrew's United Church. Prior to his appointment at Old St. Andrew's Mr. Rosevear was for ten years organist of St. David's United Church and deputy organist at the Metropolitan Church, Toronto, where he gave many recitals on Canada's largest organ.

Receiving his early training in piano, organ, singing and orchestral work in England, Mr. Rosevear became a pupil of the late Dr. H. A. Fricker shortly after arriving in Canada. In 1937 he passed both the associateship and fellowship examinations of the Canadian College of Organists. He is president of the Ontario Registered Music Teachers' Association and treasurer of the Canadian College of Organists.

**CHARLOTTESVILLE CHURCH
WILL HAVE MOLLER ORGAN**

The First Methodist Church of Charlottesville, Va., has placed an order with M. P. Möller, Inc., for a three-manual organ to be installed in the new church. The building under construction replaces one which was destroyed by fire. The organist is Mrs. Elizabeth C. Beard. The stoplist of the instrument will be as follows:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Claron, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Harp.
Chimes.
Tremulant.

PEDAL ORGAN.
Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Erzähler, 16 ft., 12 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Octave, 8 ft., 22 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Erzähler, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.

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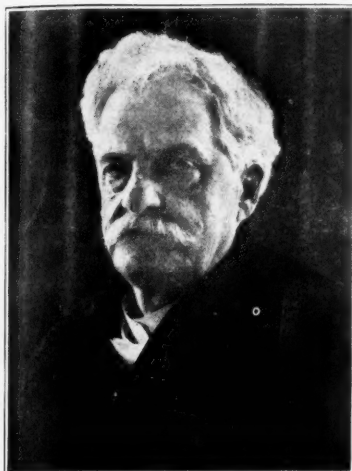
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DR. MINOR C. BALDWIN



**DR. MINOR C. BALDWIN DIES
IN HIS NINETY-FIFTH YEAR**

Dr. Minor C. Baldwin, a veteran organ recitalist, died on June 22 in his ninety-fifth year, according to word received from Onset, Mass. He was active until very recently and had been heard in recitals in many states over a period of about sixty years. He had made his home in Massachusetts but spent the winters in Florida. Dr. Baldwin was born in Middletown, Conn., Feb. 21, 1856.

Dr. Baldwin gave a command performance for King George in England and was heard in recitals in the Royal Albert Hall, London, in July, 1906.

Dr. Baldwin married the former Mrs. Louise Sproat of Wareham, who passed away over ten years ago in the South.

BEGINNING WITH A RECITAL of organ and instrumental music Sunday afternoon, Nov. 12 at 4 o'clock, a two-day commemoration of the death of Bach will be observed at St. Paul's Church, Steubenville, Ohio. Monday evening at 7:30 a festival memorial service will be held with the choir of boys and men singing choral evensong. Clergy of the Anglo-Orthodox fellowship of the Ohio Valley will join in the procession.

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GREAT ORGAN IN HULL, ENGLAND, IS REBUILT INSTRUMENT OF 130 RANKS

One of Largest Concert Instruments in Britain, First Installed in 1911, Is Reconstructed by the John Compton Company.

The large organ in Hull City Hall, England, is undergoing a complete rebuild by the John Compton Organ Company. The rebuilt instrument will be one of the largest concert hall organs in England. Originally built by Forster & Andrews of Hull in 1911 with four manuals and ninety-five speaking stops, the organ as rebuilt will be primarily a "straight" organ with four manuals and 130 speaking stops, exclusive of percussions. It is to be completed in November. The new stop-list is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Third Open Diapason, 8 ft.
- Claribel Flute, 8 ft.
- Stopped Diapason, 8 ft.
- Dolce, 8 ft.
- Quint, 5 1/2 ft.
- Principal, 4 ft.
- Octave, 4 ft.
- Harmonic Flute, 4 ft.
- Twelfth, 2 3/4 ft.
- Fifteenth, 2 ft.
- Super Octave, 2 ft.
- Cymbal, 3 ranks.
- Mixture, 3 ranks.
- Mixture, 4 ranks.
- Contra Posaune, 16 ft.
- Tromba, 8 ft.
- Posaune, 8 ft.
- Clarion, 4 ft.

SWELL ORGAN.

- Contra Gamba, 16 ft.
- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Geigen Principal, 8 ft.
- Rohrflöte, 8 ft.
- Sallcional, 8 ft.
- Viol d'Orchestre, 8 ft.
- Viol Celeste, 8 ft.
- Waldflöte, 4 ft.
- Octave Geigen, 4 ft.
- Twelfth, 2 3/4 ft.
- Flageolet, 2 ft.
- Fifteenth, 2 ft.
- Sesquialtera, 2 ranks.
- Mixture, 3 ranks.
- Double Trumpet, 16 ft.
- Bassoon, 16 ft.
- Horn, 8 ft.
- Trumpet, 8 ft.
- Oboe, 8 ft.
- Musette, 8 ft.
- Vox Humana, 8 ft.
- Clarion, 4 ft.

CHOIR ORGAN.

- Melodic Diapason, 8 ft.
- Hohl Flöte, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Vox Angelica, 8 ft.
- Viol d'Orchestre, 8 ft.
- Principal, 4 ft.
- Flauto Traverso, 4 ft.
- Nazard, 2 3/4 ft.
- Harmonic Piccolo, 2 ft.
- Bass Clarinet, 16 ft.
- Cor Anglais, 8 ft.
- Trompette, 8 ft.
- Bassetto, 8 ft.
- Celesta.
- Tom-tom.
- Triangle.
- Snare Drum.

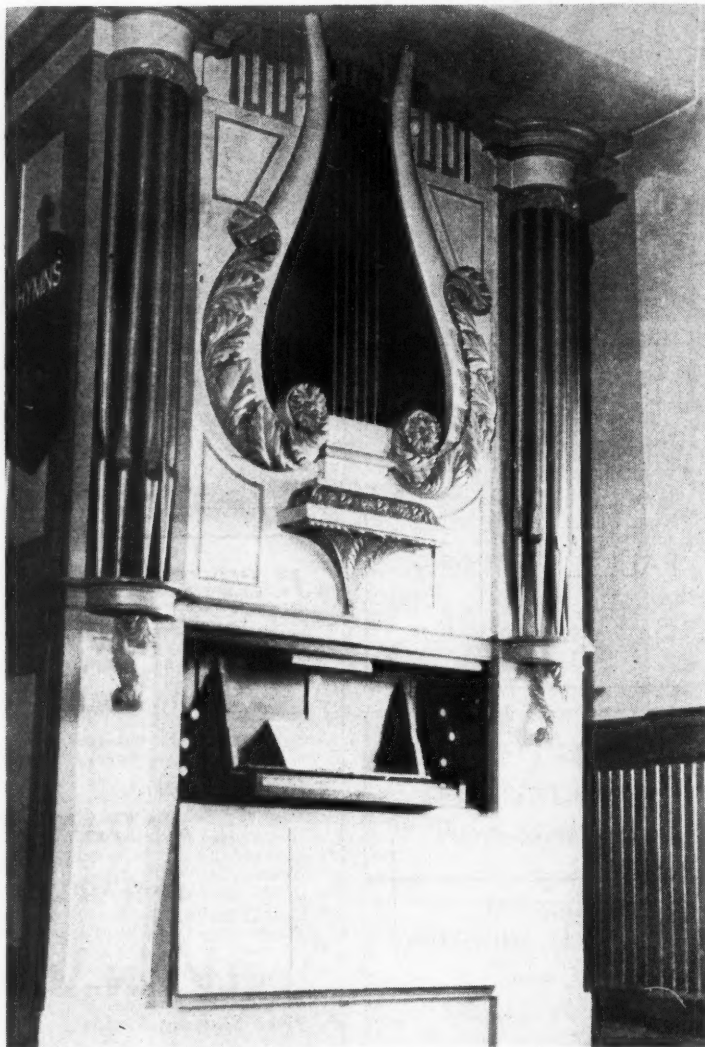
POSITIV ORGAN.

- Quintaten, 16 ft.
- Geigen, 8 ft.
- Doppel Flöte, 8 ft.
- Gemshorn, 4 ft.
- Doppel Flöte, 4 ft.
- Fugara, 4 ft.
- Nazard, 2 3/4 ft.
- Harmonic Piccolo, 2 ft.
- Tierce, 1 3/4 ft.
- Mixture, 4 ranks.

SOLO ORGAN.

- Contra Tibia, 16 ft.
- Tibia Clausa, 8 ft.
- Violoncello, 8 ft.
- Violon Celestes, 8 ft.
- Viol d'Orchestre, 8 ft.
- Concert Flute, 8 ft.
- Octave Tibia, 4 ft.
- Zauberflöte, 4 ft.
- Viola, 4 ft.
- Tibia Twelfth, 2 3/4 ft.
- Harmonic Flageolet, 2 ft.
- Ocarina, 2 ft.
- Krummhorn, 16 ft.
- Orchestral Oboe, 8 ft.
- Orchestral Clarinet, 8 ft.
- Orchestral Trumpet, 8 ft.
- Xylophone.
- Glockenspiel.

ORGAN OF 1826 IN ALL SAINTS' CHAPEL, FREDERICK, MD.



THE ORGAN SHOWN in the picture here-with reproduced, built in 1826 by Wilfred Hall of Philadelphia, was photographed for THE DIAPASON by David Hinshaw of Frederick, Md. Still in playing condition, the one-manual instrument stands in the chapel of All Saints' Episcopal Church in Frederick and was at one time sought by the Smithsonian Institution. One of the interesting features of its construction is

the keyboard, which must be pulled out of the case like a drawer to be played. The original pumping mechanism is intact, but an electric blower has been added. The organ's resources include an open diapason, 8 ft.; stopped diapason, 8 ft.; gamba, 8 ft. (T.C.); dolce, 8 ft.; principal, 4 ft., and fifteenth, 2 ft. Mr. Hinshaw is interested in obtaining any available data on the builder.

Orchestral Bells.
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BOMBARDE DIVISION.

