

# THE DIAPASON

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## NOTED ARTISTS PLAY UNDER LA BERGE FLAG

### GREAT SEASON IS ASSURED

Germani on Ninth Tour—Langlais Coming in Spring—Robert Baker, Marilyn Mason and Arden Whitacre Join American Group.

Bernard R. La Berge of New York, the organ impresario, whose zeal and energetic labors on behalf of organ recitalists of international fame are known throughout the organ world, has made elaborate plans for the 1951-1952 season, which is the thirtieth in the important position he holds. A letter to THE DIAPASON in which he announces his plans indicates that the artists under his management will have a very active winter and that there is a real demand for recitals by distinguished American and foreign organists that comes from every part of this continent.

Fernando Germani, the eminent Italian organist, this month starts on his ninth transcontinental tour, which will end the middle of December and which is almost completely booked at this date.

In the spring another European master, Jean Langlais, the blind organist and composer, successor to the late Charles Tournemire at Cesar Franck's organ in Ste. Clotilde, Paris, will make a transcontinental tour to take place between April 20 and June 5.

Mr. La Berge has added to his list three outstanding American virtuosi. Robert Baker of the First Presbyterian Church in Brooklyn and Temple Emanuel in New York is nationally recognized as one of America's great recital organists.

Marilyn Mason of the faculty of the University of Michigan in Ann Arbor, who scored an outstanding success at last year's convention of the A.G.O. in Boston, will tour, henceforth, under the La Berge management.

Arden Whitacre, the talented organist of the University of Texas in Austin, also is a new La Berge artist. This year, however, Mr. Whitacre will not be available for appearances in this country as he has recently been awarded the Fulbright fellowship and will spend a year in Europe studying with the Belgian master Flor Peeters in Malines.

Alexander Schreiner of the Salt Lake City Tabernacle will not be available this season, but is planning to resume his transcontinental tours the following season.

Other La Berge artists available this season are: Walter Baker, Claire Coci, David Craighead, Catharine Crozier, Hugh Giles, George Markey, Frederick Marriott, Alexander McCurdy, either alone or in joint recital with his wife, Flora Greenwood, harpist; Robert Noehren and Richard Ross.

## E. POWER BIGGS AGAIN WINS

### FIRST WITH RADIO RECITALS

E. Power Biggs again receives the distinction of being voted first among America's radio organists, winning first place in *Musical America's* eighth annual poll of serious music on the air.

This poll is conducted by *Musical America* among the 600 music critics of newspapers and magazines throughout the United States and Canada. E. Power Biggs has won the poll every year since its inception, a record equaled among instrumentalists only by Heifetz.

Mr. Biggs is heard weekly over the CBS network, playing the classic organ in the Busch-Reisinger Museum of Harvard University in Cambridge. The time of the broadcast recently was changed to 9:30 to 10 a.m. Eastern time on Sundays.

Sept. 23 of this year marks the beginning of the tenth season of Mr. Biggs'

## YOKOHAMA, JAPAN, CHAPEL CENTER CHOIR



CHICAGO-TRAINED MARIGOLD HALL, Mus.B., is shown here with the junior and senior choirs of the Yokohama Chapel Center near Tokyo, Japan, which she directs. She is the wife of Captain Charles H. Carraway, headquarters commandant at Camp Drake, and works in cooperation with Major Ralph Pugh, the chaplain. The choirs are composed of officers, enlisted men, WACS, army department civilians and members of army families.

Miss Hall is a graduate of the American Conservatory of Music and studied organ with Edward Eigenschenk. Her home is in Fairmont, Neb. She went to the Pacific war theater two years ago and has since that time been actively engaged as an organist and choral director. Miss Hall reports that the choir is an enthusiastic group and that it has proved to be a real booster of morale among its members.

broadcasts, which began on Sept. 20, 1942. A notable feature this season is to be "an American composition every week." Charles Ives, Walter Piston, Leo Sowerby, Howard Hanson, Quincy Porter, Roy Harris and Alec Templeton are among the American writers whose works have received premieres on these broadcasts and Mr. Biggs plans a list of first performances by leading composers for 1951-1952. Included also will be numerous "repeats by request" of American works previously given and, of course, the classics, old and new, of the entire organ repertoire.

Programs announced for early October also include the Haydn Organ Concerto, the Piston Prelude and Allegro for organ and strings and the complete set of Six Double Concertos for organ by Antoni Soler. For the performance of these concertos, calling for two players and two instruments, Mr. Biggs will join himself by superimposing a live performance on a taped performance.

At the same time Columbia Records announces for release in October an all-Bach LP record titled "Music of Jubilee." True to its title, the disk presents the most enjoyable of the Bach cantata movements for organ, with brasses, woodwinds, strings and kettledrums, as well as chorale preludes for organ. This record was made on the new organ at Symphony Hall in Boston with Richard Burgin conducting the orchestra.

## MAX HESS, CHIEF ENGINEER OF KILGEN COMPANY, IS DEAD

Max Hess, vice-president and chief engineer of the Kilgen Organ Company, died of a heart attack Sept. 14 at the Lutheran Hospital in St. Louis. He had returned recently from a trip to Europe and Mrs. Hess stayed on for an extended vacation, planning to return in September. She flew from Bremen, Germany, to St. Louis to attend the funeral. Surviving in addition to his wife, is a daughter, Mrs. Lillian Eitel.

Mr. Hess was born in Reinstetten, Germany, May 3, 1883, and after working with a number of German organ builders came to the United States in 1901 and was on the staff of the W. W. Kimball Company in Chicago. In the latter part of 1919 he joined the Kilgen organiza-

tion. Mr. Hess had several patents on different types of organ action used by the Kilgen Company to his credit. He was considered an authority on mixtures and tonal design generally and had much to do with the supervision of the building of many of the large organs in the United States. He had a wide acquaintance among organists, churchmen and those engaged in organ work.

## WILLIAM WATKINS SUFFERS SEVERE INJURIES IN CRASH

William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D. C., and well-known recitalist, was injured critically Aug. 29 when his car collided with a loaded gravel truck north of Richmond, Va. Mr. Watkins suffered severe head and chest injuries and for a time it was feared that the accident would prove fatal. He was taken to a Richmond hospital, where he remained unconscious for four and a half days.

At the time of the accident Mr. Watkins had been on vacation in Blackstone, Va., and he was on the way to the home of friends in Richmond when the wreck occurred, about 6 p.m.

Word received as this issue goes to press is to the effect that Mr. Watkins has been able to leave the hospital and go to the home of friends, though when he will recover sufficiently to resume his activities is problematical.

## IRENE ZARING IS STRICKEN WHILE PLAYING IN CHURCH

Mrs. Irene Belden Zaring, organist of the Lake View Methodist Church, Chicago, suffered a paralytic stroke while she was playing the service Sept. 2. Mrs. Zaring was accompanying a solo at the time of the attack. She was taken to the Illinois Masonic Hospital, where latest reports as to her condition are very favorable.

Mrs. Zaring was a founder of the Chicago Club of Women Organists and she is a member of the Illinois Chapter of the A.G.O. She has played in Chicago churches for a number of years and for some time she taught piano in the public schools.

## CANADIAN MEETING BREAKS THE RECORD

### MONTREAL IS HOST TO C.C.O.

Diversified List of Events Fills Three Days—Variety in Recitals—Visit to Casavant Factory—Reginald Geen New President.

### By MURIEL GIDLEY STAFFORD

The annual convention of the Canadian College of Organists, held in Montreal, with headquarters at St. George's Anglican Church, Aug. 28, 29 and 30, was the largest and best of the C.C.O. to date. The registration went over the 200 mark, representing the Dominion from east to west and many sections of the United States. The program of events was diversified and interesting throughout and the Montreal hosts were enthusiastic and efficient. The weatherman smiled on the organists with a little extra heat for two days, and then shed frigid tears when we left.

J. J. Weatherseed, the president, presided and extended a welcome to all. One of the most important items of business was the approval of the meeting to incorporate the C.C.O. under a Dominion charter. Gordon Jeffery, barrister as well as registrar for the College, presented the necessary papers for the new Dominion charter and the canceling of the present Ontario charter.

### Large Sum for Coventry

It was reported that the British Organ Restoration fund to build the organ for St. Michael's Cathedral, Coventry, is gradually approaching the objective of £10,000, a total of \$3,250 having been raised this year. To date £8,000 has been forwarded to Coventry. It is the hope of the committee that a special effort will be made to complete this project before convention time in 1952. Stuart Roseveare gave an interesting report of his visit to Coventry June 14. The design for the cathedral has been determined and the rebuilding will begin as soon as possible.

A new centre was established at Sherbrooke, Que., and Maitland Farmer presented twelve applications from the newly-formed centre at Halifax, N. S.

Reginald Geen, newly-elected president, concluded the business meeting, stating that after the encouraging reports of last year this is the time for expansion and asked that members advertise the C.C.O. in all towns and cities in Canada.

At the conclusion of the business meeting the opening luncheon was held at the Windsor Station restaurant. Above the din most of us caught most of the discourse from the head table, which was led by the chairman, F. L. McLearn of Montreal, and continued by the past president, J. J. Weatherseed of Toronto, and the incoming president, Reginald Geen of Oshawa.

### Georges Lindsay in Recital

From the moment one entered St. James' Cathedral Tuesday afternoon his eyes feasted on the grandeur of this Byzantine edifice with its lofty dome and noble arches, a study in gold and white such as Solomon in all his glory might admire. Suddenly the sound of many trumpets burst forth from the mighty organ as Georges Lindsay, organist of the church, launched into the Toccata in D minor, Bach. A feeling of wonder, excitement and envy on the part of many pervaded the place. The instrument, a four-manual Casavant recently installed, was showing off its splendor. As the program advanced, however, the incessant use of these brassy reeds during prolonged climaxes left our ears tingling uncomfortably. Mr. Lindsay is a brilliant player of the French school, having studied with Vierne. He has a keen rhythmic sense and his playing is alive and virile. It naturally follows that in

the Allegro Vivace from Vienne's First Symphony and "Variations de Concert," Bonnet, he was at his best and the pedal cadenza in the latter was a thrilling exposition of sharp clarity at high speed.

The remainder of the program consisted of Mr. Lindsay's arrangement of the well-known Bach chorale "Come, Sweet Death," in which he built up the organ with each stanza to its maximum capacity; Franck's A minor Chorale and a quiet "Priere" by Tanguay.

**Service in Christ Church Cathedral**

A large congregation gathered Tuesday night for the convention service in Christ Church Cathedral, which consisted of an abbreviated evensong of the Church of England, sung by the cathedral choir under the direction of Dr. Arthur Egerton. The service was conducted by the Rev. Guy Marston and the brief sermon was preached by the Rev. C. E. Combe. The service itself was fully choral, with preces, responses, creed and collects intoned according to the ancient rite. The 149th Psalm was authentically chanted by the choir and the Magnificat was sung to a setting by Walford Davies. The service closed with Dr. Egerton's striking setting of the Te Deum, a work in the finest tradition of Anglican church music. Special mention must be made of the excellent organ accompaniment of Dr. Egerton throughout the service. It is a joy to hear both organ and choral parts distinctly and yet each in perfect relationship with the other. This Dr. Egerton achieved by his judicious choice of registration. The choir was in splendid form.

Following the service Gordon Jeffery, London, Ont., played a recital of the following works: Concerto in A minor, Bach; "Aria Pastorale," Rathgeber; "Noel sur les Flutes," d'Aquin; Prelude and "Tumulte au Pretre," de Maleingreau; "Modal Trumpet," Karam; Chorale Prelude, Schroeder; Adagio, Fiocco; "Carillon-Sortie," Mulet. Mr. Jeffery is an enthusiastic adherent of what has become known as the baroque school of organ playing and, therefore, any discussion of his style becomes a matter of an organist's musical preference. The writer, with many others, considers the constant use of thin, metallic upper registers cacaphonic and lacking emotional interest. Contrasts often become variations of the same type of timbre. Only in the Rathgeber, de Maleingreau, Schroeder and Fiocco numbers did one find some of the qualities to satisfy the modest ear of the non-adherent. The "Aria Pastorale" was delightful and the ornamentation in the Adagio was deliberate and skillful.

**Luncheon on Wednesday**

Wednesday activities opened with a blank for the morning, an important item in any convention program, especially in the holiday season. At noon everyone assembled for luncheon in the Spanish room of the Queen's Hotel, where again F. L. McLearn was the able chairman. After a few introductory remarks by W. J. Doyle, organist of St. Patrick's Church, Jean Vallerand, secretary of the Quebec Provincial Conservatory and lecturer in musical history at the University of Montreal, delivered the principal address. His intelligent research into the historical foundation and definition of Gregorian and polyphonic music as viewed through the looking-glass of nineteenth century musicology was masterly and well expressed.

The afternoon was taken up with a sight-seeing trip around Montreal to churches of interest. Five large chartered busses plied their way through the jumble of traffic in the business section of the city to St. Patrick's Church, then along the waterfront, where one had a view of the river and the docks, and on to Notre Dame. Farther out in the French section we visited the Church of the Nativity and St. John the Baptist. The organists of the various churches displayed the resources of their fine Casavant organs as we went along. The tour was concluded with a visit to the new home of the University of Montreal on the side of the mountain near the famous oratory and a reception by the dean of the university.

**Maitland Farmer in Recital**

In sharp contrast to the recitalists heard the preceding day, Maitland Farmer, organist of Halifax Cathedral, played Tuesday night at the Church of St. Andrew and St. Paul a program of works

chosen mainly from the Romantic era. His scholarly approach to difficult and rarely heard works such as the Sonata in D flat, Rheinberger; Partita in E, Karg-Elert, and "Dankpsalm," Reger, gave his large body of listeners a feeling of security without display, of comprehension and appreciation. Mr. Farmer's playing at all times was steady and well disciplined.

Mr. Farmer used reeds and mixtures almost too sparingly, so that those sections in the Rheinberger and also in the Reger, thickly populated with notes, occasionally lacked definition. The idea of playing complete compositions is a worthy one, but in the case of the Karg-Elert Partita, which was written not as a serious work but as a parody in classic style on American theater playing and scored throughout for bizarre tonal effects, the intended humor of the piece is apt to be dissipated well before the completion of seven long movements. The austere atmosphere of the cathedral also contributed, no doubt, to the recitalist's somewhat refined version of the work. The pastoral movement of the sonata was graceful and charming and simplicity marked Mr. Farmer's playing of the two chorale preludes on "Herzlich thut mich verlangen" by Bach and Brahms and the "Ave Maria" by Reger.

**Visit to Casavant Freres**

The trip to the factory of Casavant Freres, St. Hyacinthe, Thursday was a memorable occasion. For the majority of those present it was a first visit to the factory where so many splendid organs are born. The large gathering was divided into small groups, each attended by an efficient guide. One saw the materials, patterns and molding forms of the pipes, the voicing rooms and each step of the workmanship of a complicated mechanism. Much of the material viewed will go into a ninety-four-rank organ for Fort Worth, Tex. In the assembly room it was interesting to see a large four-manual set up complete with console destined for the Metropolitan United Church, London, Ont.

Through the kindness of the Casavant firm we were entertained at the Golf and Country Club for luncheon. As it turned out this function was the most spirited and lively of the convention and stimulated many speeches from the floor. On behalf of the company we were welcomed by C. J. Laframboise, secretary-treasurer and general manager, and Stephen Stoot, technical director.

The hilarious multitude set forth once more through the apple orchard country to Abbotsford, Que. Here Mr. McLearn demonstrated the two-manual reed organ in St. Paul's Anglican Church, which celebrated its centennial in 1922. Tea was served on the adjacent lawn by the ladies' aid of the church and the Rev. J. H. M. Brett, rector, spoke briefly. With Mr. Brett still in charge we were shown a barrel organ of ancient vintage at St. Thomas' Church, Rougemont.

**Banquet Is Closing Event**

There was no sign of the attendance flagging as the tables in the large Prince of Wales room of the Windsor Hotel filled up for the last fling of a fine convention. Special guests at the banquet were the Right Rev. John Harkness Dixon, Lord Bishop of Montreal, and Mayor Camillien Houde, who was the guest speaker. John Robb introduced the mayor, who, in his humorous way, persuaded the assembly that Montreal was the No. 1 city in Canada and also that it was the second largest French city in the world—second only to Paris. Mayor Houde quoted civic statistics and explained the problems and benefits of life in Montreal. At the conclusion of his speech Georges Lindsay thanked the mayor both in French and English.

A word of welcome was given the clergy present by Phillips Motley, after which the president, Reginald Geen, regaled the audience with anecdotes. The names of the successful candidates in the June examinations were read and the one and only present, Howard Jerome, Hamilton, was introduced. Several others were called upon for a few words, including A. K. Putland, Lethbridge, Alta.; Mr. Northrop, Cleveland, Mr. Thomas Archer, musical critic of the *Montreal Gazette*, and Mrs. Muriel Gidley Stafford, who thanked the Montreal Centre for an enjoyable and profitable convention.

The president announced that the C.C.O. had been invited to hold its convention in



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St. Catharines next year. The invitation was accepted unanimously.

**MODERN AUSTRIAN WORKS**

TO BE PLAYED BY MARRIOTT

A feature of the recital to be given by Frederick Marriott at Rockefeller Chapel, the University of Chicago, Oct. 16 will be the inclusion of two recent works by the Austrian composer Johann Nepomuk David, who is considered the outstanding composer of that country. The numbers are both chorale preludes, "Heartfelt Love Have I for Thee, O God" and "Salvation Now Is Come to Earth." Other numbers to be included on the program, which will begin at 8:15 p.m., are as follows: Prelude and Fugue in F major, Buxtehude; "By the Waters of Babylon," "Un Poco Allegro" from Trio-Sonata 4 and Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Fantasie and Fugue in C minor, Reger.

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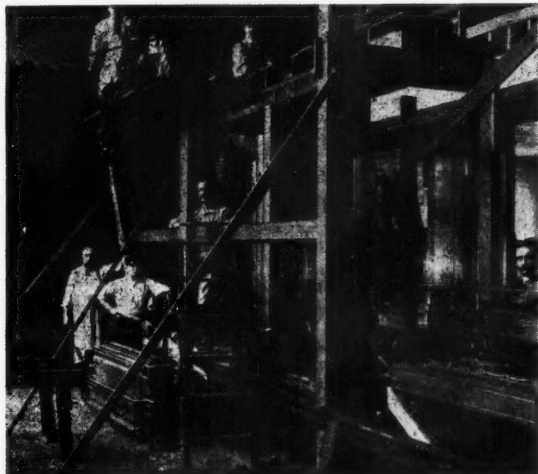
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1851

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## NEW CASAVANT ORGAN FOR CHURCH IN AKRON

### FOUR-MANUAL IS INSTALLED

Large Instrument of Sixty-eight Registers in First Congregational Planned by Francis M. Johnson, the Organist.

Casavant Freres, Ltd., has completed the installation of an organ of four manuals and sixty-eight registers in the First Congregational Church of Akron, Ohio. The instrument replaces a Kimball organ which was installed when the church was opened in 1907. This organ was renovated by Lewis & Hitchcock, who added an echo and prepared for a solo section in the new four-manual console. The echo has been retained without change and is playable from the solo manual. All other portions of the organ are new.

The stoplist was prepared by Francis M. Johnson, M.S.M., organist and choir-master of the church, in collaboration with Stephen Stoot, technical director of Casavant Freres, Ltd. Mr. Johnson is a graduate of the American Conservatory of Music, Chicago. He did graduate work at the School of Sacred Music of Union Theological Seminary, where he studied with Dr. Hugh Porter and Vernon de Tar. He has served in his present post since 1948.

The First Congregational Church is more than a century old and has a tradition of good music. A senior choir of fifty annually does special programs during the Advent and Lenten seasons, and is assisted by an active youth choir during the church year. The formal dedication and opening recital on the new instrument took place in September.

The organ's resources are as follows:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Cymbal, 3 ranks, 183 pipes.  
Chimes (Echo).

#### SWELL ORGAN.

Flute Conique, 16 ft., 68 pipes.  
Geigen Principal, 8 ft., 68 pipes.  
Stopped Diapason, 8 ft., 68 pipes.  
Sallecional, 8 ft., 68 pipes.  
Viola da Gamba, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 68 pipes.  
Traverse Flute, 4 ft., 68 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Plein Jeu, 4 ranks, 244 pipes.  
Contra Fagotto, 16 ft., 68 pipes.  
Trumpet, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Clarion, 4 ft., 68 pipes.  
Tremulant.  
Chimes (Echo).

#### CHOIR ORGAN.

Viola, 8 ft., 68 pipes.  
Cor de Nuit, 8 ft., 68 pipes.  
Spitzflöte, 8 ft., 68 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 68 pipes.  
Kopfflöte, 4 ft., 68 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Clarinet, 8 ft., 68 pipes.  
Tremulant.

Chimes (Echo).

#### SOLO ORGAN.

Gross Flöte, 8 ft., 68 pipes.  
Gamba, 8 ft., 68 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 68 pipes.  
Concert Flute, 4 ft., 68 pipes.  
Cor Anglais, 8 ft., 68 pipes.  
Tremulant.  
Harmonic Trumpet, 8 ft., 68 pipes.

#### ECHO ORGAN.

Echo Salicional, 8 ft., 68 pipes.  
Vox Angelica, 8 ft., 68 pipes.  
Spitzflöte, 8 ft., 68 pipes.  
Flute Celeste, 8 ft., 68 pipes.  
Vox Humana, 8 ft., 68 pipes.  
Tremulant.  
Chimes, 25 tubes.

#### PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Flute Conique, 16 ft., 32 notes.  
Quintaten, 16 ft., 32 notes.  
Cor de Nuit, 16 ft., 12 pipes.  
Quint, 10½ ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Cello, 8 ft., 12 pipes.  
Stopped Flute, 8 ft., 12 pipes.  
Flute Conique, 8 ft., 32 notes.  
Cor de Nuit, 8 ft., 32 notes.  
Octave Quint, 5½ ft., 12 pipes.  
Superoctave, 4 ft., 12 pipes.  
Cor de Nuit, 4 ft., 32 notes.  
Mixture, 4 ranks, 128 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagotto, 16 ft., 32 notes.  
Tromba, 8 ft., 12 notes.  
Clarion, 4 ft., 12 notes.  
Chimes.

### MRS. HOWARD E. HALL RETIRES; PLAYED IN CHURCH 72 YEARS

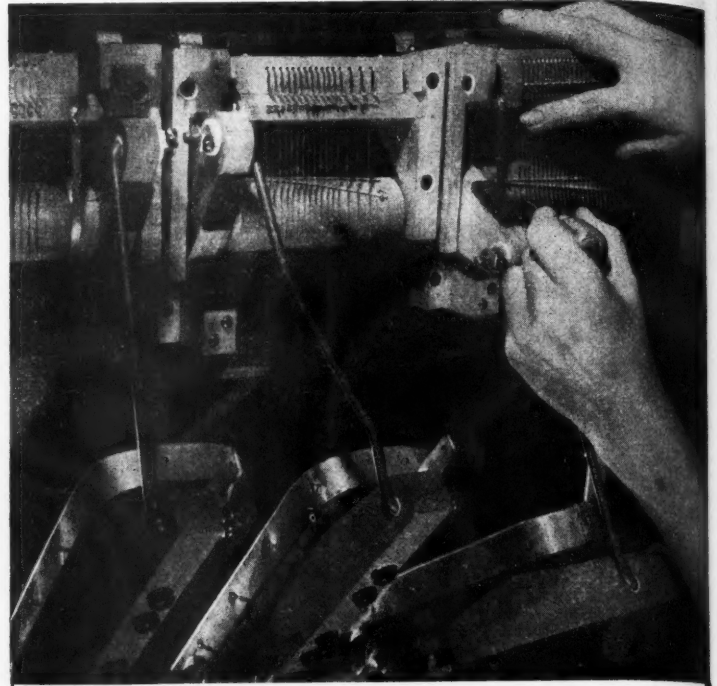
What is believed to be a record for organist longevity has been established by Mrs. Howard E. Hall of Damariscotta, Maine, who retired Aug. 19 after having served for seventy-two years as organist of the Damariscotta Baptist Church. Mrs. Hall is 90 years old.

