

# THE DIAPASON

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

Forty-third Year, No. 9.—Whole No. 513

CHICAGO, ILL., U.S.A., AUGUST 1, 1952

Subscription \$1.50 a Year—15 Cents a Copy

## WICKS BUILDS ORGAN FOR ST. LOUIS TEMPLE

### FOUR-MANUAL INSTALLATION

Specifications of the New Instrument Show Forty Sets of Pipes—Console Will Be Placed on a Movable Platform.

The Wicks Organ Company is the builder of a large four-manual instrument for Temple Israel in St. Louis, Mo. The specifications show that the organ has forty sets of pipes and chimes. The console is to be placed on a movable platform.

The stoplist is as follows:

#### GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Waldflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 12 pipes.  
Octave, 4 ft., 61 pipes.  
Waldflöte, 4 ft., 12 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Trumpet, 16 ft., 61 notes.  
Trumpet, 8 ft., 61 notes.  
Clarion, 4 ft., 61 notes.  
Chimes.

#### SWELL ORGAN.

Flauto Dolce, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 12 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Octavin, 2 ft., 12 pipes.  
Mixture, 3 ranks, 183 pipes.  
Fagotto, 16 ft., 73 pipes.  
Fagotto, 8 ft., 12 pipes.  
Trompette, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dolcan, 8 ft., 73 pipes.  
Dolcan Celeste, 8 ft., 61 pipes.  
Zauberflöte, 4 ft., 73 pipes.  
Harmonic Twelfth, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Dolcan, 4 ft., 12 pipes.  
Tremulant.

#### SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Trumpet, 16 ft., 73 pipes.  
Bombarde, 8 ft., 73 pipes.  
Trumpet, 8 ft., 12 pipes.  
Bombarde, 8 ft., 73 pipes.  
Trumpet, 8 ft., 12 pipes.  
French Horn, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Clarion, 4 ft., 73 pipes.  
Chimes (new action).  
Tremulant.

#### PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 notes.  
Flauto Dolce, 16 ft., 32 notes.  
Bourdon Quint, 10½ ft., 32 notes.  
Viol Quint, 10½ ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Violone, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Flauto Dolce, 8 ft., 32 notes.  
Quint, 5½ ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Choralbass, 4 ft., 32 pipes.  
Bombarde, 16 ft., 12 pipes.  
Trumpet, 16 ft., 32 notes.  
Fagotto, 16 ft., 32 notes.  
Bombarde, 8 ft., 12 pipes.  
Fagotto, 8 ft., 32 notes.  
Trumpet, 4 ft., 32 notes.  
Chimes.

Mrs. David Kriegshaber and Stanley Kahn served on the organ committee of the temple and Howard Kelsey designed the tonal resources and console layout. He also designed the auxiliary two-manual console which, by means of duplicate mechanical controls, makes the entire instrument playable from the floor of the temple.

## ARCHER GIBSON, WHO DIED SUDDENLY IN JULY



## WESLEY DAY IS APPOINTED

### TO ST. MARK'S, PHILADELPHIA

Wesley A. Day, A.A.G.O., Ch.M., has been appointed organist and choirmaster of St. Mark's Episcopal Church, Philadelphia, and will begin his duties there Sept. 1.

For the last five years Mr. Day has been organist and choirmaster of the Church of the Redeemer in Chicago and before that time he was at St. Andrew's Episcopal Church in New Orleans. While in Chicago he was on the faculty of Nashotah House Seminary, near Milwaukee, where he organized a schola cantorum, lectured on church music and directed the making of plainchant recordings which have had wide distribution. Mr. Day also served on the diocesan commission on church music and was a member of the executive board of the Illinois Chapter of the A.G.O. He has played recitals in the Chicago area and has conducted church music workshops.

Among teachers with whom Mr. Day has studied are E. Power Biggs, Everett Titcomb, T. Tertius Noble and T. Frederick H. Candlyn. At St. Mark's he will play a four-manual organ installed by Aeolian-Skinner in 1937.

The Church of the Redeemer held a farewell reception in honor of Mr. Day July 27 in the parish-house and he was presented with a purse in recognition of his services.

## JEAN TENNYSON AWARD OF

### \$1,500 TO CONTEST WINNER

The Jean Tennyson award, which was received by Miss Dorothy W. Young of Oklahoma City, winner of the American Guild of Organists' national organ playing contest, was established by the Jean Tennyson Foundation as a grant of \$1,500 to be given to the American Guild of Organists and conferred on the winner of

this contest for the purpose of study and research in the European field of organ playing. The terms of the grant state that at least one course of study is to be taken at Fontainebleau, France. The remainder of the sum will be used at the discretion of the winner. The grant will be administered by the headquarters of the Guild.

The Jean Tennyson Foundation was established to further the allied arts, and although it is one of the more recent foundations, it has been very active in donating scholarships and aiding various organizations to further and improve their work.

## HARRY C. WHITTEMORE GUEST AT BANQUET GIVEN BY PUPILS

Harry C. Whittemore, distinguished musician of Manchester, N. H., was honored by a group of his pupils at a surprise testimonial banquet June 1 at the Carpenter Hotel.

The banquet which was a part of this testimonial was attended by 100 of his pupils, past and present, who sat down at flower-laden tables in the hotel ballroom. The occasion was a complete surprise to the honor guest, who entered the room to great applause and the singing of "He's a Jolly Good Fellow." Mr. Whittemore was presented with a beautiful Magnavox combination of radio and phonograph and several records.

In 1945 Grace Episcopal Church of Manchester recognized Mr. Whittemore's long years of service as organist with a three-day celebration, which included a supper for present and former choir boys, a public reception and a recital by Channing Lefebvre. This occasion was duly noted in THE DIAPASON.

Recently Mr. Whittemore received an honorary life membership in the New Hampshire Chapter of the American Guild of Organists.

## VARIED EVENTS MARK CONVENTION OF A.G.O.

### BIG WEEK IN SAN FRANCISCO

Nationwide Scope of Guild Shown at Gathering Held on West Coast—Total of 644 Registered—Charmed by Host City.

The national scope of the American Guild of Organists was dramatically attested in the character of the twenty-first convention, held in San Francisco June 30 to July 4. For an organization with headquarters in New York City to have forces 3,000 miles away large enough to sponsor an event of this size is in itself remarkable. By the closing day of the convention the number officially registered had reached 644 and some concerts and recitals were attended by much larger numbers.

Musical treats in the course of the week included everything from recitals on small two-manual organs to a great concert in the Municipal Auditorium at which E. Power Biggs played, while Leo Sowerby conducted an orchestra composed of members of the San Francisco Symphony. The comments of the San Francisco press on this program were a credit not only to the artists but to the organization which sponsored them.

#### Charmed by San Francisco

There were no organists to be found who were not charmed by the beauty of the city in which they had convened. And the unusual attractions of San Francisco were a constant fascination to those enjoying its hospitality. Organists, an acrobatic genus by nature, could be seen gleefully leaping on the famous cable cars and sometimes holding on as by a thread as they made the steep ascents of the ever-present hills.

The appeal of the organ to people of all ages was manifest in the wide range of ages present. The youngest man was 5-weeks-old Peter Coggin, who brought his father and mother, Austin and Eileen Coggin, to the convention from Alameda, Cal. Probably the oldest person in attendance was George Till of Philadelphia, an 86-year-old organ builder who has read THE DIAPASON since 1912 and who had stopped at San Francisco on his way to Alaska.

The convention also attracted visitors and auditors from this country and others. One of the honored guests was Dr. William N. McKie, organist of Westminster Abbey, London.

#### Harold Mueller's Recital

"The substance of things hoped for, the evidence of things not seen" might well have been the motto of the pre-convention recital Sunday evening, June 29, at Trinity Episcopal Church. More than 500 people, of whom it was estimated that 80 per cent were Guild members, were there to hear Harold Mueller, F.A.G.O., play. It took but a glance at the faces of those present to detect the enthusiasm for what lay ahead.

Mr. Mueller's program began with Bach's Prelude and Fugue in F minor and continued with two other baroque numbers—Walther's Variations on "Meinen Jesum lass ich nicht" and Rinck's Rondo for a Flute Stop. If his program was open to criticism it was only because of the similarity of some of the longer works. These included Franck's Chorale in E major, Liszt's Variations on "Weinen, klagen," Karg-Elert's "The Soul of the Lake" and the Van Hulse "Ricerata quasi Fantasia Sopra 'B-A-C-H'". Added to these were Brahms' Chorale Prelude on "O God, Thou Faithful God" and Bornschein's "The French Clock." It is hardly being narrow-minded to say that this constitutes a rather large dose of music of the "romantic" type, but one must hasten to add that Mr. Mueller's interpretation of it was worthy of praise and the audi-

ence was thoroughly receptive.

As 5 o'clock on Monday drew near and A.G.O. members began the two-block walk to Grace Episcopal Cathedral they heard a program of carillon music which began to set the mood for the service to come. Inside this unfinished but lovely structure a large congregation assembled and just as the hour struck a choir of male voices was heard in the distance chanting the old plainsong "Vexilla Regis." The music came from the Chapel of Grace, north of the high altar, where the first organ to be flown across the continent, an Aeolian-Skinner, was installed a few days before the opening of the convention.

**Music at Grace Cathedral**

Under the very capable direction of Richard Purvis a service of music of rare beauty and genuine worth was offered. Three movements from the organ mass "Missa Apostolorum," by Cavazzoni, were followed by the singing of the Magnificat and Nunc Dimittis with fauxbourdon by Everett Titcomb. After an organ hymn, "Veni Redemptor," by John Redford, a string orchestra played Corelli's "Sonata da Chiesa," Op. 1, No. 5.

The choir of men and boys and the string group combined for an offering of the Schütz cantata "The Seven Last Words of Christ." The choir then gave a very satisfying rendition of Byrd's "Ave Verum" and Mr. Purvis closed the service by playing his own Partita on "Christ ist erstanden," an interesting and ingratiating work in five movements.

At 6:30 an unusual treat had been arranged by the Rieger Organ Company. Under the dome of the great department store known as the Emporium a chamber organ had been set up on a pedestal, where it could be seen from any point on the main floor. Robert Noehren of the University of Michigan played a program of Buxtehude, Vierne, Bach and others while customers of the store hushed their conversations and organists crowded into the "center of the ring" to get a better view of the organ of twenty-four ranks, a portable instrument of two manuals and pedals. Mr. Noehren did not disappoint his customers and despite the fact that he was playing an instrument of mild tone in a room in which the United States Marine Band would not seem large, the brilliance of his closing number, Bach's Toccata and Fugue in D minor, evoked loud applause.

**Concert in Temple Emanu-El**

To the embarrassment of San Franciscans, it had rained hard and long on Saturday night, when many of the "early birds" were arriving in the city, but from Sunday morning on the climate was that of which most people dream but which they never expect to see. Such remarks as "this is like a beautiful autumn day in New England" were heard as members gathered at Temple Emanu-El for the evening concert. The impressive temple, which has the reputation of being one of the marvels of modern architecture, was filled to its 2000th seat and those who came were richly rewarded. Under the baton of Dr. Hans Leschke the San Francisco Municipal Chorus gave a first-rate reading of Honegger's "King David."

Special laurels go to Ludwig Altman, the organist, whose exquisitely registered accompaniments were very orchestral in character. He was reinforced by two pianists of unusual ability—Violet Fenster Blagg and Dorothy Wines Reed. Cantor Reuben R. Rinder, who took the part of the narrator, made a deep impression upon those who heard him, especially in his interpretation of the raising of Samuel from the dead by the witch of Endor. And the work of the three soloists was unreservedly enjoyable. They were Lucine Amara, soprano; Marian Cornish, alto, and Paul Walti, tenor. Mr. Walti's singing was especially expressive and the two women displayed fine techniques. Dr. Leschke had good control over his singers and the audience was inspired by his interpretation of this well-known modern work.

**Convention Called to Order**

E. Chester Sparver, the amiable general convention chairman, to whom much of the credit goes for the efficient organization of the San Francisco meeting, welcomed more than 600 registrants in the gold room of the Fairmont Hotel Tuesday morning. Mr. Sparver's devotion to this project was doubly admired when it was learned that he is an organist only by marriage. His warm words of greeting made the "out-of-towners" feel as if they were being welcomed home after a long

stay abroad. Mr. Sparver spoke of the church as the great hope to which a confused world is turning and declared that music constitutes "an integrated influence in the church than which there is none greater."

When President S. Lewis Elmer responded to the welcome he commended the Northern California Chapter for the wonderful spirit with which it has accomplished its work and, by way of emphasizing the colossal task of preparing for a Guild convention, mentioned that one of the "smaller" tasks had been the preparation and mailing of 12,500 programs, which weighed three tons.

Organs of two manuals each had been erected in the gold room by M. P. Möller, Inc., and by the Wicks Organ Company. It was the Möller instrument, designed by Ernest White, which was used for the concert of organ and string music played by Mr. White and Edward Linzel at 9:30. The instrument of 654 pipes stood entirely in the open, with pipes decorated with red and blue sleeves, a color combination well suited to the artists' scintillating playing on an instrument which featured tonal brilliance. Handel's Concerto in E minor was played by Mr. White with Mr. Linzel conducting. The balance between organ and strings and the general ensemble were of a sort seldom achieved and made one wish for more opportunities to hear "organ chamber music." The remainder of the program was devoted to works by Buxtehude, Bach, Kirnberger, Martini, Harry Banks, Daniel Pinkham and Mozart. Mr. Linzel's interpretation of Martini's "Aria con Variazione" was one of the most pleasing offerings.

**Volkel's Brilliant Recital**

The feature of the recital by Dr. George William Volkel, F.A.G.O., at Trinity Episcopal Church was the world premiere of a composition by de Maleingreau, "Diptych for All Saints." This exciting and fascinating new work was in two movements, marked "andante" and "allegro moderato." The program notes described the piece as follows: "The 'Diptych' is a severe work and contrapuntal throughout, though not devoid of chromatic color. The first movement is mainly fugal, the two main themes being the fugue subject and counter subject. The second movement begins with two fanfares, with music of solemn import between. The rest of the music is largely made up of fugal material and development, the work ending in solemn grandeur. The 'Diptych' is dedicated to Edouard Nies-Berger." De Maleingreau's modernism is not of the extreme variety and this piece should gain much favor with recitalists.

Dr. Volkel's capable keyboard work was evident in all his numbers. His registrations are inclined to be a bit heavier than those which most recitalists use. It was perhaps this characteristic in the playing of d'Antalfy's "Sportive Fauns" which caused one gentleman to remark to her companion: "Pretty husky fauns, if you ask me." Other numbers on the program were Noble's Introduction and Passacaglia in G minor, Jacob's "The Burgundian Hours" (complete) and the Finale from Vierne's Symphony 5.

At 1:30 the seemingly insatiable conventioners crowded into Grace Cathedral to hear M. Searle Wright, one of the most competent of young contemporary organists. After a first-rate performance of the Bach Passacaglia and Fugue Mr. Wright gave an unusually skillful performance of these contemporary works: Chorale Prelude on "Schoenster Herr Jesu," Schroeder; Fantasy for Flute Stops, Sowerby; Sonata, Krenek; "Night Sorrow," Bingham; "Carnival Suite," Crandell; "Recit de Nazard," Langlais; Prelude and Toccata from Suite, Op. 5, Durufle. The many colorful resources of the large organ were beautifully displayed by the performer.

**G. Donald Harrison on Organ Design**

G. Donald Harrison's talk on "Contemporary Trends in Tonal Design" was, to use his own expressions, some "off-the-cuff words of advice from a man proud of his gray hairs to a young generation of organists." After outlining some of the trends of the past twenty years he spoke of such dangers as permitting mixtures and mutations to become an "organist's opiate" which, if carried to extremes, might gradually dull some of his musical senses to the point of wishing for more and more shrillness in the tone of his instrument. It was interesting to hear such warnings from a man who has been a leader in the field of modern organ design. He mentioned the great advantage of the now generally accepted ideas about



**Selected from the 1952 Organ Music Catalogue:**

H100	<b>BLOW</b> —Organ Works (Butcher) . . . . .	2.00
	17 Fugues, Preludes, and Short Pieces	
	<b>BOSSI</b> —Organ works in 2 volumes	
3590A	I. Allegretto, Ave Maria, Chant du soir, Elevation, Entree pontificale, Idylle, Noel, Offertoire, Piece heroique, Redemption, Resignation, Theme et Variations . . . . .	2.00
3590B	II. Concert Piece in C minor, Hour of Consecration (Hora mystica), Intermezzo lirico, Legend, 2 morceaux caracteristiques, Rustic Scene (Laendliche Szene), Study, Stunde der Freude (Hora giacosa), Stunde der Weihe (Hora mystica) . . . . .	2.00
H336	<b>BOYCE</b> —Two Voluntaries . . . . .	.75
H120	<b>BRAHMS</b> —Minuets from Serenade in D . . . . .	.50
H33	<b>BUBECK</b> —Fantasia and Fugue . . . . .	.90
H37	Meditation in D . . . . .	.75
	<b>CABANILLES</b> —Organ Works in 3 vols., each vol. . . . .	2.00
1423	<b>CHORALBUCH</b> —90 Chorales (Doerffel) . . . . .	1.50
3048	<b>45 CHORALE PRELUDES OF OLD MASTERS</b> —(Straube) . . . . .	3.50
H52	<b>CHRISTOPHER</b> —Three Chorale Improvisations . . . . .	.90
H53	Rhapsody on a Ground . . . . .	.60
	<b>CLARKE</b> —Minuet and Ayre (H227A/B) . . . . .	.50
H144	<b>CORELLI</b> —Eight Slow Movements . . . . .	1.25
	<b>CROFT</b> —6 Voluntaries (H.221/6) . . . . .	.50
H180	<b>ENGLISH ORGAN MUSIC</b> (18th Century) . . . . .	1.50
	Boyce, Dupuis, Handel, Stanley.	
H257	<b>FLAY</b> —Two Chorale Preludes . . . . .	.60
	<b>FRANCK</b> —Organ Works.	
	Complete in 4 volumes . . . . .	each vol. 1.25
3744A	I. Fantasy in C; Grande Piece Symphonique; Prelude, Fugue et Variation . . . . .	
3744B	II. Pastorale; Priere; Finale . . . . .	
3744C	III. Three Chorales (E, B minor, A minor) . . . . .	
3744D	IV. Fantasy in A; Cantabile; Piece Heroique . . . . .	
146	<b>GRIEG</b> —At the Cradle, Op. 68 No. 5 . . . . .	.50
119	Triumphal March, Op. 56 No. 3 . . . . .	.75
H591	<b>HALL</b> —Tocatta, Intermezzo, Fugue . . . . .	.60
3627	<b>HANDEL</b> —Six Organ Concerti, Op. 4 . . . . .	3.00
3592	<b>ITALIAN MASTERS OF THE ORGAN</b> (Bossi) . . . . .	2.50
H228	<b>JAMES</b> —"Echo" Voluntary in D major . . . . .	.50

**C. F. PETERS CORPORATION**  
Carnegie Hall, 881 Seventh Ave., New York 19, N. Y.

organ placement and remarked that for thirty years organs were confined to "padded cells." As to the problem of room acoustics, Mr. Harrison lamented the fact that many "acoustical engineers" are simply salesmen for companies manufacturing sound-absorbent materials. But he added that there are now men of great competence and honesty whose services are available from such engineering centers as the Massachusetts Institute of Technology. Mr. Harrison warned against instruments incapable of being used as proper vehicles for the great wealth of romantic literature. He also reminded the organists that organs should not be built for them personally but for the church which purchases them, recognizing the fact that these organs are there to serve for many decades.

The Concerto in A minor, by Vivaldi, which opened George Markey's 4 o'clock recital at Grace Cathedral, was played in sparkling style and with bright registrations. And his program continued at the fine pace which he had set. One hearer remarked that his interpretation of Bach's "Kyrie, Gott, heiliger Geist" was "as massive and colossal in beauty as a cathedral." His reading of Langlais' "Song of Peace" left no doubt as to the intent of the composer and the ability of the performer. Other numbers were: Prelude, Fugue and Variation, Franck; Sonata 3, Hindemith; Roulade, Bingham; "Dorian Prelude," Simonds. Mr. Markey's brilliant technique was evidenced especially in the Bingham number. His recital was considered a noteworthy event of the convention.

**Service at Grace Cathedral**

It was to the tune of Vaughan Williams' great "Sine Nomine" that Guild members at the convention walked in their gowns and hoods down the aisle of Grace Cathedral at 5:30. The service was the ancient and beautiful Anglican office of evening prayer and the sentences, preces, creed and suffrages were to the time-honored settings of Thomas Tallis. Mr. Purvis' choir sang Bairstow's setting of Psalm 23 and Sir Henry Ley's "Evening Hymn of King Charles I." After the lecture Purvis' setting of the Magnificat was sung. The sermon was by the

Rt. Rev. Karl Morgan Block, bishop of California, who laid emphasis on the place of music in the church and who commended the organists for the spirit in which they offered their services. The bishop had a special word of commendation for his own cathedral organist, Mr. Purvis.