- Contra Tuba, 16 ft.
- Tuba, 8 ft.
- Bombarde, 8 ft.
- Tromba, 8 ft.
- Quint, 5 1/2 ft.
- Octave Tromba, 4 ft.
- Tuba Clarion, 4 ft.

PEDAL ORGAN.

- Gravissima, 64 ft.
- Double Open Diapason, 32 ft.
- Major Bass, 16 ft.
- Open Wood, 16 ft.
- Open Metal, 16 ft.
- Violone, 16 ft.
- Subbass, 16 ft.
- Echo Bass, 16 ft.
- Contra Gamba, 16 ft.
- Quint, 10 1/2 ft.
- Major Octave, 8 ft.
- Octave (wood), 8 ft.
- Octave (metal), 8 ft.
- Octave Violone, 8 ft.
- Flute, 8 ft.
- Echo Flute, 8 ft.
- Quint, 5 1/2 ft.
- Super Octave, 4 ft.
- Frestant, 4 ft.
- Flute, 4 ft.
- Harmonics, 5 ranks.
- Harmonics, 3 ranks.
- Harmonics, 3 ranks.
- Contra Bombarde, 32 ft.
- Bombarde, 16 ft.
- Trombone, 16 ft.
- Tuba Bass, 16 ft.
- Posaune, 16 ft.
- Bassoon, 16 ft.
- Krummhorn, 16 ft.
- Bombarde, 8 ft.
- Trumpet, 8 ft.
- Tuba, 8 ft.
- Posaune, 8 ft.
- Tuba Clarion, 4 ft.
- Octave Posaune, 4 ft.
- Cinq, 2 ft.
- Drums.
- Cymbal.
- Triangle.

LYNCHBURG CHURCH TO HAVE THREE-MANUAL BY MOLLER

The three-manual Möller organ being built for the Court Street Methodist Church of Lynchburg, Va., will contain a number of ranks taken from the instrument which the new one replaces. An organ of 2,098 pipes has been planned. Stops taken from the old instrument are indicated in the specification by an asterisk.

The resources will be these:
GREAT ORGAN.

- *Diapason, 8 ft., 61 pipes.
- *Hohlflöte, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- *Super Octave, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- *Principal, 4 ft., 73 pipes.
- *Flauto Traverso, 4 ft., 73 pipes.
- *Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Fagotto (T.C.), 16 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- *Melodia, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Unda Maris (T.C.), 8 ft., 61 pipes.
- *Flute d'Amour, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- *Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Chimes.
- Tremolo.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- *Rohrbourdon, 16 ft., 12 pipes.
- Dulciana, 16 ft., 12 pipes.
- Gemshorn, 16 ft., 12 pipes.
- *Principal, 8 ft., 32 pipes.
- Rohrflöte (from Swell), 8 ft.
- Gemshorn (from Great), 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Rohrflöte (from Swell), 4 ft.
- Double, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

UNION SEMINARY CHURCH TO SING "ST. NICOLAS" NOV. 28

"St. Nicolas," by Benjamin Britten, will receive its first public performance in New York as part of a choral program at James Memorial Chapel of Union Theological Seminary on Tuesday evening, Nov. 28. Other numbers on the program are two sixteenth-century *a cappella* works—"O Praise God" by Whyte and "O Wonder Ineffable" by Vittoria—and the "Magnificat" of Bach. The program will be under the direction of Dr. Hugh Porter. Robert Lee, a new member of the faculty at the seminary, will conduct the *a cappella* numbers and the gallery choir in the Britten work. Lucius Metz will sing the title role of Nicolas.

"St. Nicolas" is based on the naive legends of Bishop Nicolas, who lived in the fourth century and has become the patron saint of children. His name has come down as the secular Christmas symbol, Santa Claus. Benjamin Britten has caught the simple spirit of the early stories, setting the text in an atmosphere of dramatic fervor. It will be sung by a chorus of 100 voices, accompanied by a chamber orchestra.

AN INVITED AUDIENCE of more than 2,000 people attended the premiere of the film "Vocal Music," starring the Schurz High School solo class, directed by Arthur Clark, Oct. 25 in the Schurz High School auditorium, Chicago. The motion picture was made by Encyclopedia Britannica Films for use as a teaching aid. It shows how a choral director starts with individuals in small groups and trains them to produce programs of artistic merit. Students under Mr. Clark's direction show the way to achieve proper phrasing, diction and other musical techniques, and demonstrate some common singing faults and the measures used to correct them. The climax of the film is the singing of Noble Cain's "Music of Life" by the entire class.

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BY REGINALD L. McALL, MUS.D.

Advance statements have come to us about two new hymnals, one English and the other American. Taken with the preface to the hymnal itself such a brochure is very valuable. It reveals the strategy and tactics employed by the compilers; it is a guidepost to a full understanding and use of the book. This month we shall comment on the brochure announcing "Hymns Ancient and Modern," revised 1950, in which the philosophy of the editors is given. Among the problems they faced are the following: They question whether a congregation should be asked to sing "subjective hymns, implying a state of penitence or of love to God that would be found only in the saints." A number of such hymns, however, are grouped together as "hymns of personal devotion," what are called "hymns of the inner life" in the American Presbyterian Hymnal of 1933. The reasons for not including hymns for young children are well set forth.

A list of the new hymns that are becoming familiar will be useful. A striking feature is the listing of many hymn texts omitted in former editions of the book and of tunes appearing for the first time in the present edition, numbering 110. Many of the latter have become well known in America, but this hymnal seems to prefer including new material only when tried and tested—elsewhere.

The attitude of the editors towards alteration of original hymn texts is worth study. They are concerned only with obtaining the best text, either in English hymns or in translations. They observe the requirement of indicating when and where any changes have been made.

The brief paragraph on the true purpose of any hymn-book is admirable. They consider it in terms of its use by a congregation, not merely by a choir. A hymn-book cannot be merely "an anthology of perfect hymn-tunes nor of fine poetry; it must cater for a variety of occasions and for all sorts and conditions of men."

Members of the society may obtain this hymnal, with the brochure, from this office.

The Scottish Psalter tercentenary this year is being regarded as an important link in the Reformation story. All over the country Reformation Sunday is celebrated Oct. 29. Among the places where the metrical psalms were employed was Spokane, Wash., where a city-wide observance of Reformation Day took place. This emphasis will be felt in a hymn festival to be held in New York Nov. 12 at 4:30, when for the first time the Fifth Avenue Presbyterian Church will be host to the churches of the metropolitan area for a mass hymn service. Protestant choirs are joining to lead the congregation in several metrical psalms taken from our special leaflet. They will also sing one psalm, the 146th, with the tune "Darwall," alone. They will be placed in the nave, so as to give strength to the congregational singing. Junior and youth choirs, seated in the gallery over the entrance to the church, will be heard separately. Harry Gilbert will preside at the organ and the address will be delivered by Dr. John Sutherland Bonnell. A program of the service will be sent on request, accompanied by a stamped envelope. We also have copies of Dr. McCracken's meditation at the Riverside Church last spring.

At the November meeting in New York "Hymns Ancient and Modern" will be discussed by the Rev. Arthur Williams. On Dec. 5 the Thomas Negro Singers will give a varied pre-Christmas program. This fine ensemble is conducted by its founder, Mrs. Blanche K. Thomas.

Professor Albert Edward Bailey of Worcester, Mass., author of "The Gospel in Hymns," was our guest for the opening New York meeting Oct. 16 at the Broadway Tabernacle. The dinner preceding the meeting was well attended. A number of newcomers responded to our greetings.

Professor Bailey's address was in two parts. He began by giving an intimate picture of his own boyhood, showing how music—and chiefly church music—was at the center of his home life. After enjoying a reed organ, his father solved the problem of supplying organ pedals by making a one-octave set, placed beneath

BUFFALO ORGANISTS MEET WITH FRITZ HEITMANN



DR. FRITZ HEITMANN conducted a master class for a group of organists from the Buffalo Chapter of the American Guild of Organists Oct. 3. The class was made up largely of active participants who played for Dr. Heitmann and a few auditors. Mrs. Clara Pankow served as interpreter for Dr. Heitmann. The repertoire played and discussed was from the early baroque period, Bach and Hindemith. The class felt that it derived great benefit from Dr. Heitmann's intimate association with the Silbermann and Schmitzer organs available to the composers of the works discussed. Also of great interest were his discussions with Hindemith when the

latter was writing his first and second sonatas for organ.

Members of the class were: Front row, left to right, Jane Rae Davidson, Roberta Bitgood, Dr. Heitmann, Mrs. Heitmann, Clara Mueller Pankow, Emilie Yoder Davis, Zoe Winger, Anita Rae Holmer; second row, Esther Eling, Edna L. Springborn, DeWitt C. Garretson, Helen Townsend Garretson, Hans Vigeland, Jane Gunderman King, Manola Dunn, Ruth Spaeth Jacobs; third row, Hulit Curry, Evelyn Backstrom; fourth row, Charles H. Finney, Reed Jerome, Raymond Glover, Karl Koch, Squire Haskin, Jack Carruth.

the reed organ and connected with the bass manual keys. The latter part of the evening was devoted to his account of some fascinating pilgrimages in Europe. He began with scenes of the life and labors of Keble and then took us to eastern Europe and Constantinople, which was the cradle of many traditional hymns. Those present were given a rare glimpse of Professor Bailey's vigorous and successful excursions to the birthplaces of Christian hymns. One could well understand how his book has attained extraordinary popularity—it has had a sale already of more than 13,000 copies. We would add that the evening was notable for the still pictures that were shown.

We have just prepared a new listing of the publications obtainable through the Hymn Society. A copy will be sent on request.

RECITALS BY JOHN HUSTON IN NEW YORK AND VERMONT

John Huston, organist and choirmaster of the Church of the Holy Trinity, Brooklyn, N. Y., has returned to his duties at this church after his third season as summer organist and choirmaster at the Riverside Church, New York City. Other summer activities included recitals both at the Riverside Church and at Grace Church, New York City, and an appearance in the concert series of the École Française d'Été, the summer language school at Middlebury College in Vermont. An audience of 800 heard Mr. Huston in Mead Chapel on the Middlebury campus and an invitation has been extended for a second appearance in the 1951 series. The Middlebury program was as follows: "Fugue a la Gigue" and "If Thou but Suffer God to Guide Thee," Bach; Concerto in D minor, Vivaldi-Bach; Third Sonata, Hindemith; "La Nativité," Langlais; Scherzetto, Vierne; Allegro Vivace, Fifth Symphony, Widor.