Mrs. Hall's association with music began when as a young girl she went to live with an aunt in Boston. There she studied piano at the New England Conservatory. Upon returning to Damariscotta, her native town, she took organ lessons from a visiting New York teacher.

Mrs. Hall, known to her friends as "Aunt Abbie," became organist of the Baptist Church when she was 18. A short time later she married Mr. Hall, who became choir director and bass soloist in the same church and who occasionally doubled as organ blower. Together they gave many musical programs. After Mr. Hall's death in 1947 Mrs. Hall provided the music for the service commemorating Damariscotta's 100th anniversary, a service attended by the state governor and Dr. Harry Emerson Fosdick.

### ORGAN WORKSHOP INCLUDED IN UNIVERSITY CURRICULUM

Beginning Monday evening, Oct. 7, the University of California Extension is including an organ workshop in its curriculum for the first time. The course, which carries two academic units and is to be given by Ludwig Altman at Temple Emanuel, will discuss the practical aspects of service playing, such as registration from piano scores, accompaniment of solos and anthems, hymn playing, choir direction from the console, service orders of various denominations, suggestions on playing oratorios, etc.



## Starting place of a majestic crescendo

Playing a crescendo (by pressing one of the organ console's swell pedals) is simpler than producing the devices which make the crescendo possible. The illustration above shows the pedals and their mechanisms inside the console.

When one of the pedals is pressed, the rod connected to it causes a horizontal wood cylinder to turn on its axis. Pieces of silver wire—one end of an electrical circuit—are fastened on the cylinder at a precise angle. As the cylinder turns, the horizontal wires touch vertical silver contacts—one after another—completing a series of electrical circuits. In response, the swell shades gradually open, allowing the organ tone to fill the auditorium or church with sound.

If they are to perform surely, silently, and easily—year after year—these pedal mechanisms must be skillfully made of fine materials, following a proved design. Möller pedal mechanisms more than qualify on all three counts.

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Jingle Bells SATB—Opt. A Cappella	Pierpont-Temme 7023 .22	Song of Bethlehem SATB and Unison Jr. Choir with Narrator—Accomp.	Arr. Ruth Bampton 1678 .18
Joy to the World SATB with Congregation, Accompanied	Handel-Mason-Barnard 1671 .18	To a Virgin Meek and Mild (Annunciation) SATB—Div., A Cappella	Arr. L. Stanley Glarum 1689 .22
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

Send for free miniatures of these and other Christmas octavos.

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*(also published for T.T.B.B.)*

**for Christmas**

Following the country-wide success of the Bach cantata for Mixed Voices

**"FOR US A CHILD IS BORN"**

a version for Women's Chorus (S.S.A.) has just been published.

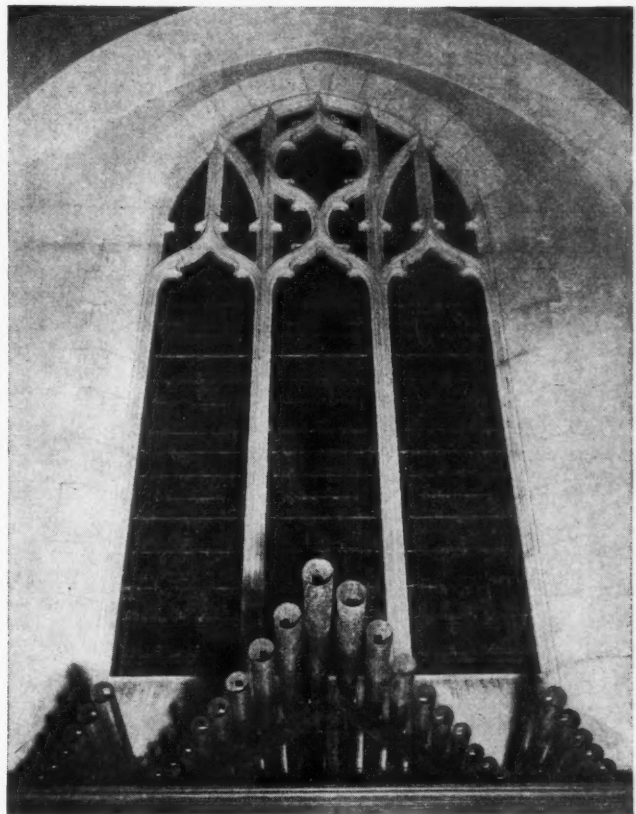
The choruses have been arranged by Katherine K. Davis and Channing Lefebvre..... .60

- "Carol of the Heavenly Hosts" for S.A.T.B. is Richard Kountz's 1951 Slovak Christmas carol..... .20
- The Weavers, Mary and Powell, contribute "Like the Young Sheep That Gently Lie" for unaccompanied S.A.T.B..... .20
- Channing Lefebvre has arranged "The 12 Days of Christmas" for unaccompanied male chorus..... .20
- "Lo, the Messiah"..... Mario Castelnuovo-Tedesco .25
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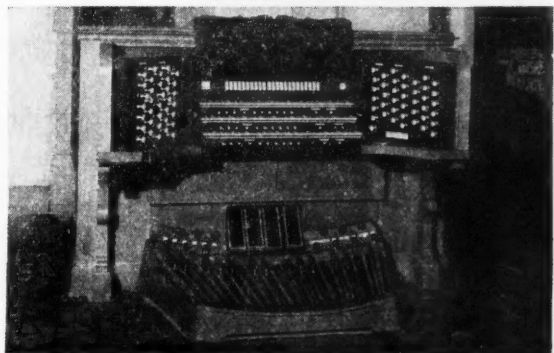
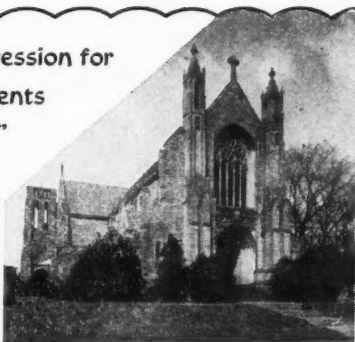
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**WORK OF AEOLIAN-SKINNER**

Four-manual of Six Divisions in First Church of Christ, Scientist, Beverly Hills, Includes Echo Organ—The Stoplist.

The four-manual Aeolian-Skinner organ just installed in First Church of Christ, Scientist, Beverly Hills, Cal., was heard for the first time in programs played July 12 and 13 by the organist, Eugene Alders. This large instrument is in six divisions, the echo being playable from the solo manual.

The stop specifications are as follows:

**GREAT ORGAN.**

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Ouverte, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Chimes (Echo).

**SWELL ORGAN.**

- Flute Conique, 16 ft., 73 pipes.
- Geigen, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Dolcan, 8 ft., 73 pipes.
- Dolcan Celeste, 8 ft., 73 pipes.
- Prestant, 4 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Scharff, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Hautbois, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Lieblich Gedeckt, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Singendedeckt, 8 ft., 73 pipes.

- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 73 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazat, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp.
- Celesta.
- Tremulant.

**SOLO ORGAN.**

- Flauto Mirabilis, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- 'Cello Celeste, 8 ft., 73 pipes.
- Flute Octavante, 4 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Bombarde, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

**ECHO ORGAN.**

(Playable from Solo manual)

- Lieblichflöte, 8 ft., 61 pipes.
- Echo Viole, 8 ft., 61 pipes.
- Echo Celeste, 8 ft., 49 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.
- Chimes.

**PEDAL ORGAN.**

- Bourdon (partly resultant), 32 ft., 5 pipes.
- Contrebasse, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaten (Great), 16 ft., 32 notes.
- Flute Conique (Swell), 16 ft., 32 notes.
- Lieblich Gedeckt (Choir), 16 ft., 32 notes.
- Quint, 10 3/4 ft., 32 pipes.
- Octave, 8 ft., 32 pipes.
- Flute, 8 ft., 32 pipes.
- Flute Conique (Swell), 8 ft., 32 notes.
- Violoncello, 8 ft., 32 pipes.
- Lieblich Gedeckt (Choir), 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Octave Flute, 4 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Fagotto (Swell), 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes (Echo).

AT HIS McMYLER ORGAN recitals on the Sundays of October at 5:15 Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, will play the Prelude and Fugue in C major of Bach, the Chorale in B minor of Cesar Franck and Sketches for Pedal Piano in C minor, D flat and C major of Robert Schumann.

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**New Octavos for the Christmas Season**

- CH 74 Three Chorales for Advent—Schuetz-Cozens (SATB) .15
- BA 32 Now Sing We, Now Rejoice—J. S. Bach (SATB—Acc.) .20
- BA 35 Thank and Praise God—J. S. Bach  
(Christmas Oratorio SATB—Acc.) . . . . . .36
- TR 120 From Heaven Above—Nolte (SSA) . . . . . .18

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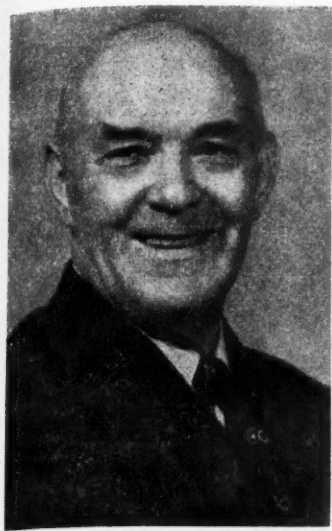
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LEO F. SCHOENSTEIN



he was engaged by the Aeolian Company and then by J. H. & C. S. Odell & Co. In 1901 he married Sophia Vetter of San Francisco and in a few years the young couple returned to the Pacific coast to join the staff of his father's company.

After the disastrous earthquake and fire in 1906 had destroyed his home Mr. Schoenstein took a prominent part in the activities which included the building of many new organs and his company was kept busy installing instruments for a number of Eastern builders. Later he was superintendent of the factory of the Robert Morton Company in Van Nuys, Cal. Following the depression which caused havoc throughout the country he represented M. P. Möller on the coast for five years. Mr. Schoenstein then established himself permanently in Honolulu, Hawaii, where the organ is still used in the theater. He was engaged by the Consolidated Amusement Company to service its organs and also maintained many other organs throughout the islands. His last big installation was an Austin in St. Clement's Episcopal Church, Honolulu.

Mr. Schoenstein's wife preceeded him in death by eight years. A year and a half ago Mr. Schoenstein suffered a slight cerebral hemorrhage and was brought back to San Francisco, where he lived in retirement with his children. Seven children and eight grandchildren survive him. Funeral services were held at St. Phillip's, his parish church.

His two sons, Leo G. and Paul Schoenstein, members of the third generation of the Schoenstein family, are carrying on in the footsteps of their father and grandfather.

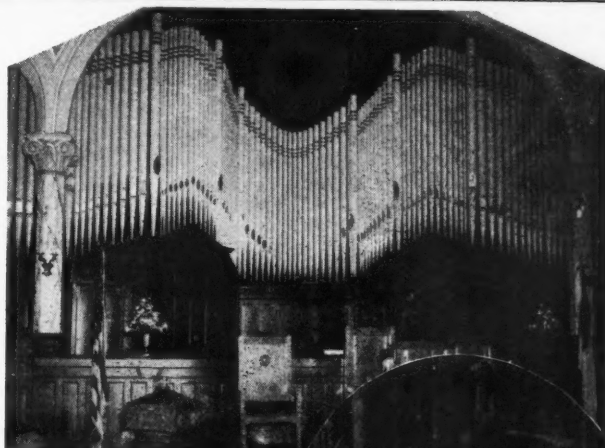
LEO F. SCHOENSTEIN DEAD;  
MEMBER OF NOTED FAMILY

Leo F. Schoenstein, a member of the well-known famiy of organ builders in San Francisco, died Aug. 26 in that city. He was born Dec. 8, 1878, and was the oldest of ten children of Felix F. Schoenstein, who established the present firm of Felix F. Schoenstein & Sons in 1877. Four of the five sons became organ builders.

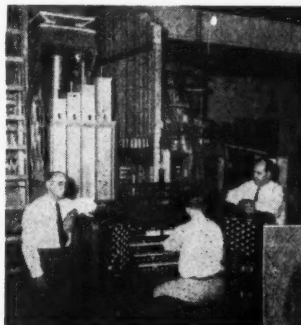
After graduation from high school Leo assisted his father. When the old firm of Farrand & Votey installed the first four-manual organ in California in St. Ignatius Church, San Francisco, he helped the erectors and became so enthusiastic over the organ that he decided to make organ building his lifework. When Miller & Abel installed a large organ in St. Dominic's Church they invited him to go to New York in 1898 and he accepted the offer. When that firm was dissolved

FRED C. WEICKHARDT has been appointed representative of the Reuter Organ Company of Lawrence, Kan., in Milwaukee and vicinity. With him are associated Fred G. Weickhardt and Allan T. Sandberg. Mr. Weickhardt has spent his lifetime in Milwaukee and is well known among organists of Wisconsin. He is a son of the late George Weickhardt, who during his lifetime built many organs for all parts of the United States.

WICKS ORGAN OF THE MONTH



Dr. Mario Salvador, distinguished organist, dedicating the newly completed Wicks Organ



Above: Left to right during testing in the factory; Mr. Harry Beck, donor, Mr. Alfred G. Hill, Organist, and Mr. David Davis

Below: A glimpse of the organ during installation... a "behind the scenes" scene



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This is a recent distinguished Wicks installation in the three manual class. The specifications, available upon request, will prove interesting to discerning organists. The organ is twenty-one ranks, but creates the effect of a much more comprehensive instrument. Mr. Alfred G. Hill, organist, writes:

"Let me take this opportunity to express my enthusiasm about our new organ. As Mr. Davis said when we saw and heard it at the factory, it exceeds all expectations.

The fine cooperation on the part of you and your men, who satisfied every personal whim of mine, either by taking my suggestions or by offering welcome advice or criticism based upon a wealth of experience, was most sincere."

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**NEW EDIFICE BEING BUILT**

**Historic St. Peter's on Madison Street Will Have a Three-Manual Mission an Interesting One.**

The Reuter Organ Company has been commissioned to build a three-manual instrument for the new edifice of St. Peter's Catholic Church, Chicago, one of the historic Catholic churches of the country. The organ will be installed soon by the Chicago firm of F. C. Wichlac & Son, through whom negotiations were made.

St. Peter's, the only Catholic church in the Loop area, is a mission and is in the care of a group of Franciscans. Its history is a fascinating chronicle. The first St. Peter's Church was built 104 years ago in the heart of the city. But the rapid expansion of Chicago's business caused many of the parishioners to move farther south and west, so St. Peter's soon moved with them. Only eight years after it had been built the frame church on Washington Boulevard was cut in two and moved to a new site at Clark and Polk Streets, where services were held Christmas Day, 1854. By 1865 this building had become too small and the cornerstone for the church now known as "Old St. Peter's" was laid. The story is told that when the flames of the great fire of 1871 came near the church the parishioners piled their belongings around it and crowded inside to pray for help. The pastor, Father Fischer, prayed aloud and solemnly vowed to erect a shrine to St. Anthony if God would spare them. It is reported that in a short time the wind suddenly veered and the church was spared.

The new edifice will occupy a site eighty by 177 feet on Madison Street. It will be the equivalent of a ten-story building, rising to a height of ninety-six feet, surmounted by a large gold-leaved cross. The structure will be of modified Gothic architecture. The facade will be built of Etawah Georgia pink marble. On top of

the building there will be a roof garden for the use of the fathers and brothers. The church proper will have a seating capacity of 1,200. The organ and choir will be in the church's west gallery. The resources of the instrument have been outlined as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (preparation).

**SWELL ORGAN.**

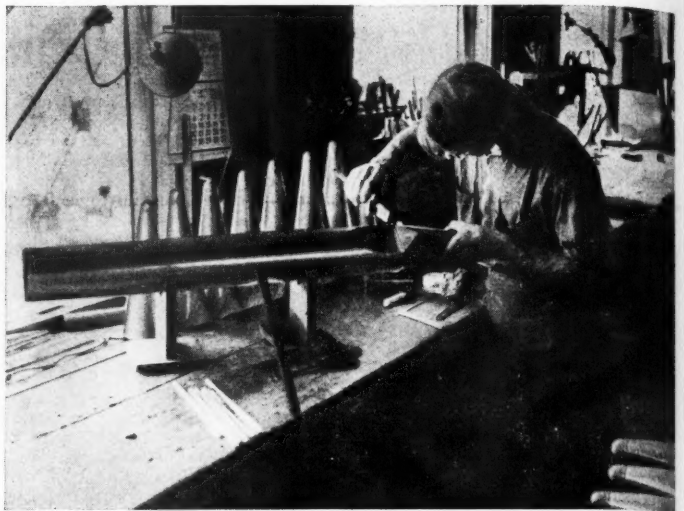
- Rohrbourdon, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 85 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 notes.
- Rohrnasat, 2 2/3 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 12 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

- Viola (broad scale), 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (preparation).

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Principal Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bourdon, 10 2/3 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Twelfth, 5 1/2 ft., 7 pipes.
- Choral Bass, 4 ft., 5 pipes.
- Lieblich Flöte, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Fagotto, 16 ft., 32 pipes.
- Tromba, 8 ft., 32 notes.
- Fagotto, 8 ft., 32 notes.



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**ANTHEMS**

(For S.A.T.B. unless otherwise noted)

**CHRISTMAS**

- Puer Natus.....CLAUDE MEANS
- Road to Bethlehem.....R. E. MARRYOTT
- Christmas Cradle Hymn.....E. H. THIMAN
- Joyful is Our Story.....ALEC ROWLEY
- O Guiding Star (Epiphany).....DOUGLAS MAJOR
- I Saw Three Ships (T.T.B.B.).....HUGH MACKINNON
- A Christmas Fantasy (S.A.A.).....HARRY GILBERT
- Long, Long Ago (S.A.).....K. H. RAWLS
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**GENERAL USE**

- Thou Art My Life.....VAN DENMAN THOMPSON
- Psalm I.....ROBERT GRISWOLD
- O Lord Support Us.....SAMUEL WALTER
- Alleluia, Song of Gladness.....W. GLEN DARST
- Sing Alleluia Forth.....W. GLEN DARST
- Fight the Good Fight.....W. GLEN DARST
- Rejoice in God.....HOMER WHITFORD
- Three Short Motets.....G. WINSTON CASSLER
- Fairest Lord Jesus (S.A.B.).....ROLAND DIGGLE

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- Benedictus es, in E minor (Unison).....V. D. THOMPSON
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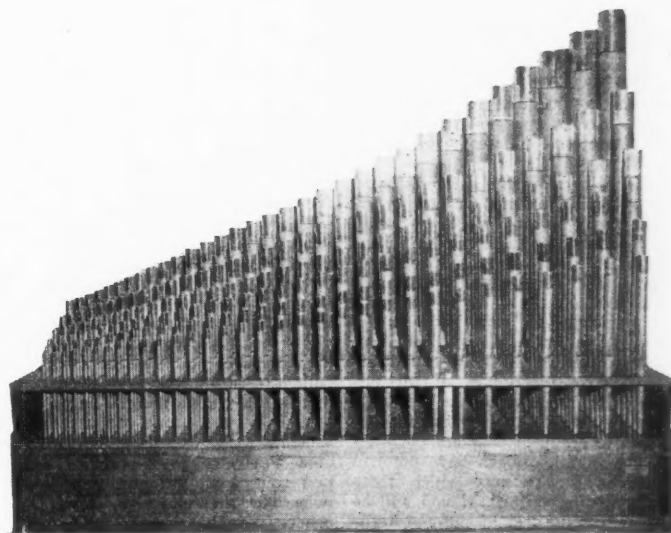


# STANDAART

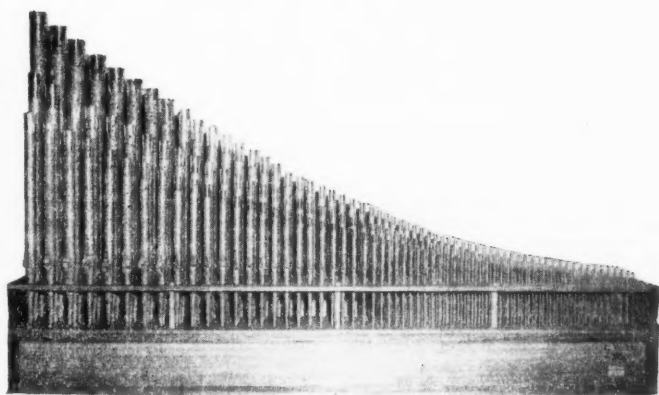
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Just as youth is influenced by environment, so Standaart recognizes that each new organ is influenced by the architecture of the building in which it will be housed. Research into acoustics is combined with a knowledge of physical limitations upon timbre to develop an instrument to fit its surroundings. The result is an organ of the finest possible tonal quality. That is why in the Burlington instrument, as in all Standaart organs, every windchest and all action parts are built by craftsmen from superior genuine mahogany that is guaranteed by the Ma-



6-rank Pedal Mixture



3-rank Swell Mixture

hogany Association, Incorporated. The organ contains 56 ranks and a total of 3,350 pipes, and is equipped with 74 adjustable combination pistons.

Standaart is proud to announce that Mr. Virgil Fox, famous organist of Riverside Baptist Church, New York City, will introduce this superior organ in recital at the Walter M. Williams High School auditorium at Burlington, North Carolina.

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## The President's Column

"Westward Ho for A.G.O.!" Our 1952 biennial national convention in San Francisco has appealed to the nationwide membership of the Guild in a big way. It will be the summation of many great projects during this fifty-sixth year of the A.G.O. Let's all get behind the year's activities and boost as never before. Remember, June 30 to July 4.

The first of a season's series of letters from the president of the Guild to the deans and regents has been sent out, stressing some of the major objectives for the year. It is hoped that many replies will be received, telling of reactions to the ideas contained therein and making further recommendations, for we value highly such contributions of ideas from those who realize the needs of our organization and have concrete plans to put into operation.

A national membership drive is being devised by Seth Bingham, national chairman, for every chapter in every Guild region. You will be informed as to the full details. Do not wait for this, however, but please start now with individual effort to awaken the interest of every church musician you can reach in the A.G.O. and its worthwhile purposes. Organists and directors of choirs cannot afford to deprive themselves of the advantages which membership in the Guild provides. Be ever on the lookout for opportunities to organize chapters or branches in communities which have not had the privilege of meetings which these local organizations afford. If you will be so good as to send data to national headquarters or to the dean of the chapter nearest the proposed chapter location we shall be happy to follow through by sending information about procedure.

The number of Guild student groups is increasing so encouragingly that the council has decided to transfer this project from national headquarters to the deans of chapters, who are urged to form new groups as "feeders" for the A.G.O. All schools having organ departments should organize the organ students in this manner under the supervision of an active member of the Guild.

Anticipation is high for our great mid-winter event, the national conclave of deans and regents with the regional chairmen and all members of the A.G.O. everywhere who can participate. This year the conclave will be held in Chicago Dec. 26, 27 and 28, with the Illinois Chapter as host. Allen W. Bogen, dean of the host chapter, and his committee are organizing this event and arranging an unusually interesting program. They extend a cordial invitation, in collaboration with national headquarters, to all members and their friends to attend.

A movement introduced by the Hartford, Conn., Chapter, cooperating with the Hartford Council of Churches, is worthy of note. A local code of ethics was adopted, based upon our national code and supplemented by provisions covering the needs of the churches and church musicians of that community. We recommend adoption of similar local codes by all chapters.

The examinations of the A.G.O. always merit our serious attention. The series of articles appearing in THE DIAPASON in the last few months should prove invaluable in promoting this supreme work of the Guild. Please read the fine statement of Dr. T. Frederick H. Candlyn regarding the value of the preliminary tests and the discontinuance of these tests after Jan. 17 and 18, 1951, if there are not

enough candidates.

At the request of the State Department in Washington representatives of the A.G.O. were appointed to attend the meeting of UNESCO in New York. They are Dr. Carl Wisemann and Robert E. Crandell.

Thirteen of the Guild regions have held conventions in 1951; another will be held in the Northeastern region this month, and it is anticipated that the fifteenth, making the 100 per cent record, will be held also.

S. LEWIS ELMER.

### A.G.O. Preliminary Tests.

Apparently there is a lack of interest in the preliminary tests, valuable though they are. A student taking these tests is far more likely to succeed in his associateship examination than one who has ignored them. The tests give a student and his teachers a chance to judge the capabilities of a student—or his lack of the necessary qualifications.