By popular request the offertory anthem and postlude were changed from the originally listed numbers to compositions by Purvis. The anthem was "Iam Hiems Transiit" and the postlude was the popular Toccata on "In Babylone."

**Organ with the Orchestra**

An exciting and masterly performance of a seldom heard contemporary concerto for organ and orchestra was the principal attraction at Temple Emanu-El Tuesday evening. Ludwig Altman was ably assisted by members of the San Francisco Symphony, Gastone Usigli conducting. The "Concerto Romano" is a work by the Italian composer Alfredo Casella, "Pleasing music in the modern vein" might well describe the three movements of this skillfully performed work.

But another outstanding feature not on the original program was included as an *hors d'oeuvre*—two chorale preludes on Hebrew themes by Ellis Kohn, well-known American composer. The preludes were written especially for this concert at the suggestion of Mr. Altman. Mr. Kohn's feeling for the inherent emotional content of the old tunes "To Thee We Give" and "Rock of Ages" was evident throughout. Five movements from Bach's "The Art of the Fugue" had served to open the concert, these being arranged for organ and orchestra by the conductor.

An audience which had already listened to more than an hour of music then settled down to hear Frederick Marriott play a program which consisted of three Franck numbers—Fantaisie in A major,

[Continued on page 8.]

**THE DIAPASON.**

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

**ARCHER GIBSON DIES  
AFTER HEART ATTACK**

**ORGANIST IN HOMES OF RICH**

**Musician of Worldwide Fame in His Generation Had Played for Charles M. Schwab and John D. Rockefeller among Others.**

Archer Gibson, F.A.G.O., an organist of worldwide fame in his generation and one of the most colorful musicians in the organ world, died July 14 of a heart attack at his country home in Lake Mahopack, N. Y. In the day when American men of immense wealth installed large organs in their homes Mr. Gibson was the private organist for a number of them. Although he devoted most of his time to this work he had been a church organist and held the position at the Brick Presbyterian Church in New York from 1901 to 1909.

Mr. Gibson was born in Baltimore Dec. 5, 1875. He lived in that city until 1900, teaching organ and theory at the Peabody Conservatory and holding the position of organist of the Old First Church. In New York he was conductor of the Apollo Club, organist and director at the Brick Presbyterian Church and Temple Beth El, and organist of the Philharmonic Orchestra, the Musical Art Society and other organizations. He was heard in three recitals at the St. Louis Exposition and three at the Pan-American Exposition in Buffalo.

Ever since he moved to New York Mr. Gibson had specialized as a home organist and in charge of entertaining in the mansions of the kings and queens of American industry, among whom were Charles M. Schwab, the steel king; John D. Rockefeller, Sr., the oil king; H. E. Manville, the asbestos king; Emily Vanderbilt (Mrs. W. D. Sloane, later Mrs. Henry White) and her sister, Florence Vanderbilt (Mrs. H. McK. Twombly), acknowledged queens of the social 400. Among others in the long list of patrons for whom he played in their homes was H. C. Frick, whose New York house is

now the Frick Art Gallery, containing a large four-manual and antiphonal organ designed by Mr. Gibson. Mr. Frick had another organ at Prides Crossing, on the fashionable north shore of Massachusetts. George Blumenthal, international banker, had an excellent organ in what was one of the most strikingly beautiful rooms in the country, where he entertained lavishly, often with famous people among his guests. The home of Joseph C. Baldwin, Jr., at Mount Kisco, suburb of New York, contained an organ of outstanding interest, placed in an exquisite chapel-like building of Italian-Spanish Renaissance type. At one end of the music-room was a large four-manual organ with a full-scale 32-ft. pedal open diapason. At the opposite end of the room, in the gallery, stood another organ, with its own pedal. A third organ was located on the floor below, the sound entering the music-room from behind the carved choir stalls that lined the walls.

The demand for his services in these places left little time for Mr. Gibson outside the Eastern area. He frequently went to Washington, D. C., to play the four-manual and echo organ in the home of William S. Corby, an instrument of over 100 stops.

The last of his patrons was Mrs. E. Parmalee Prentice, a sister of John D. Rockefeller, Jr.

Mr. Gibson made most of the hand-played records for the Aeolian Duo-Art organ. Victor records were made on the Schwab organ. Mr. Gibson also broadcast for NBC and CBS from the Schwab house.

When, early in the century, Mr. Schwab had built at Riverside Drive and Seventy-third Street in New York a seventy-five room, \$8,000,000 mansion, Mr. Gibson ordered for it an Aeolian organ. The organ stood in a chapel framed in a setting of three stained-glass windows, with a marble staircase leading up to it and a balcony surrounding it. Mr. Schwab died in 1939 and in 1947 the mansion was torn down to make way for an apartment development.

Mr. Gibson's survivors include a daughter, Mrs. Eleanor Graham of Baltimore.



**HAND WORK**

Because machines make parts by repetition rather than by the use of skill and judgment, there are many parts of an artistic organ that will always have to be tailored by hand.

This hand work accounts for a large portion of the buying price, for it enters every part of the work from the first framework to the regulation of the finished product.

When you are buying skill rather than just so much merchandise, get the best, and pay the price that is necessary to give the workmen a chance to do their best work for you. Cut prices mean cut workmanship.



*THE*  
**AEOLIAN-SKINNER**

*is a Quality Product*



**THE**  
**AEOLIAN-SKINNER**  
**ORGAN COMPANY,**  
**Inc.**

Office and Factory - Boston 25, Massachusetts

G. Donald Harrison  
President

William E. Zeuch  
Vice President

Joseph S. Whiteford  
Vice President

**MUSIC FOR THANKSGIVING**

**Anthems — SATB**

Fear Not, O Land .....	Elgar .....	.15
God the All Fatherly .....	Hollins .....	.25
Let the People Praise Thee .....	Fletcher .....	.15
Lift The Strain of High Thanksgiving .....	Watkinson .....	.15
The Lord is Righteous .....	Shuttleworth .....	.12
Now Thank We All Our God .....	Bach-Chambers .....	.12
O Christ Who Holds the Open Gate .....	M. Shaw .....	.15
O Lord of All .....	Handel-Anderson .....	.12
Praise, O Praise the Lord of Harvest .....	Thiman .....	.15
Praise Waiteth for Thee .....	Greenhill .....	.15
Prayer of Thanksgiving .....	Arr. Anderson .....	.12
Sing To The Lord .....	Rowley .....	.12
Thanksgiving .....	Dyson .....	.12
Thou, O God, Art Praised in Zion .....	Hall .....	.15

**Organ**

Ein' Feste Burg .....	Buxtehude-Groves .....	.75
Festal Prelude .....	Whimster .....	.75
Festival Toccata .....	Fletcher .....	1.65
Flourish for an Occasion .....	Harris .....	.75
Homage March .....	Hunt .....	.75
Piece Heroique, No. 3 of Three Pieces .....	Franck .....	.90
Trumpet Minuet, A .....	Clarke-Wolff .....	.75

AGENTS FOR

NOVELLO • CRAMER • ARNOLD • WESTERN

Write for Catalogues

**BRITISH AMERICAN MUSIC COMPANY**

235 South Wabash Avenue

Chicago 4, Illinois

## MISS CATHARINE MORGAN



CATHARINE MORGAN, F.A.G.O., organist and director of the choirs at the Haws Avenue Methodist Church, Norristown, Pa., has been drawing packed houses for her concerts with "The Angelaires," a New York ensemble of five harpists sponsored by Columbia Concerts and trained by Carlos Salzedo. Miss Morgan directs three choirs at the church. The chancel choir is doing three programs of a *cappella* numbers—the first of American folksong arrangements by Elie Siegmater, Noble Cain, David Hugh Jones and others; the second a program of folksongs of other nations, all in eight-part *cappella* arrangements, and the third a program of Methodist folk tunes containing a number of Miss Morgan's own arrangements for a *cappella* chorus. Wednesday evening summer outdoor concerts at nearby Valley Forge have featured both Miss Morgan as a concert organist and the chancel choir. In addition to this the chancel and vesper choirs unite in frequent presentations of oratorios, notably

the Bach "St. Matthew Passion," done yearly in Lent, and Handel's "Messiah," an annual Christmas offering, in which the choirs, numbering ninety-five voices, are assisted by twelve members of the Philadelphia Orchestra, with Walter Chambers of Chester, Pa., at the organ and Miss Morgan conducting.

In addition to its participation in the oratorios the teen-age vesper choir last season presented Gaul's "Holy City" and Bayard's Lenten pageant "The New Dawning." The junior choir presented this season the Easter cantata "Death and Life," by Shelley, and a candlelight carol service on Christmas Eve featuring Jill Bailiff, harpist of the Philadelphia Orchestra. This choir also gives an annual operetta, recent ones including "Tom Sawyer," "Snow White and the Seven Dwarfs" and "Pandora."

Miss Morgan also directs the choir of the First Presbyterian Church of Pottstown, Pa., which last season presented excerpts of Handel's "Messiah" and Stainer's "Daughter of Jairus."

## WEINRICH TO OPEN RECITAL

## SEASON AFTER SUMMER WORK

Carl Weinrich taught at the Organ Institute in Andover, Mass., during the week of July 28. Following his two recitals there Aug. 1 and 2 he will leave for Evanston, where he is to teach at the School of Church Music at Northwestern University from Aug. 4 to 15.

During the past season Mr. Weinrich has made numerous recital trips to the Midwest, the last one in June for a recital in Indiana in connection with the centennial celebration of the Christian Church of Columbus. His 1952-53 tour, which will include performances on the Pacific coast, has been heavily booked. He will start the season with a recital at Princeton University in October on the rebuilt organ in the chapel.

Mr. Weinrich has relinquished his teaching at Columbia University, where he has taught organ since 1942, to devote all his time to recitals and to his work as organist and choral director at Princeton University.

## Thanks to these devices, a Möller organ is flexible

Years ago, when you wanted to change the voicing of an organ while playing it, you held a chord with one hand and frantically pushed and pulled stops with the other. Nowadays, at a modern Möller console, you simply push one of the combination pistons that are located under each manual, and the desired stops are switched instantly.

The magnetic devices that do this job (see illustration) are called remote mechanisms. A giant organ may utilize hundreds of them—housed in their own compartment in an out-of-the-way place such as a basement. The more circuits the organ has, the greater its flexibility, and the greater the freedom the organist has in giving new inspiration to the music he plays.

Like almost all the parts in a Möller organ, these remote mechanisms are made in the Hagerstown plant. They are durably built to serve a long, trouble-free life. Meticulous attention to detail has helped make the Möller organ great. To prove this, you have only to hear and play a Möller!



*If you should like information or advice on any phase of organ building, remodeling, operation, or maintenance—we shall be glad to help you! There is no obligation for this service—please do not hesitate to write.*

# If

... experience and taste by the organist along with training is needed to know just what is artistic registration. . . .

... experience and skill by the organ builder along with research is needed to know how to produce stops capable of artistic registration. . . .

... then include in your experience an example of a recent Reuter Organ designed with the experience of both organist and builder for the benefit of the organist with imagination, taste and skill.

**THE REUTER ORGAN COMPANY**  
LAWRENCE, KANSAS

**M.P. MÖLLER**

INCORPORATED

HAGERSTOWN, MARYLAND

GREAT PIPE ORGANS SINCE 1875

# Estey MASTER KEYDESKS

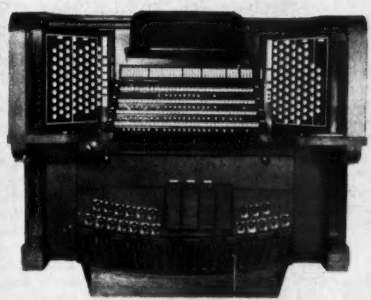
— master  
craftsmanship  
at its best



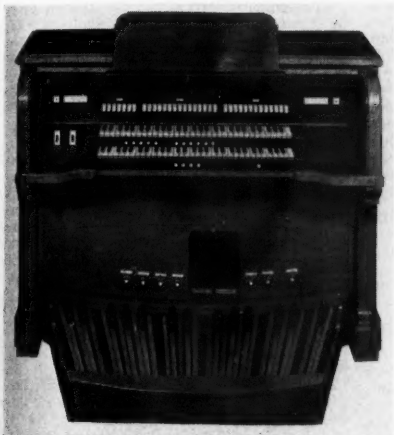
Estey Console Department

Estey Consoles, large or small, are superbly engineered — efficient control centers designed to serve the master organist. The appointments are never stereotyped. Rather, they follow the wishes of the most exacting client.

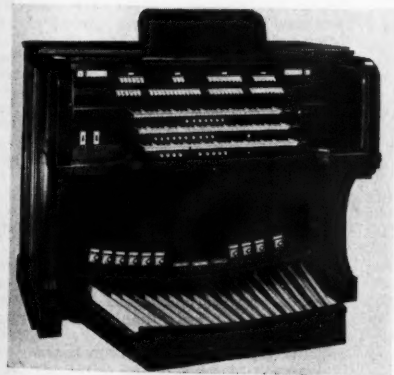
Either the Draw Knob or Stop Tablet Console is available with your new Estey. The Master Keydesk is a true complement to those great instruments bearing the Estey name.



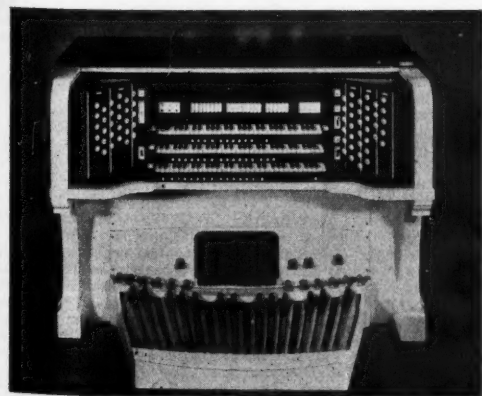
4-Manual Draw Knob



2-Manual Stop Tablet



3-Manual Stop Tablet



3-Manual Draw Knob

OVER 100 YEARS OF FINE ORGAN MAKING

ESTEY ORGAN CORPORATION  
BRATTLEBORO, VERMONT

MEMBER ASSOCIATED ORGAN BUILDERS OF AMERICA

## NATIONAL OFFICERS

**President**  
S. LEWIS ELMER, A.A.G.O., F.T.C.L.

**Vice-President**  
SETH BINGHAM, F.A.G.O.

**Secretary**  
M. SEARLE WRIGHT, F.A.G.O.

**Treasurer**  
JOHN HOLLER, A.A.G.O.

**Registrar**  
JAMES W. BLEECKER, A.A.G.O.

**Librarian**  
HAROLD W. FITTER, F.A.G.O.

**Auditors**  
HAROLD W. FRIEDEL, F.A.G.O., F.T.C.L.  
GEORGE MEAD, MUS. D., A.A.G.O.

**Chaplain**  
THE REV. ROSCOE THORNTON FOUST, D.D.

15 Regional Conventions from coast to coast in 1953

## American Guild of Organists

Chapters in Every State



Organized  
April 13, 1896

Charter Granted  
Dec. 17, 1896

Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1909

Amended Charter  
Granted  
June 22, 1934

Chartered by the Board of Regents of the University of the State of New York  
Member of National Music Council, Inc.

National Headquarters: 1708 International Building, Rockefeller Center,  
630 Fifth Avenue, New York 20, N. Y.

## COUNCIL

ROBERT BAKER, SAC. MUS. D.  
RAY F. BROWN, A.A.G.O.  
T. FREDERICK H. CANDLYN, MUS. D.  
LILLIAN CARPENTER, F.A.G.O.  
JOHN F. CARTWRIGHT, A.A.G.O.  
LILLIAN CLARK, A.A.G.O.  
NORMAN COKE-JEPHCOCK, MUS. D., F.A.G.O.  
VERNON DE TAR, F.A.G.O.  
CLARENCE DICKINSON, MUS. D., A.G.O.  
VIRGIL FOX  
CHARLOTTE LOCKWOOD GARDEN, MUS. D.,  
F.A.G.O.  
ALICE V. GORDON-SMITH, A.A.G.O.  
HAROLD HEEREMANS, F.A.G.O., CH.M.,  
F.T.C.L.  
WALTER N. HEWITT, A.A.G.O., CH.M.  
NORMAN HOLLETT, F.A.G.O., CH.M.  
PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.  
JAMES PHILIP JOHNSTON, F.A.G.O.  
ALBIN D. McDERMOTT, F.A.G.O.  
ANNE V. McKITTRICK, F.A.G.O., CH.M.,  
F.T.C.L.  
JACK H. OSSEWAARDE, A.A.G.O.  
E. BRONSON RAGAN, F.A.G.O.  
REGINALD MILLS SILBY, MUS. D., F.T.C.L.  
ANDREW TIETJEN, F.T.C.L.  
GEORGE W. VOLKEL, SAC. MUS. D., F.A.G.O.

## Visit Organ in New Jersey Home.

The Metropolitan New Jersey Chapter enjoyed a very interesting evening at its last meeting of the season June 9 in the home of Johnson Stewart, Convent, N. J. After a very short business session our dean, J. Clifford Welsh, introduced Mr. Stewart, who related informally the history of the three-manual and echo thirty-four-rank Aeolian organ installed recently in his home. An entire wing had to be added to the house to accommodate the installation. This instrument was purchased originally by Helen Gould Shepard as a surprise gift for her husband in their New York City home on Park Avenue—a brownstone house now used as an art gallery but soon to be demolished. This organ is equipped to be played automatically by rolls and Mr. Stewart has a vast collection of them. He demonstrated the great possibilities of the organ and we were privileged to inspect all parts of the installation as well as try our hands at the console. Our host served delightful refreshments.

MILDRED E. WAGNER, Registrar.

## Manatee, Fla., Chapter Formed.

The Manatee Chapter, Bradenton, Fla., held its organization meeting and a recital at the First Presbyterian Church July 1, presenting Miss Leonora Stewart. Miss Stewart at one time was the youngest Episcopal church organist in the United States. The newly-organized chapter will hold its regular meetings on the second Tuesday of alternate months, beginning in September.

MASSACHUSETTS CHAPTER—The final event of the season took place at Serlo Hall, Methuen, June 7. Ivar Sjöström, organist of the Second Church, West Newton, gave an excellent program on the large organ. His choices were: Adagio and Allegro, Concerto in 13, in F, Handel; Air and Variations, Felton; Largo, Concerto in D minor, Vivaldi; Fugue in G minor, Bach; Sonata in F minor, Mendelssohn; "The Desert" and "Chollas Dance for You" ("Casual Brevities"), Leach; "Laudate Dominum," Edith Lang; "Regina Coeli," Titcomb; "Tu es Petra," Mulet. Following the recital the members and their friends enjoyed a picnic supper on the lawn. Jean Langlais was presented by the Massachusetts Chapter in a memorable recital May 26 at the Church of the Advent, Boston. This program will long be remembered as one of the finest ever given in Boston. The French artist improvised a complete symphony on themes submitted by members of the chapter.—H. WINTHROP MARTIN, Registrar.

VERMONT CHAPTER—A meeting of the Vermont Chapter was held June 26 at the farm of Fred Johnson in Norwich. The first item was a picnic on the lawn, after which the members discussed plans for the coming year. These include our fourth annual choir festival, to be held in Rutland, with James Stearns conducting, and an annual meeting in St. Johnsbury. Then came a walk to the top of the hill to enjoy a magnificent view. The meeting closed with a tour of Mr. Johnson's piano and organ display rooms.—HARRIETTE SLACK ANDERSON, Registrar.

BINGHAMTON, N. Y.—The annual picnic was the feature of the final meeting of the season for the Binghamton Chapter. Miss Elizabeth Britton, minister of music at the West Presbyterian Church, was hostess for the occasion in the parish-house. She was assisted by Mr. and Mrs. Leland Carman. More than twenty-five members and guests were present, including Mr. and Mrs. Harold E. Niver and daughter of Maplewood, N. J. Mr. Niver was formerly organist of Grace Church, Newark, N. J., and of Christ Church, Binghamton. Harold C. O'Daniels, the dean, presented the proposed program for the 1952-1953 season and it was unanimously approved. It will include: September, smörgasbord and business meeting; October, recital at West Presbyterian Church; November, junior choir festival; December, Christmas

dinner at St. John's Ukrainian Church, Johnson City; January, joint dinner meeting of the Guild and clergy with S. Lewis Elmer, president of the Guild, as guest speaker, in Christ Church; February, senior choir festival at Tabernacle Methodist Church; March, recital by E. Power Biggs; April, business and social meeting; May, annual dinner and election of officers; June, annual picnic at Silver Lake, Pa.—PRISCILLA R. MORTON, Recording Secretary.