CAPACITY AUDIENCE HEARS NEW FOUR-MANUAL MOLLER

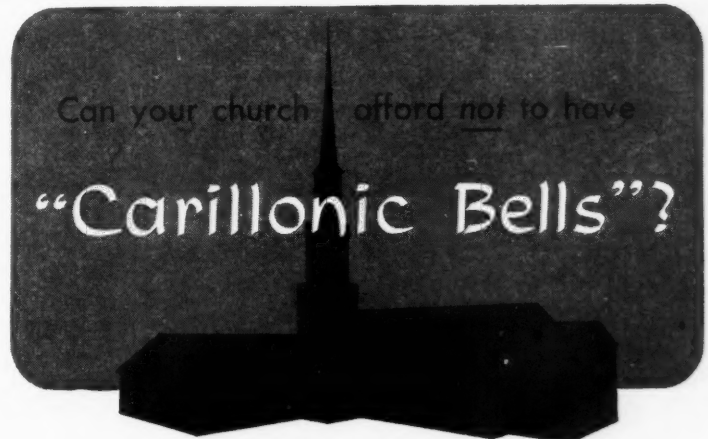
A capacity audience of 800 was present to hear the opening recital Sept. 25 on the four-manual Moller organ in the new Pennsylvania College for Women chapel in Pittsburgh. The recital, played by Julian Williams, faculty member, included the two prize-winning organ suites written by Jerzy Fitelberg and Gardner Read, as previously announced. The specifications of the instrument were published in the August, 1948, issue of THE DIAPASON and Mr. Williams' program appeared in these columns last month.

NOVEMBER BACH FESTIVAL AT WASHINGTON CATHEDRAL

The Washington, D. C., Cathedral will open a Bach festival week, produced and directed by Paul Callaway, cathedral organist and choirmaster, Nov. 2. The festival will include three evenings of harpsichord music by Ralph Kirkpatrick of New York City, an organ recital by Mr. Callaway, a program by the Chamber Chorus of Washington and the Washington Cathedral choir and a performance of the B minor Mass by the Washington and Cathedral choral societies. All six of the programs will be presented in the cathedral and will be open to the public.

The harpsichord and organ recitals will include a complete performance of Bach's "Clavierübung." On Nov. 2 at 8:30 p.m. Mr. Kirkpatrick will play Partita 2 in C minor, the Chromatic Fantasie and Fugue, Partita 3, in A minor, and Partita 1, in B flat major. Nov. 3 he will play Partita 4 in D major, the four duets for keyboard, Partita 5, in G major, and Partita 6, in E minor. Nov. 4 at 4 p.m. Mr. Callaway will perform the works for organ from the "Clavierübung," which include the Prelude in E flat major, the twenty-one Catechism chorale preludes and the Fugue in E flat major. Nov. 4 at 8:30 Mr. Kirkpatrick will play the French Overture, the Italian Concerto and the Goldberg Variations.

On Sunday afternoon, Nov. 5, at 4 o'clock Mr. Callaway will conduct the Chamber Chorus of Washington in Motet No. 1, "Singet dem Herren," and Motet No. 3, "Jesu, meine Freude." On the same program the cathedral choir of men and boys, directed by Mr. Callaway, will present the Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit." To accompany the cantata there will be a small orchestra, with Richard Dirksen at the organ. Nov. 6 at 8:30 the Washington and Cathedral Choral Societies, conducted by Mr. Callaway, will present the B minor Mass. In addition to the orchestra, Mr. Dirksen will be at the organ and Mr. Kirkpatrick at the harpsichord for this performance.

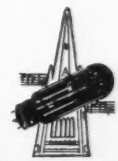


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TWO ORGANS FOR OLD NEW JERSEY CHURCH

DESIGN SOLVES A PROBLEM

Möller Constructs New Chancel Instrument and Revises One in Gallery of St. John's Episcopal Church in Elizabeth.

A new chancel organ built by M. P. Möller, Inc., and a revision of the tonal scheme of the gallery organ have been completed at St. John's Episcopal Church, Elizabeth, N. J. Changes in the organ and choir setup were made in connection with an extensive restoration and redecoration program.

St. John's is one of the oldest churches in the country, the first service having been held in 1703 and the cornerstone of the building having been laid in 1706. The present edifice of 1859, which replaced the structure of 1703, was designed by John Welch, a Scotchman. It is considered one of the finest examples of fourteenth century English Gothic architecture in the country. The building is one of excellent proportion and detail and seats more than 900 people. It is often the subject of study by church architects and students.

The west gallery, which held the old four-manual organ and the choir, was never satisfactory because the choir was in an acoustical pocket under the organ. This and other problems created many difficulties in performance. In moving the choir to the east end of the church a chancel seating forty singers and the clergy has been provided. It was found feasible not to remove the gallery organ at this time but instead to install a completely new chancel organ of three manuals in the first bay of the north aisle. The plans for the work done on the old organ and the specifications for the chancel organ were made by James R. Douglas, organist and director, in collaboration with E. Olsen of the Möller factory.

The stop specifications of the new chancel organ are as follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 61 notes.
- Principal, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 notes.
- Prestant, 4 ft., 61 pipes.
- Gemshorn Twelfth, 2 1/2 ft., 61 notes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Harp, 61 bars.

SWELL ORGAN.

- Rohrflöte, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Spitzprincipal, 4 ft., 73 pipes.
- Rohrflöte, 4 ft., 12 pipes.
- Flageolet, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trumpet, 16 ft., 12 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremolo.

CHOIR ORGAN.

- Gemshorn, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Spitzflöte, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Gemshorn Seventeenth, 1 1/2 ft., 16 pipes.
- Harp, 61 notes.
- Tremolo.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Cor de Nuit, 16 ft., 12 pipes.
- Gemshorn Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gemshorn, 8 ft., 32 notes.
- Cor de Nuit, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Trumpet, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

The old gallery instrument as revised contains these resources:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

- Mixture, 3 ranks, 183 pipes.
- Tuba, 16 ft., 12 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Hohlflöte, 4 ft., 73 pipes.
- Piccolo, 2 ft., 12 pipes.
- Mixture, 3 ranks, 183 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Gambette, 4 ft., 12 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Flautino, 2 ft., 12 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 12 pipes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave Bass, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Melodia, 8 ft., 32 notes.
- Gamba, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 pipes.
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 32 pipes.
- Tuba, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

There was a service of rededication Oct. 29 at which the Rt. Rev. Alfred Banyard, suffragan bishop, officiated. E. Power Biggs will play the first in a series of guest recitals Dec. 12. Other recitalists who will play this winter are Dr. Charlotte M. Garden, John Huston, Richard Ross and Myrtle Regier.

Mr. Douglas is a graduate of Brown University and the Union Theological Seminary's School of Sacred Music, from which he holds the degree of M.S.M. Aside from graduate work at Columbia University and the New York University School of Education he was the winner of the Carl Schurz Foundation scholarship in 1937-38 to study in Lübeck, Germany, at the Staatsconservatorium, the Jakobikirche and the Marienkirche, with Johannes Brennecke and Walther Kraft. The organ in the Marienkirche was the one on which Bach studied with Buxtehude. Mr. Douglas later continued his studies in Holland, France and Great Britain. During the war he served nearly five years with the signal corps in the Pacific. In addition to being organist and director of St. John's he is on the faculty of the Newark Colleges of Rutgers University, where he teaches music and languages, and on the staff of the summer graduate school of French of Middlebury College, Vermont. This summer school is noted for its choir of 150 voices, which presents outstanding music for the Sunday nondenominational services, which are conducted in French.

FLANDORF \$500 SCHOLARSHIP GOES TO LOWELL SALBERG

Lowell Salberg, winner of the Walter Flandorf memorial scholarship presented by the woman's club of the People's Church in Chicago, will play a short recital in the church auditorium, 941 Lawrence Avenue, in connection with the evening services Nov. 12 at 7:30. The scholarship check of \$500 was presented on behalf of the club by its president, Mrs. Ethel B. Wilbur, to Dr. Payson S. Wild, Jr., vice-president of Northwestern University, in September. Carl Kuehnert, scholarship secretary of the school, and other officials who were present expressed their appreciation to the woman's club.

Mr. Salberg, a pupil of Dr. Barrett Spach, head of the organ department of the music school, is 20 years old and is a native of Waukegan, Ill. Recently he was appointed organist of the Episcopal Church of the Holy Spirit in Lake Forest.