There is a technique required in all examinations, musical or otherwise. When the writer was a member of the faculty of what is now known as New York State University, he always made students work past examination papers in the class-room and complete them in less than the time permitted in actual examinations. Other members of the faculty did precisely the same thing. The preliminary tests fulfill this same purpose. They are designed to give a future A.A.G.O. candidate a chance to experience examination routine and to give him confidence when he attempts the A.A.G.O. The chances are that anyone who passes the preliminary tests with a good mark will be fairly certain to pass his A.A.G.O. in the near future. If he fails in the preliminary tests he would better postpone an attempt at the A.A.G.O. until greater mastery of the subject matter is assured. Headquarters is somewhat concerned in regard to the lack of interest in the preliminary tests. These tests are very necessary if a student wishes to discover whether he is properly prepared to tackle the A.A.G.O. The cost of printing is high and the Guild has decided that, unless more candidates present themselves for the preliminary tests, the latter will be discontinued after January, 1952.

T. FREDERICK H. CANDLYN,  
Chairman Examination Committee.

### Isthmian Branch No. 2 Meets.

The Isthmian Branch Chapter No. 2 met in Bishop Morris Hall at the Cathedral of St. Luke, Ancon, Canal Zone, Aug. 4. After a brief business meeting the members took a short walk over the border into Panama City for the purpose of hearing and examining the organ in the Panama Methodist Church. This organ was built in 1926 by Henry Jones & Sons, South Kensington, England, and installed by George Barnes of Jamaica. There are three stops on the swell, three on the great and one pedal stop. The branch was the guest of Lewin A. Dottin, organist of the church. He played several selections. After the various stops were tried out individually, several members played for the group. Explanations were given by Earl C. Keeney, the regent, with the assistance of Mr. Dottin.

HERBERT L. MOORE, Secretary.

### Dayton, Ohio, Chapter, Organized.

The Dayton Chapter was organized at a meeting held Sunday, Sept. 9, at the home of Mr. and Mrs. James B. Porter. Mr. Porter was elected dean and other officers elected are: Sub-dean, Frank Michael; secretary, Madonna Goss; treas-

urer, Arthur Snider; registrar, Louise Blair; librarian, Stanley Dunkelberger; auditors, Edythe Livingston and Mary MacCash; chaplain, the Rev. J. Wiley Prugh. The following members were elected to the executive board: Elmer Kneisley, Paul Ray Jones, Dina Frees, Katherine Moore, Anna Belle Walborn, Joseph Kitchen, Fred Wells, Velma Kenney, Mrs. Dehl Funkhouser, Urban Deger, Beatrice Isenhardt and Virginia Lucas.

The enthusiastic response of Dayton organists to the formation of a chapter was gratifying. Although a number of interesting people were unable to be present at the initial meeting, a strong representation was on hand for a good send-off.

After a discussion of plans for the year we enjoyed refreshments served by our hostess, Mrs. Porter.

LOUISE BLAIR, Registrar.

### "Summer Memories" in Auburn.

The Auburn, N. Y., Chapter met in the Weedsport Baptist Church Sept. 11 to start the fall season. Mrs. Leslie Bryant, the dean, presided over the business meeting and welcomed two new members. The program theme, "Musical Memories of Summer," was built around the experiences of four of the members—Mrs. Ada Yury, who visited Ocean Grove, N. J.; Dr. Lindsay Lafford, who attended the Eastman summer school; Miss Gladys Gray, who enrolled in the choir school at Wooster, Ohio, and Mrs. Leslie Bryant, who attended the Buffalo regional convention as dean. Four such varied and interesting experiences gave the members many ideas for planning future summers.

ARLENE MORSE, Registrar.

### Virgil Fox to Play in Brockton.

The Brockton, Mass., Chapter held its first fall meeting at the home of Miss Margaret Keith, Bridgewater, with Mrs. Nathan Bassett as co-hostess. Reports on the recital by Virgil Fox Oct. 22 at the First Baptist Church, Brockton, were heard. Members are looking forward to making a great success of their first attempt at a recital of this kind. At the conclusion of the meeting Miss Keith and Mrs. Bassett served refreshments.

MRS. GERTRUDE K. BRYANT.

### Akron Chapter Opens Year.

The Akron, Ohio, Chapter opened its year Sept. 10 with a dinner meeting at the Monroe United Presbyterian Church. There were twenty-seven present. The new dean, Roger Boyd, presented helpful suggestions and plans for the year. Following the business, all enjoyed an informal social time during which we listened to recordings which some of our members had brought.

MRS. R. H. MARTIN, Registrar.

### Meeting in Lubbock, Tex.

The Lubbock, Tex., Chapter met Sept. 10 in the First Methodist Church. The new dean, Herbert Calvin, introduced the new officers: Mrs. Leta Ashlock, sub-dean; Mrs. Carl Scoggin, secretary, and Mrs. Travis White, treasurer. The Rev. Lowell C. Green was in charge of a program on "Plainchant and Chorales." A quartet sang two chorales. Mr. Green played the Third Sonata by Mendelssohn. Cecil Baton played four numbers. A social hour followed the program, with Mrs. James Atcheson and Mrs. Wayne Kelly in charge.

MRS. C. M. TROUT, Secretary pro-tem.

### Amarillo, Tex., Chapter.

Fall activities of the Amarillo, Tex., Chapter began when the dean, Margaret Heiny, entertained members at a buffet supper in her home. Enthusiasm ran high for the first full year of the chapter. The program committee presented yearbooks featuring three recitals by local organists, a console party and progress in obtaining an outstanding organist for a recital. The chapter is cooperating with the Veterans' Hospital in

## Award of \$500 Is Offered

### Winner of Organ Playing

### Competition of the Guild

A member of the Wurlitzer family, a patron of the arts and one deeply interested in the education and development of young talent in the field of music, has generously provided a \$500 award to be given the winner of the finals of the American Guild of Organists' current national open competition in organ playing. This award, which is to be known as the Wurlitzer memorial award, is to be given the winner with the stipulation that he use it for purposes of furthering his musical education (further study, purchase of music, etc.)

That the contributor of this award wishes to remain anonymous speaks highly for his sincerity of spirit and his genuinely altruistic vision of the better equipped young American artist.

M. SEARLE WRIGHT,  
Chairman National Open Competition in Organ Playing.

presenting an hour's organ program every Wednesday morning for the patients. Those who cannot attend enjoy the music in their rooms over loudspeakers. The October meeting will be a dinner and program honoring the clergy.

MRS. KERMIT B. LAWSON, Reporter.

### Tacoma, Wash., Season Begun.

The Tacoma, Wash., Chapter opened its fall work Sept. 10 with a talk by Frank J. Nurdung on the Genevan Psalter. Mr. Nurdung also discussed the choirmaster examination. Plans were discussed for the season and several outstanding recitals are anticipated. The hostess, Mrs. Pierce Powers, played several selections on her Hammond electronic organ.

HOWARD LARKIN, Secretary.

### First Program in Denver.

The Rocky Mountain Chapter began its winter season with a meeting in St. John's Cathedral, Denver, Sept. 10. Mrs. J. H. Jamison read the A.G.O. declaration of religious principles. The dean, Mrs. Elizabeth Burt, conducted a short business meeting at which greetings from President Elmer were read. A discussion of the Genevan Psalter anniversary was followed by the reading of the poem "The Village Choir." Guests of the evening were members of the chapters in Colorado Springs and Boulder, and one member from the chapter in Phoenix, Ariz.

After the business meeting Arnold Ehlers, program chairman, introduced Ray Berry of Colorado Springs. Mr. Berry played three organ compositions—Chorale Prelude, Reuel Lahmer; Chorale Prelude, "Ach bleib mit deiner Gnade," by Karg-Elert, and the "Postlude on the Office of Compline" by Alain. The Lahmer Chorale Prelude was written especially for Mr. Berry. Miss Helen Lingelbach, from the Boulder Chapter, played the entire "Modal Suite" by Flor Peeters. In conclusion David Pew of Denver played the "Romance" from Vierne's Fourth Symphony.

ESTELLA C. PEW,  
Publicity Chairman.

### New Hampshire Activities.

The New Hampshire Chapter held its first meeting of the season Sept. 11 at the Community Church in Durham. After a brief business meeting a choral workshop was held under the direction of Irving D. Bartley, organist of the church. The large group, augmented by some of Mr. Bartley's choir, sang recently-published Christmas music suitable for the average volunteer choir.

The chapter's monthly, "The Cipher," is commencing its second year of publication under the vigorous management of the dean, Mr. Hale. This paper was started last year by the dean.

FRED THORPE, Secretary.



## News of the A.G.O.—Continued

*Many Activities in Columbus.*

The Central Ohio Chapter met Sept. 10 at the Livingston Methodist Church, Columbus, to approve plans for the 1951-52 season and to hear reports of the regional convention held in Cleveland. The chapter looks forward to a rousing season comprising the following dates and activities: Oct. 8, the annual potluck supper and social evening at the home of Dr. M. Emmett Wilson; Nov. 17 at the Bryden Road Temple "The Influence of Hebrew Music on our Presentday Music" will be discussed; Dec. 10 the Christmas party will be held and the exchange of gifts will include pieces of organ music; an organist-minister supper will be held Jan. 14, at which time John Schantz of Orrville, Ohio, will talk to us about organs of Europe since he recently visited that continent; a Guild service is planned for Feb. 11 in the Broad Street Presbyterian Church; March 10 a panel discussion will be held at Hughes Hall on the campus of Ohio State University; April 21 will find us at a hymn festival directed by Wilbur Held in Trinity Episcopal Church. The season will close with the annual banquet, to be followed by a violin and piano recital in Mees Hall on the campus of Capital University.

The Central Ohio Chapter and the Women's Music Club of Columbus yearly sponsor members' recitals. They will be: Nov. 25, Edward Johe at the First Congregational Church; Feb. 28, Mrs. Helen Eckleberry at the First Community Church; April 27 Dorothy West, organist, with assisting artists at Trinity Episcopal Church. We are also sponsoring and directing a series of artist recitals bringing to Columbus Catharine Crozier, Jean Langlais, George Markey and Robert Baker.

H. LeROY LYNN, Secretary.

*Berryman Plays in Minneapolis.*

With a program of marked interest, brilliantly played, Edward Berryman presented the initial recital of the Minnesota season in St. Mark's Cathedral, Minneapolis, Sunday evening, Sept. 16. Mr. Berryman's technical facility, artistry and taste were evident from beginning to end and a properly matured youthful enthusiasm shone through every number.

The solid Campra Rigaudon made a fine opening number, with proper contrast and even greater musical solidity and worth in the Vivaldi and Bach numbers immediately following. The chorale preludes were given with deep understanding and feeling and effectively contrasted registration. The same was true of the Bach cantata transcriptions.

Emphasizing the excellent program planning, the Reubke Sonata provided the high point of the evening and was played with splendid virtuosity. Despite its considerable Teutonic turgidity, the youthful composer, who died under 25 years of age, and the young interpreter joined hands (and feet) to put forth a work of remarkable interest and fresh appeal. The next two numbers, which might have been thought too extreme in their juxtaposition, were brought into line by a delightful rendition of the only "solid jig" in existence, Bach's "Fugue a la Gigue." The cathedral was filled.

The recital is the first of a monthly series to be given at St. Mark's by Minneapolis organists. Appearing later will be Arthur B. Jennings, Rupert Sircom, Thure Frederickson, Marion Hutchinson, Paul Mantz, Mrs. Arthur Fellows, Jean Curry McIntyre and Victor Freudenberg.

STANLEY R. AVERY.

*Oklahoma City Chapter.*

The Oklahoma City Chapter held its first meeting and dinner of the season at the country home of Mrs. W. E. Flesher Sept. 12. Plans for the year were discussed and the programs were outlined. Thirty members

were present. Those assisting in entertaining were: Mrs. Harmon Williams, Mary Kate Robinson, Amanda O'Connor and Raymond Ryder.

The next dinner-meeting will be held at Epworth Methodist Church Oct. 1. The hosts will be Mrs. James Walker, Mrs. Grace Musser, Mrs. A. Leroy Taylor, Mrs. Fred Kirkland, Mrs. John S. Wood, Mrs. Inez Gose Lee and Bill Lemonds. A clergy dinner will be held Nov. 5 at St. Paul's Episcopal Cathedral. Rabbi Israel Chodos will be toastmaster.

MARY ELIZABETH McCRAY,  
Acting Secretary.

*East Tennessee Chapter.*

The East Tennessee Chapter met in the First Presbyterian Church of Johnson City Sept. 11. Programs for the next three months were discussed and preparations were made for the clergymen's dinner planned for Oct. 9 and for Eugene Maupin's recital Nov. 13.

After adjournment the group enjoyed an hour of fellowship over refreshments at the Roan restaurant.

HUGO DOOS JR.,  
Reporter.

*Open Season in Rochester.*

The Rochester Chapter held its first meeting Sept. 11 at Christ Episcopal Church, Rochester, N. Y., and had a very gratifying turnout. There was a fine address by the Rev. Donald Gratiot.

ANNA H. FRIESS.

*Northern California Chapter.*

The monthly meeting of the executive board of the Northern California Chapter was held Aug. 19 at the First Unitarian Church, Oakland. Plans were discussed for the coming season. Dean Frederick Freeman announced that the following recitalists had been engaged: Nov. 6, Richard Ellsasser; Feb. 5, Virgil Fox; April 22, E. Power Biggs.

Monthly meetings of the chapter, which have suffered a lapse of several years, are to be resumed. The first was a minister-organist dinner Sept. 17 at St. Paul's Augustana Synod Lutheran Church, Oakland. The program consisted of a discussion, led by five representatives of Bay Area clergy, of two questions: (1) How can cooperation between minister and organist best be furthered and (2) what is good church music?

RICHARD MONTAGUE, Registrar.

*Planning Baltimore Convention.*

The Chesapeake Chapter held its initial meeting of the 1951-1952 season Sept. 11 in the parish-house of the Unitarian Church in Baltimore. The meeting was called to complete plans for the approaching regional convention and church musicians' conference to be held Sept. 28, 29 and 30 in Baltimore. Christopher Tenley, regional director, came from Washington to address the group.

After an excellent review of the Rev. Harry S. Weyrich's connection with the Guild about thirty years ago and his recent return to live in the Baltimore area it was moved and approved that he should be appointed chaplain of the chapter. This was followed by a program of sacred songs by three members of the recently-organized Guild Choristers' Bureau. They were accompanied by Mrs. Mary Lewis, chairman of the program committee.

A delightful social hour concluded the meeting.

DELLA V. WEBER, Sub-dean.

*MRS. A. WALTER KRAMER, WIFE OF PUBLISHER, PASSES AWAY*

Mrs. Rosalie Virginia Rehling Kramer, wife of A. Walter Kramer, New York composer and music publisher, and head of the Galaxy Music Corporation, died Sept. 6 at her summer home in Truro, Mass., after a brief illness. She had been a summer resident of the Cape Cod village for twenty years.

Mrs. Kramer was born in Richmond, Va., and studied the violin and singing in Baltimore. As a young woman she was an editorial supervisor of "Musical America's Guide," a yearbook published by Musical America.

Besides her husband, Mrs. Kramer leaves a daughter, Miss Anne Kramer.

*"A pipe's fundamental note and the harmonics it generates are always in perfect tune with each other".*

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**FOUR-MANUAL OF 95 STOPS**

Organ in St. Luke's Episcopal Church, Montclair, N. J., Will Be Revised and Enlarged—Work To Be Completed by March, 1952.

The Neill-Johnson Company of Upper Montclair, N. J., soon will begin work on the rebuilding and enlarging of the four-manual Ernest M. Skinner organ in St. Luke's Episcopal Church, Montclair. Though a number of pipes and much of the mechanism will be reconditioned and retained, extensive additions are planned. An all-electric console is to be installed and there will be a number of new stops, making a total of ninety-five registers. The organ is due for completion in March, 1952.

The specifications were drawn up by Charles L. Neill of the Neill-Johnson staff in collaboration with Frank Scherer, organist and choirmaster, and Lillian Clark, assistant organist. The stop disposition is to be as follows:

**GREAT ORGAN.**

- Gemshorn, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 notes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 24 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Ophicleide, 16 ft., 61 notes.
- Tuba, 8 ft., 61 notes.
- Clarion, 4 ft., 61 notes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Wald Flöte, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.

- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Rohr Nazard, 2 2/3 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- English Horn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.

**CHOIR ORGAN.**

- Dulciana, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 12 pipes.
- Dulciana Celeste, 8 ft., 61 pipes.
- Fugara, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celeste, 4 ft., 61 bars.

**SOLO ORGAN.**

- Gross Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Ophicleide, 16 ft., 61 pipes.
- Flügel Horn, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 61 pipes.
- Harmonic Tuba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Cathedral Chimes, 21 tubes.

**PEDAL ORGAN.**

- Open Diapason, 32 ft., 32 pipes.
- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich, 16 ft., 32 notes.
- Gemshorn, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Principal, 4 ft., 12 pipes.
- Bombarde, 32 ft., 32 pipes.
- Bombarde, 16 ft., 12 pipes.
- Ophicleide, 16 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Bombarde, 4 ft., 12 pipes.

**CHRISTMAS Organ MUSIC**

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A fine three-part setting of a traditional French carol—rhythmical, melodic, of equal interest in all parts—suitable also for youth choirs. (SAB)

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An original text of appealing simplicity—written for juniors. The music offers a contrast in moods that holds the interest of young people. (SA)

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BOOKLET 121

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THE W. H. REISNER *Manufacturing*  
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THOMAS H. WEBBER, JR.



THOMAS H. WEBBER, JR., NATIONALLY known organist, is shown at the new console in the Idlewild Presbyterian Church of Memphis, Tenn., recently installed by M. P. Möller, Inc. With the addition two years ago of eleven sets of new reeds by Aeolian-Skinner the organ in this large church is described by Mr. Webber as "a magnificent instrument".

Mr. Webber is still suffering from the effects of an automobile accident, but is recovering slowly. Six weeks ago a moving van struck the rear of his car. He was in the hospital for over two weeks and still is under the care of physicians. His left arm was badly injured, several disks in his neck were knocked out of place and he suffered a slight brain concussion. Mr. Webber is still wearing a brace under his chin which reminds him of an instrument of medieval torture.

"THE DIAPASON has helped while away some hours," Mr. Webber writes. "I heartily agree with Dr. Barnes on the baroque issue. I think he is sound in his conclusions, for if music, 'even on an organ', cannot be made attractive and beautiful, I

see no use for organ recitals. People have a right to expect beauty in tone and in composition as well as in performance."

**HAROLD MUELLER TAKES POST  
AT TRINITY, SAN FRANCISCO**

Harold Mueller, F.A.G.O., for over twenty-two years organist and choirmaster at St. Luke's Episcopal Church in San Francisco, has been appointed to a similar position at Trinity Episcopal Church in the same city. He began his new duties Sept. 1. Mr. Mueller will preside over the four-manual and echo Skinner organ, which is considered by many to be one of the finest organs on the west coast. Trinity Church was founded in 1849, the first Protestant Episcopal Church on the Pacific coast.

Mr. Mueller has become widely known as a concert organist and teacher. His recital engagements in San Francisco and other cities of the Pacific coast have been numerous. He has also played in Denver, Omaha, St. Louis, Milwaukee, Chicago and other cities of the Middle West. He is on the faculty of the San Francisco Conservatory of Music and the University of California Extension.

Harold Mueller is a graduate of Concordia Teachers' College, Seward, Neb. He studied piano with Paul Reuter and organ and theory with Karl Haase, Wallace A. Sabin and Marcel Dupré.

**JOSEPH W. CLOKEY RECEIVES  
DOCTOR'S DEGREE IN OHIO**

Joseph W. Clokey received the degree of doctor of music from Ohio Wesleyan University, Delaware, Ohio, June 11. Assisted by a group of students, Dr. Clokey performed his Wedding Suite and the university chorus sang his Te Deum in E minor.

"A Rose from Syria," sacred drama with music by Dr. Clokey, was presented June 15 by the sanctuary choir of the First Christian Church of Portland, Ore. Catherine Dando Miller was the musical director and Sanford Reace the dramatic director.

## *Development of new ideas in the organ industry*

In order that lovers of organ music and organs may have a better understanding of the development of a new idea we would like to have you follow through with us the development of a new principle for a capture system combination action.

Our attempt has been to produce an all-electric console because of its many obvious advantages and at the same time to use air pressure because of its elasticity and quietness.

Owing to the fact that the total volume of business in the entire industry is small, the cost of development work must be absorbed within a reasonable time. Owing to the small profits, it is almost a necessity that each builder work out his problems in his own way and on his own resources. There is not sufficient margin for two profits without cheapening the product.

As far as we know, there is not a single valid patent on either action or tone in the pipe organ industry at the present time, and in our opinion it would be unwise for any builder to try to patent an idea. The claims allowed would be very small and it would be very easy to get around any patent granted.

In the next issue La Marche Brothers will describe fully a new combination action which we believe will be adopted eventually in principle by many builders.

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Organist and Choirmaster of Trinity Cathedral, Cleveland, O.  
Head of Organ Department, Cleveland Institute of Music

## ADOLPH STEUTERMAN

Fellow of the American Guild of Organists  
Professor of Organ—Southwestern University  
Organist and Choirmaster  
Calvary Episcopal Church — Memphis, Tennessee

## AXEL NORDER

### CATHEDRAL OF THE HOLY NAME R.C. CHICAGO

## ALFRED GREENFIELD

Conductor  
Oratorio Society of New York  
Chairman, Department of Music, University College—New York University



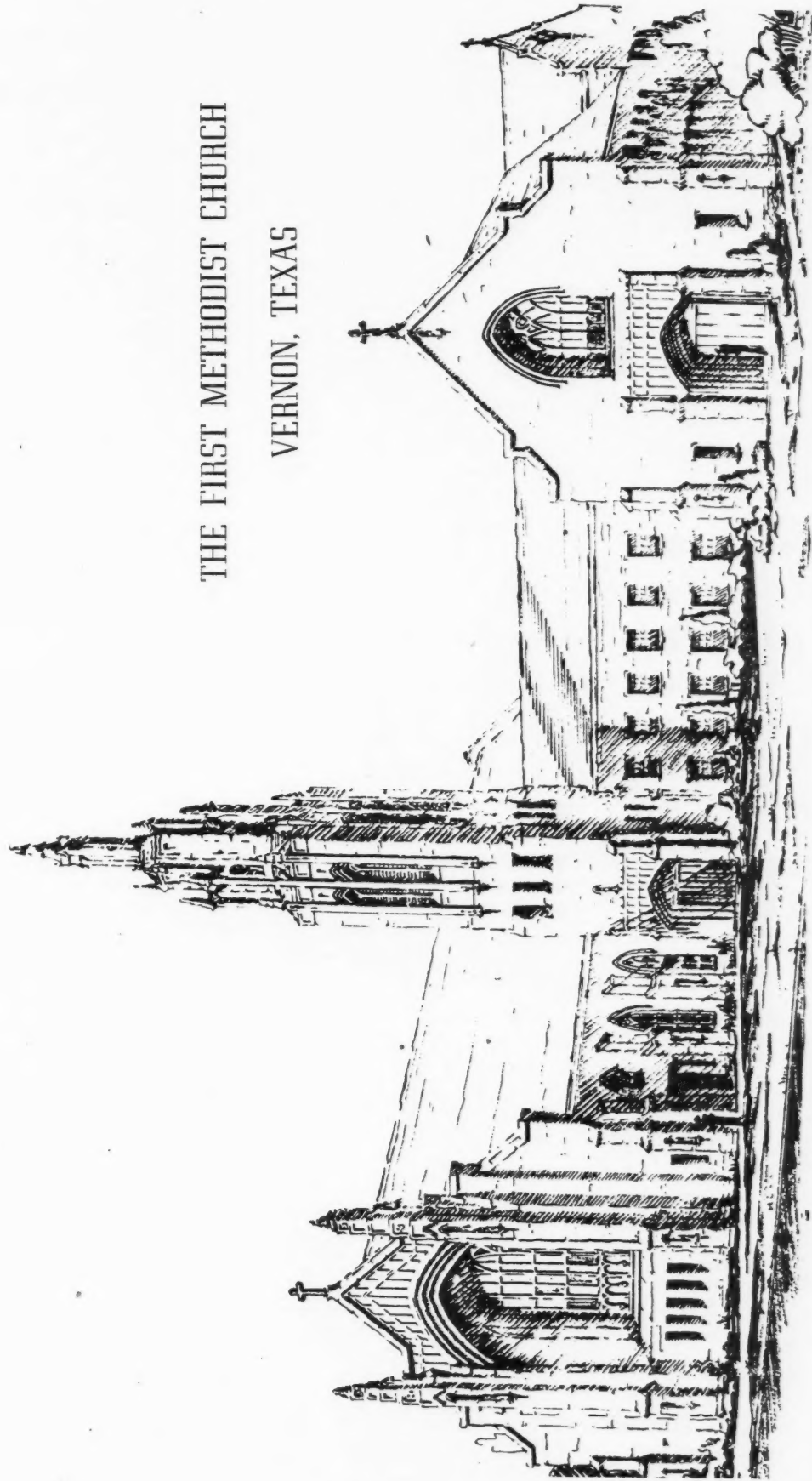
# WILLIAM REDMOND ORGAN WORKS

BOX 23

DALLAS 1, TEXAS

THE FIRST METHODIST CHURCH

VERNON, TEXAS



Member — Associated Organ Builders of America . . . Acoustical Society of America

# THE DIAPASON

ESTABLISHED IN 1909.  
 (Trademark registered at United States  
 Patent Office.)