LONG ISLAND—The annual meeting of the Long Island Chapter was held Sunday evening, May 25, at the Methodist Church of Westbury. The organist of the church, Hector Zeoli, gave an inspiring recital on the new three-manual Wicks organ. Mr. Zeoli played with power and remarkable ease. His technique was excellent, particularly in his pedal passages, which were outstanding in clarity and perfection. After the recital a business meeting was held at which the following officers were elected for the coming year: Dean, Jean Pasquet; sub-dean, Trevor Rea; secretary, Marian Tatem; treasurer, Florence Gode. Following the election the members were served refreshments in a very attractive recreation hall.—MARGARET BULL, Secretary.

SYRACUSE, N. Y.—The Syracuse Chapter brings the year to a close with enthusiasm and satisfaction over past successes. Officers for next year include: Dean, Gladys Bush; sub-dean, Leo Fisselbrand; historian, Joseph MacGrath; recording secretary, Lillian Jerome; corresponding secretary, Harriet McCulloch; treasurer, Verda Dippold. In May we had a banquet at Drumlins. Historian MacGrath traced the growth of the chapter from its beginning in 1941. In June we were entertained by one of our charter members, Harris Cooper, at a picnic on the shore of Oneida Lake at the Lakeport Air Park, where speedboat rides on the lake and airplane jaunts over it were highlights. Dean Gladys Bush plans to begin next fall with much activity and plans are being developed through the summer season.

NORTHERN NEW JERSEY—Officers of the Northern New Jersey Chapter were installed at the annual dinner of the chapter June 24 in the Union Avenue Baptist Church, Paterson. The new officers are: Mrs. Charles Dreeland, organist and choir leader of Wesley Methodist Church, Paterson, dean; Jack Sechrist, organist and choir leader of the Church of the Messiah, Paterson, sub-dean; Miss June Perrius, secretary; Joseph Bishop, treasurer. Frederick D. Kinsey, Henry Elliott, Mrs. Rush A. Steelman and Mrs. William Stryker constitute the board of directors. Mrs. Florence Jehn and James Healy are auditors and Ray Tarantino is the librarian. Dr. Carl Wiesemann, regional chairman of the New York and New Jersey Chapters, officiated at the installation. Mr. Kinsey, the retiring dean, was presented with an A.G.O. pin.—FRANCES E. KREAMER, Publicity.

WHEELING CHAPTER—The annual dinner meeting of the Wheeling, W. Va., Chapter was enjoyed by a large number of members at the beautiful Oglebay Park restaurant June 14. Howard Stampfli, minister of music at Vance Memorial Presbyterian Church, who is leaving to live in California, was presented with a monogrammed briefcase in appreciation of his services as program chairman for the last year. The following officers were elected: Dean, John K. Zorian, F.A.G.O.; sub-dean, Mrs. Pauline Stitt; recording secretary, Miss Janet Schnell; corresponding secretary, Mrs. Martha Armbrust; treasurer, Mrs. Margaret Springer; chaplain, the Rev. Carroll Thorn. Committee chairmen, appointed by Mr. Zorian, are: Program, Mrs. Mildred Upton; hospitality, Miss Alene Kraft; publicity, Mrs. Ruth Dilmore.—HELEN B. GORDON, Recording Secretary.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter held the last meeting for the season June 16 in the Third Presbyterian Church, East End, Pittsburgh, where Dr. Marshall Bidwell is organist and director. Dinner was served in the new cafeteria, with the Guild divided into two groups, "sharps" and "flats." The "sharps" served the dinner and the "flats" cleared the table.

Thus the service was rapid and efficient. Dr. F. Bruce Speakman, pastor of the church, and Dr. Bidwell brought words of welcome and the guests were invited to tour the new educational and recreational center. The election of officers resulted as follows: Dean, Franklin T. Watkins; sub-dean, Horace M. Hollister; secretary, Mrs. Nan Cloake Neugebauer; treasurer, Eugene J. Bauer; registrar, Mrs. E. Blanche Springer; executive committee, Lester Carver, Cyrus B. Hailperin and William Lindberg. A high compliment was paid to Dean Franklin Watkins by H. Alan Floyd for the outstanding programs presented this year. We then adjourned to the sanctuary to hear recitalists Lois Fincke, new assistant organist at Vassar College, and Fred Henry, student at Syracuse University.—E. BLANCHE SPRINGER, Registrar.

MONMOUTH CHAPTER, New Jersey—The Monmouth Chapter closed its 1951-52 season with a barbecue on the Manasquan River front with its retiring treasurer, James R. Scull, as host. The cruise on the river was greatly enjoyed. A business meeting was held at which the following officers were elected: Dean, Arthur J. Reines; sub-dean, Paul L. Thomas; secretary, Mrs. William B. Connelly; treasurer, Harold T. Weber; registrar, Mrs. Evelyn White Bennett; membership chairman, Mrs. Louis J. Betz; chaplain, the Rev. George A. Robertshaw. The past chaplain, the Rev. Blanchard D. Romaine, Jr., of the First Presbyterian Church, Belmar, was made an honorary chapter member.—MRS. EVELYN WHITE BENNETT, Registrar.

WASHINGTON CHAPTER—The May meeting of the Washington Chapter was held in Bethany Lutheran Church, Seattle, May 12, with Dean Arville Belstad in charge. Business included the annual reports of officers and committee chairmen and the election of officers. Those taking office July 1 are: Dean, Arville Belstad (re-elected); sub-dean, Jean Gutberlet; secretary, Eileen Gillespie; treasurer, Ruth Brady. Executive committee members are Edith F. Taylor, Talmage F. Elwell, and Winston A. Johnson. The Daniel Moe Experimental Singers from the University of Washington presented a beautiful program, singing Mr. Moe's winning cantata in the Seattle centennial composers' contest. The annual Guild service was held Sunday afternoon, May 18, in the new Church of the Epiphany. Playing the new Austin were Leona Burtner, who represented the Northwest region in the young organists' competition in San Francisco; Lois Whitner and Winston Johnson. John Colwell, organist and choirmaster of Epiphany, presented his choir in the liturgical music and anthems. The Rev. Lawrence Mitchell of Bethany Presbyterian Church conducted the service, with the Rev. A. Stanley MacNair of the University Baptist Church as guest speaker on "Language that Transcends Speech." Mildred Wassberg was in charge of the service, with Jack Bowers assisting.—EILEEN GILLESPIE, Reporter.

PORTLAND, ORE., CHAPTER—Election of officers took place at the meeting May 31 in the home of Mr. and Mrs. Arthur Welch. Re-elected for the year were: Jean Harper, dean; Charles Gray, sub-dean; Nona Peterson, secretary, and Frieda Haehlen, treasurer. A program was presented by Amy Lee Arney, pianist, of Linfield College, and Gene Holm, bass. Special recognition was given to Carl Denton and Mrs. S. F. Grover, both of whom had completed more than forty years as church organists, and several new members who had joined this year. Refreshments were served. A record number of Oregon members attended the convention in San Francisco and wish to express their appreciation to the committee for the inspiring programs and the many courtesies extended to them. The chapter was honored this month by a visit from President Elmer, who arrived in the city July 10 and was entertained with motor trips and a dinner, ending with an informal reception in the evening at the home of Mr. and Mrs. Earl Hazelle. An excellent program was provided by Marilyn and Harley Reifschneider, violinist and pianist, playing movements from three sonatas, followed by a talk from Mr. Elmer and a discussion with the members joining in. Guests from other chapters visit-

ing in Portland were Dr. Samuel Burkholder of Chicago and Harold Tower of Akron.—MARY HAZELLE, Recorder.

STEPHENS COLLEGE STUDENT GROUP—The Stephens College student group at Columbia, Mo., has held twenty meetings during the year. Junior and senior students have appeared in six student recitals. They have attended five recitals by local and out-of-town organists, including William C. Bedford of Christian College, Douglas Breitmayer of the University of Missouri, Howard Kelsey of Washington University and Heinz Arnold and Nesta Williams of Stephens College. Besides this, they have attended four symphony concerts and two operas at Stephens College. Early in the year they attended a welcome party at the home of their sponsor, Nesta Williams, F.A.G.O., and later had two suppers at the Country Club, the last one in honor of graduating members. We are looking forward to an even better year of activities during 1952-1953.—MARILYN EDMUNDS, Secretary.

ST. JOSEPH, MO.—The St. Joseph Chapter jointly with the First Methodist Church presented George Markey in a return engagement. Mr. Markey created a sensation last October when he played at the Immaculate Conception Church. June 18 he appeared in a recital at the First Methodist Church, where he played on the Fred W. Kellogg memorial Möller organ. More than 500 music-lovers again were thrilled with his performance and received his program enthusiastically. The recital was followed by a reception in the church parlors. The committee on arrangements included Mrs. Elsie B. Durham, dean of the chapter; Mrs. Wayne Nicholas, James Lawbaugh and Ken B. Clarke.—CAROL R. WOLHEIM, Secretary.

UTAH CHAPTER—May 17 was a big day for the Utah Chapter. The Rocky Mountain Region, of which Alexander Schreiner is chairman, arranged for a contest at the assembly hall on Temple Square in Salt Lake City. Contestants came from Salt Lake City, Provo and Ogden. They were Lu Jean Campbell, Marilyn Tew, Joan Farr, Ila Bywater, Gordon Greniger and Robert Cudick. M. Cudick, a pupil of Mr. Schreiner, was the winner and went to the national convention in San Francisco. Dinner for the members and their friends was served at the Temple Square Hotel and was attended by a large group. The climax was a program provided by the Salt Lake Philharmonic Choir and Melvin Dunn, organist. The program consisted of the spring section of "The Seasons" by Haydn, and the Mass in F major by Mozart, which was sung by the choir, and the following numbers played by Mr. Dunn: Toccata, Adagio and Fugue in C major, Bach; Four Sketches for the Organ, Percy Whitlock. Dr. Walter Teutsch, director of the choir, is an active Guild member.—MARCIA CROSBY, Registrar.

CENTRAL ARIZONA—The Central Arizona Chapter held a post-season meeting in the form of a luncheon at the home of Mrs. F. E. Kuhl in Phoenix June 21. The meeting was in honor of a visit from S. Lewis Elmer, national president, who spent the day in Phoenix on his way to the convention. Mr. Elmer gave a spirited talk on the purposes and accomplishments of the Guild, followed by a question-and-answer session. The chapter held its closing meeting of the season at Encanto Park in Phoenix May 16. A potluck supper was followed by the business meeting, at which the following officers were elected: Dean, Dr. Thyra Pliske; sub-dean, Alvin Thomas; secretary, Marvin Anderson; treasurer, Mrs. Retta Burgess. The following were elected to serve as members of the executive board: Mrs. Ruth Kuhl, Mrs. Clara Taylor and Carl Erickson.—MARVIN ANDERSON, Secretary.

ARKANSAS CHAPTER—Following is the list of new officers: Dean, Mrs. Curtis Stout; sub-dean, Merlin Kelsay; registrar, Mrs. H. A. Hemenway; corresponding secretary, Mrs. M. A. Hamilton; treasurer, James Meredith; chaplain, Dr. Aubrey G. Walton; parliamentarian, J. F. Hartwell. The chapter presented Ernest White in a recital at the First Methodist Church, Little Rock, July 9 and in the afternoon of the same day he conducted a forum on church music.—MRS. H. A. EMMERT.

## News of the American Guild of Organists—Continued

### Ernest White in Little Rock.

The Arkansas Chapter sponsored Ernest White in a recital at the First Methodist Church, Little Rock, July 9. Mr. White's playing satisfied, even delighted, the most discriminating of his hearers. His numbers were well chosen, his registration was individualistic and intriguing, and his execution was superb. The program was as follows: Concerto in G, Vivaldi-Bach; "Aria con Variazione," Martini; "Herzlich thut mich verlangen," Kirnberger; Flute Solo, Arne; Prelude, Fugue and Chaconne, Pachelbel; Chorale in B minor, Franck; Three Chorale Preludes, Brahms; "Landscape in the Mist," Karg-Elert; Scherzo in B minor, Willan; "Cortege et Litanie," Dupré.

In the afternoon preceding the recital Mr. White conducted a forum on church music. After the recital an informal reception was held in the church parlors. While in Little Rock Mr. White was the house guest of Mr. and Mrs. A. Z. Linzel, whose son, Edward, is associated with Mr. White at the Church of St. Mary the Virgin in New York City.

Mrs. H. A. EMERSON, Publicity Chairman.

### Visit the Moller Factory.

Members of the Patapsco Chapter of Baltimore journeyed to Hagerstown, Md., June 25 to visit the M. P. Möller factory. Sixteen members left in motor cars and were met by one of the office executives, who ushered us into the reception room and later into the dining-room, where luncheon was served. After explaining the basic parts of the organ and showing films to illustrate the function of each part, our guide took us on a tour of the entire plant, which occupied several hours. It was a marvelous revelation to all who made the trip to see the scores of craftsmen at their many tasks and the assembling of all these units into a complete instrument.

LUTHER C. MITCHELL, Registrar.

**HARRISBURG, PA., CHAPTER**—An evening of music for organ with instruments was presented in Salem Reformed Church May 19. The program opened with the Sonata in F major and the Sonata in D major for strings and organ by Corelli. Harp and organ selections were: Pavane, Sixteenth Century; Intermezzo, "L'Arlesienne" Suite, Bizet; Adagio Cantabile, "Sonata Pathétique," Beethoven; Second "Invocation," Rogers. Another Sonata in F major by Corelli was performed with French horn and organ and a Concerto in B minor by Handel with viola and organ. Following this the French horn, viola and organ were combined to do the "Agnus Dei" (Requiem) by Faure. The assisting artists were members of the Harrisburg Symphony and students of Curtis Institute at Philadelphia. The accompanists were Mary Elizabeth Jones, A.A.G.O., and Robert Clippinger, A.A.G.O. Frank Mulhern, organist of the host church, closed the program by playing the Fugue in C, Bach; "O World, I E'en Must Leave Thee," Brahms; Roulade, Bingham; Air, Thiman, and Fugue from "Psalm 94," Reubke. Our seventeenth annual banquet was held in the Colonial Park Reformed Church, June 7.—Mrs. MARK MILLER, Registrar.

**MARY WASHINGTON COLLEGE**—The student group at Mary Washington College of the University of Virginia gave a spring concert of secular music, assisted by the Madrigal Singers, May 14, under the sponsorship of Mrs. Jean Slater Appel, instructor in organ and member of the District of Columbia Chapter. A feature of the program was an organ duet by Beverly Turner of Arlington, Va., and Diane Farans of Norwalk, Conn. Other student organists to perform were Constance Bennett of Washington, D. C., Joyce Glascock and Jean Kimball.

**DE PAUW, IND., CHAPTER**—At a meeting of the DePauw University Chapter the following were elected to serve as officers for the coming year: Dean, Janet Miller; sub-dean, William Giddings; secretary, Lida Jane Cranmer; treasurer, Robert Schilling; social chairman, Anne Stillwell.—LIDA JANE CRANMER.

**NEW HAMPSHIRE CHAPTER**—The New Hampshire Chapter held its annual meeting and election of officers June 9 at Bedford. About thirty members proceeded to help themselves from a plentiful smörgåsbord prepared by the women of the Bedford Presbyterian Church. At the business meeting James Wood of Nashua was elected dean; Miss Germain Pellerin, Manchester, sub-dean; Mrs. Reginald Schow registrar, Norman Fitts treasurer, Milton Johnson and Everett Austin auditors, and Fred Thorpe secretary. Leo Corbin, Laconia, and Irving D. Bartley, Durham, were elected to the executive committee. Since Mrs. Bertha Platts and Harry Whittemore have more than fifty years' organ playing to their credit it was voted to make them honorary members of the chapter. Fred Thorpe, winner of the regional young organists' contest last fall, announced that arrangements had been made for him to compete at San Fran-

### ACTIVE GROUP AT MICHIGAN STATE COLLEGE



MANY ACTIVITIES of the Guild student group of Michigan State College at Lansing have marked the season. Two lectures on special church services were delivered—one by Paul Eickmeyer of Lansing on the Episcopal service and another by Harold Dworkin of Lansing on the Jewish service. Mrs. Alice Nelson of Lansing gave a demonstration of the training techniques to be used with junior choirs. Organ recitals were played by two members—Ruth Outland and Charles McDermid—to complete their college music requirements. The group sponsored David Drinkwater, regional A.G.O. winner from Bloomington, Ind., in an organ program. The students participated in a presentation of the Easter portion of Handel's "Messiah" in April. The director, organists and soloists all were students. Katherine Vint, Donald Toms and Karlene Griesbach were three of the soloists. Stephen Klyce was the director and Ruth Outland and Charles McDermid were the organists. A \$25 scholarship was established by the M.S.C. students this year and was won by Emily Hills of Battle Creek. The award is to be given annually to the most promising organist. New officers for the 1952-1953 school year are: Regent, Stephen Klyce, Jackson, Mich.; vice-regent, Ruth Metzger, Imlay City, Mich.; secretary-treasurer, Kathleen McCarthy, Grosse Pointe, Mich.; corresponding secretary, Marylu Hamill, Lansing. The group meets once a month and has approximately twenty members. The students maintained a weekly fifteen-minute broadcast of organ music over the Michigan State College radio station during the year. Dr. J. Murray Barbour of the music faculty was selected as advisor for the coming year.

cisco in the national play-off. It was voted to accept the invitation of Leonard Alpert for a chapter outing at Mr. Alpert's summer place, Franklin, N. H., where he has installed a large two-manual organ, complete with automatic player, in his barn. The barn has been converted into a well-appointed studio. After the business meeting the group gathered in the church auditorium, where Roy Carleson, well-known organ maintenance man in New England, held forth as guest speaker of the evening. Mr. Carleson entertained by relating many anecdotes. In addition he played a number of tape recordings of famous organs, both here and abroad.—ROBERT K. HALE, Dean.

**CHAUTAQUA, N. Y., CHAPTER**—The Chautauqua Chapter sponsored a program of organ and piano music May 25 at the First Presbyterian Church. The organists participating were Florence Sandberg, Mary Reed Olson, Harold Crissey, Leola Fairchild, Ruth Munson and Anna A. Knowlton. Selections played included works by Handel, Demarest, Saint-Saens, Bach, Ravel, Guillemant, Gounod, Tschaiikowsky and Sullivan.—ANNA A. KNOWLTON, Dean.

**NEBRASKA CHAPTER**—The chapter met June 24 at Trinity Lutheran Church, Omaha, for the final meeting of the season. Officers for the year were elected as follows: Milfred I. Mowers, dean; Cecil Neubecker, sub-dean; Helen Manning, secretary; Phyllis Joseph, treasurer. Cecil Neubecker, the program chairman, introduced Mrs. Willis J. Rowe, who presented the Rev. George P. Bernard. In his address to the group Mr.

Bernard gave an interesting and detailed account of the enlarging and remodeling of Trinity Lutheran Church. Mrs. Paul Stratmoen, soprano soloist of the host church, sang "O, Divine Redeemer," Gounod, accompanied by Mrs. Rowe. Paul Neve, choir director of the church and director of the Dana College choirs at Blair, Neb., gave an account of the college choirs. He also played recordings made in a small Wisconsin radio studio. Mrs. Rowe then served tea cakes and coffee.—HELEN MANNING, Secretary.

**LOS GATOS, CAL.**—The chapter held its monthly meeting July 12 at the home of Mr. and Mrs. Stanley Page, West Moreland Hill, Los Gatos. After an elaborate al fresco supper served under the trees in the garden, several members entertained with organ and vocal solos. Mrs. Alma Taylor, accompanied by Cliff Hanson on the organ, sang songs by Hamblen, Dvorak and Maunder. Thomas Rhoads, Mrs. Marion Frazier and Herbert B. Nanney, organist of the Stanford Chapel, played selections by Byrd, Purvis, Peeters, Demorest, Bach, Karg-Elert and Haydn on the excellent residence organ Mr. Page has installed. It was the initial public use of the stepless swell engine invented by Mr. Page and everyone agreed that it marks a new era in sensitive expression control. The entire concert was tape-recorded and parts of it were played back to the fifty guests. This was one of the most beautiful parties in the history of the local Guild.—VIOLA M. GUSTAFSON, Recorder.

**NORTHERN CALIFORNIA**—The annual election dinner was held the evening of May 19 at the First Methodist Church, Oakland. The following are the new officers: Newton Pashley, dean; John McIntosh, sub-dean; Dorothy Dublin, recording secretary; Hazel Wilson, corresponding secretary; William Stone, treasurer; Richard Montague, registrar; Florence White, librarian-historian; Dr. Ray Wakerling and A. C. Kaepfel, auditors. Mrs. Elizabeth Woods, organist of the First Methodist Church, played a short program on the newly-rebuilt organ. E. Chester Sparver, national convention chairman, delivered a pep-talk on the convention.—RICHARD MONTAGUE, Registrar.