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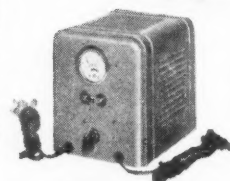
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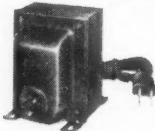
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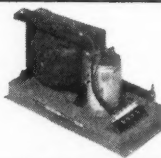
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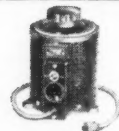
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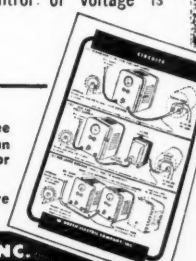
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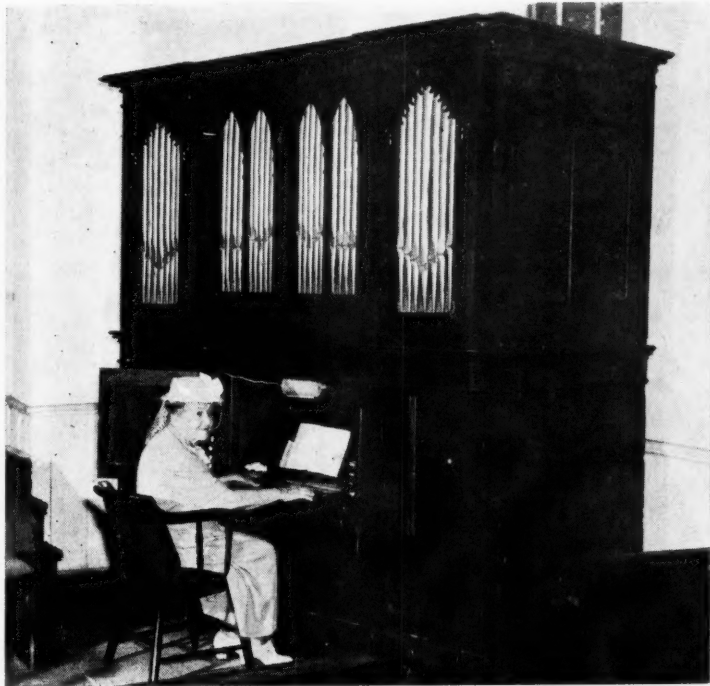
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Mrs. JOHN G. RICHARDS of Liberty Hill, S. C., is shown here seated at the organ which she has played for sixty-six years. Now in her eighty-second year, she began playing the instrument at the age of 16 in Camden, S. C., where it had been installed in 1827 at the Bethesda Presbyterian Church. It was moved later to the Liberty Hill Presbyterian Church. The organ was used at Mrs. Richards'

wedding when she was married to John G. Richards, former governor of South Carolina. Both the hand-pumped instrument and Mrs. Richards are still performing their accustomed service every Sunday.

In the course of the summer Mrs. Richards enjoyed a family reunion with her nine grown daughters, all of whom have contributed to the musical life of their communities.

PRE-SET REGISTRATIONS IN THE CONCERT MODEL HAMMOND ORGAN



The Concert Model Hammond Organ is being acclaimed by recital organists everywhere because of the *completeness* of its tonal resources. Both manuals are provided with foundation tones at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches in individually adjustable strengths. Both manuals are similarly provided with mutations at 5 1/3 ft., 2 2/3 ft., and 1 1/3 ft. pitches. *Foundation* pedal resources are available at 32 ft., 16 ft., and 8 ft. pitches. *Solo* pedal resources of the brilliant reed type are available at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. Thus, the organist has at his command a tremendously wide variety of ensemble, solo, accompanimental, and mixture registrations. However, to make practical use of so many tonal resources requires a system of pre-set combination controls for enabling the organist to make quick changes in registration as required for the effective playing of concert organ music. In regard to pre-set combination requirements, organists are finding the Concert Model Hammond Organ particularly adequate.

that the organist draws a 16 and 8 ft. foundation pedal and also registers a solo pedal at 16, 8, and 4 ft. He will find that the "Pedal Solo On" stop will not be used when the pedal part is of an accompanimental character. In this case, the 16 and 8 ft. foundation only will be heard. Whenever the pedal is used for solo purposes or for a more powerful bass, it merely is necessary to use the "Pedal Solo On" stop in which case the solo as well as foundation registrations will be effective. Thus, much of the time the organist needs only to manipulate this single stop to quickly change from accompaniment to solo bass.

The provision of these twenty-three pre-set controls is but a single feature of this remarkable instrument which was designed especially for the organist's convenience in playing the classic and modern organ repertoires in a really convincing manner. Of tremendous importance, of course, is the fact that all the resources of this instrument are produced in a "straight" manner without resorting to couplers or any other unification devices. In this connection, it is to be noted that the 32 ft. pedal stops are not produced as "resultant" tones, but contain all true 32 ft. harmonic overtones as well as 32 ft. fundamentals. Also the new Selective Vibrato feature with its independent manual stops greatly increases the usefulness of the vibrato and vibrato chorus effects to the church and concert organist. Other features are promptness in tonal attack, insuring clarity in fast-moving selections, freedom from tuning and other services, extremely small operating cost, compactness, portability, and simplicity of operation.

Moderate in cost, the dollar value of this Hammond Organ as an instrument for church, recital, and teaching purposes is approached by no other organ.

Manual pre-set combinations. Each manual of the Concert Model Hammond Organ is equipped with *nine pre-set combination keys*. When the organ is shipped from the factory, five of these nine pre-sets on each manual are set up with ensemble and accompanimental registrations. The remaining four pre-sets on each manual are set up with distinctive solo qualities such as clarinet, horn, etc. The organist may, if he wishes, reset these pre-sets to other combinations. All that is required is a little over a minute's time to reset any pre-set combination.

Double sets of manual controls. Each manual of the Concert Model Hammond Organ is equipped with *two sets of manually adjustable controls*. This unusual feature enables the organist to set up *four special combinations* (two for each manual) before starting to play a selection. Operation of one or another of four keys instantly renders any of these manual registrations effective. Thus, the organist has *twenty-two* different manual registrations which are *instantly* available. When full use is made of these facilities, the player will rarely be required to adjust any of the manual registration controls during the course of playing a complete composition. His attention can then be focused on artistically interpreting the selection being rendered.

"Pedal Solo On" stop. The pedal resources of the Concert Model Hammond Organ are divided into two groups (viz. *Foundation* tones at 16 ft., and 8 ft., and *Solo* tones at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft.). The organist finds the "Pedal Solo On" stop very useful because it enables him to instantly (that is, with the flick of but a single stop tablet) add a previously set registration of Solo Pedal Stops. In a great many cases, this stop functions as an adjustable pedal pre-set control. For example, suppose

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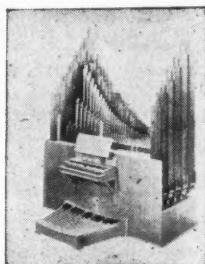
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Economy at Expense of Quality in Music of Church Deplored

[Sermon at the A.G.O. festival in the First Methodist Church, Kalamazoo, Mich., May 7, preached by the Rev. Robert K. Giffin, chaplain of the Southwestern Michigan Chapter and rector of St. John's Episcopal Church, Sturgis, Mich.]

BY THE REV. ROBERT K. GIFFIN

"Whatever ye do, do all to the glory of God."—I Corinthians, 10:31.

This text is, I suppose, the source of the Guild's motto, *Soli Deo Gloria*. The A.G.O. declaration of principles makes it clear that this is no organization devoted to music for music's sake but an organization seeking to improve church music that the worship of Almighty God may be the more worthy of Him.

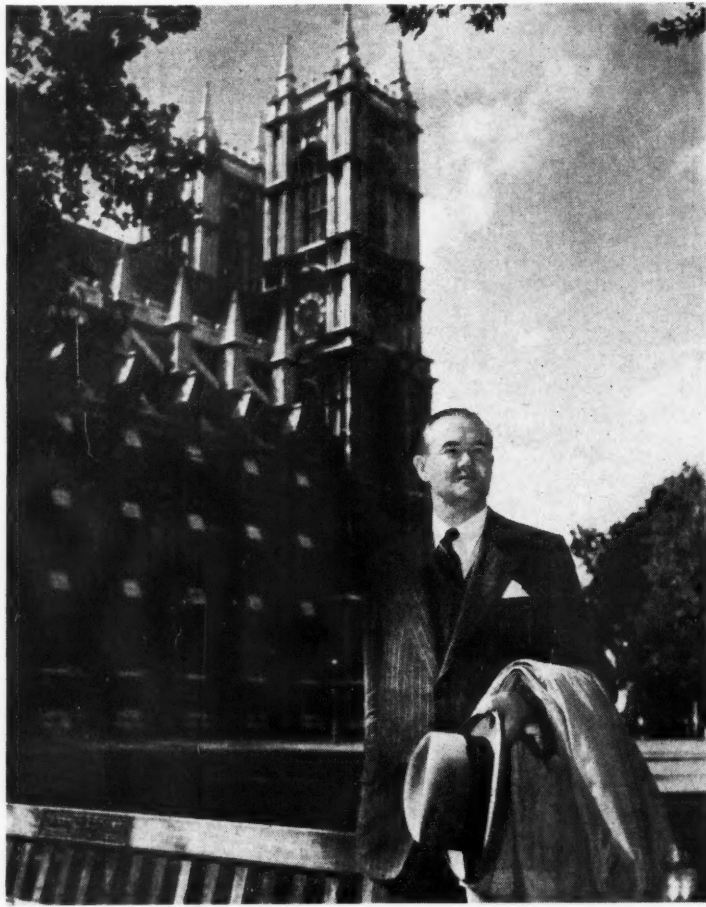
All are aware of the antiquity of music in worship, but in spite of that there is now and then talk as if music were a dispensable luxury in churches. The Psalms of David, which are a component of almost any service, were written originally to be sung, and sung they have been in the church of all ages and in many places, and sung they might better be to taste their full value. The Greek Orthodox Church, which preserves to us the habits of the earliest Christians, sings prayers, litanies, gospels and practically the whole of the service, not just on high feasts but as the norm. Greek deacons to this day weave even the special intercessions and people's names to the melodic inflection of the old Byzantine music. In our day we seem to suppose that the norm of Christian worship is one minister and a said service with a little music as trimming. This is a survival of the low ebb of the late Middle Ages preserved by certain Reformation tendencies. The oldest and still the best pattern of Christian worship is the Christian family singing praises, with many participating, a rich antiphony of celebrants, choir and people. Episcopalians have no monopoly on music and no church of any denomination need ever apologize for music chosen with judgment and liturgical feeling.

Even in church we seldom do what we know is right and best, but rather what will fit under the shadow of the dollar sign of an insufficient budget. Economizing eyes are apt to dwell on the music appropriation. Sometimes things have to be skimmed or given up. Rather than dispend with the cost of good music I would propose to reduce or dispend with the heating of churches. For hundreds of years people worshiped without central heating. The current demand for hothouse and coatless temperatures in church impoverishes the budget. Better to wrap up a bit and worship God with adequate music than swelter with cheap music. Man's comfort is not rightly put above proper worship.