A Monthly News-Magazine Devoted to the  
 Organ and to Organists and  
 Church Music.

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

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 the issue for the following month. For  
 routine news, recital programs, etc., the  
 closing date is the 15th.

CHICAGO, OCTOBER 1, 1951

## Bringing Pipes into the Open

After a period in which it became the fashion to conceal organ pipes and in their place have grilles conceal the instrument, there is a noticeable tendency to return to the old custom, so that the organ could be seen as well as heard. Such men as Robert Noehren of the University of Michigan faculty and others are rendering a service to the organ by directing attention to the beauty that is inherent in sets of pipes artistically displayed. Mr. Noehren's articles and the illustrations that have accompanied them in recent issues of THE DIAPASON, on famous organs in various countries of Europe, make it evident that the organ is not something to be hidden. Several builders are giving the world examples of fronts that are impressive and that delight the devotee of the king of instruments who wishes to see that monarch return to his place as part of the traditional ecclesiastical picture in the church.

We do not know who first popularized the idea that organ pipes were, as some architects declared, ugly and who placed them behind grilles of various designs so that one could not tell whether these things of metal or wood had radiators or electronic instruments lurking behind them. If anything is added to the beauty of the tone or the power of the organ by this screening we still have to be convinced.

There is too much loss of volume and waste of resources through placing organs not only behind grilles but in inadequate corners where much of the investment in an instrument is lost. For this sin the architects are largely to blame. If they will atone for some of these shortcomings by allowing the pipes to speak out in the open and without restraint they will perform a service to the churches and to all who regret any boxing up of the tone.

## Merely a Meal Ticket

When one beats the bushes things are usually stirred up, with some disclosures that are to be expected and others that cause amazement.

One of the A.G.O. chapters not long ago embarked on a promotional campaign and sent a circular appeal to a number of prospective members. One of the responses disturbed those whom it reached. With frankness that bordered on bluntness an organist within the borders of this chapter answered the invitation with a letter from which the following paragraph has been passed on to THE DIAPASON:

You see, I don't like to play the organ—

I never did! I'm a pianist first, last and always. Playing a church organ is just a source of income to me—as it has been for nearly twenty-five years past. I do take some pride in doing a decent job at it, but I never would touch an organ—nor listen to one—unless I were paid to do so.\*\*\*

Incidentally, I am not a church member and the declaration of religious principles of the Guild would be too much for me to swallow.

Here we have a typical case in which an organist has admittedly made a mere meal ticket of what should be an exalted profession. For a quarter of a century there has been no ambition except to deliver a given number of notes—mostly the right ones, we hope—but nothing else. There is only contempt for the instrument and no sympathy for the church service. A clear case of what is so aptly described by the Apostle Paul as a "sounding brass and a tinkling cymbal". Anyone with the feeling of this organist is just as ineffective in providing music for the church as a man in the pulpit would be in his preaching if he had no faith in and no love for the Gospel. Sometimes we suspect that there are such ministers and we also believe it does not take too long before their congregations find them out.

One of the many anecdotes told of the late Dr. Emil G. Hirsch, a brilliant orator who for many years served Sinai Temple in Chicago, was of the occasion when in the midst of his sermon he turned to the outstanding quartet of Sinai and referred to it as: "These Christians whom we hire to sing for us". But can you hire a really devotional service?

It is to be hoped that the case to which we have referred is an isolated one, but we fear it may not be.

## WILLIAM H. BARNES LEAVES

### CHURCH HE SERVED 24 YEARS

William H. Barnes is retiring as organist and director at the First Baptist Church of Evanston, Ill., after having served that church for nearly twenty-four years. Many outside responsibilities, one of them the management of a large printing business which was founded by his father and uncle and which is constructing a new plant in Skokie, have caused Dr. Barnes to give up regular church work, but he will continue to act as an adviser to churches in the design of organs and to give recitals.

Frederick Swann, for the last three years associate organist and choirmaster of the First Methodist Church of Evanston, has been appointed to succeed Dr. Barnes and will enter upon his new duties Oct. 1. Mr. Swann, the son of a Methodist minister, is a student at Northwestern University and has already achieved a reputation as one of the outstanding young organists through his recitals.

Since Dr. Barnes assumed the position at the First Baptist Church in 1928 he has had a paid quartet and a volunteer choir of sixteen to twenty voices. The church has a large three-manual Kimball organ designed by Dr. Barnes.

## CHORAL WORKS TO BE SUNG

### IN FORT WAYNE, IND., CHURCH

Recent completion of the new organ at Plymouth Congregational Church, Fort Wayne, Ind., has enabled Vincent E. Slater, minister of music, to announce production of a group of choral works in the course of the fall and winter season. The series will be presented by Plymouth's oratorio choir, augmented by soloists, choristers and instrumentalists of the city. The works chosen are: "Rejoice in the Lamb," Benjamin Britten; "Avodath Hakodesh" (sacred service), Ernest Bloch; "A Ceremony of Carols," Benjamin Britten; "Shepherds of the Delectable Mountains," R. Vaughan Williams; "The Way to Emmaus" (solo cantata), Jaromir Weinberger; "Thou Guide of Israel" (Cantata 104), Bach; A German Requiem, Brahms.

In addition to conducting auditions and rehearsals for this season's services and programs at the church, Mr. Slater is broadcasting "Organ Reverie" for the associated churches of Fort Wayne. These programs—"remote" broadcasts from Plymouth Church—are heard every Saturday evening from 10:15 to 10:45 from radio station WKJG.

## New Music for Christmas

While there is still time to ponder the selection of Christmas choral music we wish to bring our readers up to date on the recent issues. Of all the new Christmas pieces we have seen the one that really caught our eye is a delightfully unaffected little *cappella* setting by Mathilde McKinney called "As Dew in April." (J. Fischer) The text itself, which is fifteenth century English, has a distinct flavor: "\*\*\*He came all so still where his mother was, As dew in April that falleth on the grass;\*\*\*Mother and maiden was never none but she; Well may such a lady Goddess mother be." The music is ingratiating and full of charm. Our first mention of Mrs. McKinney was a year ago when we referred to her exemplary two-part setting of "Dear Lord and Father of Mankind."

Mrs. McKinney, who has the knack of keeping her music simple and at the same time staying out of the proverbial rut, is a member of the faculty of the New Jersey College for Women. She is a native of South Bend, Ind., and after studying at Oberlin and in Chicago and New York she specialized in composition with Rubin Goldmark, Roy Harris and Marion Bauer. J. Fischer also publishes her "Alleluia" for SSA, which is a more radical departure from conventional harmonies.

Other Christmas numbers from J. Fischer include "Let Christians All," by Robert Elmore, and "The Manger Dim," by Claude Means. Mr. Elmore draws from a traditional tune and takes the text for his anthem from an old church gallery book. The setting is an easy, cheerful song of adoration. Mr. Means' anthem is based on a French carol text translated by Nadine Moore. It is quite conventional but very pleasing.

Healey Willan's "A Christmas Lullaby," for chorus of women's voices with tenor solo, is published by BMI Canada, Ltd. The text is by John Addington Symonds.

Augsburg is the publisher of recent compositions and arrangements by the Christiansens. Paul Christiansen is the arranger of "A Flemish Carol," "Jesus Was Born this Day" and "The Cradle." These anthems are by F. Melius Christiansen: "Brightest and Best," "Now as a Child Let Me Rejoice," "The Song of the Angels" and "Christmas Is Here." Augsburg also publishes arrangements of two traditional Scandinavian carols.

"Christmas Song," by Ernest Charles, (G. Schirmer) is an effective number for full chorus of mixed voices and solo quartet, with organ accompaniment. It begins *pianissimo* and advances to a stirring *fortissimo* at the end. Chimes are needed. Homer Whitford's *cappella* arrangement of a Catalan folksong, "Long Ago, One Chill December," also is published by G. Schirmer. As one would expect from Mr. Whitford, it is artistically worked out and in good taste.

H. W. Gray has brought out a new Christmas cantata by Leo Sowerby. This work is an inventive exposition of a modern and provocative text by Edward Borge. It is for chorus of mixed voices and soli with organ accompaniment. As in most of Sowerby's works the organ plays an important role. The cantata is impressive. The text and music combine forcefully to present a message for our time. This work is worth the consideration of ambitious directors. The performance time is approximately forty minutes.

J. S. D.

## DONALD E. ROGERS ASSUMES

### DUTIES IN FLORIDA CHURCH

Donald E. Rogers has assumed the post of minister of music at the First Methodist Church of Jacksonville, Fla. Mr. Rogers goes to Jacksonville from New Castle, Ind., where for twenty-five years he was minister of music at the First Methodist Church.

Mr. Rogers is a graduate of the DePauw University School of Music, where he earned the degree of bachelor of music, majoring in piano, organ and voice. He founded the New Castle College of Music and served as its head for twenty years. He was one of the organizers of the Indiana Male Chorus Association and served as the director of the New Castle Apollo Club from 1930 to 1951. Mr. Rogers also taught music in the public schools. His wife is a high school English teacher.

## Looking Back into the Past

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

New York millionaires were keeping the organ builders busy placing large instruments in their palatial homes, according to a special article in the *New York Times*, quoted in THE DIAPASON. Among prominent private organists for famous men were: Archer Gibson, who played for Henry C. Frick; Harry Rowe Shelley, who played for John D. Rockefeller, William K. Vanderbilt, Jr., E. C. Converse and Louis Tiffany; Walter C. Gale, who played every morning for Andrew Carnegie while the latter took his bath and dressed; Homer Norris, for whom J. Pierpont Morgan was building a country house with an organ all his own; Dr. William C. Carl and Arthur Scott Brook, who had been selected by ex-Senator William A. Clark to play at his mansion.

The Portland, Ore., Auditorium Commission decided to build a structure costing \$600,000 and to install in it "the most magnificent organ in the United States."

THE DIAPASON published the specification of the four-manual being completed by the Austin Company for the First Methodist Church of Evanston.

Richard Keys Biggs opened a series of monthly Sunday afternoon recitals at the Westminster Presbyterian Church of Detroit, of which he was then the organist.

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

The 1926 convention of the National Association of Organists, held in Philadelphia, was described as the best-attended meeting of organists ever held in America. The total registration reached 383. Reginald L. McAll was elected president of the association.

The annual convention of the Canadian College of Organists was held Aug. 30 and 31 in London, Ont.

After nearly a week of idleness, caused by a strike, the 3,000 moving-picture theater musicians of Chicago, including the organists, went back to work Sept. 10 under an agreement which increased their pay.

Mr. and Mrs. Albert Cotsworth of Chicago celebrated their golden wedding anniversary Sept. 12 at their summer home in Fontana, Wis., on Lake Geneva. Afterward the couple made a trip to their old home in Burlington, Iowa, and to Louisiana, Mo., where they first met, in a private car provided by their son, Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad.

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

Henry Willis & Sons, the English organ builders, whose London factory was destroyed in an air raid, wrote to the editor of THE DIAPASON expressing gratitude for the letters received by the firm from many American friends who learned of their misfortune through the columns of this magazine.

A four-manual organ was ordered by the University of Texas for installation in its new music building, approaching completion on the campus at Austin, Tex. The contract had been awarded to the Aeolian-Skinner Company.

Richard Ellsasser, the 14-year-old recital organist, was being booked for the season of 1941-42. The lad was born in Cleveland, Ohio, Sept. 14, 1926.

## MRS. CHARLES H. DOERSAM, WIDOW OF ORGANIST, DEAD

Mrs. Mary Davenport Doersam, widow of Charles H. Doersam, prominent organist and professor of organ at Columbia University and for a number of years warden of the American Guild of Organists, died Aug. 22 in the Manhasset Medical Center.

Mrs. Doersam, who was 66 years old and lived in Port Washington, on Long Island, was a contralto soloist who, before her husband's death in 1942, had sung at the Rutgers Presbyterian Church in New York.

Mrs. Doersam leaves two sons—Philip and Charles H. Jr.—a brother, Frank B. Davenport of Fallsington, Pa., and a sister, Miss Elsie Davenport of Tampa, Fla.





BERNARD R. LA BERGE PRESENTS

# ROBERT BAKER

**ORGANIST—FIRST PRESBYTERIAN CHURCH—BROOKLYN, NEW YORK**  
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*Many wonderful tributes have been paid Robert Baker by the American press; but none describe better the art of this great artist than the two quotations from our internationally known organ magazines:*

*"For all his technical virtuosity he avoids the pitfall of using it for glamorous purposes and impresses one as being intent only on revealing the inner substance of the music he is playing."* —THE DIAPASON

*"Dr. Baker, one of our most satisfying recitalists, is a scholar, an innate musician, entirely selfless in his playing. One is not mindful of the performer, only of the music. He builds powerful climaxes, yet one is not conscious of any unusual effort, as with so many players; we sense only the great surge of sound. He is exceedingly colorful, always presenting new combinations from his great four-manual Casavant to reveal more fully the composer's message. Clarity, lucidity, serenity, grace—as well as strength—characterize all his playing; the absence of bombast makes it delightfully refreshing. Would that others could play such programs—and observe the effect upon their audiences!"*

—THE AMERICAN ORGANIST

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"Walter Baker is, to us, one of the stars in our organ firmament. A truly great recital he gave us."

WILLIAM A. GOLDSWORTHY

*(commenting in The Diapason on a recital at Riverside Church)*

# WALTER BAKER

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JOURNAL TRANSCRIPT—PEORIA, ILL.

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BOSTON — CHRISTIAN SCIENCE MONITOR — FEBRUARY 27, 1951

"COCI COMBINES EXTRAORDINARY MANUAL AND PEDAL TECHNIQUE WITH THE GRANDEUR AND POWER OF A MUSICAL ARCHITECT."

"WOMAN ORGANIST THRILLS AUDIENCE" (HEADLINE)  
JANSON LAPALME—EVENING TRIBUNE, LAWRENCE, MASS.

PORTLAND, ME. — PRESS HERALD — Otis Carl Williams, Jr.

"CLAIRE COCI MAGNIFICENT IN RECITAL (Headline)—ONE OF THE MOST MAGNIFICENT RECITALS I HAVE EVER HEARD ON ANY INSTRUMENT WAS THE ORGAN CONCERT PRESENTED BY CLAIRE COCI FRIDAY NIGHT IN CITY HALL.

"SUPERLATIVES MAKE POOR DESCRIPTIVE PHRASEOLOGY WHEN APPLIED TO MUSIC PLAYED AS SHE PLAYED IT, BUT SHE HELD HER AUDIENCE SPELLBOUND FROM FIRST TO LAST AND FOR MYSELF I HAVE NEVER IN MY LIFE HEARD ANYTHING MORE BEAUTIFUL THAN HER PLAYING OF THE WONDERFUL REUBKE SONATA ON THE 94TH PSALM."

"HER BACH PASSACAGLIA AND FUGUE IN C MINOR WAS AS SATISFACTORY A RENDITION OF THE PIECE AS I EVER HEARD."  
BAYARD F. ENNIS IN CHARLESTON GAZETTE



SEATTLE—THE TIMES

Pat Dunbar

"COMMENTS AT INTERMISSION TIME IN THE CLAIRE COCI RECITAL LAST NIGHT AT UNIVERSITY METHODIST TEMPLE RANGED ALL THE WAY FROM 'THRILLING' TO 'INSPIRING'! BUT IT WAS GENERALLY AGREED THAT MISS COCI IS ONE OF TODAY'S MOST OUTSTANDING ORGANISTS IN THIS COUNTRY, IF NOT IN THE WORLD!"

DENVER

ROCKY MOUNTAIN NEWS

"MISS COCI OPENED WITH BACH'S MONUMENTAL 'PASSACAGLIA AND FUGUE IN C MINOR,' WHICH SHE PLAYED WITH TREMENDOUS SWEEP AND GRANDEUR AND DEPTH OF EXPRESSION. SHE SEEMED INSPIRED BY THE BEAUTY OF THE ORGAN, WHICH HAS BEEN PROCLAIMED BY MANY VISITING ORGANISTS AS ONE OF THE MOST BEAUTIFUL IN THE COUNTRY."

"CLAIRE COCI'S PERFORMANCE SPECTACULAR."  
CLYDE WHITLOCK IN FORT WORTH STAR TELEGRAM

COCI

"COCI'S ARTISTRY IS SPLENDID IN ORGAN RECITAL."  
ROY SHAUMBURG IN THE LINCOLN STAR

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MIDDLE WEST - SOUTH AND CANADA  
DURING THE ENTIRE SEASON

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# DAVID CRAIGHEAD

ORGANIST OF PASADENA PRESBYTERIAN CHURCH  
FACULTY—OCCIDENTAL COLLEGE—LOS ANGELES, CAL.



**TRANSCONTINENTAL TOUR OCTOBER-NOVEMBER, 1951**  
**AVAILABLE ON PACIFIC COAST THROUGHOUT SEASON**

*THE FOLLOWING WRITE-UP FROM THE SACRAMENTO BEE  
DESCRIBES WELL CRAIGHEAD'S QUALITIES AS A VIRTUOSO*

David Craighead, a gifted young organist from Pasadena, closed the current concert series of the Sacramento Chapter of the American Guild of Organists last night in the Tuesday Clubhouse with a recital of high taste and skill. It was a thoroughly enjoyable event, and in some ways rather unusual. Organ concerts usually are weighted heavily on the early end of the historical scale—understandably, in view of the titanic output of J. S. Bach. This one was not, and the change was stimulating. Bach was there, in a Concerto transcribed from a Vivaldi Concerto Grosso, and so was Mozart, in a rare, good humored Andante for mechanical organ. Cesar Franck's *Fantasia in A* represented the Nineteenth Century, and the rest was contemporary, in a good, varied way, with light brevitvities by Rowland Leach contrasting with the vigorous, classically styled *Finale* of Charles Widor's Sixth Symphony.

**NO EXHIBITIONISM:** Again, organ concerts usually contain at least one flashy, empty technical display for the benefit of those who demand such things as a proof of virtuosity. Nor last night. Craighead used his considerable technique when it was called for, legitimately, in the course of the music. But apparently there is not an ounce of exhibitionism in his makeup. What the audience got, then, was a program of solid interest and worth, played by a musician of sensitivity and great talent.

**MANY HIGH POINTS:** There were many high points. The opener, Marcel Dupre's *Prelude in B*, featuring some bright, fast manual work against a steady pedal melody, established at once the clarity of the soloist's playing. The *Aria* by Flor Peeters, a modern Belgian, combined the stately beauty of classic melody with some modern harmonic sounds, and Craighead played it with gentle affection.

WILLIAM C. GLACKIN

EXC. MGT. — BERNARD R. LA BERGE, INC. — 119 WEST — 57th STREET — NEW YORK 19





# CATHARINE CROZIER

FACULTY • EASTMAN SCHOOL OF MUSIC • ROCHESTER • N. Y.

*AVAILABLE IN THE EASTERN STATES OF U.S.A. & CANADA  
IN THE MIDDLE WEST AND THE SOUTH, DURING SEASON*

*Catharine Crozier's transcontinental tour this past season, 1950-51 — following her extraordinary success at the Boston A.G.O. Convention in June 1950 — brought her a great many ovations and lavish praise from newspaper critics. Here are a few typical comments:*

**BOSTON** (*Christian Science Monitor*)

"At the close of the recital there was a spontaneous outburst of appreciation."

**PHILADELPHIA** (*Philadelphia Evening Bulletin*)

"The artist convincingly demonstrated her fine skill as a concert organist."

**ROCHESTER** (*Times Union*)

"Kilbourn Hall was packed last night for Catharine Crozier's recital and a number of people were turned away."

**TORONTO** (*Daily Star*)

"Her recital was filled with exquisite dissonances and the organ spoke in a subtle way not generally associated with it."

**CINCINNATI** (*Enquirer*)

"She has a versatility in the interpretation of organ literature which is commanding."

**MONTREAL** (*Daily Star*)

"Miss Crozier's art is the acme of simplicity and restraint — the product of a rare technical mastery suffused by artistic delicacy that was a continuous revelation."

**DALLAS** (*Morning News*)

"Well equipped technically and admirably accurate, Miss Crozier's playing is characterized by divining use of tone coloring."

**CLEVELAND** (*Press*) Elmore Bacon

"CATHARINE CROZIER SCORES WITH INSPIRED ORGAN SONG (Headline) A recital that was truly inspiring."

**NEW LONDON** (*The Day*) Arthur W. Quimby

"Miss Crozier is an artist of great skill, or sincerity, with a high regard for her instrument and its music, and above all one who keeps her playing on a high level of intelligence and taste."

**SPRINGFIELD** (*Springfield Union*)

"DISTINGUISHED ORGANIST PLAYS SUPERLATIVELY (Headline)"

**TACOMA** (*Times-Tribune*)

"She is obviously one of the few great living organists."

**SACRAMENTO** (*The Bee*)

"You left feeling her rank as one of America's foremost organists had been more than justified."



# HUGH GILES

MINISTER OF MUSIC  
CENTRAL PRESBYTERIAN CHURCH, NEW YORK CITY

AVAILABLE IN EASTERN STATES — MIDDLE-WEST AND SOUTH THROUGHOUT SEASON

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## LA JOLLA MUSIC LOVERS FIND PLEASURE IN ORGAN CONCERT

By CHARLES H. MARSH

Last Wednesday evening at St. James Episcopal Church, music lovers were given an extraordinary treat, when Hugh Giles, well-known New York City organist, was heard in a recital that will long be remembered by those fortunate enough to hear him.

Ordinary organ recitals have too often offered very little to the general public except heroic austerity and majestic monotony. Programs have been built with only the highly trained organist in mind and the untrained music lover has been totally ignored, and usually bored to death.

Mr. Giles' program was not ordinary in any sense of the word but was a model of excellence, thoughtfully built to give pleasing contrasts, colored with an exquisite choice of stop registration and performed with a crystalline clarity and rhythmic vitality that brought to his hearers a movingly impressive spiritual experience. Mr. Giles' playing is controlled by an artistic integrity, a deep sincerity and an immaculate taste that allows the music to shine forth as the composer intended.

With his opening number, the A-minor Vivaldi Concerto, the recitalist won his audience with the clean-cut contours and melodic lines of this lovely music, expressed with the clarity of an etching. The Bach Chorale Prelude "I Call to Thee Lord Jesus" with its haunting melody of poignant longing and deep spirituality, displayed the recitalist's innate sense of color in his moving interpretation of this noble work.

Two "Ritournelles" by the great French composer, Rameau, brought a delightful contrast with their naive gaiety and piquant luminosity. Two "Baroques" by the New York organist, Seth Bingham, were excellent examples of what a modern American composer has to contribute to organ literature.

The B minor Chorale by Cesar Franck, the second of three great Chorales by this composer, gave the organist a greater opportunity to display his grasp of the larger forms, his unerring taste in colorful registration and his meticulous phrasing. The various sections were effectively contrasted, the work always retaining the high spirituality and nobility of expression so characteristic of Franck.