**KERN COUNTY, CAL.**—Mrs. Josephine Sweney was installed for her second term as dean of the Kern County Chapter at a public service May 18. The impressive ceremony was held at St. Paul's Episcopal Church, with the Rev. Ralph A. Cox conducting the rites. A feature of the day was the presentation of a \$200 organ scholarship to Marilyn Ebrost, the first such scholarship to be awarded by the chapter. Mrs. Mary Jacobs, organist of St. Paul's, played two groups of numbers. This service was

the last meeting of the year.—GERTRUDE L. SILL, Secretary.

**AMARILLO CHAPTER**—The chapter was entertained by L. Quinn at the West Amarillo Christian Church May 12. The following officers were elected: Dean, A. C. Atkin; sub-dean, Miss Nellie Erhard; secretary, Mrs. J. Gus Henderson; registrar, Mrs. J. H. Flathers; treasurer, Charles M. Kiker; chaplain, Dr. Carl Bates; auditor, Walter Renecker. Mrs. B. D. Clinton was in charge of the program, with organ solos by Mrs. Clay Ridgeway, Juanita Haynes, Mrs. R. C. Burnett and Mrs. E. D. Clinton and a tenor solo by R. W. Heiny. The chapter sponsored a member, Walter Renecker, in a dedicatory recital at the First Baptist Church in Canyon, Tex., on a new Baldwin March 2. Joseph W. Grant, F.A.G.O., was presented as the chapter's guest recitalist for the year at the Polk Street Methodist Church March 16. After the recital Mr. Grant was guest at a reception in the home of the dean, Mrs. R. W. Heiny, with Mrs. Kermit Lawson as co-hostess. Chapter members attended a seminar held under the sponsorship of a local music concern at which Porter Heaps led a two and one-half-hour discussion on playing church music on the Hammond organ for the April meeting.—Mrs. KERMIT B. LAWSON, Reporter.

**TAMPA-GULF COAST CHAPTER**—This chapter held its last meeting of the year June 3 at the First Christian Church, Tampa. Officers were installed by the retiring dean, according to the installation form prepared by the national office. An agenda of the previous year's meetings and the things accomplished, read by the secretary, elicited gratitude for the able leadership of our retiring dean, M. Gordon Baker. At the close of the meeting one of our members brought a record player and we had a very enjoyable and instructive treat listening to E. Power Biggs' playing of Bach's "Jubilee Suite." Preceding the meeting we gathered in the host church for our annual dinner, served by the women of that church.—W. F. JENKINS, Sub-dean.

**FLORIDA STUDENT GROUP**—At the last regular meeting of the Florida State University student group at Tallahassee, guest speakers were Dr. Warren D. Allen, professor of musicology of the School of Music at Florida State University, and Miss Ella Scoble Opperman, dean emerita of the school. Dr. Allen was a student of Widor and Miss Opperman was a student of Guillemant. Both speakers brought much information to the group based upon their studies with these two masters. Mrs. Ramona C. Beard, sponsor of the group and associate professor of organ at the university, presented two of her advanced organ pupils in recitals. The students, Mae Jean Gilbert, candidate for the master of music degree, and Lelagene Wilson were the first to give recitals on the large Skinner organ since its installation in Opperman Music Hall.

**CENTRAL TENNESSEE**—The Belmont Methodist Church, Nashville, was host May 13 to the last meeting of the season for the Central Tennessee Chapter. Dinner was served by choir members of the church. Preceding dinner a short business meeting was held, with the dean, Richard Thomason, presiding. The following officers were elected: Dean, Robert Warren Smith; sub-dean, Mrs. W. A. Seeley; secretary, Mrs. Hugh Dorris; registrar, Mrs. Betty Harter; treasurer, Mrs. Joe Forrester. A program of poetry and music was presented by Mrs. Frank Emmerling, with Mrs. C. E. Bowers as accompanist, and the Rev. Clinton Henderson, narrator.—Mrs. HUGH DORRIS, Secretary.

### EVERETT JAY HILTY

Director Division of ORGAN and CHURCH MUSIC

UNIVERSITY OF COLORADO  
BOULDER

RECITALS LECTURES

## NEUPERT

393 S. HOOVER ST.  
LOS ANGELES 5, CALIF.

Harpichords

Clavichords

Spinets

202 E. 83 ST.

NEW YORK 28, N. Y.

### UNIVERSITY OF SOUTHERN CALIFORNIA

#### SCHOOL OF MUSIC

RAYMOND KENDALL, Dean

Degree courses leading to B.M. and M.M. with Organ or

Sacred Music Majors

Irene Robertson, M.M., D.Mus., F.A.G.O., Head, Organ Department  
Charles C. Hirt, Ph.D., Head, Sacred Music Department

## VARIED EVENTS MARK CONVENTION OF A.G.O.

### BIG WEEK IN SAN FRANCISCO

Nationwide Scope of Guild Shown at Gathering Held on West Coast—  
Total of 644 Registered—  
Charmed by Host City.

[Continued from page 2.]

Pastorale and Finale in B flat major. The quiet attention of the listeners was a tribute to the musicianly performance. Mr. Mariott's skillful technique and thoughtful registrations made the music meaningful and served as a fitting close to a program of true merit.

#### Examinations the Day's Topic

Wednesday morning was devoted to sessions on the Guild examinations. A lecture was delivered by Dr. Leslie P. Spelman, F.A.G.O., of the University of Redlands, on the subject "Guild Examinations—Practical Projects for Church Musicians." This was followed by Dr. Rowland W. Dunham's discussion of the practical tests. Valuable advice on the written tests came from Dr. Edward Shippen Barnes, F.A.G.O. The session was concluded at Calvary Presbyterian Church with the playing of the 1953 test pieces by Walter A. Eichinger, F.A.G.O., of the School of Music of the University of Washington.

At 12:45 motor buses were waiting in front of the Fairmont Hotel to take those interested in the afternoon sessions to Berkeley and Oakland. *Grace Notes*, the little but valuable "daily paper" which was always ready for everyone after breakfast (and everyone wondered who had been up all night turning out such an excellent news sheet) listed an interesting program change for the afternoon: "Today at 1:30 Dorothy Young, the winner of the 1952 competition for young organists, will play at the First Congregational Church of Berkeley in place of Bob Whitley. Bob was winner at Boston two years ago. He has been studying at Canterbury, England, and planned to come to the convention just to play for us, but found it impossible. He is in the situation of enjoying the very last deferment which his draft board will grant him, and if he had interrupted his course of study to come here his deferment would have been canceled and he would not have been able to complete the work for which he was granted a scholarship."

The disappointment of those who were looking forward to Mr. Whitley's recital was soon dispelled by Miss Young. She is a pupil of Mildred Andrews at the University of Oklahoma and is the second consecutive pupil of that teacher to win this distinction. All who heard her felt that her handling of the instrument and her understanding of the music she played were extraordinary. Her program was as follows: Prelude and Fugue in B minor, Bach; Sonatina, Sowerby; "Alleluia Sereins d'une Ame qui Desire le Ciel" and "Transports de Joie d'une Ame devant la Gloire du Christ qui Est la Sienne," Messiaen. The second movement of the Sowerby number showed Miss Young's ability as an expressive player and her delicate sense of registration was apparent especially in the Messiaen. Her Bach was clean and straightforward. The audience's pleasure was demonstrated in long applause at the conclusion.

The lecture on "Choral Art in the Church and the American Guild of Organists," originally scheduled to be delivered by J. William Jones, was given by Dr. C. Harold Einecke, organist and choirmaster of the First Methodist Church in Santa Barbara, Cal. Mr. Einecke's plea was for a greater emphasis on choral work. He spoke of the neglect of this subject by many organists.

The next stop on the afternoon tour was at the First Presbyterian Church of Oakland, where C. Griffith Bratt, A.A.G.O., of the faculty of the Junior College of Boise, Idaho, gave a recital. Mr. Bratt chose these diversified numbers for his program: Canzona, Gabrieli; "As Jesus Stood beside the Cross," Scheidt; "Sleepers, Wake," "Now Come, Saviour of the Gentiles," Dorian Toccata, Vivace from Trio-Sonata 2 and Fugue in G minor, Bach; Sketch in D flat, Schumann; "O Sacred Head Now Wounded," Brahms; "Carillon," Vierne; "Ave Maria," Reger; Fantasy on "A Mighty Fortress," Bratt; Improvisation on a Given Theme. The

theme for Mr. Bratt's improvisation was provided by Newton H. Pashley.

#### In Memory of Bernard La Berge

It was certainly fitting that one of the features of this convention should be a concert to honor the memory of a man who did so much to popularize the organ as a concert instrument—Bernard R. La Berge. This concert was appropriately given by his widow, the popular Claire Coci, and the Hungarian Quartet, one of the last chamber groups launched by Mr. La Berge before his death. The setting was Calvary Presbyterian Church. Miss Coci opened the program with the Vivaldi-Bach Concerto in D minor. Her deft keyboard work and refreshing style were no surprise to those who have admired her playing through the years. The string group joined the soloist for performances of two Mozart Sonatas for organ and strings—K. 336 and K. 328. In those numbers the coordination between organ and strings was precise and the interpretation was sensitive. Then came a dramatic reading of Sowerby's "Pageant." The quartet offered Beethoven's Quartet in B flat major, Op. 18, No. 6. Other organ numbers were: Chorale in B minor, Franck; "Piece en Style Libre," Langlais; "Crucifixion" and "Resurrection" from "Symphonie-Passion," Dupre.

After the program by Miss Coci and the quartet the audience remained in the church to hear a choral group conducted by Waldemar Jacobsen, director of music at Calvary Church and director of the San Francisco Bach Choir, sing the prize anthem, "Psalm 150," by Maud Gilchrist Sewall, F.A.G.O., published by Gray. The performance was excellent. A review of Miss Gilchrist's composition appeared in *THE DIAPASON* several months ago.

#### Sowerby and Biggs Reach High Mark

Those who had looked forward to the "Sowerby-Biggs program" as a high-water mark on the convention agenda had their hopes rewarded at the Municipal Auditorium Wednesday evening. The orchestra was composed of members of the San Francisco Symphony and the organ was the well-known Austin designed by Edwin H. Lemare in 1915. The concert began with Haydn's Concerto in C major, played and conducted from the console by Mr. Biggs. To see and hear Mr. Biggs in a performance of this kind is to watch the work of a mature and finished musician. He had trained his assistants well and the organ playing was on a plane of perfection which the artist's many admirers have come to expect.

Those who had never seen Leo Sowerby by conduct were tremendously impressed as he stood on the podium and directed Poulenc's Concerto in G minor, for organ, strings and kettledrums. This thoroughly enjoyable and exciting modern work was alive in the hands of Biggs and Sowerby.

For his solo group Mr. Biggs chose Antonio Soler's Concerto No. 3, in G major, and Bach's Toccata and Fugue in D minor. Those who follow organ recitals know that the Soler has been a "specialty" with Mr. Biggs this season. It is arranged from a score written for two portable organs by a little-known eighteenth-century Spanish composer. Mr. Biggs' arrangement of this ancient work added charm to his program.

The featured work was saved for the third part of the program. It is Mr. Sowerby's latest composition for organ and orchestra, a one-movement work bearing the title "Concert Piece." The composition received its first performances in January in Claremont and Hollywood, Cal., by the Pomona College Orchestra and Mr. Biggs. For most of the San Francisco audience this was the first hearing. Like many composers of past generations, Mr. Sowerby is making his mature works less radical, more polyphonic and more concisely organized. The Concert Piece is an ingratiating piece and the enthusiasm of those who heard it was great. It is unusual for a new work to win the immediate acceptance which this one won. All of the Sowerby earmarks are present at their best. Needless to say, it would be hard to imagine a better performance of the solo part than that by Mr. Biggs. The sympathy between soloist and composer-conductor was obvious. After they had finished, both men were called back to the stage many times by the long ovation from those present.

#### Day Spent at Stanford

One of the most popular days of the convention was that spent on the picturesque

campus of Stanford University at Palo Alto. Modern air-conditioned motor buses left the Fairmont Hotel after breakfast Thursday morning and within an hour everyone was enjoying a walk around the university buildings. At 10:30 Stanford Memorial Chapel was nearly filled for a lecture on "The Interpretation of Gregorian Chant." The speaker was the Rev. Robert Hayburn, A.A.G.O., Ch.M., Mus.B., assistant pastor of St. Paul's Catholic Church, San Francisco. Father Hayburn's lecture was on the level that could be understood by organists "of all sorts and conditions" and many felt that it was among the most instructive of the talks heard during the week. After tracing the history of plainchant Father Hayburn spoke of the system of notation used and explained the art of chironomy, or the directing of chant. The speaker was unusually well qualified to discuss this subject since he has spent much of his life as a priest studying music in Europe and America and since he has had wide practical experience training choirs.

#### Recital by David Craighead

After Father Hayburn's lecture the audience remained in the chapel to hear a recital by David Craighead of Pasadena, Cal. Mr. Craighead's performance was well received. His use of the resources at his command was noteworthy and his interpretation of the literature he had chosen was pleasing. The numbers which he played were: Prelude and Fugue in C minor, Vaughan Williams; Andante in F major (for mechanical organ), Mozart; Prelude on "Iam Sol Recedit Igneus," Simonds; Prelude and Fugue in C major, Bach; Three "Casual Brevitates," Leach; Barcarolle (MS), Catharine Urner; Introduction, Passacaglia and Fugue, Wilan.

The al fresco luncheon on a terrace outside of the university theater fortified a large group of hungry organists for a heavy afternoon and evening schedule. Back in the chapel Robert Noehren was at the organ to perform four major works, all from the romantic "school." Prelude and Fugue in E flat major, Saint-Saens; Sonata on the Ninety-fourth Psalm, Reubke; Pastorale, Roger-Ducasse, and Fantasia and Fugue in D minor, Op. 135b, Reger, all served as appropriate vehicles for the sound, thoroughgoing musician-ship that has come to be expected from Mr. Noehren. His interpretation of the celebrated Reubke work was one of the most satisfying which this reviewer has heard.

Since the scholarly and highly worthwhile lecture by Alfred M. Greenfield will probably be published at a later date no attempt will be made here to give its contents. Mr. Greenfield, the eminent conductor of the Oratorio Society of New York, took for his subject "Handel's 'Messiah' as Performed Today by the Oratorio Society of New York." Some may have been surprised to find how much they did not know about this most famous of all choral works in the English language. To demonstrate his points Mr. Greenfield had the assistance of his wife and Arlene Whitver, soprano soloist of Trinity Episcopal Church, San Francisco. Mrs. Greenfield sang the aria "He Was Despised" and Miss Whitver was heard in "Rejoice Greatly" and "If God Be for Us."

#### Organ and Harpsichord Program

Bruce Prince-Joseph, a relative newcomer to the recital field, was a novelty in more ways than one. The most novel thing about his program at Calvary Presbyterian Church was the fact that he divided his time and attention between organ and harpsichord. The second most novel thing was the wide disparity of the literature chosen by this young man—some numbers being of the frankly "high-brow" variety and others of such a popular nature that some question might be raised as to whether they could fittingly be performed in a church.

That Mr. Prince-Joseph is a clever person is evident. That both his style of playing and his behavior at the instrument are at times mannered also is evident. His fluent keyboard technique was best demonstrated in the playing of a D major Sonata by Haydn on the harpsichord, and the fact that his musical perception is deeper than the casual observer might surmise was apparent in Byrd's Pavane, "The Earl of Salisbury." The Bach organ group which opened the program consisted of the chorale preludes "Ein feste Burg ist unser Gott" and "Ich ruf zu dir, Herr Jesu Christ" and the "St. Anne"

Fugue. These, the Haydn and Liszt's Prelude and Fugue on "B-A-C-H" formed the first half of his program. Harpsichord numbers not already mentioned were Bach's Fantasia in C minor, Handel's Variations on "The Harmonious Blacksmith," Lully's "Air Tendre" and the Mozart "Rondo alla Turka." The last number was played in very brilliant style and the audience responded to it with a loud ovation.

The brilliance of Mr. Prince-Joseph's playing is attractive but sometimes his exaggeration detracts from the music. The organ group which ended his program included Elmore's interesting "Donkey Dance," Weinberger's "Abide with Us" and Alain's "Litanies."

#### Performance by Virgil Fox

The spectacular Virgil Fox was the attraction Thursday evening. The big orange lanterns suspended beneath the blue canopy which forms the ceiling of the Municipal Auditorium and the spotlights trained on the large console heightened the dramatic mood which always accompanies Mr. Fox's performances. The program he chose consisted of these numbers: Toccata in E, "In dulci Jubilo," Arioso and Toccata in F, Bach; Sarabande, Corelli; "How Gladly Do I Welcome," Brahms; Sonata on the Ninety-fourth Psalm, Reubke; Scherzo from Symphony 2, Vierne; "Chant de Paix," Langlais; Introduction and Fugue on "How Brightly Shines the Morning Star," Reger.

It is well known that among critics Mr. Fox's playing is a highly debatable subject. The review by R. H. Hagan in the *San Francisco Chronicle* called his performance "a major exhibition of virtuosity at the expense of good musicianship and good taste." There are many who would emphatically deny this to the point of saying that Mr. Fox has done more than any other modern performer to popularize good organ literature. Critics of Mr. Fox's playing must be reminded of Mark Twain's famous remark when he saw Niagara Falls: "At least it's a success!"

To begin the last day of the convention members filled famous Old St. Mary's Church, where solemn high mass was celebrated by the Rev. Robert Hayburn, A.A.G.O. The proper of the mass, according to the Gregorian settings, was sung by the students of St. Patrick's Seminary, Menlo Park, under the direction of the Rev. Andrew A. Forster. The ordinary of the mass was sung by male choristers from Old St. Mary's, St. Ignatius', St. Vincent de Paul and St. Dominic's Churches, under the direction of W. Leo Hovorka, organist and choirmaster of St. Ignatius' Church, San Francisco. The organist was Robert Moonan, organist and choirmaster of Old St. Mary's Church. The prelude was played by Leonard Fitzpatrick. The mass used was composed by Mr. Hovorka and the anthem, "Veni Creator," was by Wallace Sabin, F.A.G.O. The chants and choral settings were beautifully performed.

The sermon at Old St. Mary's was preached by the Most Rev. Merlin J. Guilfoyle, D.D., J.C.D., auxiliary bishop of San Francisco and pastor of the Mission Dolores Basilica. Bishop Guilfoyle spoke of the organ as an instrument reminding one of immortality and a symbol of the church eternal.

"It is the soul of the organist," said he, "that distinguishes him from an animal running across the keys." The bishop praised the work of church organists to such an extent that a speaker later in the day remarked: "His excellency has practically canonized us for being church organists!"

#### Contest Winner Receives \$1,500

Shortly after 10 o'clock President S. Lewis Elmer opened the business meeting at the Fairmont. After dispensing with the reading of the minutes of the Boston meeting, Mr. Elmer made an announcement which was a great surprise to those present. He had just received a telegram confirming the fact that the Jean Tennyson Foundation was making a contribution of \$1,500 to be added to the \$500 already awarded Dorothy W. Young, winner of the national competition for young organists. This additional money is to be used for study abroad. The \$500 award is provided by the Wurlitzer Memorial Fund.

Mr. Sparver was called upon to give the registration figures of the convention and Claire Coci spoke about a pamphlet to be issued on the content of organ recitals. It was requested that members write to national headquarters about information they would like included in this pam-



## Organists from Every Part of U. S. at A.G.O. Convention in San Francisco



phlet. Ray Berry spoke briefly of the Guild's work on the problem of church acoustics and Ernest White gave a report on radio broadcasts. Christopher S. Tenley urged the inclusion of music by Guild composers on Guild Sunday programs and Newell Wright spoke on organ playing competitions. Guild student groups were discussed by Elizabeth Papineau. Paul Swarm spoke for the members' interests committee. Kathleen S. Luke reported for Seth Bingham on Guild expansion.

Mr. Elmer then talked on national publicity and pointed out the importance of making the clergy aware of the work of the Guild. A motion was passed to thank Mr. Sparver and his committees for their outstanding work in organizing the convention. Invitations for the next biennial convention came from Philadelphia, New York City, the Twin Cities and Chicago.

#### Recitals of Closing Afternoon

After the business meeting members had the choice of two recitals—one by George Markey on the instrument which the Wicks Organ Company had placed in the gold room of the Fairmont and the other by Joseph Coutret at St. Paulus Lutheran Church. Neither of these recitals was on the original program. Mr. Coutret was invited to play in honor of his having taken second place in the competition.

The next regularly scheduled recital was played at 1 o'clock in Trinity Episcopal Church by Robert Ellis of Fort Worth, Tex. His program: Fantasie in F minor, Mozart; "Echo," Bach; "Partite Diverse on Psalm-tone VII," Anton Van Der Horst; "Fast and Sinister," from Symphony in G major, Sowerby; Variations and Fugue on an Original Theme, Op. 73, Reger. Mr. Ellis' program was competently played. The Van Der Horst piece, new to most people, is modern music rather on the academic side.