Plous and missionary-minded folk often attempt to influence a congregation with outstanding music, saying that they had better instead give more to missions. Now my own record is clear on missionary interest and support, but as St. Paul would put it, the one thing (music) must be done and the other (missions) not left undone. Large parishes with heavy budgets for music are of inestimable benefit to us all as beacons pointing the way to more adequate music. Music-publishing houses could not stay in business on the patronage of the small churches and the pinch-penny music budgets, and then where would any of us be?

Advocates of good church music are discouraged by the low tastes musically of many churchgoers. All we can do is to give them the best, bear the criticism and patiently wait until a new, a better, taste is created. How can we give the "best"? This sermon is not a workshop with time to analyze the problem and make technical recommendations. It is not my function to pose as an authority on musical "know-how," but I can nevertheless point some obvious facts. Somehow, with God's help, we must determine that the unmusical factions in the congregation are not going to dictate musical usage. Admittedly it is not easy to oppose the wishes of large contributors or to stand bravely in the path of the political machine in the parish. Kindly stubbornness on our part must lead us to give to the Lord's service what we know to be best. We cannot please man and God. Appeasement will not win the day for good music. Those musicians who play or sing music selected against their better judgment just to hold their jobs ought to go and meditate on the sins of Esau. Nor are the enemies of good

E. POWER BIGGS AND WESTMINSTER CATHEDRAL



E. POWER BIGGS HAS RETURNED from a busman's holiday in England, where he gave a Bach program in Westminster Abbey, a recital at St. Paul's Cathedral and the first performance in England of the Concerto for organ and full orchestra by Leo Sowerby. The program at St. Paul's, consisting of music by early English composers and Johann Sebastian Bach, was broadcast nationally and overseas by BBC.

The performance of the Sowerby work

was the feature of the London promenade concert Aug. 23 at the Royal Albert Hall. An audience of 7,000 filled the hall to hear this concert with the BBC orchestra, conducted by Sir Malcolm Sargent. In reviewing the concert the critic of the *London Times* wrote of "E. Power Biggs' prodigious gifts as an organist and musician" and the *Daily Mail* mentioned the "superb technical control" of the performance by Mr. Biggs. This promenade concert also was broadcast by BBC.

music confined to the congregation. The official board or even the music committee. Sometimes choir members mutinously impose their tastes on a poor choirmaster who is too weary to continue the battle.

Musical taste is not an overnight affair. It must grow, be fed by fact and experience and in time become mellow. Biologists say that ontogeny recapitulates phylogeny, which are big words to say that within the individual are the echoes of the labored past of the whole race. Musical taste begins in a primitive way with many crudities and grows through many phases that are successively embraced and cast off. In my own case my taste has been exposed to many ancient melodies and many varieties of music from earliest childhood. My current preference in music is clearly the harpsichord era of Bach, Handel, Mozart, Couperin and their contemporaries. Modern music is not my dish of tea—yet. Perhaps I will grow up to it. Now it seems to have come about at the demand of a musical appetite surfeited with agreeable harmonies and ready to go to the ends of the earth or beyond to find some new taste sensation from the rare condiments of dissonance gone chaotic and suffering from polychorditis. I do feel sorry for people who have not grown up to a proper appreciation of the best in church music. No doubt they find it as tedious as I would the latest moderns.

But I would return to the text and the opening theme. The element most desired in church music is Godly devotion. In seminary we were told that if while we were reading the Scriptures at a service a fly crawled on our neck and we let our mind dwell with the fly, the congregation might not know specifically that there was a fly on the parson's neck, but would fail to appreciate what the Bible was trying to say. Many otherwise excellent musicians have failed notably to create an atmosphere of holiness in the church. Some would say that the musician's personal religion is his own business, but even so it becomes the concern of all if it ruins his work in an inscrutable way.

It is an impossible choice between a pious bungler at the organ or in the choir stalls and an unreligious or secular performer of great competence. Neither is what the Guild has in mind as a goal. The Guild is working for musical excellence,

but such is all in vain without true devotion. Let us live by the motto of the Guild, *Soli Deo Gloria*; do all to the glory of God!

UNIVERSITY OF MICHIGAN ORDERS A RIEGER ORGAN

The University of Michigan is to have a new two-manual and pedal organ of unusual design for its organ department. The instrument will be constructed by the Rieger Organ Company of Austria. It will use a wind pressure of one and three-fourths inches and the action will be entirely mechanical. Each of its three sections is designed to be portable. The specifications were drawn up by Josef von Glatter-Götz, president of the Rieger Organ Company, in consultation with Dr. Earl V. Moore, dean of the School of Music, and Robert Noehren, university organist.

Choir's Work at Hanover

Under the direction of Frank R. Bohnhorst the choir of Hanover College, Hanover, Ind., has done noteworthy work during the last college year. The choir numbered forty members. It rehearsed three times a week, sang Sunday services at the Hanover Presbyterian Church and also presented several special programs of both sacred and secular music. The choir was chosen to sing at a meeting of the Presbyterian General Assembly in Cincinnati.

The following list comprises music sung at the regular services and in special programs at the church:

- Bach—"Break Forth, O Beauteous Heavenly Light."
- Bach—Cantata No. 4, "Christ lag in Todesbanden."
- Bach—"Deck Thyself, My Soul, with Gladness."
- Bach—"Grant Me True Courage, Lord."
- Bach—"How Brightly Shines the Morning Star."
- Bach—"Jesu, Joy of Man's Desiring."
- Bach—"Dearest Jesus, We Are Here."
- Bach—"Rejoice, Ye Christians."
- Billings—"Shepherds' Carol."
- Billings—"When Jesus Wept."
- Bohnhorst—"Te Deum Laudamus."
- Brahms—"Create in Me a Clean Heart."
- Brahms—"How Lovely Is Thy Dwelling-Place."
- Buxtehude—"Rejoice, Beloved Christians" (cantata).
- Byrd—"Be unto Me, O Lord."
- Davies—"God Be in My Head."
- Farrant—"Call to Remembrance."
- Farrant—"Lord, for Thy Tender Mercies' Sake."
- Genevan Psalter (1549)—"O Gladsome Light."
- Gibbons—"O Lord, Increase My Faith."
- Gretchaninoff—"Nunc Dimittis."
- Handl—"Ecce Quomodo Moritur."
- Holst—"Turn Back, O Man."
- Huguenot Psalter (1529)—"Concerning Them Which Are Asleep."
- Ireland—"Greater Love Hath No Man."
- Jacob (arr.)—"Brother James' Air."
- Kalnikoff—"To Thee, O Lord, Do I Lift Up My Soul."
- Mant—"For All Thy Saints, O Lord."
- Mendelssohn—"Blessed Are the Men Who Fear Him."
- Mozart—"Ave Verum Corpus."
- Negro Spiritual—"Were You There?"
- Palestrina—"Adoramus Te."
- Palestrina—"Exultate Deo."
- Purcell—"My God, Accept My Heart This Day."
- Purcell—"Thou Knowest, Lord."
- Sachs (arr. Dickinson)—"Awake, My Heart's Beloved."
- Schlütz—"The Pharisee and the Publican."
- Schlütz—"The Christmas Story" (oratorio).
- Scottish Psalter (1635)—"There Is No Sorrow, Lord, Too Light."
- Shaw, G.—"Worship."
- Shaw, M. (arr.)—"Coventry Carol."
- Shaw, M.—"O Christ, Who Holds the Open Gate."
- Southern Folk Spiritual—"Wondrous Love."
- Strickland—"O Be Joyful."
- Thiman—"Immortal, Invisible."
- Thiman—"King of Glory, King of Peace."
- Tschaikowsky—"How Blest Are They."
- Tschaikowsky—"O Come, Let Us Worship."
- Vaughan Williams—Five Mystical Songs.
- Warlock—"Bethlehem Town."
- Wilhousky (arr.)—"Carol of the Bells."
- Willan—"Hodie Christus Natus Est."
- Williams, D.—"In the Year That King Uzziah Died."
- Wood—"Expectans, Expectavi."
- Work (arr.)—"Go Tell It on the Mountain."

CHORAL (Sacred) (S. A. T. B.)

| | | |
|---|--|-----------------------|
| "THE SNOW LAY ON THE GROUND"..... | Traditional | 10 |
| <i>Venite Adoremus (Xmas)</i> | | |
| "COME TO THE MANGER"..... | Old English | 15 |
| <i>(Xmas)</i> | | |
| "THREE FRENCH NOELS"..... | A Day of Glory Masters in this Hall..... | Old World Tunes... 15 |
| <i>(Xmas)</i> | <i>Ye Who Walk in Darkness</i> | |
| "SANCTUS - BENEDICTUS - AGNUS DEI"..... | A. J. Eyre..... | 15 |
| <i>(Choral Communion)</i> | | |
| "MIGHTY IS THE LORD"..... | (Song of Triumph)..... | F. Schubert..... 20 |
| <i>(Festival - General)</i> | | |
| "MAGNIFICAT - NUNC DIMITTIS IN C"..... | J. Barnby..... | 15 |
| <i>(Excellent Unison Setting)</i> | | |
| "PRAISE YE THE LORD"..... | L. Cherubina..... | 20 |
| <i>(Festival - General)</i> | <i>(Coloratura Sop. Solo with SATB Choro)</i> (S. A. or T. B.) (2 Pt.)..... | |
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LAURETTA ROSSITER COTTON



LAURETTA ROSSITER COTTON marked her fifteenth anniversary as organist of Trinity Methodist Church in Milwaukee with a recital Oct. 29. She was assisted by the junior and senior choirs of the church. Mrs. Cotton's selections were these: Allegro, Concerto No. 4, Handel; Chorale Preludes, "Our Father, Who Art in Heaven" and "In Thee Is Joy," Bach; Suite for a Musical Clock, Haydn; "Clouds in the Moonlight," Phillips; "The Fountain," DeLamar; "Rhosymedre," Vaughan Williams; "The Cathedral at Night," Marriott, and Rhapsody for Organ, Lovelock.

Mrs. Cotton was appointed to the position at Trinity Church in 1935 after the death of Miss Winifred Price. She received her training at the University of Wisconsin and Northwestern University. Her organ study was with Edwin Stanley Seder and Lewis A. Vantine. Mrs. Cotton is on the executive committee of the Wisconsin Chapter, A.G.O.