The Allegro from Vierne's 2nd Symphony, with its dramatic first theme, brought out the full tonal splendor of the organ. Mr. Giles' excellent technical equipment was evident by the ease with which the bristling difficulties of this work were mastered. Percy Whitlock, a highly gifted English composer, was represented by his nostalgic "Folk Tune" and the recital closed with "Grave and Caprice" by Charles Tournemire, with whom Mr. Giles studied in Paris.

Mr. Giles is to be highly commended for the superb artistry of his playing as well as for his skill in building an extremely interesting program that was a constant delight and satisfaction both to layman and musician. If there were more recitalists like Giles, the organ would soon regain its prestige as the noble concert instrument that it is.

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EXC. MGT.—BERNARD R. LA BERGE INC.—119 WEST 57TH STREET—NEW YORK 19





*Bernard R. La Berge  
Presents*

# JEAN LANGLAIS

THE EMINENT BLIND ORGANIST AND COMPOSER  
FROM THE CHURCH OF STE. CLOTILDE IN PARIS

***TRANSCONTINENTAL TOUR OF U.S.A. AND CANADA APRIL-MAY, 1952***

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*NOTE—It is with distinct pride that I am presenting to America and Canada the distinguished virtuoso and composer, successor to the late Charles Tournemire on the bench of Sainte Clotilde, a Church made illustrious by the great Cesar Franck. Although this will be Mr. Langlais' first concert tour of our country, his name is already widely known through his many compositions.*

*Bernard R. La Berge*

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# GEORGE MARKEY

ORGANIST AND CHOIRMASTER - SECOND BAPTIST CHURCH - GERMANTOWN - PHILADELPHIA  
FACULTY EPISCOPAL ACADEMY—FACULTY PEABODY CONSERVATORY



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SOUTHWEST AND CALIFORNIA IN FEBRUARY  
EASTERN STATES ENTIRE SEASON

## A FEW OUTSTANDING REPORTS

### BALTIMORE—*The Sun*

"Giving an organ recital at the Peabody Conservatory yesterday, George B. Markey brought out melodic lines with more color and expression than do many organists. And he accomplished this without resort to exaggerations." *Weldon Wallace*

### BALTIMORE—*News-Post*

"In our estimation, Mr. Markey's status is among the highest rank of organists, both in technical command of his massive four-manual instrument, and in interpretative perception." *Helen A. F. Penniman*

### ST. LOUIS—*The Diapason*

"There is no doubt that when he plays in St. Louis again he will face a sizable audience, no matter what

the circumstances. . . . Mr. Markey brings to his art a remarkable combination of facility and insight. His playing achieves real brilliance, but not at the expense of musical values. . . . This reviewer has never heard either the Franck B minor or the Duruffé Toccata played in better taste or with more style. . . . To hear such authority in the playing of a young man in his twenties makes one wonder what heights he may scale in another ten years."

*Howard Kelsey*

### JACKSONVILLE—*Times-Union*

"Mr. Markey is a gifted young organist possessing a virtuoso style of playing which indicates excellent technique and an ability to display the full tonal resources of the instrument. His playing is clean both in manual and pedal, and his phrasing was such as to display his thorough musicianship."

*Hugh Alderman*

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# FREDERICK MARRIOTT



ORGANIST

ROCKEFELLER MEMORIAL CHAPEL  
UNIVERSITY OF CHICAGO

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**AVAILABLE—Eastern States, Middle West and Canada—ENTIRE SEASON**

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**NEW YORK—*The American Organist***

"Mr. Marriott has abundance of color sense . . . these color changes were never feverish, unorganistic or flighty. They were organized, logical; had a plan behind them. A plan inspired by artistic vision."

**WASHINGTON, D. C.—*Times-Herald***

"Frederick Marriott gave one of the season's impressive exhibitions of the art of his instrument. . . . He gave further proof of his technical command and his creative imagination by improvising on dictated themes."

—Glenn Dillard Gunn

**CHICAGO—*The Diapason***

"An audience which filled the spacious Chapel came out to pay homage to Bach and to one of his most capable interpreters among the organists of America. Throughout the performance it was noticeable that not one person departed before the close, making the memorial that much more of an oblation and showing the appeal made by the recitalist."

**WICHITA FALLS RECORD-NEWS**

"The organist applied his genius to the great resources of this organ with such skill and spirit as to provide almost a symphony orchestra for the occasion. Playing the program entirely without score, and turning four submitted themes into impressive sketches as a postlude, Marriott displayed facile and complete mastery of the organ."

**FORT WORTH STAR-TELEGRAM**

"The pre-Bach and Bach were done in bright and tense tone characteristic of the baroque organ for which they were written."

**THE SHREVEPORT JOURNAL**

"Not only did Mr. Marriott prove to be a first-rate organist, but a program builder as well. Everyone seemed to eagerly await every tone that he directed from the console. The impeccable phrasing, rhythmical accuracy and subtle contrasts in 'The Tumult in the Praetorium' were masterly."

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**BERNARD R. LA BERGE PRESENTS**

# MARILYN MASON

FACULTY—UNIVERSITY OF MICHIGAN—ANN ARBOR

*IT IS WITH PARTICULAR PLEASURE that I am now presenting to the American and Canadian public this distinguished artist. Before my great friend and artist, Palmer Christian, passed away he had mentioned Miss Mason to me several times, urging me to follow her career, and predicted for her a most brilliant future as a recitalist. This I did and am now happy to be afforded the opportunity of promoting her as an organ virtuoso of the first rank.*

**BERNARD R. LA BERGE**

AT THE AGE OF 26, MARILYN MASON HAS GAINED AN ENVIABLE REPUTATION AMONG THE MUSICIANS OF HER PROFESSION. A RECITAL OF HERS NOT ONLY INCLUDES THE CLASSICS, BUT COMPOSITIONS OF HINDEMITH, POULENC, MILHAUD, MESSIAEN, PISTON, AND THE WORKS RECORDED HERE.

AT THE TENDER AGE OF 6, SHE RECEIVED FIRST MUSIC LESSONS FROM HER MOTHER. AT 11, THOUGH HARDLY ABLE TO REACH THE PEDALS, SHE BEGAN PLAYING THE ORGAN. EVENTUALLY SHE STUDIED AT THE UNIVERSITY OF MICHIGAN AS A STUDENT OF THE LATE PALMER CHRISTIAN, WHO, AS SHE RECALLS, "WAS NOT ONLY A GREAT TEACHER, AND ARTIST, BUT A REAL AND SINCERE FRIEND." LESSONS WITH NADIA BOULANGER AND MAURICE DURUFLE IN PARIS FOLLOWED, AND RECITALS IN EUROPE.

SHE HAS BEEN HEARD IN THIS COUNTRY AT THE WASHINGTON CATHEDRAL, THE UNIVERSITY OF TEXAS, LOS ANGELES, SAN FRANCISCO, NEW YORK AT THE RIVERSIDE CHURCH, BOSTON, AND OTHER CITIES. HAROLD ROGERS IN THE CHRISTIAN SCIENCE MONITOR HAD THIS TO SAY ABOUT HER PLAYING AT THE NATIONAL CONVENTION OF THE AMERICAN GUILD OF ORGANISTS IN BOSTON: "MISS MASON WON AN OVATION FOR HER IMPRESSIVE PERFORMANCE OF THE SCHOENBERG VARIATIONS. A LONG AND DIFFICULT COMPOSITION, IT HAS FEW CONVENTIONAL PATTERNS TO ASSIST THE MEMORY . . . A STUNNING PERFORMANCE."

AND ALLEN HUGHES, MUSICAL AMERICA, ON THE SAME OCCASION, "MISS MASON GAVE A PERFORMANCE OF ASSURANCE AND OBVIOUS AUTHORITY . . ."

MISS MASON IS A MEMBER OF PHI BETA KAPPA, AND ON THE FACULTY AT THE UNIVERSITY OF MICHIGAN.

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**ALEXANDER McCURDY**

**FLORA GREENWOOD**

**IN JOINT RECITALS OF ORGAN AND HARP**

**TOURING THE MIDDLE-WEST AND SOUTHWEST  
JANUARY 7th TO 17th, 1952—AVAILABLE IN THE  
EASTERN STATES THROUGHOUT SEASON**

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# RICHARD ROSS

ORGANIST AND CHOIR DIRECTOR—BROWN MEMORIAL CHURCH—BALTIMORE  
FACULTY—PEABODY CONSERVATORY—BALTIMORE

*AVAILABLE ON PACIFIC COAST AND THE WEST—FEB., 1952,  
AND IN THE EASTERN STATES AND THE MIDDLE-WEST  
DURING THE MUSICAL SEASON*

## ROSS DEMONSTRATES RESOURCES OF ORGAN

*By Carol Jean Evans*

RICHARD ROSS, ACCLAIMED ORGANIST WHO GAVE HIS FIRST ORGAN RECITAL AT THE AGE OF 12 AND HELD HIS FIRST CHURCH POSITION WHEN HE WAS 13, WAS PRESENTED IN RECITAL UNDER THE FACULTY CONCERT SERIES MONDAY NIGHT AT 8:30 O'CLOCK.

WITH A PROGRAM PREDOMINANTLY BACH, MR. ROSS GAVE ORGAN ENTHUSIASTS A RECITAL TO ILLUSTRATE THE WIDE RESOURCES OF THE INSTRUMENT IN RECITAL HALL LAST EVENING. THE NOTED RECITALIST PRESENTED FOUR SELECTIONS FROM BACH ESPECIALLY WELL CHOSEN TO GIVE A SYNOPTIC VIEW OF THE DIFFERENT STYLES OF THIS COMPOSER.

MR. ROSS EXHIBITED A SYMPATHETIC FEELING FOR MODERN COMPOSITIONS IN THE SECOND HALF OF HIS PROGRAM, EXECUTING FAULTLESS TECHNIQUE AND A MORE INSPIRED FINISH IN THE "PAGEANT" BY SOWERBY, A MAJOR LIVING COMPOSER. THIS COMPOSITION EMPLOYS THE FULL RESOURCES OF THE MODERN ORGAN IN EVERY KNOWN TECHNICAL DEVICE. PARTICULARLY WELL EXECUTED WERE THE PASSAGES REQUIRING VIGOROUS USE OF THE FOOT PEDALS.

A GRADUATE OF THE PEABODY CONSERVATORY OF MUSIC IN BALTIMORE, MR. ROSS HOLDS THE HIGHEST AWARD THAT INSTITUTION BESTOWS, THE ARTIST DIPLOMA. HE IS NOW A MEMBER OF THE ORGAN FACULTY OF THE PEABODY CONSERVATORY AND ORGANIST AND CHOIR DIRECTOR OF THE BROWN MEMORIAL PRESBYTERIAN CHURCH IN BALTIMORE.

HE HAS MADE MANY RECITAL APPEARANCES IN THIS COUNTRY AND IN EUROPE.

*Austin, Texas—The Daily Texan*

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**BERNARD R. LA BERGE PRESENTS**



# ARDEN WHITACRE

**FACULTY ORGANIST - THE UNIVERSITY OF TEXAS - AUSTIN  
ORGANIST AND CHOIRMASTER - St. David's Episcopal Church - Austin, Tex.**

**IN EUROPE ON A FULBRIGHT SCHOLARSHIP  
DURING MUSICAL SEASON 1951-52**

**NOTE: — ARDEN WHITACRE IS RIGHTLY CONSIDERED ONE OF THE BRIGHTEST AND MOST PROMISING ORGANISTS OF THE YOUNGER GENERATION. HE STUDIED EXTENSIVELY WITH CLAIRE COCI AND ARTHUR POISTER AT OBERLIN CONSERVATORY AND LATER WITH THE EMINENT BELGIAN MASTER, FLOR PEETERS, IN MALINES. HE ALSO ATTENDED THE MASTER CLASSES OF MARCEL DUPRE AT THE UNIVERSITY OF CHICAGO, AND TOOK LESSONS FROM DR. CHARLES COURBOIN IN NEW YORK, AND FROM ANDRE MARCHAL IN PARIS. HE HOLDS THE DEGREE OF MASTER OF SACRED MUSIC OF THE UNION THEOLOGICAL SEMINARY IN NEW YORK, AND A DEGREE FROM TRINITY COLLEGE IN LONDON, ENGLAND. IT IS WITH PRIDE THAT THE LA BERGE MANAGEMENT PRESENTS THIS DISTINGUISHED AMERICAN ARTIST TO ITS PATRONS.**

*"ARDEN WHITACRE displays great musicianship and understanding in his organ playing."*

*Otto Kinkeldey — Founder of American Musicological Society.*

*"HERE IS A YOUNG MAN who possesses not only a brilliant technique, but also a musicianship of the highest order."*

*Dr. Charles Courboin — Organist St. Patrick's Cathedral, New York*

*"ARDEN WHITACRE is a true artist of the organ."*

*Flor Peeters — Organist Metropolitan Cathedral, Malines*

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## Debate on Baroque Issue, 'Pro and Con,' Continues Unabated

Horace Had the Answer.

Stagsden, England, Aug. 27, 1951.—Dear Mr. Gruenstein:

The letters criticizing Dr. Barnes' article on the baroque organ make interesting reading. Good old Horace was no organ expert, but he has the complete answer to it all in a hexameter line in the "Ars Poetica": "In vitium ducit culpae fuga, si caret arte", which, being translated, reads: "Lacking artistic judgment, a man shuns one fault only to run into the opposite extreme." This sums up the position perfectly and is what Dr. Barnes has been saying in different language.

Sincerely,  
NOEL A. BONAVIA-HUNT.

Narrowness Is Deplored.

The Choate School, Wallingford, Conn., Sept. 11, 1951.—Mr. S. E. Gruenstein, Editor: Congratulations to the editor of THE DIAPASON for publishing Dr. William H. Barnes' excellent article on the baroque controversy. It is particularly important at this time that such a clear and sensible viewpoint be stated to the organ world. As a teacher I feel the article will be invaluable for showing the student what is meant by a balanced diet musically with regard to music itself and to the tonal design of the organ.

It is a tragedy that there are teachers who teach the student to value only one period in musical history, who design instruments for only this one type of music; or, for that matter, who propagate narrowness of mind in any field. Naturally as individuals we may prefer one period more than another, but certainly as musicians and educators it is our duty to be interested in performing and teaching the finest organ music from all periods of musical history and, when faced with the responsibility, to build organs capable of doing justice to that music.

Sincerely,  
DUNCAN PRYFE.

Protest Against Name-Calling.

Dallas, Tex., Sept. 4, 1951.—Dear Mr. Gruenstein:

I wish to protest against the heavy sarcasm in the epithets Senator Richards applied to Dr. Barnes in the September issue of THE DIAPASON—"learned doctor" and doubly-doctored doctor." When controversy stoops to name-calling it is time to "Hold, enough!" I imagine that Dr. Barnes need not apologize to Senator Richards over the degree of his erudition or the legitimacy of his doctorates.

The senator shows the inadequacy of his information when he avows that "cultured Europeans" use the word "baroque" to designate a certain historical period. He would have been on surer ground if he had said "Germans" instead of "Europeans." Evidently he reads only German writers on aesthetics. I challenge him to prove that other peoples have adopted the word "baroque" in his sense besides the Germans and those Americans who imitate everything German. Certainly the English will have none of it, the Italians eschew it and the French, except in a few sporadic instances, shun it.

Do not misunderstand me. I have the greatest respect for German scholarship, but I do not equate it with universal scholarship. Just because the Germans start a custom that does not mean that, *ipso facto*, the rest of the world has adopted or should adopt it.

Dr. Barnes needs no defense from me, but he may be glad to know that one "uncouth American" likes his semantics better than those of Senator Richards.

Sincerely yours,  
G. CRISS SIMPSON,  
University of Kansas, Lawrence, Kan.

"Why All This Heat?" He Asks.

St. Paul's Cathedral, Detroit, Mich., Sept. 10, 1951.—To the editor:

The heated controversy that has been generated by Dr. Barnes' July DIAPASON article seems to me to be a healthy sign. The arguments for and against his thesis have been well written and by excited people, who all seem sure of their theories. As it is going to be manifestly impossible to convert either side to the other's way of thinking, may I suggest adopting Ralph Waldo Emerson's attitude, after the New England sage had attended a political meeting in Boston. Bitterness, hot tempers and fireworks had been the order of the session. Walking out into the cool of the evening afterward Emerson gazed up into the stars, which seemed to say to him: "Why this heat, little man?"

I believe those of us that are old enough, broad enough and educated enough, through

years of experience and training, can afford to await the swing of the pendulum again, as we have had to do in the past. Youth and revolution, it seems, must always have its "fling" and they are having it, to some degree, in our profession today. Usually when things get too extreme and unbearable old General Public steps in and becomes the final arbiter, as has been proved over and over again in our political, educational and artistic frenzies of the past. No small coterie of fanatics ever will, or can, dominate, completely, a nation, a system, or an art. Such will be the case in this present instance.

All Bill Barnes is doing is training his "big guns" on the extremists in organ building and organ playing, and rightly so. We must have such voices—those who have the courage, the vision and the know-how to combat this noisy era through which we are passing.

I also believe, if I may be permitted to continue with this "Credo", that all this recent blasting, mechanical emphasis and cacophony in music is but a reflection and apotheosis of our machine age. It seems to me that the small minority intrigued and intoxicated by this sort of thing are suffering from a neurosis brought about by our times. Mr. Rienstra, one of your correspondents, touches on this in his letter. One dilettante organist of my acquaintance (not a friend) cannot have access to any organ without blasting off one's ears, and this for hours at a time. This same individual has been asked to move several times, of recent years, from house to house, because he insists on turning on his organ records full tilt with loud-speakers in every room, including the bathroom. Another acquaintance, a well-trained musician and more or less normal in other respects, returns of an evening tired and weary, after a hard day of teaching music, and turns on his records until his home shakes. He says it rests him! Sounds ridiculous, doesn't it? And it is especially as these people have no sense of humor. Their insensitive ears are matched by their lack of consideration for their families, their neighbors or conferees; the whole thing being "sickled o'er with a pale cast of thought".

May I refer to Emerson Richards' diatribe against Bill Barnes, the elderly doctors, lawyers (should we also include the senators?) etc.\*\*\* I am sure that these "despised" doctors would much rather have written a perfect two-page choral response than to have been responsible for that organ Gargantua at Atlantic City. As for the youth, I have no fears. They will pull out of their "trauma" in good time and maybe contribute something of their own, after which they, in turn, at the "setting sun", will be accused of supporting a dying cause (the "death rattle") and their doctorates sneered at as worthless appendages. Let us not lose our sense of humor—*tempus fugit!*

ELLIS C. VARLEY.

Letters Found of Value.

Akron, Ohio, Sept. 9, 1951.—Editor of THE DIAPASON:

Dr. Barnes' article on organ building and the letters which followed have been most interesting. As an avid reader of letters to the editor, I've found much useful information in this discussion. The many distinguished authorities who contributed have made these issues of THE DIAPASON very valuable.

Several ideas brought out in the letters attracted my attention. The comments regarding Romantic music brought to mind a recent experience. Following the use of a movement from a Rheinberger sonata as an organ voluntary a church member remarked "Who is this Rheinberger? Why haven't we heard more of his music?"

Recalling many enjoyable hours spent at the keydesk of a Silbermann organ, the contribution of this period in organ building is quite apparent. If more Americans could hear these early European organs in the buildings for which they were designed they would appreciate them. Recordings are only substitutes for the real experience. Few organists or builders would want to limit themselves to the instruments of Bach's time, however.

Mr. Maclean's letters to THE DIAPASON have always been of interest, due to his reputation and wide experience. His comparison of mixtures on the pipe organ and the artificial, unified harmonics on the popular electronics seemed to miss the great mechanical and acoustic difference in these types of tone. Perhaps Mr. Maclean meant something different than I understood by reading his letter. We must remember that the electronic overtones he speaks of are tempered overtones and are limited to seven, or less, per manual key. By modern acoustic devices we have found that the natural tone of a musical instrument has, in some cases—for instance the violin—over twenty untempered overtones per fundamental. To produce a pleasant musical tone it is necessary that the overtones be graduated very carefully. This is impossible in the case of an electronic in which the same tone generator that produces the first overtone of middle C also produces the fundamental of the C above middle C. Careful gradation is more nearly possible in the case of the artificial overtones employed in the pipe organ mixture because there is usually a separate set of pipes for each manual key.

In the physics laboratory we have heard electronics with independent generating sources for all overtones, which then can be untempered and not tempered overtones. It will probably be several years before mass production is possible on such a complicated electronic organ. The apparent out-of-tuneness in the case of organ mixtures might sometimes be traced to voicing and scaling rather than tuning. Pipe organs, unfortunately, do get out of tune. So do violins and pianos. We have even heard singers who sing an occasional note out of tune.

Much of the controversy over types of organ tone seems to arise from the sort of organ tone people are accustomed to. In college music departments we frequently meet students from small communities which have had experience with the electronic organ only. These students dislike the tone of the pipe organ on first hearing. They compare it unfavorably with the electronic tone, to which they have grown accustomed. If we had been accustomed to the tone of an organ composed of a large number of mixtures and harmonic corroborating stops as our only source of organ music then we probably would be fond of that type of tone and prefer it to the modern pipe organ ensemble.

Best wishes for more lively discussions in future issues.

Sincerely,  
JOHN WINTERS.

Judgment Is Required.

Newport News, Va., Aug. 10, 1951.—Editor of THE DIAPASON:

William H. Barnes precipitated an avalanche with his timely article in the July issue of THE DIAPASON on "Baroque Organs and Baroque Music." However, although weight of numbers is not always conclusive, it is notable that of the responses to this article published in the August issue, only one against it, and one rather neutral but apparently leaning toward the Barnes thesis. Perhaps some further comment from one who does not even play the organ and whose knowledge of music lies chiefly in the field of theory may serve further to explore this broad field.\*\*\*

Careful reexamination of Dr. Barnes' article will show, I think, that he was protesting not against the use, but against the abuse, of large masses of upper work in the performance of organ music. He was condemning (a) extremes in either organ playing or organ design, and (b) the monotonous quality of organ music performed continuously with a maximum of upper work and a minimum of foundation ranks. That is sound reasoning, and sound musicianship too.\*\*\*

Yet it seems to me that much more light would be shed on the subject if more direct attention had been given to the central element, of which one finds facets here and there in the whole Barnes-and-answer discussion but which is not directly brought out in any of it: The central theory on which upper work and its use in performance are based. If the theory and the function were more thoroughly understood by organists, I incline to think there would be less of the abuse of it of which Dr. Barnes rightly complains.

The mutation and mixture ranks reinforce the overtones emitted by the fundamental ranks. In practice this has two results. First is an added tonal brilliance, available in varying degree as the organist desires. Second is an illusion of volume disproportionate to the actual addition of voices. This second effect was of especial importance in Bach's day, since his organs had no swell shades; he was wholly dependent on registration for dynamic nuance and the available wind supply and the stiff tracker action closely limited the number of ranks available to the organist. The second effect also is perceptibly present in the orchestra when a melody is played in octaves (equivalent to 8-ft. and 4-ft. stops). In a chamber-sized ensemble, for example, this treatment gives an illusion of volume largely compensating for the lack of the full-sized symphony orchestra's number of voices.

Theoretically, then, the effect of adding upper work to the foundation ranks should be to produce, not a recognizable chord, but a single tone of controlled and graduated brilliance at the organist's option. Charles M. Widor, over forty years ago, derided Hector Berlioz's belief that organ and orchestra are incommensurate, and remarked: "When Berlioz wrote these lines the importance and function of the partial tones in the composition of the fundamental had not yet been demonstrated by Cavaille-Coll with his 'Enregistreur Harmonique.'" This instrument, consisting of thirty-two pipes, can sound, in succession or simultaneously, the first thirty-two upper partials of an 8-ft. A. If, beginning with the most acute notes, the pipes of the instrument are made to speak one after another, the volume of this synthetic A increases proportionally, until it becomes thirty-two times as powerful as the A sounded by the deepest-toned pipe itself. If the thirty-two pipes are allowed to speak simultaneously, a single fundamental tone is heard, of incomparable power and absolute truth of intonation." ("The Modern Orchestra," page 139; italics mine.)