The remaining musical events were a promenade organ recital at the California Palace of the Legion of Honor and a lecture-recital by Everett Jay Hilty of the University of Colorado. The promenade recital at the impressive Legion Palace was a promenade both for listeners and performers. While the auditors walked about, various organists took their place at the console for groups of numbers. Claude Murphree, F.A.G.O., played and acted as master of ceremonies.

Mr. Hilty's paper was on "The Repertory and Potentialities of the Small Church Organ," a subject of wide interest. His notes were distributed in mime-

#### Convention Impressions

The following summary of his impressions at the San Francisco convention have been received from Claude L. Murphree, F.A.G.O., organist of the University of Florida:

Most beautiful program—E. Power Biggs, Leo Sowerby and the symphony orchestra; Haydn, Poulenc and new Sowerby Concert Piece all delightful.

Most virtuoso playing—Virgil Fox. Four encores.

Most glamorous—Claire Coci. Beautiful tribute to Bernard R. LaBerge by her and the Hungarian String Quartet (the somber Elegy by Langlais for organ and strings a highlight).

Best accompanying—Ludwig Altman at the Temple for Honegger's "King David"—a stunning job.

Most interesting new pieces—Ricercata on "B-A-C-H" by Van Hulse; also Purvis' new Partita.

Most tedious piece—Reger's Variations and Fugue on an Original Theme (although very well played by Robert Ellis).

Most carefully-thought-out registration—Bruce Prince-Joseph.

Most helpful and practical talk—Everett Hilty on choice of pieces and registration for the small two-manual organ.

Most all-round satisfying organ playing—George Markey, both at Grace Cathedral and on the Wicks in the hotel ball-room.

Most hilarious moments—the spoofing of some of our celebrities by some of the young contestants, who did highly amusing caricatures both in speech and in organ playing of people such as Elmer, White, Biggs, Fox and Coci.

Orchids to the new young national contest winner, Miss Dorothy Young, and to her teacher, Mildred Andrews of the University of Oklahoma, who also taught the 1950 prize-winner, Bob Whitley.

ographed form among those present and he played illustrations by Walther, Buxtehude, Hassler, Bach, C.P.E. Bach, Clerambault, Wesley, Liszt, Widor, Karg-Elert, Coke-Jephcott and Messiaen. The sheets he distributed also included a bibliography of music available for small instruments.

#### Gaiety at Closing Banquet

The banquet in the gold room of the Fairmont, which closed the convention, was in the gay, festive spirit which is prone to prevail in a gathering of organists after several days of serious concentration. Three hundred were present. Mr. Sparver was the genial toastmaster and entertainment features included the singing of songs accompanied by two organs. The award was presented to Miss Young and those who had been responsible for

the success of the convention were recognized and applauded. Many left the room feeling that they would gladly spend another week in San Francisco.

#### Some Convention Sidelights

Gatherings of organists are always full of good humor, a quality without which it is doubtful that church musicians could survive long; so it was not surprising that clever quips were heard here and there about the fact that the A.G.O. convention in San Francisco was following on the heels of a convention of the Amalgamated Meat Cutters and Butcher Workmen of North America. One group at Sunday dinner was discovered in the act of playing a game which involved attempting to decide which patrons of the restaurant were organists and which butchers. Notwithstanding the fact that history records musicians who have been accused of butchering their produce, it was decided that any apparent similarity was merely superficial.

The winners of the organ playing contest, which was held prior to the convention, were posted Monday morning. Dorothy Young of Oklahoma City took first

place and honorable mention went to Joseph Coutret of New York City.

All day Monday as delegates from every part of the country registered the lobby of the Fairmont Hotel was filled with organists who renewed old acquaintances and made new ones. The notably strong fraternal spirit in the profession was evidenced by the many groups which seemed to form spontaneously, some exchanging lighthearted stories and others engaged in earnest discussions, but everyone conspicuously happy.

DR. HARRY LOWERY, president of the London Society of Organists, British Broadcasting company recitalist and member of the board and corporation, and lecturer and examiner for Trinity College of Music, University of London, has been in the United States and Canada since May 1 examining candidates in practical subjects for Trinity College of Music. While here he was guest speaker before several organizations. Following his attendance at the convention of educationalists drawn from every state, held at Dartmouth College late in June, Dr. Lowery commented that in musicology the United States probably leads the world at the present time.

## OBERLIN CONSERVATORY OF MUSIC

OBERLIN, OHIO

A Department of Oberlin College

Members of the Organ Faculty:

Fenner Douglass

Joseph Hofrichter

Grigg Fountain

Leo Holden (on leave, 1951-52)



## SCHLICHER ORGANS

Schlicker Organ Co., Inc.

1530 Military Rd.

Buffalo 17, New York

**ORGAN BUILDERS HOLD MEETING IN CHICAGO**

**ANNUAL SESSION FILLS DAY**

**Various Problems of Industry Taken Up—Paul S. Schantz Remains as President—Guests of William H. Barnes at Dinner.**

The annual meeting of the Associated Organ Builders of America, held at the Palmer House in Chicago June 26, was marked by a full day of discussion of various topics of interest to the industry. The meeting brought to Chicago a group that represented nearly every builder in the United States.

One of the subjects of interest that was discussed was the question of adopting generally a sixty-eight-note compass on the manuals. Chester A. Raymond of Princeton, N. J., led the discussion of this and of the A.G.O. console standards adopted in 1933. A committee consisting of G. Donald Harrison, H. M. Ridgely and Percival Stark was appointed to discuss church acoustical problems with a committee of the American Institute of Architects. Mr. Ridgely reported on government controls. Robert L. Hillgreen led the discussion of membership policy, etc. Walter Holtkamp was in charge of the consideration of advertising. A. G. Sabol headed the committee in charge of the framing of the budget for next year and the matter of dues.

The present officers of the organization, who continue in office for another year, are: President, Paul S. Schantz; vice-president, N. S. Barnes; secretary-treasurer, Lewis C. Odell. The following maintenance men were admitted as new members: Fred H. Meunier, Denver, Colo.; F. C. Wichlac & Son, Chicago, and Midwest Organ Service, W. A. Brummer, Granite City, Ill., while A. R. Schopp's Sons of Alliance, Ohio, were voted in as allied members.

A luncheon at the Palmer House brought the builders into closer fellowship and elicited a discussion of a number of matters that are of prime interest to those engaged in building organs.

In the evening the group were the dinner guests of Dr. William H. Barnes at the Cliff Dwellers' Club and recollection of a number of incidents in the history of American organ building and of the men engaged in the industry marked a very pleasant evening.

**HAMMOND PLAYING TAUGHT TO LOCOMOTIVE BUILDERS**

The Electro-Motive division of the General Motors Corporation, near Chicago, probably the world's largest locomotive plant, is experimenting in a new way to win employe goodwill—Hammond organ lessons. The first employe class is under way and an expanded number of classes is slated for autumn. The project has been proved so successful that Harry Kennard, education director for Lyon & Healy, Chicago music house, says he expects 400 Electro-Motive employes to sign up for the next organ course. There are seven students in the first class. Electro-Motive has found that there is a definite correlation between employe interest in hobbies, such as instrumental music, and morale.

EVERETT TITCOMB



THE SCHOLA CANTORUM OF BOSTON, under the direction of Everett Titcomb, has completed an active season at the Church of St. John the Evangelist, Beacon Hill. The men's choir of approximately thirty voices provides the choral music at the Benediction service every Sunday evening. Many of the members are organists and church musicians who count it a privilege to sing in a choir conducted by this eminent authority on liturgical music.

Every week a short organ recital is played by a member of the Schola or an invited guest. Those who have played this past season include Ilo Allen, Clark Angel, Richard Bond, Dana Brown, George Butler, Roy Carlson, Mary Conway, Eileen Einhardt, Paul Giuliana, Paul Hamill, Trall Heitzenrater, Jean Hersey, Francis Hinkel, Andrea Jacobson, William Little, H. Winthrop Martin, Max Miller, Marshall Roberts, Stanley Soble, Paul Stanton, Samuel Walter and Leonard Zimmerman.

**WILLIAM S. BAILEY 25 YEARS AT CHURCH IN ZANESVILLE**

Members of St. James' Episcopal Church, Zanesville, Ohio, held a reception Sunday afternoon, June 22, to mark the completion of William S. Bailey's twenty-fifth year as organist and choirmaster there. There was a presentation of gifts, with talks by Bishop Hobson of the diocese of Southern Ohio, Father MacCallum, rector of St. James', and Eugene Archer, superintendent of the church school and a former choir boy.

Mr. Bailey is a fellow of the American Guild of Organists, winning in 1925 the Estey Organ Company scholarship to Fontainebleau, France, where he studied organ with Widor and composition with Mlle. Boulanger.

Mr. Bailey has also just completed his twenty-first year as a member of the faculty of Capital University, Columbus, Ohio, where he is professor of advanced theory and composition.

# SCHANTZ



AN ESTABLISHED NAME

A PROGRESSIVE ORGANIZATION

## MODULATION

in  
**THEORY and PRACTICE**

and Interludes for the  
**Church Organist**

by  
**Edward Shippen Barnes**

No. 8450.....Price \$4.00

**J. FISCHER & BRO. NEW YORK 18, N.Y.**

119 West 40th Street

ESTABLISHED 1873

Schantz Organ Company



ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

## Bach's Organ Works All Being Recorded by Biggs-Columbia

By EDWARD B. GAMMONS

Bach-Biggs-and Columbia—the juxtaposition of these three names may well prove to become a by-phrase in the homes of many music-lovers and I would like to ask Mr. Gruenstein's indulgence to point out what I feel is a genuinely tremendous resource now being made available to all organists, students and lovers of organ music at its best.

For many years those of us in the above categories—and, let us say, perhaps more especially we who are termed "organ nuts"—have collected recordings of celebrated instruments and players from all corners of the disc world. As much as we enjoyed these items, it is only just to admit that in many cases the recording failed to offer anything like the effect of the organ in its native environment. Still the factors of study and comparison made the acquisitions worth while and much good has come from the practice. In recent years, though, there has been a steady improvement in the methods of recording and the choice of recorded literature and now the long-playing issues make attractive and accurate listening possible in this specialized area. Many companies have undertaken the issuance of organ music new and old, on instruments of diverse periods and styles, by players of all schools.

Countless organ fans have derived rare pleasure and instruction from those Columbia recordings done by E. Power Biggs—ones like "French Organ Music," Mendelssohn's Sixth Sonata, "The Music of Franck," "The Westminster Album," the exciting Poulenc G minor Concerto and, even more fresh and glittering, the set captioned "Music of Jubilee," where Mr. Biggs couples the organ with a brass ensemble with magnificent effect.

Along with these outstanding issues, covering such widespread periods and countries, Mr. Biggs and Columbia have brought out three long-playing sets happily baptized "Bach's Royal Instrument." The first contained the six Schübler chorale preludes and the C major Toccata, Adagio and Fugue. Then came volume 2, with the great Preludes and Fugues in B minor and G and Trio-Sonatas I and II. These have been made on the organ in Boston's Symphony Hall, and in each case there is ample evidence of real understanding and artistry and what might be called an ever-increasing amount of "listening appeal" for the average hearer.

There will be some who do not follow Mr. Biggs in every choice of registration and in certain cases of balance between foundation and upper work. Yet who would deny the artist the right to choose his own range and concept of the organ? There is so much which is vital, inspiring and varied, coupled with a rare sense of fire, balanced by just restraint, that all must admit that Mr. Biggs' mature performances show a close devotion to the spirit of Bach—his music and his instrument.

Now at last Columbia has come forth with the promise that Mr. Biggs will join forces in the presentation of the complete organ works of the Leipzig cantor, in some fifteen sets of long-playing discs. What a great service and musical banquet is offered thus to all those who love the music of the organ and its greatest master! The music may be listened to for its own sake alone—those who desire master lessons may have them as often as they choose, at times of their own selection, and all organ lovers and plain music-minded folk may hear this treasure magnificently played on a superb example of G. Donald Harrison's concepts of what an organ should be.

The third issue in the series has just appeared and contains the Toccata and Fugue in D minor, Bach's transcription of the Vivaldi D minor Concerto, the C major "Fanfare" Fugue, the "Little" G minor and the Passacaglia and Fugue. Some may well say: "What, those often-recorded chestnuts again?" Let me answer immediately by saying that these belong in this complete series, but, beyond that, the Toccata shows new heights of recording excellence and, better still, it is a musical experience no listener should miss. Every detail of line and contrast receives its just due, and Mr. Biggs has shown

real imaginative flights; yet all proceed from the music itself. The same comments may be applied to each number in the set. To me it appears the most completely satisfying organ solo recording to date. The performances hold the attention for every measure and will be musically rewarding to auditors of every degree of musical appreciation.

I have dwelt on the field of organ recording at some length because I believe all organists and devotees of the instrument should support these men and recording companies that are putting their best effort and investment into this project. Each new release shows the benefit of hours of practice and experimentation on the part of the artist and the recording engineers, who, with Mr. Biggs, have wrought marvels in bringing a wider range of organ effects to the fore in their successive recordings. There is a more natural balance of registers and a more faithful reproduction of the sound of the organ, which is so elusive and difficult to capture in its wide range of dynamics and complex array of overtones and harmonics.

Our hats off to Columbia and Mr. Biggs for their faith in the ageless appeal of Mr. Bach's music—and his royal instrument.

GERHARD SCHROTH, DIRECTOR of music at Our Saviour's Church in Detroit and conductor of the Lutheran Choir of Chicago, was the director of the Walther League Choral Union at the league's international convention July 10 in Ottawa, Ont. One of the featured works performed by this group was an anthem composed for the occasion by Allanson G. Y. Brown. The title of the anthem was "Through the Night of Doubt and Sorrow."

### LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 Valentine Ave., New York 58, N. Y.  
Telephone: SEdwick 3-5628  
Night and Day

Emergency Service—Yearly Contracts  
Harps — Chimes — Blowers  
Expert Overhauling  
"An Organ Properly Maintained Means  
Better Music"

### JAMES ALLAN DASH

B.S., M.Ed.; Mus.D.

Festival Conductor & Lecturer  
INFORMATION  
325 N. Charles St., Baltimore, Md.

### RALPH M. GERBER

A.A.G.O.

Recitals

1533 East 73d St., Chicago 19, Ill.

### HENRY L. ROXBEE & SON, MFRS.

Metal, Flue, and Reed  
ORGAN PIPES

Scientifically scaled—Expertly made.  
Masterfully voiced

1918 178 LOWELL ST., READING, MASS. 1950

### Cora Conn Redic

Mus. Doc. A.A.G.O.

Organ Department  
ST. JOHN'S LUTHERAN COLLEGE  
WINFIELD, KANSAS

THE INSTANT-MODULATOR  
Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL.  
Used by organists and accompanists in ALL 48 states. An amazing time-saver for the busy organist!  
Price, complete with Instant-Finder Slide, \$2.25, including handling charges. ABSOLUTE MONEY-BACK GUARANTEE!  
THE MARVIN MUSIC EDITION  
260 Handy St. New Brunswick, N. J.

## WICKS ORGAN OF THE MONTH



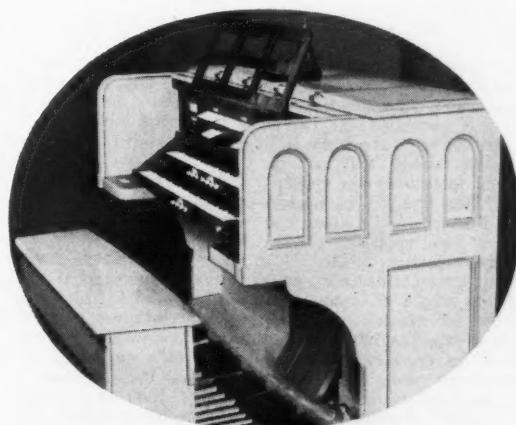
IN WISCONSIN

St. Peter & Paul R.C. CHURCH  
buys WICKS

HERE is a medium size, two manual WICKS ORGAN splendidly voiced for this beautiful new church in Wisconsin Rapids, Wis.

The organ chambers, traditionally located, furnish an abundance of that magnificent tone for which Wicks is world famous. The simple, yet elegant character of the console design, appropriately Byzantine in motif, blends with the Church's architectural scheme.

Specifications will be mailed gladly upon request.



# WICKS ORGANS

FACTORY and STUDIOS  
HIGHLAND ★ ★ ILLINOIS  
U. S. A.

## Small Church Organ: Its Possibilities with Suitable Repertoire

[Mr. Hilty, of the faculty of the University of Colorado, gave the following paper as part of a lecture-recital July 4 at the convention of the A.G.O. in San Francisco. To demonstrate the points made in this article Mr. Hilty played a number of selections on the small two-manual organ at St. Francis' Episcopal Church.]

By EVERETT J. HILTY

"An organist must endeavor thoroughly to understand the organ which he is about to play, in order that he may achieve the best possible results. One has often heard an organ, treated by two equally good organists, that sounded better in the hands of one than in those of the other. That is due to the fact that one has better taste than the other in the combination of registers."—Dom Bedos de Celles, *L'Art du Facteur D'Orgues*.

In 1775 Carl Philipp Emanuel Bach wrote of his father that "no one understands the art of registration as he did. This knowledge passed away with him." Contemporary accounts tell us of J. S. Bach that "his method of registration was so unconventional that many organists and organ builders were horrified when they saw his selection. They believed that such a combination of voices could not possibly sound well, but they marveled when they later noticed that it was exactly in this way that the organ sounded its best and that it had only received something heterogeneous and unconventional which their own manner of registration lacked!"—"The Little Bach Book," ed. by Nickel.

Here is the answer to those who pay little attention to registration, assuming that all of the music is in the notes. While we do not condone those who use exaggerated colorings and tempi, thereby drawing attention to the means rather than the music, we also have little patience with those who justify their lack of imagination or laziness in not becoming thoroughly acquainted with the organ they are to play by claiming that they are performing as Bach did. C.P.E. Bach also states that "insight into the character of the piece is necessary. The signs determining whether notes are to be slurred or to be played staccato are often missing," Rousseau's *Dictionnaire de Musique* (1775) contributes: "...one who renders only notes, keys, scales and intervals, without comprehending the meaning of the phrases—even if he is precise otherwise—is nothing but a 'note-gobbler'!"

Do not be misled by the technicians who are mere "note-gobblers" any more than by those who cover their technical inadequacies by resorting to kaleidoscopic tonal colorings and "oleaginous ditherings."

One other tragedy found in today's organ profession is the display of "cultism." I know of a well-known music school in which the students of one of the organ professors attend recitals of a colleague's students and sneer at the fact that Karg-Elert is played. These "decadent romanticists" in turn attend the first professor's student recitals and criticize the all pre-Bach and dissonant modern works played! Must we be so narrow and prejudiced that we cannot know and appreciate (or at least tolerate) all the schools of composition?

Intelligent interpretation demands some knowledge of the school of composition and type of organ for which compositions were written. For example, French organ music registered for resonant cathedrals would not bear the same registration (even if the stops were available) in one of our stuffy "parlor" churches. Frescobaldi, in the preface to his *Toccatà* published in Rome in 1614, says, among other rules of performance: "This kind of performance must not be subject to strict time—[but] as in modern madrigals which are sung, now languid, now lively, in accordance with the affectations of the music.\*\*\* The cadences, though written as rapid, must be performed quite sustained; as the performer approaches the end of the passage of a cadence he must retard the tempo gradually\*\*\* It is left to the good taste and fine judgment of the performer to control the tempo which consists of the spirit and perfection of the manner and style of interpretation." According to Dorian, the influence of

this subjective vocal style continued until "the severe baroque of Bach's polyphony changed organ performances into an objective, transparent, specifically instrumental style."

It would seem needless to say that our first duty in playing an organ is to become acquainted with it. Yet many organists play for years without knowing whether theirs is a "straight" or "unified" organ, or whether there is any duplexing. Indeed, some organists do not even know the meaning of these terms! Some organ companies cleverly conceal duplexing by making the great 8-ft. diapason a 4-ft. diapason on the swell, and vice versa. Every stop should be individually tried and tested in combination with every other stop on the organ.

One should learn to be economical in the use of stops. How many times do we see the registration given "flutes and strings," which usually is about the dulllest combination on the organ! Use individual stops, using additional stops *only* for a specific purpose. Characteristic colors may be modified by other stops. Thus a reed may be made more mellow by adding a round 8-ft. flute, more piquant by adding a 4-ft. flute, nazard, or 2-ft., or it may be made keener by adding a bitey string. Early Germans considered the 4-ft. flutes as adding more power and solidity but very little brightness (except string). If merely coloring is desired, skip the 4 ft. and add 2 ft. One of the most useful stops on a small organ is an independent twelfth. It makes a quintadena when used with an 8-ft. flute, a synthetic orchestral oboe when used with an 8-ft. string (a 4-ft. flute usually helps this combination) and an imitation baroque cornet when used with a soft 8-ft., 4-ft. (and possibly 2 ft.), plus the octave coupler. In combination for bigness omit the softer stops—they are not only superfluous, but are apt to destroy the clearness of the music. The only time they will be apparent is when they are out of tune. Form the habit of contrasting colors in purity. Too many players allow one color to spoil another.