LOS ANGELES BACH FESTIVAL TO TAKE PLACE NOV. 17 TO 19

Marian Reiff Craighead will open the annual Bach festival which has been presented for seventeen consecutive years by the choir of the First Congregational Church of Los Angeles. The festival is scheduled for Nov. 17, 18 and 19 and will include five programs. Mrs. Craighead will be featured on the initial program, playing eight compositions. On the program with her will be the St. Paul's Cathedral choir of men and boys, under the direction of Donald L. Coats, minister of music at St. Paul's Episcopal Cathedral in Los Angeles. Also scheduled is the South Central Civic Chorus, directed by Jester Hairston.

Saturday afternoon, Nov. 18, the Los Angeles public school music department will give its traditional concert, presenting the combined choruses, glee clubs and choirs of the schools. They are under the supervision of Mrs. Geraldine Healy and William Hartshorn. Saturday evening Alice Ehlers, harpsichordist, a member of the University of Southern California faculty, is to be presented. Fern Sayre,

soprano, will be featured with Madame Ehlers, who will accompany her performance of two of Bach's cantatas. Assisting Madame Ehlers and Mrs. Sayre will be Hakon Edlon, flute; Alex Murray, violin, and Lloyd Rathbun, oboe. An added feature this year will be a Sunday afternoon concert by the First Congregational Church Bach Orchestra under the direction of William Reher.

The finale to the festival is the singing of the Mass in B minor by the cathedral choir of the church under the direction of Melvin L. Gallagher, minister of music. This year the choir will be joined by members of the cloister choir. Fern Sayre will appear as soprano soloist with Betty Christison, contralto; Ralph Hovel, tenor, and Merwyn Dany, bass. The Bach Orchestra will support the choirs and soloists. Robert Johnson will be heard at the harpsichord.

Dieckmann Designs Organ for His Atlanta Church

A three-manual Austin organ designed by C. W. Dieckmann, F.A.G.O., is to be installed in the new edifice of the Lutheran Church of the Redeemer in Atlanta. This church was the earliest Evangelical Lutheran Church in Atlanta, its first building having stood in the old part of the city near the state house. In 1937 the congregation purchased a tract of land on Peachtree Street and built an educational center and chapel. The new church will be on the front of the same lot and will accommodate 600 people.

The stop specification for the organ is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Chimes.

SWELL ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cor de Nuit, 4 ft., 73 pipes.
Quint, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (Great).
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Dulciana, 16 ft., 12 pipes.
Principal, 8 ft., 12 pipes.
Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Chimes.

Mr. Dieckmann, organist and choir director, has been active in church music work in Atlanta since 1905. Besides having served many of the city's churches he was for a number of years on the faculty of Agnes Scott College.

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- Jesu, Jesu, Little Son (Unison with op. descant).....Stanley A. Day
- News of Great Joy (Mixed with Jrs. ad lib).....Sussex, arr. Means
- I Saw Three Ships (Mixed with Jrs. ad lib).....W. A. Goldworthy
- Let All Mortal Flesh (Picardy).....W. Glen Darst
- Joly, Joly, Wat.....Charles Wright
- Lullaby in the Manger (Mixed with Jrs. ad lib).....Charles Vardell, Jr.
- Hosanna, Lord (Advent).....W. Glen Darst
- Angels O'er the Fields (SSAA).....arr. Clarence Dickinson
- Christ and the Children (Unison or S.A.).....Nagler, arr. Dickinson

Thanksgiving

- Thanksgiving (Mixed Voices in Unison).....Frederick A. Snell

General Use

- O God of Youth (Mixed Voices in Unison).....W. Glen Darst
- Holy Spirit, Heavenly Dove.....R. L. Bedell
- Gentle Jesus (Unison).....Howard S. Savage
- Psalm 115.....Leo Sowerby
- Praised Be the God of Love.....Frederick Locke
- To Thee, O Lord (Mixed with Jrs. ad lib).....J. S. Bach, arr. Kemmer
- The Lord Is My Shepherd (Mixed with Jrs. ad lib).....J. S. Bach, arr. Kemmer
- Jesus, Meek and Gentle.....John Tasker Howard

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- Benedictus es, Domine in E minor.....Firmin Swinnow
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RALPH S. GROVER



RALPH S. GROVER, A.A.G.O., has resigned as organist and choirmaster of the Church of the Messiah in Paterson, N. J., to accept an appointment to St. Paul's Lutheran Church in Wilmington, N. C. He assumed his new duties Oct. 1.

Mr. Grover is a graduate of the Juilliard School of Music, New York, having received his B.S. in organ in 1949 and his master's degree in May, 1950. He began his organ studies under Ralph A. Harris at St. Paul's, Flatbush, Brooklyn, and continued with Clarence Watters at Trinity College, Hartford, Conn., where he remained for five years. After four and a half years in the army Mr. Grover entered Juilliard in the fall of 1946. His organ teachers there were David McK. Williams, E. Power Biggs and Vernon de Tar. Mr. Grover has held his post at the church in Paterson for three and a half years. During that time he helped to found the Paterson Oratorio Society and was its first conductor from 1948 to 1950. The society was sponsored by the Northern New Jersey Chapter of the A.G.O., which Mr. Grover served as sub-dean and then as dean. The presentation of Haydn's "Creation" last spring was accompanied by a large group from the Paterson Philharmonic.

Mr. Grover has been heard in recital at St. Bartholomew's, New York; Wilmington, N. C.; the Trinity College Chapel, Hartford, Conn.; the army chapel at Fort Myer, Va., and in Laredo, Tex.

Mr. and Mrs. Grover have a daughter, Janet, age 16 months.

ERNEST WHITE PRINCIPAL OF SCHOOL IN LONDON, ONT.

The newly-formed London School of Church Music announces that it has engaged Ernest White as principal.

Members of the board of trustees of the school represent the major Christian faiths. The courses scheduled are intended to equip student musicians to provide music of a high calibre for all branches of the church. The curriculum will be broadened with the technique of orchestra and choral rehearsal and with active participation in presenting religious and secular works for organ, orchestra and chorus with the London Chamber Orchestra and the Aeolian Choral Society, of which Mr. White is conductor. Participation in the annual Bach festivals performed in London under the direction of Mr. White is being arranged.

Another faculty announcement for 1950-51 is the appointment of Raymond Wicher, organist of St. Peter's Cathedral, London, and formerly on the staff of the Piux X School of Liturgical Music in New York. The new school will have extensive equipment, including three Aeolian-Skinner organs, two Challis harpsichords and the extensive library of Mr. White and Gordon Jeffery.

The opening event in the school's concert season was a performance Oct. 7 by Mr. White, who played on the large three-manual Aeolian-Skinner organ in Aeolian Hall. His program included the eleven chorale preludes of Brahms, the Pastorale and the Passacaglia and Fugue of Bach, all of which were recorded for Mercury by Mr. White on LP for December release. Mr. White played with the orchestra in St. Catharines, Ont., Oct. 24 and will give a program in the Eaton Auditorium, Toronto, Nov. 1.

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FRANK R. BOHNHORST



FRANK R. BOHNHORST has been appointed to the faculty of the University of Missouri, Columbia, Mo. He will teach organ and classes in music theory. In addition he is to be organist and choir director of the Missouri Methodist Church, playing the four-manual Skinner organ.

Mr. Bohnhorst received his bachelor of music degree from Illinois Wesleyan University and his master of sacred music degree from the Union Theological Seminary School of Sacred Music. He studied composition with Grant Fletcher and Normand Lockwood, organ with George Scott and Dr. Robert Baker, choral conducting and repertoire with Alfred Greenfield and Dr. Lowell Beveridge. Prior to his appointment to the University of Missouri Mr. Bohnhorst taught organ, theory and composition and directed the college choir at Westminster College, New Wilmington, Pa., and at Hanover College, Hanover, Ind. During this time he was also organist and choir director at Westminster Presbyterian Church, Youngstown, Ohio, and at the Presbyterian Church of Hanover, Ind.

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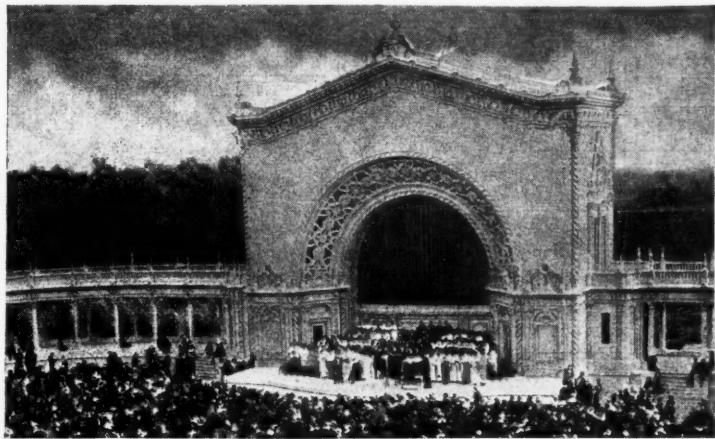
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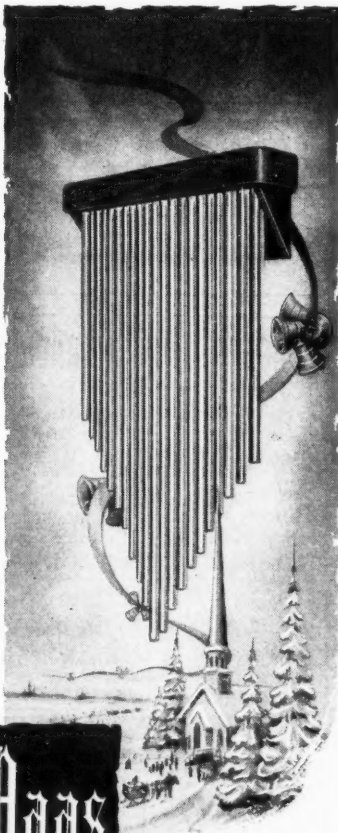
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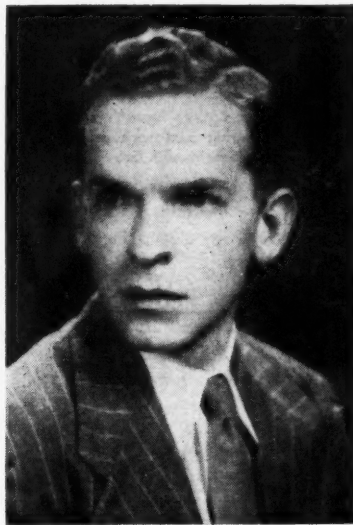
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W. DONALD GEORGE TO STUDY FOR EPISCOPAL PRIESTHOOD

A new oratorio, "Habakkuk," received its premier performance at Christ Church Cathedral, New Orleans, Sept. 10. It was directed and accompanied by the composer, W. Donald George, and presented by the cathedral choir. It was Mr. George's last service at the cathedral. He resigned Sept. 15 to enter Seabury-Western Seminary in Evanston, Ill., to study for holy orders in the Episcopal Church.