It is just there, however, that the practical difficulties of combining foundations

and upper work to produce an acceptable palette of ensemble begin. The upper work has to be just right, or it will not fulfill satisfactorily either of the two functions mentioned. If it is overscaled it will stand out separately; for example, a top-powerful 4-ft. principal drawn with an 8-ft. diapason will sound as an octave, when it should only add a little more brilliance and power to the foundation rank; the twelfth and fifteenth and mixture above that, if over-scaled, will produce increasingly the same effect and, in chords, a dissonance.

Just here enters the real art of the fine organ builder or the organ architect. He has to be able to visualize, before he begins building the organ, the correct scaling of both groups—foundation and upperwork. And this depends partly on several external factors affecting the organ's acoustical setting, which he must be able to judge accurately. These conditions are unlikely to be the same for any two instruments. Whether this were the determinant I cannot say, but an experience was to hear on the same day two organs from the same builder—one thirty-six years, the other about three months, old—whose mixtures "yelled"; and then three years later to hear a third, also from the same builder—rather liberally supplied with upper work—whose mixtures blend almost perfectly.

That background brings us to the point of the type of performance against which Dr. Barnes inveighed. The resurgence during the last few decades of the trend toward the baroque, or classic, organ has in my judgment been a distinct gain. The point is, what is going to be done with (a) the whole tonal scheme of the organ in building, and (b) the resources now available in playing? The answer to the first, of course, is to make use of the best in all the new organ tone resources to which birth was given by the liberation from hand-power wind pressure and tracker action, and to utilize them so as to obtain true flexibility in either solo accompaniment work or in ensemble blend. The answer to the second is the need for the organist to use true intelligence in playing.

I can very readily visualize compositions in which the very effect of which Dr. Barnes complains—use of octave, mutation, and mixture ranks alone—would be most useful—occasionally. At the opposite extreme a simple 8-ft. diapason in the manual with an 8-ft. pedal is, at times, splendid and inspiring. The really discerning organist, however, with the magnificent resources of even a moderate-sized modern three-manual organ at his disposal should have native intelligence enough to utilize them, singly or in combination, as the composition he is playing requires; and if poor stops are present, avoid them except in full organ or sforzando.

An important point in making the decision about registration, too, is stated very simply: *Is this what the composer intended?* Organ composers frequently mark, if at all, only the barest essentials of the registration they intend—in very large part, I am convinced, because they know very well that a vast horde of organists will pay no attention whatever to these directions. There is a strong factor of integrity here. The man who disregards what the composer sought to convey, who asks "what can I make out of this?" or who seeks to "put my personality into it," is not being fully honest. Yet the enormous array of resources at the organist's command tempt him to just that attitude.

A second factor in this failure by composers to mark more than rudimentary register directions is the broad difference both in resources and in quality among organs. Here, too, the intelligent discernment of the organist must be brought to bear. If he has any more than embryonic register directions he should be able to modify them so as to approximate the composer's indicated tone colors within the limitations of the tonal abilities of his instrument. (Sometimes, for instance, if a specified stop is lacking for a solo passage, it can be approximated by combining other voices which are in the chests.)

What Dr. Barnes pleads for in tonal scheming and in organ playing is expressed in three words—sense of proportion. Like Mr. Iredale, I reject the Voltaire dictum about beauty as a relative quality; with some leeway, I regard it as an absolute. But I contend that ultimately Dr. Barnes is pleading for it as an absolute.

FRED J. NAVY,  
(Editorial writer and music critic, THE Daily Press, Newport News, Va.)

Mixtures, Overdone, May Die Again.

Nutley, N. J., Aug. 22.—Dear Mr. Gruenstein:

Dr. Barnes has done a service to the organ world in pointing out the direction in which it is headed.

Few there are who remember the reason for the disappearance of mixtures. The blame can be placed squarely upon Robert Hope-Jones, with his introduction of the nefarious unit system. Hope-Jones knew little about tone, but was an engineer and thought of organs in terms of contacts and switches. The unit system violated every principle of artistic tonal balance and correct scaling.

Before the era of Hope-Jones mixtures were considered an integral part of an or-







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The Lakewood Methodist Church, Cleveland, announces the appointment of John D. Macrae as organist and choir-master. There are five choirs at this metropolitan church and a new Austin organ is being installed.

Mr. Macrae, Edinburgh born and educated, received training in all aspects of church music at York Minster under Sir Edward Bairstow. He has had varied experience as organist and choir director in churches and in schools and has conducted festivals and orchestras both in the British Isles and Canada. The last four years he has been head of the fine arts department of the University of Saskatchewan, in Saskatoon.

WILLIAM M. GAMBLE, founder of the Gamble Hinged Music Company of Chicago, died Sept. 2 at the age of 82 in an Evanston nursing home. Mr. Gamble retired eight years ago as president of the company which he founded in 1908. He was a former president of the National Association of Sheet Music Dealers. He is survived by his widow, Clara S. Gamble, and two children.

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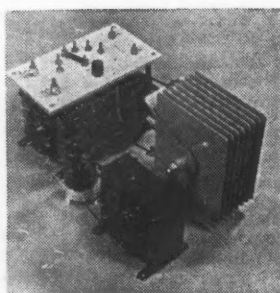
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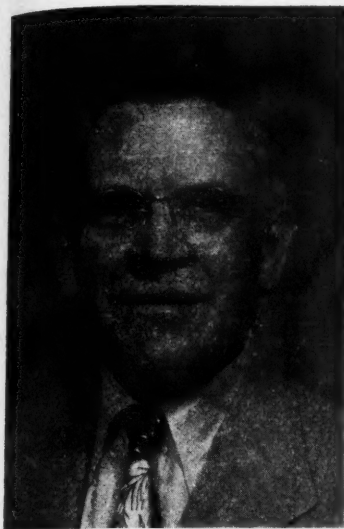
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CARL TALMADGE ANSTINE, organist of Bethany Evangelical Lutheran Church, Pittsburgh, and teacher of organ, piano and theory at the Fillion Studios, has won the reputation of being one of the most active musicians in that Pennsylvania metropolis. A sketch of Mr. Anstine which appeared in the *Pittsburgh Press* Aug. 26 spoke of him as "an excellent musician, a skilled pianist, organist and teacher, an able music educator and a forthright composer."

Mr. Anstine was born in York, Pa. He attended Syracuse University, where he won the degree of bachelor of music in 1917 and a graduate degree in 1927. Mr. Anstine took extension work in music education at Westchester College under Hollis Dann and did further study at Carnegie "Tech." He studied composition with Harvey B. Gaul and accompanying with Conrad von Bos.

Twenty years of Mr. Anstine's life were devoted to teaching in the Connellsville, Pa., High School, and he taught also in St. Louis for seven years. He held organist-choirmaster posts in New York State, York, Pa.; Hanover, Pa.; Uniontown, Pa., and St. Louis, where he served at St. Paul's Episcopal Church.

A successful composer, Mr. Anstine's works reveal melodic flair and inventiveness. His choral works include "Lord, We Pray Thee," "Collect for Social Justice," "Blessed Lord" and "All Glory, Laud and Honor."

Mrs. Anstine is the former Lillian Kathryn Gregory, a school teacher. She organized the Junior Mozart Club in Connellsville. The couple have two children.

ON THE FOUR SUNDAYS of October Richard Ellsasser will conclude his three-year feat of performing the 236 organ works of Johann Sebastian Bach from memory at the Wilshire Methodist Church of Los Angeles. The concluding festival recital will be played Nov. 4. This series was started in October, 1949, shortly after Mr. Ellsasser went to the church as minister of music. In the forthcoming series Mr. Ellsasser will include the Dorian Toccata and Fugue, the Toccata, Adagio and Fugue in C, the Toccata and Fugue in D minor and miscellaneous chorale preludes. Guest artists will be featured during intermissions.

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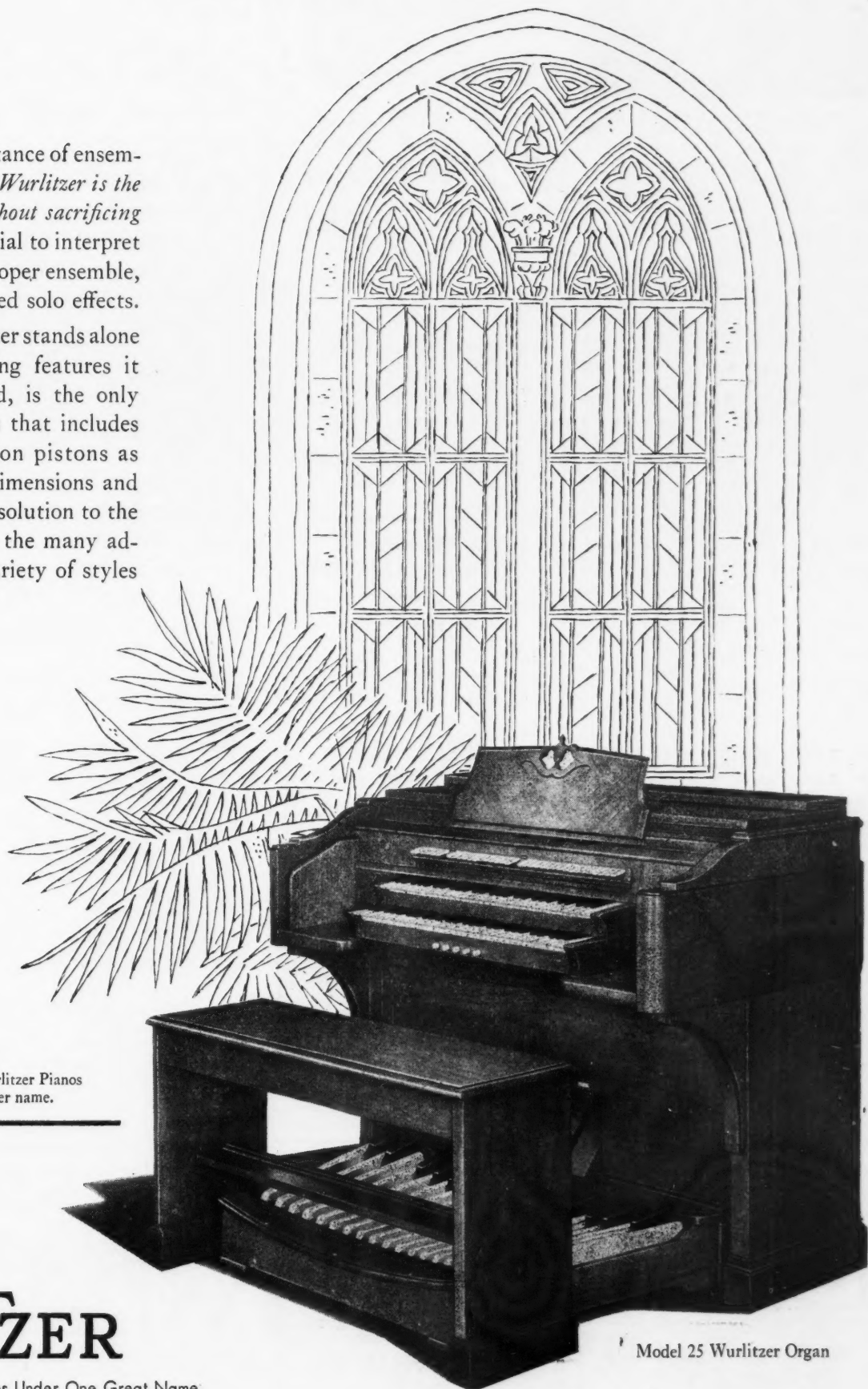


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ELISABETH PAPINEAU



ELISABETH PAPINEAU, Mus. B., A.A.-G.O., has been appointed organist and choir director at Emmanuel Lutheran Church, Baltimore, Md.

Miss Papineau is a graduate of Peabody Conservatory of Music (1951) and of the Longy School of Music in Cambridge, Mass.; has studied organ with Percy Chase Miller, Willard Retallick, Louis Robert, E. Power Biggs and Richard Ross; piano with Ruby Hamlin, H. Maitland Barnes, and Giuseppe De Lellis; voice with Olga Averino and Justin Williams; harmony and counterpoint with Louis Cheslock, Melville Smith, Hubert Lamb and Howard Thatcher and choral conducting with Walter Williams and Ifor Jones.

Miss Papineau began as Sunday-school organist in St. Paul's Episcopal Church, Concord, N. H., and as summer organist and choir director at St. Andrew's Church on Martha's Vineyard Island. She has been organist in Essex and in Chester, Conn., in Concord, Norton and Boston, Mass., and in Baltimore, Md., and has played recitals in Massachusetts, New Hampshire, Rhode Island, Connecticut, North Carolina, Maryland and Washington, D. C. She has broadcast three recitals from Washington, D. C., and Baltimore, and has played recitals for the Rhode Island and Chesapeake Chapters of the American Guild of Organists. As a teacher Miss Papineau has had experience in New York City, New England and Baltimore, including three years as instructor in organ, music appreciation and choral conducting at Wheaton College, Norton, Mass. While at Wheaton she organized a Guild student group of the A.G.O. Miss Papineau has sung at St. Mary's School, under John Harms, in the Desoff A Cappella Choir under Paul Boepple in New York City, one year in the Peabody chorus under Louis Robert and two years in the Peabody Madrigal group.

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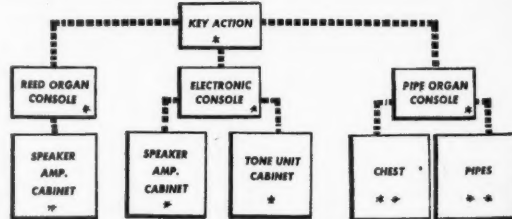
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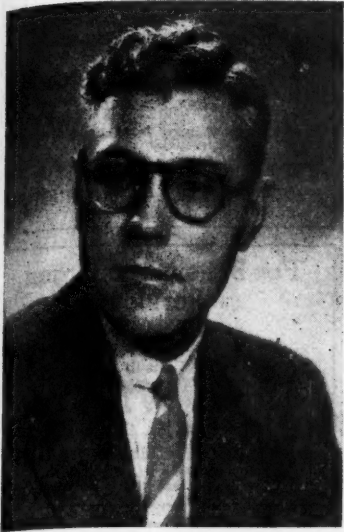


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W. LAWRENCE CURRY



Dr. W. LAWRENCE CURRY, minister of music of the First Methodist Church, Germantown, Philadelphia, has been appointed conductor of the Fortnightly Club of Philadelphia. This is one of Philadelphia's best male choruses and it gives two concerts a year in the Academy of Music—one in January and the other in May.

The Fortnightly was founded in 1892, when Dr. Alfred G. Mortimer, newly-elected rector of St. Mark's Episcopal Church, organized and trained St. Mark's men's choir. This group, many of them former choir boys of St. Mark's, with Andrew Wheeler at the organ, provided the music principally on Thursday evenings at St. Mark's during Lent, Advent and Ascension Day. Some of the group began singing together in one another's homes about every two weeks, engaging

as their leader G. F. Guhlmann, choir-master and organist of the First Unitarian Church of Philadelphia. By the spring of 1894 the first public concert took place, using the name of "The Fortnightly Club."

Mr. Guhlmann was succeeded by Maurits Leefson, who was followed by Karl Scheider. In May, 1912, Dr. Henry Gordon Thunder took the baton and held this position until May, 1946. Since then the post has been held by Wallace D. Heaton, Jr., and Harold W. Gilbert.

In addition to his duties at the First Methodist Church, Dr. Curry is head of the department of music of Beaver College, Jenkintown, Pa., musical editor for the Presbyterian Board of Christian Education and conductor of the Matinee Musical Club Chorus of Philadelphia.

**WILLIAM O. TUFTS TO CHURCH OF ST. STEPHEN IN WASHINGTON**

Announcement has been made of the appointment of William O. Tufts as organist and choir-master of the Church of St. Stephen and the Incarnation, Episcopal, in Washington, D. C.

Mr. Tufts is a native of Washington, holds the degree of bachelor of music from the Oberlin Conservatory and master of sacred music from Union Theological Seminary, and is an associate of the American Guild of Organists. After serving as a director of music in Indiana, Mr. Tufts was a teacher of instrumental music in the District of Columbia schools. Last year he took a special six months' course of study at the Royal School of Church Music, Canterbury, England, specializing in voice culture for boys and Anglican church music.

Mr. Tufts also has been appointed conductor of the Agriculture Choristers, a choral group sponsored by the United States Department of Agriculture Welfare Association, succeeding Wayne Dirksen, associate organist of the Washington Cathedral.



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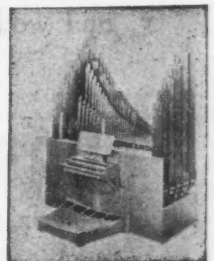
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GROUP AT EPISCOPAL CHURCH MUSIC SCHOOL



FIFTY-FIVE ORGANISTS and choir-masters, representing nineteen dioceses of the Episcopal Church, attended the school of church music held at Seabury-Western Seminary, Evanston, Ill., during the last week of August. The school was conducted by members of the joint commission on church music appointed by the general convention of the Episcopal Church. For four days those in attendance enjoyed an intensive course in all phases of church music. Chanting, both Anglican and plainsong, was studied and practiced. The Hymnal of the Episcopal Church was the textbook for the course and in addition to providing service music the use of hymns as anthems was demonstrated. Services were held in the seminary chapel, giving the students an opportunity to participate as a choir. The use of the organ was another subject. Material suitable for reed organs and one manual was demonstrated as well as material for large organs.

Members of the commission who participated in the conference were Ray Francis Brown of New York, who instructed in plainsong and the hymnal; Edward B. Gammons of Groton, Mass., who instructed in the use of the organ; Paul Allen Beymer of Cleveland, who taught Anglican chanting and boy choir training, and Newell Robinson of Philadel-

phia, who spoke on service music and the training of mixed choirs. The Rev. John W. Norris of Brattleboro, Vt., was registrar.

**McMANIS COMPANY TO BUILD ORGAN DESIGNED BY NOEHRN**

The Charles W. McManis Company of Kansas City, Kan., has closed a contract with Immanuel Lutheran Church, Saginaw, Mich., for a two-manual organ designed by Robert Noehren. It is to be a rear gallery installation with exposed great and pedal divisions, standing on each side of Trinity windows.

Mr. and Mrs. McManis are spending the month of October in Europe studying seventeenth and eighteenth century Dutch and German organs. A little sight-seeing is to be done in the British Isles, the Scandinavian countries, Switzerland and France. They sailed on the Queen Elizabeth Sept. 28 and will leave Cherbourg on the Queen Mary Oct. 31.

THE APPOINTMENT OF John F. Ohl, Ph.D., as chairman of the department of music history and literature in the School of Music of Northwestern University is announced. Mr. Ohl has been chairman of the department of music at Fisk University since 1944. His book, "Masterpieces of Music before 1750," was published last spring.

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**MANY FALL ENGAGEMENTS**

**MADE BY MARIO SALVADOR**

Mario Salvador, the St. Louis concert organist, has a number of engagements for the fall season, taking him from Buffalo to Arizona and to Illinois, Iowa and Nebraska. Sept. 30 he was booked to appear at Iowa State Teachers' College, Cedar Falls, under the auspices of the Waterloo Chapter of the A.G.O. His program was as follows: Introduction and Fugue, "Ad Nos, ad Salutarem undam," Liszt; Allegretto, Parker; Fantasie and Fugue in G minor, Bach; Rustic Scherzo, Diggle; Gig Fugue, Bach; "Legend" (from Suite in B minor), Douglas; Finale in B flat major, Franck; "Rhapsodie Catalane," Bonnet; third movement, Eighth Symphony, Widor; "The Ballet of the Unhatched Chicks," Moussorgsky; Prelude and Fugue in G minor, Dupré; "The Little White Donkey," Ibert; Scherzo, Salvador; Finale, Fifth Symphony, Vienne.

Oct. 2 Mr. Salvador is to dedicate the rebuilt Reuter organ at Boys' Town, Neb., where he will give the following program: Festival Postlude on "Veni Creator Spiritus," Van Hulse; "Ave Maria," Schubert-Salvador; Prelude and Fugue in D major, Bach; Prelude on "Puer Natus est Nobis," Campbell-Watson; first movement, Sixth Symphony, Widor; "Legend" (from Suite in B minor), Douglas; Fugue in G major, Bach; Concert Study on "Salve Regina," Manari; Prelude and Fugue in G minor, Dupré; "Clair de Lune," Vienne; "Tu es Petrus," Mulet; Scherzo, Salvador; Toccata, Widor.

Additional dates made for October and November by the organist of the St. Louis Cathedral include these:

Oct. 21—St. Mary's Church, Ottumwa, Iowa.

Oct. 25—Monmouth College, Monmouth, Ill.

Nov. 5—Detroit, Mich., sponsored by the Detroit Institute of Musical Art.

Nov. 8—Buffalo, N. Y., sponsored by the Catholic Organists and Choirmasters' Guild.

Nov. 18—Webster Groves Presbyterian Church, Webster Groves, Mo.

Nov. 25—Tucson, Ariz., return engagement and opening recital on the organ of Sts. Peter and Paul Church.

**TWO PHILADELPHIA SERIES**

**ANNOUNCED BY DR. McCURDY**

Dr. Alexander McCurdy, music director and organist of the First Presbyterian Church, Philadelphia, announces an extension of the church's musical activities for the 1951-1952 season. Two series are planned—one on Wednesday evenings at 8:30, starting Oct. 3, and the other on Sunday afternoons at 4:30, beginning Oct. 7.

Fernando Germani will open the Wednesday night series with a recital. Other organists scheduled to appear include Dr. McCurdy, Carl Weinrich, E. Power Biggs, William Teague, David Craighead and Clarence Snyder. Also listed are special programs by the Temple University A Cappella Choir, the Philadelphia Choral Ensemble and other vocal and instrumental artists.

The Sunday afternoon programs, to be conducted by Dr. McCurdy, will be devoted to choral masterpieces, opening with

Mozart's Requiem. Bach works announced are the Mass in B minor, the "St. Matthew Passion," the Magnificat and various cantatas. The remainder will embrace oratorios, masses and other choral fare by Mendelssohn, Verdi, Dvorak, Brahms, Franck, Rossini, Handel and the American composers Leo Sowerby, Richard Purvis and Robert Elmore. Several of the programs will be presented with Philadelphia Orchestra instrumentalists assisting. Dr. McCurdy's chorus is to number about sixty singers and named as vocal soloists are Jean LaRoche, soprano; Nancy Fishburn, contralto; George Lapham, tenor, and Robert Grooters, baritone.

**DALE YOUNG, FRED MARTIN**

**TAKE CALIFORNIA BUSINESS**

Dale W. Young, organist-choirmaster of Zion Evangelical Church, lecturer on church music at the Butler University School of Religion and head of the organ department of Jordan College of Music, and Fred W. Martin, director of music at the Woodruff Place Baptist Church and instructor of voice and piano at Wilking Music Studios, Indianapolis, Ind., have resigned their positions to assume joint ownership of "The Music House" in Laguna Beach, Cal., Sept. 24. This firm specializes in classical recordings, both imported and domestic, custom phonograph installations, radios and accessories.

Mr. Martin was graduated with the B.M. degree from DePauw University, is a member of Phi Mu Alpha and Pi Kappa Lambda fraternities and the American Guild of Organists and treasurer of the Indianapolis Choir Directors' Association. Mr. Young holds the master of music degree from Jordan College of Butler University and did postgraduate study at the Cincinnati Conservatory and Trinity College, London, England. He is sub-dean of the Indiana Chapter of the American Guild of Organists, past president of the Indianapolis Choir Directors' Association, and a member of the Cincinnati Conservatory Music Club of Indiana and the National Association of Choir Directors.

**RUSSELL SANBORN DEAD;**

**SERVED LONG IN CONCORD, N. H.**

E. Russell Sanborn, organist of First Church of Christ, Scientist, in Concord, N. H., for the last sixteen years, died Aug. 28 at his home in Concord.

Mr. Sanborn was formerly minister of music at Grace Episcopal Church in Kansas City, Mo., and had been organist at Tremont Temple, Boston. He also had built church organs and installed them. At 18 he played at the Pan-American Exposition in Buffalo, N. Y.