Since the pedal is usually inadequate on small organs, devices must be used to make it appear more than it is. When playing on one manual the other manual might be considered as an independent pedal. Thus an "organo pleno" registration might be full flue (except soft stops) on one manual, with whatever reed is available on the other, coupled to pedal. Pedal reed against manual flue gives a wonderfully solid effect. Another device is to play the pedals in octaves. This can be done more often than might be supposed, and is particularly valuable when the melody is in the pedals. (For the development of a superior and easier pedal octave technique, buy "Organ Pedal Technique," by Pietro Yon, published by J. Fischer). In some compositions the pedal may be doubled with the left hand, thus giving the benefit of manual octave couplers.

It is not necessary constantly to use 16-ft. tone. If the ear is given a rest once in a while from the customary 16-ft. tone it will be the more effective when used again. There are also many effective organ compositions which use little or no pedal. In order to get a 16-ft. and 8-ft. pedal to balance, say, an 8-ft. and 4-ft. flute manual combination, try using the 8-ft. flute coupled to pedal and use the manual 4-ft. coupler. This gives a pedal 8-ft. and manual 8-ft. and 4-ft. (except on tracker action organs).

Try all the stops at all pitch levels—do not be afraid to play an 8-ft. solo passage an octave higher on a 16-ft. stop or an octave lower on a 4-ft. stop. In playing a recital on a small organ in Texas I found the swell 16-ft. bourdon the most beautiful 8-ft. flute on the organ. In a recital on our 100-stop four-manual Austin at the University of Colorado I discovered the choir piccolo (2-ft.) made a most delightful pedal 4-ft. solo for a particularly intimate passage.

String tone, as a rule, sounds best in low registers, flute tone in the high registers; yet composers or editors sometimes register melodies below tenor C for flute. Remember that registrations are usually worked out with a particular instrument. Some organ teachers pronounce "rules" for registration, such as "never use the diapason as a solo stop." There can be no *rules* in art—only *principles*. Your ear (or someone else's) is your guide—and not at the console, but in the sanctuary or auditorium. It costs nothing

## Builders of ORGANS since 1898



### HILLGREEN-LANE and COMPANY

Alliance 3, Ohio  
Your inquiries invited.

to try the most apparently screwball combination, and you might be pleasantly surprised.

Suppose one desires a full, rich "English" type of tone, a solid diapason chorus. He tries the only 8-ft. diapason on the organ with 16-ft. and 4-ft. couplers. If it is too muddy he discards the 16-ft. coupler and couples the swell 16-ft. bourdon, or a swell 8-ft. stop to great 16-ft. Or he may play the passage an octave lower, using the 8-ft. and 4-ft. diapasons, with octave coupler. If the 4-ft. coupled becomes too shrill, he couples from the swell for his 2-ft. He explores every possibility and tonal range before deciding which is best, his ear, rather than his eye, being the final judge!

For a full string ensemble one might couple the swell salicional and celeste to great 16, 8 and 4-ft., then play an octave higher, with the great unison off and 8-ft. flute with 16-ft. coupler. This gives in actual sound an 8-ft. flute and string, 4-ft. string and 2-ft. string. The flute gives a certain amount of body to the combination without being too obvious. If there are more strings on the organ the organist will, of course, experiment with all of the stops available, trying all ranges and pitch levels in various combinations. For an 8 and 2-ft. flute combination the 4-ft. flute may be played with the unison off and 16 and 4-ft. couplers. Better still would be to use the 8-ft. flute on one manual and 4-ft. flute coupled with 4-ft. coupler for the other, thereby achieving a better balance, through the use of two independent sets of pipes. This demonstrates a certain value in unification. May I quote from Clutton and Dixon: "The extension organ, in its essence, is simply the coupling in octave, sub-octave and other pitches of selected single ranks of pipes of complete compass. It is not a little remarkable that the most strenuous opponents among organ builders do not scruple to fill their instruments with a copious array of octave and sub-octave couplers. Many players also do not hesitate to use these indiscriminately, thus producing a much more ill-balanced effect than even a badly designed extension instrument. One advantage of an extension organ is that octave and sub-octave couplers, as separate drawknobs or stop-keys, are almost entirely absent; consequently abuse is impossible. Their appro-

prate selective use, with suitable ranks, is inherent in the instrument itself but (provided it is properly designed) the balance is not upset."

On a unit organ the organist does not have to resort to so much playing in unusual ranges, etc., the selected ranges being at his disposal; but he must be judicious and artistic in his combination selections.

A small organ with few pistons almost requires a satisfactory crescendo pedal for ease in playing. I am in favor of the old-fashioned crescendo pedal indicator instead of merely a light—I have one on my church organ and know exactly what stops come on at each point of the indicator; this is worth several general pistons.

The following list of music suitable for use on a small organ was compiled by the author of the foregoing paper:

- Andriessen—"Sonata de Chiesa" (E. B. Marks).
- Bach-Pfateicher and Ames—Ten Arias (H. W. Gray).
- Bach-Kraft—Eighteen Chorale Preludes (Presser).
- Barnes—"A Book of Classical Airs" (G. Schirmer).
- Benoit—"Fifty Elevations on Modal Themes" (J. Fischer).
- Bossi—"Stunde der Weihe" (Peters #8584).
- Brahms—Volume I, Eleven Chorale Preludes; Volume II, Miscellaneous Compositions (E. B. Marks).
- d'Aquin—"Book of Noels" (Mercury Music).
- Fletcher—"Fountain Reverie" (H. W. Gray).
- Haydn-Biggs—"The Musical Clocks" (H. W. Gray).
- Hindemith—"Sonata 2" (Edition Schott 2550).
- Jacob—"Three Quiet Preludes" (H. W. Gray).
- Jenkins—"Dawn" and "Night" (J. Fischer).
- Karg-Elert—"Semore Semplice," Book 1 and 2 (Paxton). Chorale Improvisations, six volumes (E. B. Marks).
- Kreckel—"Musica Divina," Book 1 (J. Fischer).
- Pfateicher & Davison—"The Church Organist's Golden Treasury," Three Volumes (Ditson).
- Quignard—"The Gregorian Organist" (Gregorian Institute of America).
- Reger—"Thirty Little Chorale Preludes" (Peters #3980).
- Rheinberger-Noble—Recital and Service Music for the Organ (J. Fischer #8507).
- Sowerby—Meditation on Communion Hymn (H. W. Gray).
- Stamitz—Andante (H. W. Gray).
- Telemann—Twelve Easy Chorale Preludes (Peters #4239).

# REISNER'S RD-400...



## *Four-Manual Console of distinctive styling...*

An unbelievably compact four-manual console made possible by Reisner's All-Electric mechanism. Retaining all standard AGO measurements, the Model RD-400 is no larger than many standard three-manual assemblies with electro-pneumatic action.

When used in conjunction with our new Model R-R Remote Capture Type Combination Action — which was designed especially for medium and large organs — this new console will prove ideal for the electrification of your organ.

*Have your organ technician submit complete specifications for our quotation.*

THE W. H. REISNER *Manufacturing*  
COMPANY, INCORPORATED HAGERSTOWN, MD., U.S.A.

DR. CYRIL BARKER



DR. CYRIL BARKER will assume a new position Sept. 1 at the Central Methodist Church, Lansing, Mich., after sixteen years at the First Baptist in Detroit. He will retain his position at the Detroit Institute of Musical Art.

By a unanimous congregational vote the First Baptist Church of Detroit set aside Sunday, June 22, as "Minister of Music Sunday" to honor Dr. Barker's musical leadership through the years. The board of music was instructed to prepare an order of worship incorporating anthems and organ works dedicated to Dr. Barker or to the choirs of the church. The numbers used were Roland Diggle's Prelude on "Caersalem," Garth Edmundson's Prelude on a Theme of Corelli and his anthem "Lead Me, Lord," R. Deane Shure's "Come, Light Serene," Henry Overley's "God Bless Thy Year" and Thomas J. Crawford's "Cerbadoe Putnamos." This last number is a rhapsody and fugue on Dr. Barker's initials—CEB. Mr. Crawford's delightful "tongue-in-cheek" attitude created the "Cerbadoe" from "Cyril ERnest BArker, DOC." The "Putnamos" is from his studio address on Putnam Avenue in Detroit.

Continuing the festivities, Dr. Barker's choir presented him with a Steuben glass bowl and a pair of sterling silver candelabra at the choir summer outing. As a further token of affection and loyalty the choir, with a group of alumni choristers, requested a midsummer musicale on the evening of Aug. 3 and promised to rehearse "even if the temperature hit 100 degrees."

Dr. Barker's contribution to the musical life of his own city has been generous. During his sixteen years at First Baptist he and his choirs have produced 160 major musical programs. Over 150 musicians serving the Detroit area as organists, directors or soloists received all or part of their training from him. For fifteen years his adult choir has presented a series of artist recitals in which many of the eminent recitalists have appeared. His own recitals at the Detroit Institute of Art on the municipal organ still hold

**BACH'S ORGAN WORKS**

in handy study scores (5 x 6 1/2")  
from the famous  
"Gesellschaft Edition"

Complete in 8 volumes at the  
incredibly low price of

**\$.98 per volume—  
\$7.84 the complete set**

- Vol. I. Clavierübung, Part 3
- II. Orgelbüchlein (Chorale Preludes) & Chorale Variations
- III. Kirnberger Collection & Other Chorale Preludes
- IV. The 6 Organ Sonatas, & First 6 Preludes & Fugues
- V. Twelve Preludes & Fugues
- VI. 6 Schübler & 18 Other Chorales
- VII. Toccatas, Passacaglia, etc.
- VIII. 8 Little Preludes & Fugues, etc.

Off press and at your dealer's  
**OCTOBER 1, 1952**

**Special Pre-Publication  
Offer to A.G.O. & C.C.O.:**

To help finance this edition, we  
are offering the complete set at  
only **\$5.90** on the first 500 orders  
received with remittance before  
**September 20, 1952**

(Scores shipped to you Oct. 1952)

**Act now!**

**Write to**

**LEA POCKET SCORES**

Dept. R, Box 138 Audubon Sta.  
New York 32, N.Y.

attendance records, for 35,000 people attended the forty-six programs given in three years. Dr. Barker has served as dean of the Eastern Michigan Chapter of the A.G.O. for two years, president of the Detroit Musicians' League for five years and president of the Guild of Church Musicians for three years and is completing his second term as president of the Michigan Music Teachers' Association.

Some of the largest massed choirs ever assembled have been organized and directed by Dr. Barker. Among these are the World Baptist Alliance Chorus of 5,000 which presented a program at the Cleveland Municipal Stadium in July, 1950, and the National Chorus of Detroit, organized in 1941 for a special program for the American Red Cross as a symbol of industrial unity in Detroit. He was also the director of the Protestant Reformation festival chorus of 600 last fall at the Masonic Temple in Detroit.

**LAWRENCE I. PHELPS**

ORGAN ARCHITECT

CONSULTANT

THE FIRST CHURCH OF CHRIST, SCIENTIST  
BOSTON

11 Norway Street  
Boston 15, Mass.

School of Music

**UNIVERSITY OF REDLANDS**

LESLIE PRATT SPELMAN      MARGARET WHITNEY DOW  
Ph.D., F.A.G.O.                      M.S.M., F.A.G.O.

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

**IDLEWILD PRESBYTERIAN CHURCH**

MEMPHIS,                                      TENNESSEE

**AUSTIN**

For decades conceded the finest, most dependable mechanisms in the organ world.

Current installations prove that the New Austin offers the most profoundly thought out tonal work on the market.

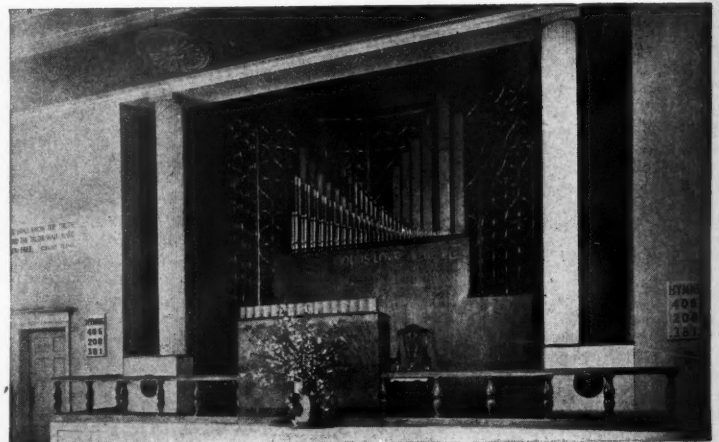
- a. Brilliance without hardness.
- b. Practically any combination blends.
- c. Supreme beauty of individual voices.
- d. Unmatched ease of registration.

The new AUSTIN work has set a new high quality level for America.

**AUSTIN ORGANS, INC.**

HARTFORD, CONN.

Member Associated Organ Builders of America



**The ORGOBLO IN CLEVELAND HEIGHTS, OHIO**

This unusual organ installation was made in First Church of Christ, Scientist at Cleveland Heights in 1947. We illustrate the Great of this three manual Holtkamp instrument which is blown by a 1 1/2 HP ORGOBLO.

Spencer Orgoblos have been standard for Holtkamp Organs since 1904. Thousands of Orgoblos are used in churches, colleges and theaters. Quietness through smooth airflow, and high-efficiencies without surges at all loads, are Spencer features. Orgoblo demands a minimum of service attention.

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

**SPENCER**  
HARTFORD

*More and More Congregations  
Are Singing the Praises of the  
Baldwin Electronic Organ*



Model 5



Model 10

The superb tonal colors of the Baldwin—the richness and depth it brings to sacred music—are being enjoyed by more and more congregations everywhere. For here is an instrument with traditional organ tone, from its softest whisper to its magnificent choir of full organ.

*Compare the Baldwin for tone,  
for beauty, for economy!*

The Model 5, or the larger Model 10, offers your church these outstanding features—incomparable beauty, superior tone quality, ease of playing, ease of installation and real economy of investment and maintenance. We would like to send you more information about Baldwin Electronic Organs. Write for our booklets, "Selecting A New Organ For Your Church" and "Fund Raising Plans."

THE BALDWIN PIANO COMPANY, CINCINNATI 2, OHIO  
BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS  
HAMILTON VERTICAL AND GRAND PIANOS • BALDWIN ELECTRONIC ORGANS

**BALDWIN**  
ELECTRONIC ORGANS

**CHURCH BUILT IN 1776  
HAS A NEW CASAVANT**

**EASTON, PA., INSTALLATION**

**Rollo Maitland Opens Organ in Colonial Edifice Once Used as Hospital for Soldiers of the Revolutionary War.**

A three-manual Casavant organ was dedicated June 4 in the historic First Reformed Church of Easton, Pa. The recitalist was Dr. Rollo F. Maitland, F.A.G.O. The specifications for the instrument of 2,719 pipes were drawn up by Harold F. Arndt, A.A.G.O., the minister of music.

The First Reformed Church, built in 1776, was the first public building in the city of Easton and served as a hospital for the soldiers of the Revolution during the Battle of Long Island. Many prominent soldiers of the Revolutionary War visited the church and worshipped there. The church stands in the heart of downtown Easton on land deeded to the congregation by the heirs of William Penn. It has been restored to its colonial splendor by Erling Pederson, nationally known authority on colonial architecture.

The stoplist of the organ is as follows:

**GREAT ORGAN.**

- Gemshorn, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohlfloete, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.

**SWELL ORGAN.**

- Chimney Flute, 16 ft., 68 pipes.
- Diapason, 8 ft., 68 pipes.
- Rohrfloete, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Principal, 8 ft., 68 pipes.
- Nachthorn, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Rohrfloete, 4 ft., 68 pipes.
- Dulcet, 4 ft., 68 pipes.
- Rohr Nazard, 2 2/3 ft., 61 pipes.
- Blockfloete, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.
- Chimes, 25 tubes.

**PEDAL ORGAN.**

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 32 notes.
- Chimney Flute, 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Chimney Flute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Chimney Flute, 4 ft., 32 notes.
- Mixture, 3 ranks, 96 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

At the opening recital Dr. Maitland played the following program: "Psalm 19," Marcello; Adagio in A minor and Toccata and Fugue in D minor, Bach; "Folk tune," Whitlock; Fantasia on "Ad Nos ad Salutarem Undam," Liszt; "The Brook," Dethier; "In Friendship's Garden," Maitland; Allegro Vivace from Symphony I, Vierne; Improvisation on Familiar Hymns.

**COMPOSITION OF DR. CARRE**

**WINS WISCONSIN CONTEST**

Toccata, for organ, by the contemporary American composer, pianist and organist, Dr. John F. Carre, won first place in the Wisconsin composers' contest sponsored by the Wisconsin Federation of Music Clubs. Dr. Carre will perform the winning work and receive his award Aug. 17 in the Little Theater at the Wisconsin State Fair.

This marks the second consecutive first place winning of Dr. Carre's works. Last season his "Sonata Eroica," contracted for publication by the Willis Music Company, won first place. It is dedicated to Claire Coci of New York City.

**DOROTHY W. YOUNG**



DOROTHY W. YOUNG, winner of the American Guild of Organists national competition in organ playing, was born in Atlanta twenty years ago. Her mother began teaching her to play the piano before she had reached the age of 5 and continued as her teacher until she was 12. Miss Young began studying organ with Dubert Dennis when she was in high school. She is at present a pupil of Mildred Andrews at the University of Oklahoma, where she will be a senior next year.

Miss Young won the Mu Phi organist contest at her school in 1951 and also took first place in her district in the National Federation of Music Clubs contest. She is a composer as well as a performer and last year took second place in a composition contest. Miss Young has received an award of \$500 from the Wurlitzer Memorial Fund and an award of \$1,500 from the Jean Tennyson Foundation.

**KILGEN ORGAN DEDICATED IN SACRED HEART CHURCH, TOLEDO**

The three-manual Kilgen organ in Sacred Heart Church, Toledo, Ohio, has been completed and was dedicated with a recital by Carroll Thomas Andrews, the organist. The organ is placed in the choir loft at the rear of the church, with choir and great in one chamber and the swell in the other. Certain stops on the great and pedal are not expressive. The instrument is screened by an attractive conventional design of panel work and pipes. Mr. Andrews prepared the stoplist. He is a graduate of the Gregorian Institute and one of the prominent organists of the Middle West.

The stop specifications of the organ are as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Octave (Unenclosed), 4 ft., 61 pipes.
- Chimes, 25 notes.

**SWELL ORGAN.**

- Quintadena, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Gedeckt, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockfloete, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.

**PEDAL ORGAN.**

- Diapason II (ext. Great), 16 ft., 12 pipes.
- Bourdon (ext. Swell 4-ft. Harmonic Flute), 16 ft., 24 pipes.
- Quintbass, (from 16-ft. Bourdon), 10 1/2 ft., 32 notes.
- Diapason (from Great), 8 ft., 32 notes.
- Flute (from Swell), 8 ft., 32 notes.
- Quintfloete (from Swell), 5 1/2 ft., 32 notes.
- Choral Bass (from Great Diapason), 4 ft., 32 notes.
- Flute (from Swell), 4 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Bassoon (from Swell), 8 ft., 32 notes.
- Oboe Clarion (from Swell), 4 ft., 32 notes.

PUPILS OF HAROLD C. O'DANIELS gave a recital June 8 at Christ Church, Binghamton, N. Y. Those taking part were Harlan Reynolds, Leland Carman, Mrs. William Lucas and Wilbur Dodge. They played numbers by Bach, Thiman, Rogers, Mendelssohn and Rowley.

**MRS. SPIVEY ENDS 22 YEARS' SERVICE IN ATLANTA POST**

After a tenure of twenty-two years at the North Avenue Presbyterian Church in Atlanta, Ga., Mrs. Emilie Parmalee Spivey, A.A.G.O., has resigned to take the position at the Hebrew Benevolent Temple. Here she succeeds the late Charles A. Sheldon.

When she brought her service to a conclusion June 29 at the North Avenue Church Mrs. Spivey was presented with a pair of silver candelabra and the bulletin of the day contained a warm tribute from which the following is quoted:

It was in January, 1930, that Mrs. Walter B. Spivey, then Miss Emilie Parmalee, came to North Avenue Church as organist, succeeding Mr. Joe Ragan. During these truly rich years of her leadership we have worshipped in an atmosphere of the finest in sacred music, pervaded by the deep spiritual motivation she so palpably imparted to it. Throughout this time those who served with her fell under the spell of her gracious spirit and high enthusiasm. They have given spontaneously of their best under the influence of one whose life has been so literally transposed into music as to be a path on which we in our meeting together here might ascend nearer the conscious presence of Him Whom we seek to worship. This we could sense was her deep desire, and to this she devoted to the utmost that remarkable combination of talent and training, of boundless dedication of energies and of personal charm which is Mrs. Spivey.