"Habakkuk," still in manuscript, is written for tenor and baritone soloists, chorus and organ, and is based on the short Old Testament book of the same name. The work was begun in the summer of 1949 and completed last spring. It is dedicated to the choir of Christ Church Cathedral.

Mr. George received his academic degree from Tulane University in June. While in New Orleans he was organist of Tulane University, director of music at Congregation Gates of Prayer, a member of the diocesan commission on church music and dean of the New Orleans Chapter of the A.G.O., in addition to his duties at the cathedral. Before going to the cathedral he was organist and choirmaster of St. Michael's Church, Charleston, S. C.

RECITAL BY SETH BINGHAM IN NAUGATUCK BOYHOOD HOME

Professor Seth Bingham, organist and choirmaster of the Madison Avenue Presbyterian Church, New York, was guest recitalist at St. Michael's Episcopal Church in Naugatuck, Conn., Sept. 24.

Professor Bingham spent most of his boyhood in Naugatuck, and his recital took place in the church in which he made his musical debut as a 9-year-old contralto soloist and then as organist at the age of 17. The program was selected to demonstrate the range and power of the recently built Holtkamp organ and included the following: Chaconne, Couperin; "Basse et Dessus de Trompette" (Dialogue), Clerambault; "Les Cloches," Le Begue; "Domine Deus," Francois Couperin; "Nun komm, der Heiden Heiland" and Fugue in C major, Buxtehude; "Christ lag in Todesbanden" and Fugue in E flat ("St. Anne's"), Bach; "Pange Lingua," Edmundson; "Regina Coeli," Titcomb; Toccata on "Leoni," Prelude on "Henley" and Postlude on "Diligence," Bingham; Aria, Peeters; Allegro Risoluto, Second Symphony, Vierne.

The audience included a large number of old friends, who greeted Professor Bingham at the close of his recital.

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**TWO CATHOLIC ORDERS
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Stoplists Show Resources of Instruments for St. Agnes' Church in New York City and St. Joseph's in Newport, R. I.

The Aeolian-Skinner Organ Company has been at work on two three-manual instruments for Roman Catholic churches in the East. One of these has just been installed in St. Agnes' Church on Forty-third Street in New York City and the other, nearing completion, will go to St. Joseph's Church, Newport, R. I.

The organ for St. Agnes' Church replaces a Hook & Hastings instrument of 1929. The original casework was used and the instrument stands divided, upon the rear gallery. The console is in the center of the gallery. The stoplist is as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Cromorne, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Violone (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (ext. Swell), 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Flute (ext. Bourdon), 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

The organ for St. Joseph's in Newport is to be installed across the west end of the church, with the console in the center of the gallery. The specifications are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Montre, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Rohrflöte, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Flute Octaviant, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bombarde, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

Cor de Nuit, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 68 pipes.

PEDAL ORGAN.

Soubasse, 32 ft., 12 notes.
Principal, 16 ft., 32 pipes.
Quintaten (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Fourniture, 3 ranks, 96 pipes.
Contre Bombarde, 32 ft., 12 notes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes.

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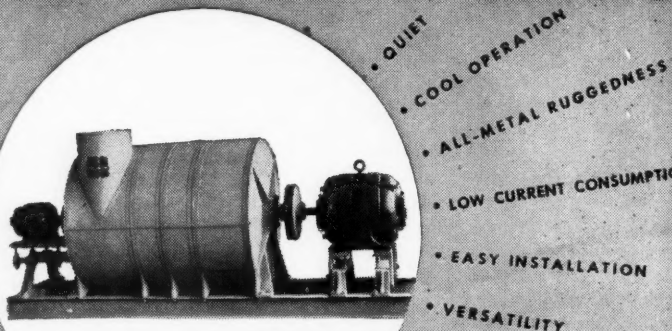
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SARAH M. NEWTON



SARAH M. NEWTON became minister of music at Emory Methodist Church, Pittsburgh, in September. Miss Newton, a native of Chambersburg, Pa., attended Penn Hall Junior College Conservatory in that city and Juniata College, Huntingdon, Pa., receiving her A.B. degree with a major in organ from the latter in 1946. She has been an organ student of Dr. Robert Baker in New York for three years and was awarded the degree of master of sacred music by Union Theological Seminary in May. Miss Newton was enrolled in the summer courses of the Christiansen Choral School for three seasons.

Miss Newton has held positions at the Memorial Lutheran Church, Shippensburg, Pa., the Central Presbyterian Church, Chambersburg, Pa., Trinity Reformed Church, Altoona, Pa., and the Prospect Heights Presbyterian Church, Brooklyn, N. Y. She taught for a year at Miss Gill's School, Bernardsville, N. J.

**MRS. HAMILTON MACDOUGALL
DIES IN WAKEFIELD, MASS.**

Mrs. Elizabeth Gleason Macdougall of Wakefield, Mass., died Sept. 25 after an illness of two years. Mrs. Macdougall was the widow of Hamilton Crawford Macdougall, professor of music at Wellesley College for fifty years and a columnist for THE DIAPASON for many years. Professor Macdougall died in 1944.

Mrs. Macdougall was known before her marriage for her talent as a concert and church singer, a vocation she had begun to follow after graduating from Mount Holyoke College in 1908. She was a supervisor of music in the Oneonta, N. Y., schools and later in Hartford, Conn. She retired in 1936, the year of her marriage.

Mrs. Macdougall is survived by two sisters—Mrs. Mary Gleason Reams of Longwood, Fla., and Mrs. Guy Bachelder of Waltham. Funeral services were held at Emmanuel Episcopal Church in Wakefield, the parish of which she was long an active member.

**EARL G. MEST IS APPOINTED
TO BATTLE CREEK CHURCH**

Earl G. Mest will assume his duties as organist and choirmaster of St. Thomas' Episcopal Church in Battle Creek, Mich., Nov. 12, succeeding Clark B. Angel, who has been called into military service. Mr. Mest has been organist and choirmaster of St. Bartholomew's Episcopal Church in Chicago for the last four years. He came to Chicago from Clinton, Iowa, where he held the position at the First Congregational Church. While in Chicago he has attended the Sherwood Music School and Northwestern University. Mr. Mest was awarded the degree of bachelor of music by the Sherwood School and that of master of music by Northwestern. In his new work he will direct three choirs.

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Catholic Church Music

BY ARTHUR C. BECKER, MUS.D.

Missa Ave Maria, by Carlo Rossini; published by J. Fischer & Bro., New York.

This mass is scored for four mixed voices, with organ. Its thematic material is derived from the hymn "Hail, Mary, Full of Grace," found in the "Parochial Hymnal," a well-known anthology, also published by Fischer.

In the Kyrie the theme of the hymn is carried out in the organ part, while the vocal line consists of a contrasting melody, giving the whole a feeling of double counterpoint. This idea of contrast is carried out practically throughout the work, heightening the interest aroused by the original theme and its thematic opposite. It is not to be concluded from what has been said that the theme appears only in the organ part, because such is not the case. There are many moments, especially in the Credo, where the melody of this grand old hymn is sung by the full choir.

The most appealing feature of the work is its continuity. Its diversity of rhythm and styles at no time interrupts the flow of melody and of great importance is the interesting and illuminating organ part. A very good mass by a talented composer.

Mass in Honor of the Holy Infant, by Joseph Rheinberger; published by J. Fischer & Bro.

The mass is written for unison chorus, with organ accompaniment. The name of Rheinberger is associated in our minds with late nineteenth century polyphony—a flowery, grandiose style as exemplified by his Mass in C, a truly monumental work. Therefore this opus is in a decidedly different style of writing. Even with the simplicity of the melodic line, which has that sheer beauty associated with all of Rheinberger's music, the organ part is original and interesting in itself.

The mass is one of Rheinberger's popular church compositions. The Credo is interesting in that some of the phrases are sung as a recitative. The recitative tone is changed from section to section and the accompaniment is harmonically interesting. This is a good mass for choirs looking for a unison setting of the ordinary of the mass.

"Missa de Sancto Joanne," by Henri Potiron; published by McLaughlin & Reilly.

This unusually fine mass is scored for four mixed voices and organ. The striking feature of the work lies in the contrapuntal treatment of its text. The Kyrie is a good example of this. At the conclusion of the Christ, and the repetition of the Kyrie, a continuo is introduced in the bass against the original idea presented in the upper voices, and then the continuo is transferred to the soprano voice, while the first theme is given to the lower voices. This gives a perfect example of double counterpoint expressed in a musical and intelligent way. Despite Potiron's craftsmanship in the use of contrapuntal devices, the music is never stilted, stodgy or academic. It flows with real beauty and possesses the aesthetic character and religious fervor so much desired in the musical setting of the Catholic mass and, unfortunately, so seldom realized. Keeping within the framework of the liturgy, the mass is definitely modal.

This mass should, by all means, be in the repertory of experienced choirs desiring an example of real church music.