Mr. Sanborn was a native of Weymouth, Mass. He was a member of the First Church of Christ, Scientist, and of the Mother Church in Boston. There are no immediate survivors.

MONMOUTH COLLEGE offers a prize of \$100 for the best setting in four-voice harmony for congregational singing of a prescribed metrical version of Psalm 100. The competition is open to composers of all nations and closes Feb. 29, 1952. It is the ninth in a ten-year series. For the words to be used and the conditions of entry contestants should write Thomas H. Hamilton, Monmouth College, Monmouth Ill.

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# Programs of Organ Recitals of the Month

**George Chubb, Quebec, Que.**—A series of Wednesday evening recitals was given by Mr. Chubb in July at the Cathedral of the Holy Trinity, the oldest Anglican cathedral outside of Britain. The first program, July 4, featured a number of compositions by contemporary Americans. The program opened with the Bach Prelude in C minor and continued with the following: Prelude on "Greensleeves," Purvis; Sarabande and "Bells of Riverside," Bingham; Pastorale, Templeton; Finale from the Second Symphony, Barnes.

These selections were played by Mr. Chubb July 11: Toccata and Fugue in D minor, Bach; Meditation on "Brother James," Air, Darke; Chorale in B minor, Franck; "Romance sans Paroles," Bonnet; Trumpet Tune, Purcell-Dupré; Toccata, Gigout.

The July 18 program included: Prelude and Fugue on "B-A-C-H," Liszt; Intermezzo, de Maleingreau; Prelude, Fugue and Variation, Franck; "Echo," Purcell-Whitehead; Scherzo from Sonata in C minor, Guil-mant.

The closing recital, which was played July 25, consisted of the following numbers: Chorale in A minor, Franck; "St. Anne" Fugue, Bach; "Suite Modale," Peeters.

**Heinz Arnold, Columbia, Mo.**—Dr. Arnold was guest recitalist at the University of Michigan, Ann Arbor, July 11. His program consisted of the following: Fugue in G major, Krebs; Preludes on the "Passion Chorale," by Strungk, Brahms, Reger, Zachau and Bach; Toccata in D minor, Reger; Elevation, Couperin; Noël in D minor, d'Aquin; Toccata Brillante on "All Praise to Thee, My God, This Night," Edmundson; "Joie et Clarté des Corps Glorieux," Messiaen; "La Nativité" and "Les Rameaux," Langlais.

**Isa McIlwraith, Chattanooga, Tenn.**—Miss McIlwraith, who is playing at the Brick Presbyterian Church in New York while Dr. Clarence Dickinson is on leave, listed the following compositions in her programs for July and August: Aria, Peeters; "Allein Gott in der Höh sei Ehr," Reger; "O Welt ich muss dich lassen," Brahms; "Heut triumphiret Gottes Sohn," "Liebster Jesu wir sind hier," "Christ ist erstanden," "Wir Christenleut," "Mit Fried und Freud," "Bist du bei mir," "Erbarm dich mein, O Herre Gott" and "St. Anne Fugue," Bach; Prelude on "Light Divine," Willan; "Kleine Praeludien und Intermezzi," Schroeder.

**Douglas Ian Duncan, San Diego, Cal.**—Mr. Duncan, organist and choirmaster of Grace Lutheran Church, played at St. James-by-the-Sea Episcopal Church, La Jolla, Aug. 20. The program: Passacaglia, Buxtehude; "Lentement," Marchand; Chorale Prelude on "A Mighty Fortress," Walther; Chorale Prelude and Fugue on "Vom Himmel Hoch," Pachelbel; "Jesu, Joy of Man's Desiring" and "See the Lord of Life and Light," Bach; Andantino in G minor, Franck; Tuba Tune, Lang; Nocturne, "Beside Still Waters" and Scherzo, "Fete des Fees," Charles H. Marsh; Prelude from String Quartet, Bloch; Finale from First Symphony, Vierne.

**Donald S. Johnson, Huntingdon, Pa.**—The eighth annual vesper organ recital to be played by Mr. Johnson at Juniata College will take place Oct. 7 in Oller Hall. Mr. Johnson will be assisted by his wife, who will sing a group of songs. Organ numbers will be as follows: Rigaudon, Campra; Adagio from "Golden Sonata," Purcell; "The Fifers," d'Andrieu; Toccata and Fugue in D minor, Bach; "Imagery in Tableaux," Edmundson; "The Magic Harp," Meale; "In Tadaussac Church," Chadwick; "Heroic Piece," Franck.

**Emmet Smith, Arkansas City, Kan.**—Mr. Smith gave a recital Aug. 31 on the new Reuter organ at the First Baptist Church. His program: Toccata in F, "Rejoice Now, Beloved Christians" and "Hark, A Voice Saith All Are Mortal," Bach; Rondo from Concerto for Flute Stop, Rinck; Fantasy in F minor, Mozart; "Song of Peace," Langlais; "Diver-tissement," Vierne; "Twilight at Fiesole," Bingham; Slow Movement from Sonata 1, Hindemith; "Litanies," Alain; Allegro from Concerto in A minor, Vivaldi-Bach.

**Ralph Douglass, New York City.**—A recital was played by Mr. Douglass Aug. 29 at the First Congregational Church of Ticonderoga, N. Y. He was assisted by Douglass Biddison, bass-baritone. Mr. Douglass' numbers were: "Grand Jeu," du Mage; "Toccata per l'Elevazione," Frescobaldi; Chorale Prelude "Von Gott will ich nicht lassen," Buxtehude; Prelude in B minor, Bach; "Beside Still Waters," Bingham; "Pastorale Ancienne," Edmundson; "Melancolique," Noble; "Fountain Reverie," Fletcher; "Sortie-Improvisation," Ferrari; "La Fille aux Cheveux de Lin," Debussy-Roque; Scherzetto, Vierne; "Le Jardin Suspendu," Alain; Fi-nale, First Symphony, Vierne.

**James Taylor, Mattapan, Mass.**—A recital on the new Casavant organ in St. Andrew's Presbyterian Church, Sydney Mines, N. S., was played Aug. 19 by Mr. Taylor.

This program was offered in connection with the evening service. Mr. Taylor chose these numbers: "Aria da Chiesa," composer unknown; "Jesus, Joy of Man's Desiring," Bach; Two Chorale Preludes, Brahms; "I Stand on the Threshold," Bach; "Now Thank We," Karg-Elert; "O Sacred Head," "I Call to Thee," "Sheep May Safely Graze" and God's Time Is Best," Bach; Aria, Eleventh Concerto, Handel; Folk-tune, Whitlock; "Psalm 23," Rowley; Adagio, Symphony 2 and Toccata, Symphony 5, Widor.

**Raymond Lyon Bowers, Hillsdale, Mich.**—Mr. Bowers, who is professor of organ and theory at Hillsdale College, Hillsdale, Mich., gave a recital of his own compositions Aug. 19 at the First Congregational Church, Wareham, Mass. This is the third program of his compositions which has been played by Mr. Bowers in the past year. He plans a similar program to be presented at the College Church, Hillsdale, this fall. Titles included on the Wareham program were: Preludes in E major and in F major; Fanfare; "Our Lord" (a suite); Offertory in F minor; "Interrupted Melody"; "Double Melody"; Polonaise in G major; "The Seasons."

**Don Small, Selma, Ala.**—A three-manual Austin organ in the First Baptist Church was opened by Mr. Small Sept. 2. The program: Toccata in C minor, Muffat; "When in the Hour of Utmost Need" and "Come, Saviour of the Nations," Bach; "Beside Still Waters," Bingham; "Benedictus," Reger; "Pantomime," Jepson; Grave and Adagio from Second Sonata, Mendelssohn; "I Believe in One God," Bach.

**Ronald K. Arnatt, F.T.C.L., Washington, D. C.**—Mr. Arnatt was heard in recitals played Aug. 26 and Sept. 2 from radio station WCFM. Included on the programs were these numbers by Bach: Prelude and Fugue in B minor; Two "Schübler" Chorale Preludes, "Sleepers, Wake" and "O Whither Shall I Fly"; Prelude and Fugue in D major; Toccata, Adagio and Fugue in C; Prelude and Fugue in E flat.

**Robert Scoggin, Lubbock, Tex.**—Mr. Scoggin gave a recital Aug. 27 at the First Baptist Church, O'Donnell, Tex., playing these selections: "A Mighty Fortress Is Our God," "Jesus, Joy of Man's Desiring," Arioso and "In Thee Is Gladness," Bach; Largo, Handel; Improvisation on Favorite Hymns, Scoggin; "Ave Maria," Schubert; "The Lost Chord," Sullivan; "The Rosary," Nevin; "Toccata Basse," Bedell; Flute Solo, Arne; "Clair de Lune," Karg-Elert; "The Primitive Organ," Yon; "The French Clock," Bornschein; "The Hen," Rameau-Clokey; "Christ in the Garden of Gethsemane," Scoggin; Toccata on a French Psalm-tune, Fisher.

**Rene R. Dosogne, Chicago.**—For his program played Sept. 15 before the National Catholic Music Educators' Association Mr. Dosogne planned a group of numbers based on Gregorian chants. The event took place at St. Ita's Church, where Mr. Dosogne is organist and choirmaster, and the chants were sung by his choir there. Organ selections were as follows: Passacaglia in C minor, Bach; Chorale Prelude, "Creator Alme Siderum," Lemmens; Improvisations on "Recordare"; Three Modal Elevations, Benoit; Improvisation on "Jesu dulcis Memoria."

**Sister M. Carola, C.S.A., Oshkosh, Wis.**—A recital in partial fulfillment of the requirements for the degree of bachelor of church music from the Gregorian Institute of America was played Aug. 31 by Sister Carola at St. Mary's College in Notre Dame, Ind. Sister Carola is organist of St. Mary's Church, Oshkosh. She holds the bachelor of music degree from the Lawrence Conservatory of Music in Appleton, Wis. Her Notre Dame program was as follows: "Now Thank We All," Karg-Elert; "Psalm 18," Marcello; Fugue in D major, Bach; Pastorale on "Forest Green," Purvis; Festival Toccata, Fletcher.

**Sister M. Agnes Cecile, C.S.A., Oshkosh, Wis.**—Sister Cecile gave her recital for the degree of bachelor of church music in August at St. Mary's College, Notre Dame, Ind. Her program included these works: "Ave Maris Stella," Titelouze; Prelude and Fugue in G minor, Bach; Adagio from Sonata 1, Mendelssohn; Grand Chorus, Dubois;

**Lauren B. Sykes, A.A.G.O., Ch.M., Portland, Ore.**—The dedicatory recital on a two-manual Wicks organ was given Aug. 19 by Mr. Sykes at the Mount Olivet Baptist Church. He played: Trumpet Tune, Purcell; "Jesu, Joy of Man's Desiring," Bach; "Soeur Monique," Couperin; Fugue in G minor, Bach; Pastorale, Franck; "A Lovely Rose Is Blooming," Brahms; Sketch in D flat, Schumann; Largo, Dvorak-Shinn; "Fileuse," Rowley; Folk-Tune, Whitlock; Finale, Symphony No. 1, Vierne.

**H. Winthrop Martin, Boston, Mass.**—Mr. Martin, a student at the Boston University College of Music, played for the summer

commencement of the university at Symphony Hall on Aug. 18. His selections were: "Marche Pontificale" (Symphony 1), Widor; "Nun danket alle Gott," Karg-Elert; Recessional, "Grand Chorus in D," Guil-mant-Noble. During the presentation of the degrees Mr. Martin played the following: Four Elevations, Benoit; "Aus meines Herzens Grunde segnen," "Ach bleib mit deiner Gnade" and "Freu dich sehr, O meine Seele," Karg-Elert; "Nun komm, der Heiden Heiland," Bach.

**Walter A. Eichinger, A.A.G.O., Seattle, Wash.**—A recital by Mr. Eichinger at the University of Washington July 24 was played in connection with the university's fifth music festival of contemporary works. His program was: First Movement, Sonata 1, George Frederick McKay; Chorale Prelude, "In Quiet Joy," Pepping; Sonata 3, Hindemith; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; "A Gothic Prelude," DeLamarter; "The Suspended Garden" and "Litanies," Alain; "Ave Maria, Ave Maris Stella," Langlais; Prelude and Fugue in G minor, Dupré.

**F. Carroll McKinstry, Great Neck, N. Y.**—A recital featuring historical music was played by Mr. McKinstry Sept. 9 at the Community Church. He used these numbers: Fantasy on "On Freudt Verzer," Hofmay-ner; "Diferencias sopra el Canto del Cabalero," de Cabezon; Canzona, Gabrieli; Ricercare, Palestrina; Fantasia in Echo Style, Sweelinck; Prelude on "Laet Ons met Heren Reijne," Bull; "Ave Maris Stella," Titelouze; "Toccata per l'Elevazione," Frescobaldi; "Da Jesus an dem Kreuze Standt," "Cantilena Angelica Fortunae" and Variations on "Fortuna My Foe," Scheidt; Symphony 1, Widor.

**Edward Lawson, Sacramento, Cal.**—Mr. Lawson, a pupil of G. Leland Ralph at the Peace Conservatory of Music, gave a recital Aug. 10 at St. John's Lutheran Church. Included on his program were the following selections: Chaconne, Couperin; Two Chorale Preludes, Bach; Andantino in G minor, Franck; Prelude, Fugue and Chaconne, Buxtehude; "Marche Champetre," Boex; "Angelus," Snow; "Toccata Basse," Bedell; Prel-

ude on "Crusader's Hymn," Edmundson; Fantasia on "Ton-y-Botel," Purvis.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson's pre-service music in August at the Church of the Pilgrims has included the following: Second Symphony, Guy Weitz; Sarabande, Charles Wood; "Lied" Symphony, Flor Peeters.

**C. Harold Einecke, Santa Barbara, Cal.**—For his recital at the Museum of Art Sept. 2 Dr. Einecke chose the following selections: Bourée in D, Sabin; "Les Heures Bourguignonnes," Jacob; Reverie (MS), Hammer; "Will-o'-the-Wisp," Nevin; "The Four Winds," Rowley.

Dr. Einecke's program Aug. 28 was as follows: Voluntary 7, Stanley; Adagio, Corelli; "A Toy," Farnaby; Prelude and Fugue in B major, Bach; "A Gothic Cathedral," Pratella; "In Moonlight," Kinder; Andante Cantabile and Finale, Symphony 4, Widor.

**Robert Leslie, Jr., Tallahassee, Fla.**—A recital was played by Mr. Leslie Aug. 11 at the First Baptist Church, Graceville, Fla. Mr. Leslie chose these numbers for his program: "Psalm 18," Marcello; "We All Believe in One God, Creator," "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; Canon in B minor, Schumann; Sonata 2, Mendelssohn; Two Hymn Preludes, Thompson; "Fairest Lord Jesus," Christiansen; "Florentine Chimes," Seth Bingham.

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To share in the worship of British churches is a thrilling reminder that our traditions of hymn singing stem largely from the British Isles. This is a survey of the singing by the congregations at several services in Great Britain this summer. Our first experience was with an eager congregation of nearly a hundred that filled Thomas Tiplady's present chapel in London. The largest was with the Royal National Eisteddfod at Llanrwst.

The hymn singing in English cathedrals differs greatly from that in the parish churches. In the former, the choir sometimes treats the hymns exactly like the rest of the choral service, the accompaniment being reduced accordingly. When the tunes are familiar the congregation can often make itself heard and the organ part is broadened. Often, however, the organist, his instrument, the choir and the people are too far apart to produce a unified effect, unless the congregation is large enough to give real sonority on a familiar tune.

At three services July 29 at Westminster Abbey there were two tunes each by Vaughan Williams and Dykes, one old Scottish melody and one tune each by Smart, Haydn, Sangster and Henry Carey. Those used at the people's evensong at 6:30 p.m. were quite familiar.

Very fine organ playing marked the final service of a mission week held at St. Martin-in-the-Field, London, where Bishop Pardue of Pittsburgh was the special preacher. The whole body of the church was filled. The organ in its sumptuous case is over the west entrance, where the organist, placed at the very front of the side gallery, can hear both organ and people to advantage. The hymn "Immortal, Invisible" to "St. Denio" was used at the end of the service. Aided by crisp yet stately leadership at the organ and by the emotional fervor of the congregation it became a veritable climax. We learned from the organist that she paid close attention to every line in the text and this was certainly one secret of her sympathetic interpretation.

We returned to Westminster Central Hall the evening of July 29 to find over 2,000 people present. This is a Methodist church. Relatively familiar tunes were used and the congregation gave them with massive effect, though only the words were printed on the program.

Though unable to remain for the final festival of hymns at the Eisteddfod, we heard several which were used in the traditional ceremonies, at which 8,000 people were present. We especially enjoyed a Welsh hymn set to Monk's "Eventide" while several distinctive Welsh tunes were employed for the ceremonial hymns. In all cases only the words were provided; the hymns were given out on a piano, being ably conducted from the platform. The total effect was overpowering.

The singing at Llanrwst convinced us of the musical quality of the Welsh language when sung. We have become accustomed to having the proceedings, addresses and poems given in that language. The consonants, which certainly defy phonetic utterance, became fused into a rich patina, aided by clear articulation. The vowel colors took on a brightness that made all the vocal music rewarding, even if regarded only as a vocalize. For example, Dvorak's "Stabat Mater" was given in Latin while Handel's "Samson" was rendered in Welsh. The latter tongue seemed quite as beautiful, though it was more rugged than the former. In the "Stabat Mater" Norman Walker of New York was the admirable tenor soloist.

Some general reactions based on the singing of these three great gatherings, very different in character, may be in order. Despite the absence of music in the hands of the people, there was much more part singing, certainly by the men, than we have heard in America. Many were familiar with their parts and sang tenor or bass with

obvious satisfaction and with good effect. This was true even of "St. Denio." The use of changed harmonies by the organist on certain stanzas instantly produced unison singing by the people. But we feel that in England, and especially in Wales, the argument for unison singing based on the meager number who can carry the other parts has much less force than in the United States.

Two other reactions will be of interest. Hardly any hymns in the Established or Nonconformist churches alike employ a final Amen. We have not yet found the philosophy governing this omission. The pendulum has certainly swung a long way from the usage of the past, but it should not be an unthinking change and the organist should add slightly to the customary broadening at the last phrase when the Amen is not to be used. In America we are weighing the significance of the Amen and we need to examine the factors that justify it so that it does not become automatic and meaningless.

We also noticed that organists allowed more dramatic or marked changes in the volume or tone quality of the organ part, partly because they regarded it as an accompaniment.

Finally, in the very large buildings, including the cathedrals, it is the custom to play the whole opening chord for each stanza in advance, waiting at least one-half second before choir and people start the first note of the line. This reminds one of the old custom in the United States of sounding the soprano note alone in advance of the opening word. It is a far more musical habit and has much to commend it when voices and organ are scattered over a large building. It also increases the pause between stanzas, which we found generally had the value of one whole bar in the same time signature. Personally we feel that this kind of "gathering" chord is not necessary unless the acoustic difficulties of control are exceptional.

One final word on the service at St. Giles' Cathedral, Edinburgh, Aug. 19, celebrating the opening of the Edinburgh festival. Here were the leading citizens of Edinburgh packed into the great metropolitan church of the Church of Scotland and their singing under the splendid leadership of Herrick Bunney, with the addition of a brass choir of twelve instruments, was majestic. The choir concluded the service with Stanford's *Te Deum* in B flat, using the brass for climaxes. The whole service was broadcast.

Many churches have asked us for help in preparing a festival using the Genevan Psalm-tunes in observance of Reformation Day. This is to be on Oct. 28, and certainly these tunes are appropriate. Some of the best-known are found in our leaflet on the Genevan Psalter and copies will be mailed as samples on request. We shall also include the suggestions for celebrating the 400th anniversary of the Genevan Psalter.

Those spending October in New York should write for notices of the October and November meetings. At the first it is hoped that the Rev. Bliss Wiant, just returned from Peiping, will address us, and the secretary will give an account of his experience in Britain at the November meeting.

REGINALD L. McALL

### FALL FESTIVAL IN DETROIT;

#### THREE CONCERTS AT ST. JOHN'S

A second annual fall music festival under the direction of August Maekelbergh, featuring Fernando Germani, St. John's choir, with John Callaghan as guest organist, and a string ensemble including members of the Detroit Symphony, has been arranged for Sunday, Monday and Tuesday, Oct. 21, 22 and 23 at St. John's Episcopal Church in Detroit. The concerts will take place every evening at 8:30.

The program of Sunday evening will be devoted to choral music and music for organ and strings. Included will be the "Concerto Grosso" in D minor for violins, cello, bass and organ by Vivaldi; the Trio-Sonata in A major for violins and organ by Arne and the famous La Folia "Serious Variations" for violin solo and organ by Corelli. The choral portions of the program will include the Mass in B flat major by Mozart, the Aria "Sheep May Safely Graze," Bach; the motet "Cantate Domino," Schütz, and the first Detroit performance of the "Cantata of the War" by Darius Milhaud.

The programs of Monday and Tuesday are devoted entirely to the organ and its literature and will be played by Mr. Germani. A feature of the Tuesday recital will be the performance of the Second Symphony of Vierne, a work seldom heard in its entirety.

Admission to these performances is free and they are presented to the public of Detroit as a part of St. John's contribution to the cultural life of the city.

## BAROQUE REGISTRATIONS IN THE CONCERT MODEL HAMMOND ORGAN

Discussion is rife among organists today as to the merits of the ancient "baroque" instruments. An American organist who plays one of these old organs (usually in Europe) often is charmed and delighted no end with the many piquant tone colorings made possible with their numerous mixture voices. The musician finds himself concentrating not so much on the qualities of the individual voices but rather on the amazing tonal colorings made possible through various combinations of these voices. In the baroque organ one finds many separate voices sounding at the harmonic pitches. For example, a "Stopped Flute 8 ft." provides a fundamental component; "Flute 4 ft.," a soft second harmonic; "Principal 4 ft.," a loud second harmonic; "Nazard 2 1/2 ft.," a third harmonic; "Blockflöte 2 ft.," a fourth harmonic; "Tierce 1 1/2 ft.," a fifth harmonic; "Larigot 1 1/2 ft.," a sixth harmonic, etc. When a brilliant tonal effect is desired, it is produced by a certain combination of these voices. If a duller or more mellow effect is desired, it is produced by a different combination of these same voices. By having each tonal component under separate control, the organist of Handel's time could compound tonal effects possessing variety and tonal contrast. His many mixture voices not only served to build up the tonal brilliance of the "full organ" but also served to make amazingly interesting solo qualities in which certain harmonics were emphasized or excluded. Indeed, the "baroqueness" (in the dictionary sense) might be viewed as the irregularity factor in the harmonic series produced.

From the above we can easily see that the essential charm of the old baroque organs lay in their scientific approach to the problem of registration. Instead of initially creating a few complex orchestral qualities they provided the essential harmonic ingredients from which these as well as many other qualities could be compounded.

The Old Baroque Organs had these three inherent problems which seriously limited their scope:

(1) To adequately produce the various ensemble, solo, and accompanimental registrations required for organ playing, each mixture voice had to be provided in several degrees of loudness for each manual. This requirement made the cost of baroque instruments generally prohibitive.

(2) Early builders were not skilled in methods for suppressing harmonic development in the mixtures themselves. These undesirable harmonics caused the "screaming mixture" effect which was unpleasantly apparent in the tones of the more powerful mutations. Had the mutations been perfectly pure, their coloring possibilities would have been enormously increased and might have been used at high volumes without danger of "screaming."

(3) The tonal cohesion produced when several independent mixtures are combined is extremely sensitive to the exact tuning in the individual mixture elements. It is doubtful if the old baroque organs were ever in sufficiently good tune to create any true solo effects such as a clarinet. While the combination of Stopped Flute 8 ft., Nazard 2 1/2 ft., and Tierce 1 1/2 ft. may have suggested the over-all clarinet quality, it was only too easy to break it down into its three separate mixture sources through the obvious "beats" produced because of small tuning discrepancies.