Mrs. Spivey studied with Norman Cokc-Jephcott, David McK. Williams, Alexander McCurdy and Joseph Bonnet. In October, 1951, she was invited to give a recital at the Riverside Church in New York City. Mrs. Spivey served as vice-president and president of the Atlanta Music Club. She is the founder and president of the Choral Guild of Atlanta, a member of the board of the Atlanta Symphony and the scholarship funds of the Atlanta Music Club.

**PIPE ORGANS  
REBUILT  
TO THE  
FINEST  
STANDARDS**

**FRANCIS J. RYBAK & CO., Inc.**  
4131 White Plains Road  
New York 66, N. Y.

**GOWNS**  
**PULPIT-CHOIR**  
CONFIRMATION  
BAPTISMAL  
DOCTORS  
MASTERS  
BACHELORS  
CAPS GOWNS  
AND  
HOODS  
EST. 1912  
**BENTLEY & SIMON**  
7 WEST 36 ST. NEW YORK 18, N.Y.

**IMPORTANT RECENT PUBLICATIONS FOR ORGAN**

- BLOCH, ERNEST** { Four Wedding Marches ..... \$1.50  
Six Preludes ..... \$1.25
- FRANCK, CÉSAR** { Three Chorales ..... \$1.25  
Edited by Edward Shippen Barnes
- LUCAS, CLARENCE** Seven Short Pieces ..... \$1.00

**TWENTY-SEVEN PRELUDES, OFFERTORIES AND POSTLUDES**

Edited by Elisabeth D. Thorpe  
**\$2.50**

**PRELUDES and OFFERTORIES**

**BACH**—Prelude in C# minor (from "The Well-Tempered Clavier" Book 1); Prelude in E# minor (from "The Well-Tempered Clavier" Book 1); **BOELLMANN**—Verset No. 1 (from "Deux Versets de Procession sur l'Adoro Te"); **BRAMMS**—Intermezzo in E, Op. 116, No. 4; **FRANCK**—Chorale in E (from "Three Chorales"); **GIGOUT**—Prelude in E; **GUILMANT**—Adagio (from Organ Sonata No. 3 in C minor); Cantabile (from Organ Sonata No. 7 in F); **HANDEL**—Adagio (from Organ Concerto No. 3); Larghetto (from Organ Concerto No. 5); **MENDELSSOHN**—Adagio (from Organ Sonata No. 1 in F minor); Andante religioso (from Organ Sonata No. 4 in Bb); **MERKEL**—Adagio (from Organ Sonata No. 2 in G minor); **RHEINBERGER**—Adagio espressivo (from the Fantasy-Sonata); Andante (from Organ Sonata No. 7 in F minor); **WIDOR**—Adagio (from Organ Symphony No. 5); Adagio (from Organ Symphony No. 6).

**POSTLUDES**

**BACH**—Prelude in D; Little Prelude and Fugue in E minor; **GUILMANT**—Introduction and Allegro (from Organ Sonata No. 1 in D minor); Preludio (from Organ Sonata No. 3 in C minor); Allegro appassionato (from Organ Sonata No. 5 in C minor); **HANDEL**—Larghetto (from Organ Concerto No. 1); **RHEINBERGER**—Grave and Allegro (from the Fantasy-Sonata); Preludio (from Organ Sonata No. 7); **WIDOR**—Finale (from Organ Symphony No. 6).

**G. SCHIRMER**

NEW YORK 17: 3 E. 43rd St.  
BROOKLYN 17: 275 Livingston St.  
CLEVELAND 14: 43 The Arcade  
LOS ANGELES 14: 700 W. 7th St.



**THREE-MANUAL BY REUTER  
FOR CHURCH IN SALINA, KAN.**

The organ committee and official board of the First Methodist Church of Salina, Kan., have awarded a contract to the Reuter Organ Company, Lawrence, Kan., for a three-manual instrument. The new organ will occupy the same location as the present instrument, which is above and behind a quasi-chancel effect. The present ornamental grilles will remain intact. The console will be of the drawknob type.

The specifications were drawn up by Miss Mayme Porter, organist of the church, and Frank R. Green, home office sales representative of the Reuter Company. Following is the stop specification:

**GREAT ORGAN (Unenclosed).**

Quintaten, 16 ft., 73 pipes.  
Principal, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
Mixture, 2 ranks, (12th-15th), 122 pipes.  
Chimes (old), 21 bells.

**SWELL ORGAN.**

Geigen Principal, 8 ft., 73 pipes.  
Hohlflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Spitz Principal, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Plein Jeu, 3 ranks, (15-19-22), 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Hautbois, 4 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**

Koppelflöte, 8 ft., 73 pipes.  
Dolcan, 8 ft., 73 pipes.  
Dolcan Celeste, 8 ft., 73 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Vox Humana, 8 ft., (old), 61 pipes.  
Harp (old), 49 bars.  
Tremulant.

**PEDAL ORGAN.**

Principal, 16 ft., 32 pipes.  
Quintaten, 16 ft. (Great), 32 notes.  
Dolcan, 16 ft. (Ext. Choir), 12 pipes.  
Dolcan, 10 1/2 ft., 32 notes.  
Octave, 8 ft. (Ext. of Principal), 12 pipes.  
Quintaten, 8 ft. (Great), 32 notes.  
Dolcan, 8 ft. (Choir), 32 notes.  
Twelfth, 5 1/2 ft. (Pedal Octave), 32 notes.  
Choral Bass, 4 ft. (Ext. of Principal), 12 pipes.  
Fagotto, 16 ft. (Swell), 32 notes.

**Reuter Organs**

F. C. Wichlac & Son  
3051 N. Menard Ave.  
Chicago 34, Illinois

Anne Versteeg McKittrick

F.A.G.O., Ch.M., F.T.C.L.  
Grace Church, Brooklyn Heights  
BROOKLYN 2, N.Y.

**Newton H. Pashley**

First Presbyterian Church  
Oakland, California

**OLIVER HERBERT**

Mus. D.  
Peachtree Christian Church  
Atlanta, Georgia

ARTHUR B.

**WATSON**

Gen. Mgr. Mich. Organ Co.  
Box 195, Grand Rapids, Mich.  
MICHIGAN'S ORGAN EXPERTS

**ELLA LEONA GALE**

Mus. D. A.A.G.O.  
OLIVET NAZARENE COLLEGE  
Kankakee, Illinois

Henry

**FUSNER**

Sac. Mus. Doc. — A.A.G.O.  
Recitals — Instruction  
Emmanuel Baptist Church  
Brooklyn 5, N. Y.

**Adolf Torovsky, A.A.G.O.**

Organist-Choirmaster  
Church of the Epiphany  
Washington, D. C.

Composer of the familiar carol  
"Softly the Stars Were Shining"

**WILBUR HELD, F.A.G.O.**

Ohio State University  
Columbus, Ohio

**ROBERT M. STOFER**

Organist and Choirmaster  
The Church of the Covenant  
Cleveland  
Conductor of the Singers' Club

**VINCENT E. SLATER**

Plymouth Congregational Church  
Fort Wayne, Indiana

**EDITH SCHMITT**

IOWA STATE COLLEGE,  
AMES, IOWA

**FREDERICK SCHLIEDER**

School of Sacred Music  
Union Theological Seminary, New York  
**IMPROVISATION**  
Summer Courses from Coast to Coast  
853 Seventh Ave., New York 19, N. Y.

**CLARENCE DICKINSON**

Concert Organist  
Organist and Director of Music,  
The Brick Church.  
Director-Emeritus of the School of Sacred  
Music, Union Theological Seminary  
1140 Park Avenue, New York

**KATHRYN HILL RAWLS**

MUSIC B., A.A.G.O.  
St. Luke's Methodist Church,  
Georgetown, Washington, D. C.

**Harry H. Huber**

M. Mus.  
Kansas Wesleyan University  
University Methodist Church  
SALINA, KANSAS

**CHARLES H. FINNEY**

A.B., Mus. M., F.A.G.O.  
Chairman Division of Music and Art  
HOUGHTON COLLEGE and  
WESLEYAN METH. CHURCH  
HOUGHTON, NEW YORK

**JAMES PHILIP JOHNSTON, F.A.G.O.**

Organist and Choirmaster  
CATHEDRAL CHAPEL  
QUEEN OF ALL SAINTS  
BROOKLYN, N. Y.

**RUSSELL BROUGHTON**

F.A.G.O.  
St. Mary's School  
Raleigh North Carolina

**HARRY E. COOPER**

Mus. D., F. A. G. O.  
Raleigh, North Carolina

Alexander

**SCHREINER**

The Tabernacle, Salt Lake City  
Management: Bernard R. LaBerge, Inc.

**ARDEN  
WHITACRE**

The University  
of Texas

St. David's  
Episcopal Church  
Austin, Texas

**CHICAGO CLUB  
OF WOMEN ORGANISTS**

President, Edith Heffner Dobson.

**GEORGE GANSZ  
A.A.G.O.**

Zion Lutheran Church  
of Olney  
Philadelphia, Pa.

**JOHN GROTH**

Broadway Tabernacle Church  
New York City

**HAROLD HEEREMANS**

F.A.G.O., CH.M., F.T.C.L.  
NEW YORK UNIVERSITY  
CHURCH OF THE SAVIOR  
BROOKLYN, N. Y.

**RUSSELL G. WICHMANN**

Chairman, Department of Music  
Pennsylvania College for Women  
Shadyside Presbyterian Church  
Pittsburgh

Allen W.

Ora J.

**BOGEN**

5429 Harper Ave. Chicago 16

**CHURCH OF SAINT  
MARY THE VIRGIN**

New York  
ERNEST WHITE  
Musical Director  
EDWARD LINZEL  
Choirmaster and Organist  
For recitals by these players  
address  
145 West 46th Street,  
New York 19, N. Y.

**Harold Fink**  
Recitals

Box 242, Englewood, N. J.

**Edward Eigenschenk**

American Conservatory, Chicago  
Second Presbyterian Church, Chicago  
Rosary College  
Kimball Hall, Chicago

**W. A. GOLDSWORTHY**

Composers' Consultant  
500 Kappock St., New York City 63

**Harold Tower**

Organist and Choirmaster  
The Church of Our Saviour  
Akron 3, Ohio

**Lowell C. Ayars, A.T.C.L.**

Choirmaster  
Deerfield Presbyterian Church  
Deerfield, New Jersey  
Organist and Choirmaster  
FIRST PRESBYTERIAN CHURCH  
Bridgeton, New Jersey

A.A.G.O.

M.S.M.

**LUIS HAROLD SANFORD**  
THE CONGREGATIONAL  
CHURCH  
WINTER PARK, FLA.

**CYRIL BARKER**

Ph.D., M.M., A.A.G.O.  
Detroit Institute of Musical Art  
(affiliated-University of Detroit)  
Central Methodist—Lansing

**HOWARD KELSEY**

Second Baptist Church  
Saint Louis

**ROBERT KNOX CHAPMAN**

Instruction Recitals  
Cathedral Church of the Nativity  
Bethlehem, Pennsylvania

William G.

**BLANCHARD**

ORGANIST  
POMONA COLLEGE  
CLAREMONT CALIFORNIA

# 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 Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

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

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, AUGUST 1, 1952.

All items of news, as well as requests for changes of address, should be sent directly to the office of THE DIAPASON, 25 East Jackson Boulevard, Chicago 4. Letters mailed to the American Guild of Organists in New York that are intended for THE DIAPASON are delayed and make it necessary for the Guild office to go to the trouble of passing them on to us.

## Idealism and Organ Building

Chicago was the meeting-place in June of the Associated Organ Builders of America. The meeting brought together a group that included representatives of the majority of establishments engaged in building pipe organs and it set those aware of the sessions to engaging in a few thoughts.

Our organ builders do not constitute a large company by any means; yet it is one whose members have made an invaluable contribution to music. Except for a period in which the theater organ flourished this contribution has been largely to the music of the church. In every city and in many great public halls from coast to coast are the instruments which have enhanced church services and have provided a vehicle for the display of the talents of our great recitalists. Yet all this has been done in an unostentatious way. Organists too seldom gain much earthly glory; the builders of the organs hardly ever receive any recognition from the public. Yet there are living and active in our generation men to whom posterity will accord equal fame with Father Willis, Schnittger, Schulze and others whose work is still greatly admired and made the subject of articles that appear in THE DIAPASON and other publications.

While not destined to reach great numbers or great financial gains, the builders of organs are assured of permanence for their industry. No matter how many imitations—some of them very serviceable ones—may arise—and imitation is still the sincerest flattery—the genuine organ never will be superseded. No other instrument ever will displace it in its own realm. The locomotive may have to yield the track to the Diesel engine; the electric refrigerator may cause the exit of the iceman; the washboard over which so many women have labored may become a museum piece as automatic washers make it obsolete; but there will always remain a place of honor and distinction for the organ.

Art never has gone hand in hand with quantity production and the assembly line,

and the making of organs is the work of artists as well as artisans. Whenever those engaged in the industry have departed from conservatism and have tried to adopt the production methods of the automobile manufacturers it has not lasted long. The men who have acquired fortunes as organ builders may be counted on the fingers of one hand.

The future of the industry depends on a continuation of the policies that have prevailed through nearly all of the history of organ making—steady progress in making the instrument mechanically more and more nearly convenient to the player, while tonally adhering to the highest traditions of organ music, preserving what has been achieved in the past. That there are a number of men devoted to this aim is known to organists and others who fraternize with them and realize what they strive to do.

## Another Fine Convention

This issue of THE DIAPASON contains a full account of the biennial national convention of the American Guild of Organists, held in San Francisco the first week of July. This is in conformity with the custom of this magazine, in accordance with which it has reported every national convention of organists that has ever been held, besides many local and district sectional meetings.

We are confident that every organist who is interested in his profession and in its activities is interested in these meetings of his fellows. Since fewer than one in twenty-five readers of THE DIAPASON was able to be in San Francisco we have sought to make up in part for the loss of the twenty-four by presenting a comprehensive picture of the proceedings. This involved a large expense of money and labor, but we consider it well worth all that it cost. All who returned from the coast expressed their satisfaction with what they heard and saw and without doubt all of them feel refreshed in spirit and proud that they are organists because they were able to be there. Those who prepared the opulent program—sometimes too much filled with events—deserve a vote of appreciation.

## CONSERVATOIRE FIRST PRIZE

### GOES TO NORMAN L. PROULX

Norman L. Proulx, a graduate of the New England Conservatory of Music in 1947, has been awarded the first prize in organ and improvisation at the Conservatoire National de Musique de Paris. The award was made by Claude Delvincourt, director of the Conservatoire, and a jury of eight leading Paris musicians. Mr. Proulx is the first American to be awarded this prize and the first American to be admitted to the regular section of the organ department at the Conservatoire. He has been studying with Marcel Dupré in Paris and has held a Fulbright award for two years. While at the New England Conservatory of Music he was a pupil of Dr. Carl McKinley.

### JAMES T. NOE, N. Y. ORGANIST, IS ORDAINED AS A MINISTER

James Thurston Noe of South Orange, N. J., for fourteen years organist of Calvary Baptist Church in New York City, was ordained as a minister of the Church of Christian Fellowship July 13 at the Third Presbyterian Church, Newark. The Rev. Cornelius C. Sparrow, presiding elder of the fellowship body, presided.

Mr. Noe was organist and choirmaster at Calvary Church from 1923 to 1928, from 1931 to 1936 and again from 1944 to 1948. He also served for many years as concert organist and radio program director at Wanamaker's.

THE NATIONAL ASSOCIATION for Music Therapy will hold its third annual meeting in Topeka, Kan., Oct. 30 and 31 and Nov. 1, at the Hotel Kansan. Applications for active, associate or student membership may be made to Mrs. H. Dierks, 5050 Oak Street, Kansas City 2, Mo. Members of the medical or musical professions who are not members may attend meetings by paying a registration fee of \$5.

## New Volume on the Organ

There is such a lamentable shortage of current literature on the design and history of the organ that any new volume should be welcomed. In the United States the book by Dr. William H. Barnes, about to come out in a fifth edition, revised, is about all that has been published in at least two decades. Now there has been issued in England a volume by a distinguished organ devotee, William Leslie Sumner, which contains a great deal of material of interest to every organ student. The book is entitled "The Organ, Its Evolution, Principles of Construction and Use." There has been a sincere effort to live up to this title and to provide contents to make the price of \$10 justifiable. The publisher is the Philosophical Library, New York, but the printing has been done in England. The author, whose standing in the field is of the highest, was formerly organist of King's College in London.

This book, described as predominantly historical in outlook, provides a comprehensive account of the development of the organ from the earliest times until the present century. Several chapters deal with the organ in Britain, America, France, Germany and elsewhere. There is a glossary of organ stops, a section on acoustics, structure and mechanism; also a short section on the use of the organ to supplement the study of the instrument.

A special feature is an appendix which presents specifications of a number of organs, ancient and modern, in all parts of the world; but there appear only two American organs—that in the Mormon Tabernacle, Salt Lake City, and the one installed in 1870 in Trinity Chapel, New York. This could hardly be considered adequate representation for the many famous instruments on this side of the Atlantic. There is some descriptive matter concerning the Atlantic City Convention Hall instrument, but we find nothing as to the Wanamaker organ in Philadelphia. The historical part of the book is very informative and interesting. Developments in organ design are traced, but the author evidently lacked thorough familiarity with American organs, which will make the work seem somewhat sketchy and short of covering comprehensively the subjects taken up.

## Books of Wedding Music

In an effort to serve those organists—and brides—who have turned from popular selections to music in conformity with the conception that secularity should be barred at weddings, the Concordia Publishing House of St. Louis has just issued three volumes that should prove useful to every organist. Two of these volumes, under the title of "Wedding Music," are devoted respectively to processionsals and recessionsals and to standard compositions for the programs that precede the ceremony. The third book is entitled "Wedding Blessings" and offers twelve vocal solos. It is edited by Paul Bunjes, associate professor of organ and theory at Concordia Teachers' College in River Forest, Ill. The first two books, it is announced, were "edited by a committee." The dedication expresses the purpose of the compilers in these words:

"This volume of music is dedicated to all bridal couples who avail themselves of the distinct privilege of entering the divinely instituted estate of holy matrimony before the altar of God, there to pledge their troth, to implore God's help, guidance and strength and to sing His praise; and who, bearing in mind the joyous solemnity of the occasion, desire that the entire nuptial service, including its instrumental and vocal music, be thoroughly in keeping with the reverent and God-centered spirit of ecclesiastical worship and ceremony."

Among the twenty-three compositions included as suitable the popular Bridal Chorus from "Lohengrin" and the Mendelssohn Wedding March are missing. For a processional in place of the almost universally used Wagner are suggested "Abide, O Dearest Jesus," by Karg-Elert; "All Glory Be to God on High," Bach; "Jesus, Priceless Treasurer," Bach, and "Lord Jesus Christ, Be Present Now," Walther, as four of ten. There are six numbers for recessionsals, examples being the Bach chorale prelude on "If Thou but Suffer God to Guide Thee" and "Now

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of Aug. 1, 1912—

Dr. Gerrit Smith, one of the best-known organists and composers in the United States, died July 21 at Darien, Conn., where he was spending the summer. He was one of the founders of the American Guild of Organists and was known as the "father" of that organization. For a number of years he was in charge of the music at Union Theological Seminary, New York.

THE DIAPASON published the specification of a four-manual organ which the Ernest M. Skinner Company was building for Harvard University.

THE DIAPASON made note of the impetus given the sale of organs to theaters by a strike of orchestra players in the larger New York "movie" houses.

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1927—

A complete account was presented of the general convention of the American Guild of Organists, held in Washington June 28 to 30.

Extensive preparations were being made in St. Louis for the annual convention of the National Association of Organists. The recitalists announced included Harry Goss Custard, F.R.C.O., of the Liverpool Cathedral, Marshall Bidwell, Arnold Dann and Charles Galloway.

THE DIAPASON published the specification of the five-manual organ to be built by the W. W. Kimball Company for the municipal auditorium in Minneapolis. Another specification published was that of the four-manual George Kilgen & Son were building for St. Patrick's Cathedral in New York. A four-manual built by Hillgreen, Lane & Co. was dedicated June 12 in the historic Kawaiahohu Church in Honolulu. The latest four-manual in Pittsburgh was under construction at the factory of M. P. Möller for the Smithfield Street Evangelical Protestant Church.

Extensive additions were being made to the large organ in St. Bartholomew's Episcopal Church, New York City, by the Skinner Organ Company.