MRS. LUCILLE SIMONDS, wife of Dr. Harold B. Simonds, organist and choir-master of St. Chrysostom's Episcopal Church in Chicago, died Oct. 8. Funeral services were held at St. Chrysostom's. Mrs. Simonds is survived, in addition to her husband, by a son, David H. Simonds, and a daughter, Mrs. Katherine S. Lewis.

DUBERT E. DENNIS ASSUMES OKLAHOMA CATHEDRAL POST

Dubert E. Dennis began in September as director of music and organist of St. Paul's Episcopal Cathedral in Oklahoma City. For fifteen years he had been minister of music at the First Christian Church of that city. In appreciation of his work the church held a service in his honor Aug. 13 and presented him with a boat and trailer, fishing being his chief hobby.

Mr. Dennis was graduated from Oklahoma Baptist University in 1931, having studied organ there with Paola Conte. He received a B.A. in French from the University of Oklahoma in 1932 and in 1939 was awarded the degree of master of musicology by the Eastman School of Music. His organ study at Eastman was with Harold Gleason. Mr. Dennis was for many years dean of the Oklahoma Chapter, A.G.O. In his new post he will direct the cathedral choir and the St. Nicholas choir for children.

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WANTED—TO BUY THREE-MANUAL oak console in first-class condition, preferably Möller. State age, finish, couplers, number of stops in each division, pistons and console measurements. If possible, would like to turn in present two-manual Möller built in 1933. Address L-5, THE DIAPASON.

WANTED—OBSOLETE CATALOGS and other literature on former Wurlitzer theater type two, three and four-manual organs. Plan to purchase such an organ, in whole or part, on terms. What have you? For use in amusement room. Alden E. Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

WANTED—USED CHIMES, TWENTY tubes in floor rack for Orgatron model S-T-M-1. Must have male plug cable and intensity switch. Write giving price, condition and illustration if possible. Louis J. B. Dube, 19 Mulberry Street, Nashua, N. H.

WANTED—\$50.00 CASH REWARD TO anyone for information leading to my purchase of a modern pipe organ or an electronic organ. Give details. For prompt reply write Arthur C. Bell, 220 Webster Street, Malden, Mass.

WANTED—TWO-MANUAL, VERY soft-toned electronic organ for practice purposes. Preferably thirty-two-note pedalboard. M. V. Hatton, 2220 Twentieth Street, N. W., Washington, D. C. Tel. M1 8515.

WANTED—TWO-MANUAL ORGAN console with standard thirty-two-note pedalboard. Prefer console which includes couplers or relay action. Write Ralph Coffin, 19 Forest Avenue, Everett, Mass.

WANTED—HAMMOND ORGANS. Rental agency can use several Hammonds, any condition. Best prices paid. Can pick up anywhere. MIDWEST Organ Rentals, 5355 West Madison Street, Chicago 44, Ill. [tf]

WANTED—EXPERIENCED INSTALLATION and tone finishers. Excellent opportunity for high-type individual. The Kilgen Organ Company, 4632 West Florissant Avenue, St. Louis 15, Mo.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [tf]

FOR SALE

FOR SALE—AEOLIAN ORGAN, USED, two manuals, thirty-two-note pedalboard, divided expression, eleven ranks pipes, ten sets reeds, crescendo pedal, player, full set stops. We need the space and will sell to first \$500 firm offer. R. H. Seltzer, R.F.D. 1, Box 842, Rahway, N. J.

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FOR SALE—BILHORN FOLDING organ, 4 octaves, 2 sets reeds, black cloth case; excellent condition; ideal for carols, rehearsals, etc. \$110 f.o.b. California. Address L-6, THE DIAPASON.

FOR SALE—USED HAMMONDS, CONCERT, BV, CV, M models. Leslie Vibratone. HR-40, D-20 speakers. Private owners. Reasonably priced. Bob Gerdes, A-Bar Hotel, Austin, Tex.

FOR SALE—SEVERAL FACTORY REBUILT pipe organs. Also Aeolian three-manual residence organ, Aeolian harp, glockenspiel, orchestral and chimes. Neill-Johnson Co., Inc., Upper Montclair, N. J.

FOR SALE—TWO RESERVOIRS, 36x46, newly re-leathered, like new; \$20.00 each, or two for \$35.00. Boxed ready for shipment. Address L-7, THE DIAPASON.

FOR SALE—BALDWIN ELECTRIC organ; used less than a year; \$500.00 reduction from new price. Northwest Hammond Studios, West 401 First, Spokane, Wash.

FOR SALE—HAMMOND HR40 speaker tone cabinet, brand new, in original crate from Hammond, \$450.00 (cost is \$595.00). Jerry Renkenberger, 1844 North Ellsworth, Salem, Ohio.

FOR SALE—SET OF THREE matched manuals with coupler stacks and support frame. Silver contacts; \$50 or best offer, crating extra. Bob Forman, Monmouth, Ill.

FOR SALE—CHURCH AND CONCERT library of organ music. Widor, Vierne, Dupré, etc. Three hundred pieces sheet music; albums. Large proportion Gamble-Hinged. Address L-2, THE DIAPASON.

FOR SALE—STEINWAY UPRIGHT piano, height 52 inches; excellent condition; \$350.00; Chicago area. Address L-8, THE DIAPASON.

FOR SALE—THREE REED BOARDS, pedal, great, swell. Electric action. Price \$70. Marston, 20 Summer Street, South Braintree, Mass.

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FOR SALE—BLACK CHOIR GOWNS, \$5.00 up. From rental stock. Free catalogue mailed. Lindner, 153-TD West 33d Street, New York City. [6-51]

FOR SALE—ORGAN CHEST, EIGHT stops, reservoir and parts. John Street Church, 44 John Street, New York 7, N. Y. [11]

FOR SALE—DIRECT ELECTRIC chest magnets. Gottfried French horn. Pilcher and Estey pipes. Address J-4, THE DIAPASON.

FOR SALE—ORGOBLO, 1-H.P. SINGLE-phase, and generator. Reed organ suction blower. Address L-12, THE DIAPASON.

FOR SALE—ORGAN CABLE IN 100-ft. lengths; also rectifiers. Good buys. Address G-10, THE DIAPASON.

FOR SALE—TWO-MANUAL AND pedal reed organs with electric blowers. D. L. Yount, Greensburg, Pa. Tel. 4167-J.

FOR SALE

FOR SALE—THREE-MANUAL AND pedal Möller console, good condition, \$200.00. Saxophone, clarinet, tuba, vox humana, 4½-inch pressure, \$75.00 each. Metal and wood pipes, 3½-inch pressure, reasonable. Kinetic blower, ¼-h.p., Century motor, 1,165 r.p.m., good condition, \$100.00. Edgar H. Mangam, 2011 Chestnut Street, Philadelphia 3, Pa.

FOR SALE—ORGAN POWER SUPPLIES manufactured specifically for pipe organ use. Regulated voltage from ten volts to fifteen volts in one-volt steps. Selenium type rectifier with a complete filter system to eliminate hum. An outstanding buy for trouble-free service. Electronic Specialties, Box 322, Lawrence, Kan.

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FOR SALE—LATE MODEL TWO-MANUAL Everett Orgatron in beautiful condition. Twenty-one stops, thirty-two-note pedal clavier, crescendo pedal, electric action. A.G.O. specifications. Ideal for home or small church; \$1,200 f.o.b. Holyoke. J. G. Heidner & Son, Inc., 290 Maple Street, Holyoke, Mass. Telephone 4955.

FOR SALE—TWENTY-ONE-NOTE set of Deagan chimes, with keyboard, and stand console with transformers. Also Hammond Solovox. Both in good condition and hardly used. R. Chadwick, The Manor, Alden Park, Germantown, Philadelphia 44, Pa. [12]

FOR SALE—TWENTY-ONE-NOTE SET of chimes. No action. Excellent tone. Well made. \$85.00. Tenor C dulciana, \$25.00; octave, \$25.00; chimney flute, \$25.00; harmonic flute, \$25.00. Prices f.o.b. Bernard Blum, 5223 Jefferson Street, Philadelphia 31, Pa.

FOR SALE—HAMMOND ORGAN main generator, new; used celeste generator; four twelve-inch speakers; two 20-W amplifiers; two preamplifiers; reverbation unit; some cable, magnets, other material; \$800 for all. Paul Tilley, 2007 South Lamar, Austin, Tex.

FOR SALE—AN OPEN DIAPASON, melodia, dulciana, gamba, fifteenth, salicional, aeoline, celeste, stopped diapason, flute harmonic and pedal bourdon. Also have a ½-h.p. motor and blower. \$400 for the lot. Conrad Freshley, 8501 Clark Avenue, Cleveland 2, Ohio.

FOR SALE—AEOLIAN-SKINNER Organ Company capital stock, 576 shares, representing a 1½ per cent interest in the company, are offered for sale at \$7.50 per share. Write H. Williams, Executor, 435 Root Street, Park Ridge, Ill.

FOR SALE—WOOD PEDAL OPEN diapason. Forty-four pipes and chest. Excellent condition. Write Paul Bouman, St. Paul's Lutheran Church, Eleventh and Lake, Melrose Park, Ill. Phone: Melrose Park 1000.

FOR SALE—SLIGHTLY USED MODEL 5 Wurlitzer single-manual organ. Built-in tone chamber. Excellent for small church, funeral home or private home; \$675 f.o.b. Holyoke. J. G. Heidner & Son, Inc., 290 Maple Street, Holyoke, Mass. Tel. 4955.

FOR SALE—USED LESLIE VIBRATIONS and Hammond tone cabinets for the Hammond organ. Good condition, some like new. Attractive savings. Glenn Davis, 5355 West Madison Street, Chicago 44, Ill. [tf]

FOR SALE—BARCKHOFF SALICIONAL, dulciana, flute harmonic, 3-inch wind. Two tracker chests, seven ranks each. One set swell shades, 5x7 ft. opening. Write V. Gilbert, 1016 East Sixth, Winfield, Kan.

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FOR SALE—USED PIPES OF ALL kinds, in A-1 condition. Complete stops from 16-ft. pedal open to mixtures. Address L-9, THE DIAPASON.

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