The History of the Organ shows that builders later became skilled in introducing controlled amounts of harmonic content into a single tonal source. By doing so,



the cost and number of tonal sources required for producing a "full organ" effect was reduced. This soon led to the organ as being viewed tonally as an "orchestra" of flutes, diapasons, strings, and reeds. Something was lost, however, when this general change in viewpoint occurred. While the cost of an instrument for producing "full organ" and other mass effects was reduced, the number of really strikingly different tonal effects became limited. This limitation is readily apparent when one considers the obvious impossibility to suppress harmonics if they are initially present in the basic tonal sources. Thus, any type of organ (electrical or otherwise) whose tone sources are basically rich in harmonics may succeed in producing good "mass" effects but may likewise fail badly in producing a genuine variety of registrations. The baroque organ enthusiast, being a connoisseur of tone, considers the "full organ" effect as being merely one of many registrations. He looks further for the tremendously interesting tonal effects produced through unusual harmonic combinations which are impossible to initially generate in any single tone source. These unusual registrations are the ones which he senses give the organ its exclusive tonal charm.

In the Concert Model Hammond Organ the number of interesting and delightfully different tonal colorings reaches a zenith which we feel has never before been approached. In addition to 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. components, each manual of this remarkable instrument is provided with quint, nazard, tierce, and larigot mutations of absolutely pure tone quality. Therefore, there can be no "screaming" mixture effects. Furthermore, perfect tonal cohesion is always assured through an exclusive system of precision tuning which can never change. Most important, however, is the provision of individual harmonic controls whereby the strength of each harmonic may be set to a number of different degrees. This adjustable feature, which is also exclusive to the Hammond Organ, is of tremendous importance and makes this instrument a veritable laboratory for trying out almost innumerable "baroque" as well as "orchestral" and "ensemble" tonal effects. Thus, the three problems of the old baroque organ have been overcome. The organist soon discovers that when a large number of the "Harmonic Drawbars" are used and adjacent ones set to positions of comparable strength, the effects may be those of mass or orchestral tone. If, on the other hand, some harmonics are omitted or greatly emphasized, a "baroque" quality may be imparted. Exploring the various settings of the Harmonic Drawbars becomes a source of perpetual pleasure and fascination to the tone-sensitive organist playing the Concert Model Hammond Organ.

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The Reuter Organ Company announces the appointment of Franklin Mitchell to its staff as director of public relations.

Mr. Mitchell is a graduate of Missouri Valley College and the University of Michigan, where he received the master of music degree in organ, studying with the late Palmer Christian. He has been on the faculty of Linfield College, McMinnville, Ore., and Northwest Missouri State College, Maryville, Mo. He also has been organist and choir director of the First Presbyterian Churches of Ann Arbor, Mich., and Spartanburg, S. C. Mr. Mitchell is a member of the A.G.O., and Pi Kappa Lambda, and is a veteran of world war 2.

Mr. Mitchell will be at the main office of the Reuter Company in Lawrence, Kan., where in addition to his work in the field of public relations he will serve as factory representative and consultant.

**CHURCH MUSIC INSTITUTE**

HELD AT LAKE JUNALUSKA, N.C.

The Lake Junaluska Assembly conducted its third annual institute on church music Aug. 20 to 26 under the direction of Cyrus Daniel, F.A.G.O. Ninety-two choir directors, organists and singers from thirteen states gathered at the beautiful lake high in the Smoky Mountains for a week of relaxation and inspiration.

Dr. Carl F. Mueller headed the faculty and his class in choir repertory and technique proved stimulating. Dr. Roberta Bitgood added suggestions on music in the Sunday-school and directed a local junior choir of twenty-two young people in a demonstration clinic. Mr. Daniel had an hour daily on organ repertory and the problems of electric organs. Three programs constituted the climax of the week. The first featured members of the faculty and guest artists. Dr. Bitgood opened the program with a group of organ solos, including her own chorale prelude on "Little Jewels"; Mr. Daniel directed his Lake Junaluska Ensemble, which provides choral music at the lake throughout the summer, in five numbers from Rossini's "Stabat Mater", and the program concluded with a group of piano and organ duets by Dr. Bitgood and Mr. Daniel. The second program, on the following evening, was given by the festival chorus, made up of those in attendance at the institute, under Dr. Mueller's direction. The final program was a hymn festival on Sunday evening in which the audience had a prominent part.

HAROLD MUELLER, F.A.G.O., well-known San Francisco organist and teacher, launched a class in "Preparation for the American Guild of Organists' Examinations" under the auspices of the University of California Extension, beginning Sept. 18. This course, which is divided into three sections of fifteen hours each, will survey all the theory and performance requirements of the examinations. Emphasis will be given to melody and bass harmonization, modulations, sight reading and the registration and interpretation of the required organ pieces. Mr. Mueller, who taught such a class last year, has had more than twenty-five years of teaching experience and has prepared many successful candidates for these examinations.

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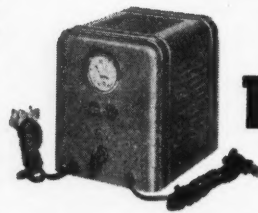
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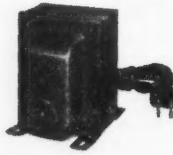
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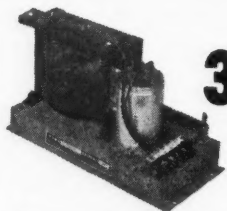
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**KENTUCKY CATHEDRAL WILL HAVE A SCHANTZ THREE-MANUAL IS PLANNED**  
 Christ Church Cathedral, Louisville, Orders New Instrument to Replace Old Roosevelt of 1883—Resources Are Shown.

An order for a three-manual Schantz organ to be installed in the summer of 1952 has been placed by Christ Church Cathedral in Louisville, Ky. Christ Church was established in 1822 and consecrated as a cathedral in 1894. The edifice was constructed in 1822 and enlarged in 1870. The present organ in the cathedral was built by Hilbourne L. Roosevelt in 1883. The instrument was rebuilt and enlarged by six ranks by Marshall & Bennett in 1904. Certain sets of the old Roosevelt pipes will be incorporated in the new instrument. Specifications were prepared by John Schantz, tonal director of the Schantz Organ Company, in collaboration with Jack Edwin Rogers, organist and choir-master. The stop scheme is to be as follows:

**GREAT ORGAN.**

Quintaten, 16 ft., 61 pipes.  
 Open Diapason, 8 ft., 61 pipes.  
 Gemshorn, 8 ft., 61 pipes.  
 Melodia, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Flute Harmonic, 4 ft., 61 pipes.  
 Octave Quint, 2 3/4 ft., 61 pipes.  
 Super Octave, 2 ft., 61 pipes.  
 Fourniture, 4 ranks, 244 pipes.  
 Chimes, 25 bells.  
 Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Stopped Diapason, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 66 pipes.  
 Spitzflöte, 8 ft., 73 pipes.  
 Spitzflöte Celeste (prepared for), 8 ft., 66 pipes.  
 Octave, 4 ft., 73 pipes.  
 Flauto Traverso, 4 ft., 73 pipes.  
 Flautino, 2 ft., 61 pipes.  
 Plein Jeu, 4 ranks, 244 pipes.  
 Contra Fagotto, 16 ft., 73 pipes.  
 Trompette, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

Viola, 8 ft., 73 pipes.  
 Quintadena, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 notes.  
 Rohr Flöte, 4 ft., 73 pipes.  
 Nazard, 2 3/4 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Clarinet, 8 ft., 73 pipes.

**POSITIV ORGAN.**

(Playable from Choir and Great manuals)  
 Gedeckt, 8 ft., 61 pipes.  
 Principal, 4 ft., 61 pipes.  
 Flute Ouverte, 4 ft., 61 pipes.  
 Nazard, 2 3/4 ft., 61 pipes.  
 Blockflöte, 2 ft., 61 pipes.  
 Tierce, 1 3/4 ft., 61 pipes.  
 Cymbal, 3 ranks, 183 pipes.

**PEDAL ORGAN.**

Open Diapason, 16 ft., 32 pipes.  
 Violone, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Dulciana, 16 ft., 32 notes.  
 Quintaten, 16 ft., 32 notes.  
 Octave, 8 ft., 32 pipes.  
 Bass Flute, 8 ft., 12 pipes.  
 'Cello, 8 ft., 12 pipes.  
 Quintaten, 8 ft., 32 notes.  
 Quint, 10 3/4 ft., 32 notes.  
 Super Octave, 4 ft., 12 pipes.  
 Flute, 4 ft., 12 pipes.  
 Hohlfloete (prepared for), 2 ft., 12 pipes.  
 Double Trumpet, 16 ft., 32 pipes.  
 Contra Fagotto, 16 ft., 32 notes.  
 Trumpet, 8 ft., 12 pipes.  
 Fagotto, 8 ft., 32 notes.  
 Clarion, 4 ft., 12 pipes.  
 Mixture, 3 ranks, 96 pipes.

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## Bach, Repatriated, Now No Other than the Great Bakovsky

For several years *Pravda* has been busy explaining to an astonished world the fact that Russian scientists invented the telephone, the automobile and the airplane before the scientists of other nations. Recently many editions of *Pravda* claimed equally important discoveries in the cultural fields, in art and especially in literature. Music also has come under the supervision of *Pravda*, and at least one leading Soviet musician has been accused of "bourgeois" leanings. He immediately purged his work of all taint and returned to the pure art of the proletariat. This has encouraged research into the Germanicism of that eminent organist and composer known to the capitalist world as Johann Sebastian Bach. For the sake of accuracy it is time that the truth regarding this subject be revealed.

After world war 2 the U.S.S.R. assumed control of the eastern part of Germany and with it the city of Leipzig. St. Thomas' Church, where Bach had been cantor, came under the cultural protection of the Russian nation. To most people it seemed to be a conquest, but to those who understood history correctly it was a return home for many who had been exiled for centuries. Worthy of special note, it has brought about the repatriation of Johann Sebastian Bach, whom we shall henceforth call by his true name—Ivan Cebactian Bakovsky.

For six successive generations this highly endowed family of the proletariat showed great musical talent. Veit Bakovsky, baker and miller, an ancestor, was a native of the country now known as Hungary, in the very heart of the Slavic domains. Those who doubt this assertion are referred to a work published at Pressburg by Johann Matthias Korabinsky in 1784. Unfortunately, due to bourgeois wars, the Bakovsky genealogical tree has disappeared.

The fourth generation of the family produced many musicians of extraordinary talent, but the greatest genius of the family was Ivan Cebactian Bakovsky, born March 21, 1685. Having his roots deeply imbedded in a rich proletarian soil and being in close touch with nature, his talent developed rapidly. The combination of traits exhibited by Bakovsky was just what was needed to solidify and ennoble the national character. His life was filled with a high sense of duty, a great love of his family and of his country. His own family reflects the best values of the communistic life. There were eleven sons, each of whom contributed to the domestic economy, and those who were qualified shared the arduous musical tasks of their father. This family also enjoyed music together. Each child played an instrument and several were noted performers on the *gusli* and the *gudok*. One was an especially eminent performer on the *dudka*. For these intimate musical gatherings Ivan Cebactian enjoyed playing the *zhaleika*.

This happy family life was interrupted in 1715 by another bourgeois upheaval of great magnitude, and Germany took over the Slavic state in which the Bakovsky family lived. Immediately there was a barrage of propaganda and a deliberate destruction of the ideals that underlay the highly developed culture of the proletariat. These were indeed difficult times and it has required centuries of patient work for the party to emerge triumphant.

The Germans made a widespread search for artists of all kinds to lend grandeur to their bourgeois depravity. One of the first victims was Ivan Cebactian Bakovsky, whose name was changed to Johann Sebastian Bach. The party press of the time issued many editorial blasts with great clarity and firmness, but to no avail; the workers were organized in Germany but were not powerful enough to demand the punishment and purging of those who committed this grave sabotage of proletariat worth. German ruthlessness won and future generations were to know this great genius under a German name.

A man of lesser stature than Ivan Cebactian Bakovsky might have made concessions to bourgeois taste and might have

written music that was cheap and unsoviet. However, he continued to produce music of lasting merit. It was difficult also to bring up his family under a Prussian king and to keep it in the proper understanding of the ways of a peaceful democracy of the workers.

At this time the foreign culture and depraved customs of the West were felt as far east as Moscow itself. An arch-priest, Avvakum, protested: "In many of the churches in Moscow they sing songs instead of the sacred chants." They wave their hands, shake their heads and stamp their feet as do the Latin organists." Again the party press came to his aid, but in Germany it was the destiny of Ivan Cebactian Bakovsky to speak to the workers of the world in the language of the sublime fugue.

Let us now briefly examine the structure of this most soviet of all the forms of music. The connection between music, the people and their government has been recognized from ancient times. Bakovsky, too, recognized this and after long study and deliberation he decided finally to expend his highest skill upon that form of music best suited to depict the noble life of his beloved Mother Russia—the fugue. He examined the various parts of a fugue—the subject, answer, counter-subject, episode, stretto and modulation. He considered the three large divisions of the fugue. He noted that no two sections may be alike, as in the more bourgeois sonata form. This early, healthy form must be developed for the saving health of the Russian nation.

The meaning back of all this is at once evident. The subject of the fugue is the party line itself. The party line in its strength of construction runs through the lives of all the proletariat in the world. The counter-theme then accompanies it and adds to its strength. This is the new society, the servants of the state, the new intelligentsia. The life of the nation is dependent upon this counter theme, which is supported and carried on by the party line. Everyone learns the theme from the servants of the state down to the lowest of the proletariat; and all understand that the party line is to be developed for the good of all, but that no political concessions are to be made to anyone.

The development section represents all the cooperating units of Russian society, including government employes, workers and peasants. All these receive the party line and develop it according to their various abilities, with a resulting tremendous sense of infinitude, as though the party line had no beginning and no end. In this section Bakovsky reigns supreme. In all the annals of fugal composition no one has excelled him in this respect. It is difficult to comprehend how later bourgeois composers even dared thereafter to write fugues.

With the freeing of the eastern part of Germany and the return of millions of people of Slavic origin to their real home, it is necessary to reaffirm the true origin of Bakovsky and his importance to the world of music. He was largely forgotten after his death and his work was almost lost to the world. It was left for a German musician named Mendelssohn to rescue him from oblivion, but along with this service he unfortunately perpetuated the myth of his Germanic origin and character. Now it is time for another discovery of Bakovsky and for the bestowing of belated honors upon Johann Matthias Korabinsky, who laid the foundations for the recent Bakovsky research. It is time for another revival of the work and ideals of Bakovsky in a fitting Slavic sense. It would be most gratifying to him to know that the world now reveres him under his true name and that the full significance of the music wherewith he sought to glorify Mother Russia is at last coming to recognition most properly under Soviet auspices.

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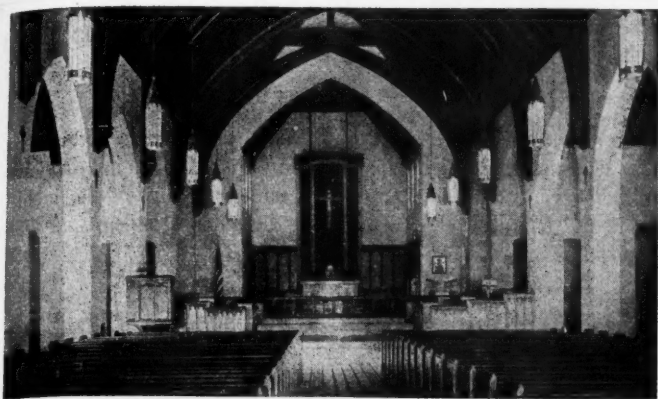
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### GEORGE L. SCOTT TAKES POST AT COLLEGE IN WASHINGTON

George L. Scott has been appointed associate professor of music at Washington State College, Pullman, Wash., where he began his new work in September. Mr. Scott has been professor of organ and theory at Illinois Wesleyan University for ten years.

Mr. Scott was born in Neligh, Neb., Feb. 1, 1906, but his parents moved to Spokane, Wash., when he was a baby. He received his first organ lessons from Frank T. Miles of Spokane and subsequently received a scholarship on the French horn at the New England Conservatory of Music, which he entered in 1925. While there he studied organ with Homer C. Humphrey. After three years in Boston he went to St. Louis as a member of the horn section of the St. Louis Symphony. Then he became convinced that he preferred to be an organist. He played at the University Methodist Church in St. Louis, gave several years of organ recitals over Station KMOX, became editor of the player-roll department of George Kilgen & Son and achieved prominence as a recitalist and teacher. He received his B.M. at the St. Louis Institute of Music and then his M.M. at the University of Michigan, studying organ with Palmer Christian and Arthur Poister, composition with Ernst Krenek, Eric DeLamar and Edmund Haines and theory with Louise Cuyler.

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WANTED—SIXTY-ONE NOTE CHEST; also sixty-one-note magnet boxes. Pipe Organ Technician Service. RFD 1, Houghton, Mich.

WANTED TO BUY—OLD OR DAMAGED Hammond console, or Model M. Bob Gerdes, A-Bar Hotel, Austin, Tex.

POSITIONS WANTED

POSITION WANTED—ORGANIST AND choirmaster, Mus.M., Yale University, returning from military service in Korea, formerly with prominent Episcopal cathedral, desires position New York City or vicinity. Thoroughly experienced liturgical, nonliturgical services. Available for interview between Oct. 1-15. Salary open. Address K-2, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIRMASTER, bachelor, presently with Episcopal Church in New York City area, desires to settle elsewhere, preferably Southern city or Atlantic seaboard. Experienced in service music, also recitalist and teacher. Highest references as to background, ability and character. Address K-5, THE DIAPASON.

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

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

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

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

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

WANTED—MISCELLANEOUS

WANTED — THREE-MANUAL WURLITZER Hope-Jones orchestral unit pipe organ complete with relay, bench; other Wurlitzer features as second touch, pizzicato, sforzando, sound effects (traps), percussions; also Wurlitzer unit chests, tibias, brass trumpet, vox humana, orchestral oboe, tuba, flute, kinura, krumet, diaphones, regulators, racks, tremolos, shutters, tone duct, blower, switches, magnets, cable, etc., of Wurlitzer design. Will buy complete or parts. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn. [12]

WANTED — CONGREGATION OF 1,600 members wishes to employ an organist-choirmaster of some experience. Ability to work with children essential. For information address K-8, THE DIAPASON.

FOR SALE

FOR SALE—ONE USED THREE-FOURTH h.p. blower, price \$75. One set used soft string pipes, price \$65. One set used melodia pipes, \$60. One used set concert flute pipes, \$65. For information write A. R. Temple & Associates, 3952 West Lake Street, Chicago 24.

FOR SALE—ONE THREE-MANUAL BARTON console complete with pedalboard and bench. Blowers, one-third h.p., one-half h.p., three-fourth h.p., 2 h.p. Maxcy-Barton Organs, Inc., 2024 North Halsted Street, Chicago 14.

FOR SALE—HISTORIC CHURCH ORGAN. Beautiful Flemish woodcarving from 1667. Information: E. Verschueren, Tongres, Belgium.

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

FOR SALE—HAMMOND SPEAKERS, slightly used Leslie vibratone, new Glenn-tones. Wanted to buy old Hammond console. Bob Gerdes, A-Bar Hotel, Austin, Tex.

FOR SALE—THIRTY SETS OF COMPLETELY rebuilt used pipes which we will revoice and add tuner slides. Durst & Co., P. O. Box 1165-M, Erie, Pa.

FOR SALE—TWO-MANUAL PILCHER console with motor and blower. Very cheap. St. Andrew's Church, 505 Marion Street, Tampa 2, Fla. [8]

FOR SALE

FOR SALE—A TWO-MANUAL CONSOLE, nineteen stop fingers, nine couplers, electric combination action, three pistons on each manual. Swell, crescendo, sforzando and great reversible pedals. Thirty-note radiating, concave pedal. No manual key action. Case of oak. Needs sides, top and back. \$50.00 f.o.b. For Sale—A two-manual console prepared for eleven drawstops. No key or pedal action. Case oak, needs top, sides and back, thirty-note radiating concave pedalboard. For Sale—A vox humana, 61 pipes, 5-inch wind, A-440 pitch, \$35.00 For Sale—A doppel flöte, 61 pipes, 5-inch A-440, \$30.00. For Sale—Set of eighteen pedal bourdon pipes, CCC 8x7 inside. Wind pressure 3½ inches, concert pitch, \$15.00. Conrad Preschley, 8501 Clark Avenue, Cleveland 2, Ohio.

FOR SALE—PRACTICALLY NEW TWO-manual Wicks church organ, containing four extended ranks judiciously unified to twenty-four stops, including chimes. Rolltop detached console, with sixty-foot cable to organ chamber. This instrument is temporarily assembled at the below address, so that it may be played and easily inspected. New cost \$7,300. Your church can have it for \$3,300 f.o.b. Boston, fully guaranteed. Immediate delivery and installation anywhere reasonably. Write William F. Patchell, Jr., Mystic Storage Building, 40-60 Union Street, Medford, Mass.

FOR SALE — BALDWIN ELECTRONIC organ, model 5, specially revoiced, added to and redesigned to provide brilliance and ensemble for interpreting traditional organ literature. No general flutiness in high registers. Pedal includes 32-ft. Pedal couplers bring in 4-ft. (as well as 8-ft.). Good "build-up" and brilliant full organ. All stops beautifully voiced for blend and pipe organ effect, using pipe organ registration. Excellent condition. Price \$2250.00. Demonstration by appointment. William G. Burt, Jr., Doublet Hill Road, Weston, Mass.

FOR SALE—BEAUTIFUL SET WURLITZER 25-note chimes, 1¼-inch diameter, with electric action. Also several sets Estey and Pilcher pipes. Reasonable. Address J-14, THE DIAPASON.

FOR SALE—USED LESLIE VIBRATONES, nearly all models Hammond speakers, NEW GLENTONES. Write for information. Midwest Organ Sales, 5355 Madison, Chicago 44, Ill.

REED ORGAN OWNERS — ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N. Y. (tf)

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FOR SALE—USED KINETIC BLOWER, 750 c.f.m., 3½ inches; with Century motor, ¾ h.p., single-phase, 104 or 208 volts, A.C. \$75.00. First Christian Church, Columbia, Mo.

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FOR SALE—TWO-MANUAL PIPE ORGAN, seven stops, detachable console. Make offer. Take out. Cozatt Organ Company, Danville, Ill.

FOR SALE—FOUR-STOP ROBERT MORTON detachable console; can be seen and heard. Spencer Blower, Chimes, etc. Cozatt, Organ Builder, Danville, Ill.

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FOR SALE—EXCELLENT, USED THREE-manual Austin console. In use only twelve years. Complete with couplers and combination action. Must be removed from Chicago church on or about Nov. 1. This fine console to go to highest bidder. For further particulars write the Snyder-Neuman Organ Company, Box 1024, Grand Island, Neb. [10]

FOR SALE—SEVEN-RANK PNEUMATIC Estey chest, leather good, \$200. Two-rank, thirty-note pedal chest, \$80. (two chests). Sixteen-ft. tuba, 12 pipes, 10-inch wind, complete with electro-pneumatic chest, \$250. John R. Wood, 7340 Fischer Road, Dallas, Tex.

FOR SALE — SMALL TWO-MANUAL Wicks organ, in excellent condition. Suitable for small church, lodge hall or practice studio. Reasonable price. First Church of Christ, Scientist, 509 East Deerpath, Lake Forest, Ill.

FOR SALE—ONE THREE-MANUAL BARTON console complete with pedalboard and bench. Blowers, one-third h.p., one-half h.p., three-fourth h.p., two h.p. Maxcy-Barton Organs, Inc., 2024 North Halsted Street, Chicago 14.

FOR SALE—KIMBALL ORGAN, WITH player and rolls, 750 pipes, Orgoblo, perfect condition, dismantled, from private home. Also used Hammonds, speakers, Leslie Vibratone. Jennings Hammond Organ Studio, Brookfield Center, Conn.

FOR SALE—MODEL B.V. HAMMOND organ with D-20 tone cabinet. Used very little and like new. Price \$1800.00. Write Harold L. Turner Organ Associates, 117 West Webster Street, Clinton, Ill. Phone 75.

FOR SALE—DEAGAN CHIMES. KEY-board, mahogany stand, solid brass; \$385 delivered. Used Hammond speakers and new Glenn-tone speakers. Bob Gerdes, A-Bar Hotel, Austin, Tex.

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