Ten years ago the following news was recorded in the issue of Aug. 1, 1942—

Charles Henry Doersam, F.A.G.O., professor of organ at Columbia University, organist and director at the Rutgers Presbyterian Church, New York City, and former warden of the American Guild of Organists, died July 14 in New York City after a short illness. The end came at St. Luke's Hospital, to which he was taken from his home in Palisade, N. J., after he had suffered a heart attack. The Pennsylvania Chapter of the A.G.O. celebrated its fortieth anniversary with a banquet at Holland's restaurant, Philadelphia, June 25.

"Thank We All Our God," by Karg-Elert.

These beautifully printed collections are of value to the organist for their variety of music for service and recital use aside from their primary object of providing wedding selections.

WITH THE ENDING OF the month of June, Bruce Prince-Joseph, organist and harpsichordist, finished his work in Los Angeles. After appearing as harpsichordist at Royce Hall, U.C.L.A., in the performance of the "St. Matthew Passion": a third and final organ recital (by request) at the Westwood Community Methodist Church, where he gave a performance of the Eight Little Preludes and Fugues by Bach as well as a repeat performance of the Fantasia in F minor of Mozart and the Hindemith Sonata in E, he was honored at the Franciscan Church of St. Joseph by the premier performance of his Mass for Double Choir and two organs by the Roger Wagner Chorale. This mass, written in the modern idiom, is based on the ancient plainchant theme "Flux Carmeli." Following the performance of the mass Mr. Prince-Joseph boarded a plane for San Francisco, where he prepared for his appearance as a recitalist at the A.G.O. convention.

THE KILGEN ORGAN COMPANY, St. Louis, reports contracts for two-manual organs from the following churches: Sacred Heart Catholic, Anna, Ohio; Union Congregational, North Aurora, Ill.; St. Bridget's Church, New York City; St. Margaret Mary Church, Hammond, Ind.; Presbyterian Church, Saratoga Springs, N. Y.; St. Ann's, Morganfield, Ky.

**EVERGREEN CONFERENCE**

**MARKED BY MANY SERVICES**

Dean Leonard Ellinwood has announced a comprehensive music list used in connection with the Evergreen School of Church Music July 28 through Aug. 15 in Colorado. The list, prepared by the members of the faculty—H. William Hawke, Berniece Fee Mozingo, Lee Norrell, Jack Ossewaarde, the Rev. Clyde Whitney and the Rev. Frederic P. Williams—is used in the classes for analysis and conducting and in the evening sings. The rota of services this year includes daily celebrations of communion, morning and evening prayer and compline. Special services for study purposes include a replica of a colonial service, Litany, the burial office, liturgical processions and offices for the special seasons of the liturgical year. An added feature this year is a pontifical celebration of the Eucharist with the Bishop of Colorado presiding. All services are fully choral in order to provide ample practice and experience in chanting.

The Evergreen School of Church Music was established in 1923 by the late Canon Charles Winfred Douglas, editor, author and teacher of plainsong, hymnody, church music and liturgies. Since 1942 it has been under the leadership of the Rev. Walter Williams, executive secretary of the leadership training division, department of Christian education of the National Council of the Episcopal Church.

**WILLIAM BIRDWELL GOES**

**TO LARGE CHURCH IN DENVER**

William Birdwell, organist-choirmaster of St. John's Episcopal Church, Grand Haven, Mich., for the last three years has been appointed to a similar position at Messiah Lutheran Church, Denver, Colo. Mr. Birdwell studied music at the Catholic University and the University of Louisville. He studied organ with Dr. Clifford C. Loomis, W. Lawrence Cook, Dr. Francis Hopper and Marcel Dupré. Messiah Lutheran is one of Denver's largest churches and the largest Lutheran church in the Rocky Mountain Synod. Mr. Birdwell assumes his duties Aug. 1.

**GOTTFRIED**

**ORGAN REBUILDING  
MAINTENANCE**  
GUARANTEED NEW  
AND USED ORGANS  
CHIMES — HARPS — BLOWERS

**HENRY A. GOTTFRIED**

P.O. BOX 2991  
WEST PALM BEACH, FLA.  
AND  
P.O. BOX 522, OLEAN, N. Y.

**GOWNS**

*Pulpit and Choir*  
**Headquarters for  
RELIGIOUS SUPPLIES**

Manufacturers of the Official  
**American Guild of  
Organists Robes**  
*Write for Prices*  
WRITE FOR CATALOG

**National** CHURCH GOODS  
SUPPLY COMPANY  
821-23 ARCH STREET, PHILADELPHIA 7, PA.

**MARIE SCHUMACHER**

*Saint Paul's Church*  
WESTFIELD, NEW JERSEY

**ROBERT RAY McAFEE**

Organist of North Park Academy  
Member of Dr. Leo Sowerby's Choir  
3225 FOSTER AVE.  
CHICAGO

The **CHARLES W. McMANIS** Company

*Organ Builders*

TENTH AND GARFIELD  
KANSAS CITY 2, KANSAS

**ORGANCRAFT**  
ASSOC.

**PITTSBURGH, PA.**  
PIPE ORGAN ARTISANS

AN ESTABLISHED PITTSBURGH  
FIRM WITH A REPUTATION  
FOR MAINTAINING  
THE HIGHEST STANDARDS  
OF CRAFTSMANSHIP.

**HAROLD FRIEDEL**

ST. BARTHOLOMEW'S CHURCH—NEW YORK

**ARNOLD BLACKBURN**

Lexington, Kentucky

University of Kentucky

Christ Church

**HEINZ ARNOLD, F. A. G. O., Mus., D. (Dublin)**

FACULTY, STEPHENS COLLEGE  
COLUMBIA, MISSOURI

— RECITALS —

**AMY CLEARY MORRISON**

RECITALIST

ADDRESS — CENTRAL CHRISTIAN CHURCH — INDIANAPOLIS

**FENNER DOUGLAS**

Oberlin Conservatory of Music

**EDWIN ARTHUR KRAFT**

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

**Early Keyboard Music**

*in modern editions for Organ*

**Buxtehude, Dietrich (1637-1707)**

Choralbearbeitungen, Vol. I-II. . . . . each \$5.00  
edited by Spitta and Seiffert

**Coelho, P. Manuel Rodrigues (c. 1620)**

5 Tentos (Kastner) . . . . . 2.00

**Muffat, Gottlieb (1690-1770)**

Paritas & Pieces (Georgii) . . . . . 1.25

**Pachelbel, Johann (1653-1706)**

Selected Keyboard Works (Doflein) . . . . . 1.25

**Scheidt, Samuel (1587-1654)**

Liedvariationen (Auler) . . . . . 1.25

**Sweelinck, Jan P. (1562-1621)**

Liedvariationen (Doflein) . . . . . 1.25

**Telemann, Georg Philipp (1681-1767)**

20 Little Fugues . . . . . 2.00

Available from your dealer or directly from

**ASSOCIATED MUSIC PUBLISHERS, Inc.**

Publishers & Importers

25 W. 45th Street • New York City 36



## Canadian College of Organists

**OFFICERS OF THE C.C.O.**  
 President—J. J. Weatherseed, F.R.C.O., Toronto, Ont.  
 Secretary—Mrs. P. Pirie, Toronto, Ont.  
 Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.  
 Registrar—Gordon Jeffery, London, Ont.  
 Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

### Pass the C.C.O. Examinations.

The following are the successful candidates in the 1952 examinations of the Canadian College of Organists:

Associateship (A.C.C.O.)—Robert Bell, St. Catharines, Ont.; A. H. Murray Timms, Galt, Ont.

Fellowship (F.C.C.O.)—F.R.C. Clarke, Vancouver, B.C.; Paul Murray, St. John, N.B.

F. C. SILVESTER,  
 Registrar for Examinations.

### Vancouver Centre.

A delightful program followed the election of officers of the Vancouver Centre June 24 in the Christ Church Cathedral crypt. The following officers were elected for the next two years: Chairman, Leonard Wilson, F.T.-C.L.; secretary, G. Herald Keefer; treasurer, Herbert P. G. Fraser; past chairman, Lawrence R. Cluderay; executive committee, Andrew Chapman, Thomas Jenkins, Donald King and Burton L. Kurth. Retiring chairman Lawrence Cluderay, F.R.C.O., spoke of the work accomplished during the past two years and how the membership had grown from thirty-one to sixty-two at present. Mr. Cluderay concluded his remarks with a special vote of thanks to treasurer Herbert Fraser and secretary Herald Keefer. Mr. Wilson introduced Thomas J. Crawford, F.R.C.O., F.T.C.L., a visiting Toronto examiner and past president of the C.C.O., who spoke of the work of the college and gave several witty comments and stories of the cathedrals in England.

The guest of honor for the evening was then introduced—Dr. William N. McKie, M.V.O., M.A., F.R.C.O., organist of Westminster Abbey. Dr. McKie spoke at some length about the training of his boys in the Abbey choir and mentioned the close ties existing between the churches in England and throughout the empire. Following Dr. McKie's address a fine film was shown of Westminster Abbey, its many tombs and chapels, the training of the boy choir and other points of interest. The evening was concluded with the serving of refreshments by the cathedral choir.

Dr. McKie gave a recital before a capacity audience at Christ Church Cathedral June 23 and Mr. Crawford played a recital of his own compositions in St. James' Anglican Church June 29, at which time an offertory was received for the British Organ Restoration Fund.

G. HERALD KEEFER, Secretary.

**OWEN SOUND CENTRE**—The Owen Sound Branch held its bi-monthly meeting May 19 in the Knox United Church. The meeting was in charge of Hubert Onclin, director of music of the First Baptist Church. Mr. Onclin entertained the members with an interesting program of recordings. The items ranged from piano classics recorded on an old-time square piano to choral numbers by one of the best choral societies of today. Mr. Onclin interspersed the musical items with informative remarks.—RETA MARSHALL, Secretary.

**OTTAWA CENTRE**—The Ottawa Centre held its last meeting of the current season June 21. Dr. Arthur Egerton and his wife entertained the members at their home. After the usual business meeting, presided over by W. France, the chairman, a question-box was opened. The questions dealt with some phases of the organist or choir-master's work. A panel of three experts answered questions much after the manner of a radio quiz program. The experts were Mrs. L. Forsyth, Myron McTavish and Dr. Egerton. Following the quiz refreshments were served by the host and hostess.—HARRY HILL, Secretary-Treasurer.

**GALT CENTRE**—The Galt Centre held its annual picnic and meeting on the evening of June 18 on the lawn of the home of Mr. and Mrs. C. R. Kilgour. Flower-decked tables added a lustre to the good things to eat which had been prepared by the wives of members. After a picnic luncheon Chairman W. U. Lethbridge called us to the more serious business of the evening. The financial report showed a balance on the right side of the ledger. Murray Timms, chairman of the nominating committee, presented a slate of officers for the ensuing season, which was adopted, as follows: Chairman, W. U. Lethbridge; vice-chairman, Miss P. M. Ironside; secretary, C. P. Walker; treasurer, Lloyd Henderson; executive coun-

cil, Miss W. Murray, Miss M. Steele and the chairman. Congratulations were extended to our secretary upon completing sixty-five years of choir work in its various departments. Congratulations also were extended to one of our members on his successful work in attaining the associateship of the C.C.O. in the annual examination. The centre sent a substantial donation to B.O.R.F. during the season.—C. P. WALKER, Secretary.

### KEATES WORK IS EXAMPLE OF ORGAN FOR SMALL SPACE

The organ recently installed in the Church of St. John the Evangelist, Thorold, Ont., by the Keates Organ Company, Limited, is an interesting example of what may be done with a small specification using a limited space. This instrument of twelve ranks, voiced on three and one-fourth-inch wind, occupies the space formerly taken by an organ of six unified ranks on six and one-half-inch wind pressure. Scaling of pipes, which are of metal throughout excepting the pedal bourdon, and voicing have been carried out with a view to encouraging a clear, bright tone with the emphasis on blend and ensemble. In this respect it has proved very successful. The swell reed is particularly well adapted for this effect, at the same time providing an excellent solo stop, while the borrowed registers add considerably to the flexibility of the instrument.

The specification, which includes a full complement of couplers and mechanical accessories, was prepared by Cyril Hings-ton, organist of St. John's at that time, and B. Keates of the Keates Organ Company. Careful attention to the layout has assured free egress of tone and accessibility in spite of space limitations.

The opening recital was played on May 28 by Dr. Charles Peaker, F.R.C.O., organist of St. Paul's Church, Toronto. He was assisted by his daughter, Miss Marie Peaker, who played the Bach Violin Concerto in A minor. Dr. Peaker's program, played to an audience which filled the church to overflowing, consisted of: Sonata No. 6, Mendelssohn; Minuet, Rossi; Musette, Rameau; "The Maypole," Jeremiah Clarke; Bourree, Bach; Gigue, Bach; Largo, Handel; "Jesu, Joy of Man's Desiring," Bach; "The Primitive Organ," Yon; Toccata and Fugue in D minor, Bach.

The resources of the instrument are as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 68 pipes.  
 Hohl Flöte, 8 ft., 68 pipes.  
 Sallicional (from Swell), 8 ft., 68 notes.  
 Dulciana, 8 ft., 68 pipes.  
 Octave, 4 ft., 68 pipes.  
 Flute (from Hohl Flöte), 4 ft., 12 pipes.  
 Twelfth (from Swell Diapason), 2½ ft., 61 notes.  
 Fifteenth, 2 ft., 61 pipes.  
 Chimes (prepared for).

#### SWELL ORGAN.

Bourdon (from Stopped Flute), 16 ft., 56 notes.  
 Violin Diapason, 8 ft., 68 pipes.  
 Stopped Flute, 8 ft., 68 pipes.  
 Sallicional, 8 ft., 68 pipes.  
 Voix Celeste, 8 ft., 56 pipes.  
 Flute d'Amour, 4 ft., 61 pipes.  
 Flautino (from Flute d'Amour), 2 ft., 12 pipes.  
 Oboe, 8 ft., 68 pipes.  
 Tremulant.

#### PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.  
 Gedeckt (from Swell Bourdon), 16 ft., 32 notes.  
 Bass Flute (ext. Bourdon), 8 ft., 12 pipes.  
 Gedeckt Flute (from Swell), 8 ft., 32 notes.

A visit to this organ has been arranged for those attending the C.C.O. convention in St. Catharines in August.

**QUEEN'S UNIVERSITY** in Toronto conferred the honorary degree of doctor of laws on Dr. Healey Willan at this year's convocation. Dr. Willan's accomplishments as composer, teacher, organist and conductor were summarized in the citation, which referred to him in these terms: "Scholar, musician, composer, formerly professor of music with the University of Toronto, who has greatly and permanently enriched the cultural life of this country by his learning, his creative skill, and by his inspiration and his enthusiasm." At the Anglican diocesan synod centenary services in Maple Leaf Gardens, Toronto, June 1 Dr. Willan conducted a massed choir of more than 1,600 voices.

EDWARD A. WALLACE has been appointed assistant organist of St. Thomas' Church, New York City. He was formerly organist of the Church of the Ascension, Mount Vernon, N. Y. Frederick W. Graf, the present assistant organist, has resigned to become organist and choir-master of St. Gabriel's Church, Hollis, L. I.

# For Over A Century Casavant has built Pipe Organs of the highest quality

Built by

## CASAVANT FRERES, LIMITEE

ST. HYACINTHE, P. Q., CANADA

Representatives in the United States:

R. G. Morel	154 Park Avenue	Arlington, Mass.
W. Lavallee	325 College Road	New York, N. Y.
F. A. Burness	10 Harvey Street	Philadelphia, Pa.
J. Al. Delorme	551 East Genesee St.	Fayetteville, N. Y.
J. A. Hebert	9583 Mansfield Ave.	Detroit, Mich.
A. R. Temple	3952 West Lake St.	Chicago, Ill.
Harold L. Turner	117 West Webster St.	Clinton, Ill.
M. L. McGinnis	19 South Eighth St.	Minneapolis, Minn.
H. J. Milliman	3806 West 69th St.	Des Moines, Iowa
Snyder-Neuman Organ Co.		Grand Island, Neb.
C. H. Brick	5502 Vickery Blvd.	Dallas, Texas
C. D'Autrey	1824 N. E. Dekum St.	Portland, Oregon
J. H. Andreatte	5873 Locksley Place	Hollywood, Calif.

### SETH BINGHAM

Teacher of Church Musicians

**COLUMBIA UNIVERSITY** announces two new courses by Prof. Bingham beginning in September:

1. CANON and FUGUE, preparatory for Advanced Composition.
2. PROTESTANT CHURCH MUSIC PROCEDURE, a practical course for organists and choir-masters, embracing all phases of church musical activity—preparatory training, choir organization, voice, the organ, conducting, repertoire, rehearsal and service technique.

For Information Address  
 Secretary, Department of Music  
 Columbia University  
 New York 27, N. Y.

# KEATES ORGAN COMPANY

LIMITED

Organ Builders

LUCAN, ONTARIO

### GRAY-NOVELLO

Through the courtesy of the Oxford University Press we have acquired the copyright and have now re-issued

### SUITE for ORGAN by LEO SOWERBY

1. Chorale and Fugue
2. Fantasy for Flute Stops
3. Air with Variations

Price, Complete Only, \$3.00

**THE H. W. GRAY CO., INC.**  
 159 E. 48th St. New York 17, N. Y.

GRAY-NOVELLO



## CHOIR ROBES

PULPIT VESTMENTS  
 ALTAR HANGINGS

Custom Tailored Vestments, all styles, skillfully made of fine fabrics, that COST NO MORE than priced-to-sell mass produced garments.

Write for catalog, samples and new low price list.



21 South Franklin St. ALLENTOWN, PA.

VISIT ORGANS IN HOLLAND



FLOR PEETERS, BELGIAN organ master, recently conducted a small group including three American organists on a tour of the famous baroque organs of Holland. The organs visited were in the Grote Kerk of Alkmaar, St. Bavo of Haarlem, Pieterskerk in Leiden and St. Janskerk in Gouda. On each of these organs Mr. Peeters played a group of old Netherland masters' compositions and the major preludes and fugues of Bach. Those in the group also inspected the mechanism of the organs and were able themselves to play these instruments. In addition to the study of the baroque organs Mr. Flentrop, the internationally known Dutch organ builder, conducted the group through his factory in Zaandam and showed examples of his work in Amsterdam. Upon the return to Malines, Belgium, the group was entertained by the Peeters family in its home, where Mr. Peeters demonstrated his two-manual, twenty-five rank studio organ and played another recital for this group.

The picture was taken behind the Bavo Church in Haarlem. From left to right are Clifford Maxwell, Piet Visser, Annie Hainsworth, Arden Whitacre, Flor Peeters, Irvin Bird and Canon Jules Vyverman.

THE METROPOLITAN Tabernacle in Vancouver, B. C., has purchased a set of Maas chimes for installation in its organ. The organist of the church is John A. Robertson, A.R.C.T.

MILTON DIETERICH HONORED AT EUGENE, ORE., FESTIVAL

The fourth annual choir festival at the First Methodist Church of Eugene, Ore., was held May 18, at which time a local composer of sacred music, Milton Dieterich, was honored. Mr. Dieterich has published over thirty works, mostly anthems, a few secular part songs and sacred solos.

Mr. Dieterich was born in Marengo, Iowa. He received his bachelor of music degree, with a major in 'cello and a minor in organ, from Grinnell College. In 1941 he received a master of music degree with a major in theory from the Eastman School. His professional activities include teaching at the University of Oklahoma (1923-'37); at Bemidji State Teachers' College (1937-'43), and director of U.S.O. clubs (1943-'46). Since 1946 he has taught at the University of Oregon. His rank is assistant professor of music and he teaches 'cello and theory and is a member of the university string quartet.

Mr. Dieterich has always been interested especially in church music. He has been organist and choir director of churches of several denominations.

HYMN BY STANLEY WATERMAN AT JUBILEE IN WATERBURY

The seventy-fifth anniversary of the dedication of Trinity Church, Waterbury, Conn., was celebrated during the Trinity Sunday octave. On Trinity Sunday a corporate communion of the whole parish was held at which the Rev. Father Joseph, O.S.F., was the speaker. Wednesday evening in the octave a beautiful anniversary service was held, consisting of solemn evensong, with sermon by Bishop Hatch, suffragan of Connecticut, and the service of Adoration of the Blessed Sacrament. The full boy choir under the direction of the parish organist, Stanley R. Waterman, rendered the service music. The anthem was Norman Coke-Jephcott's setting of "Surely the Lord Is in This Place" and a special anniversary hymn, "O Triune God," composed by Mr. Waterman and set to the tune "Trinitas," also of his writing, was sung by choir and congregation.

**Twenty-Two Centuries TO EVER-GREATER PERFECTION**

**A Tribute to ORGAN MUSIC B.C.-A.D.**

The story of how the organ became the mighty instrument of music is a history of continuing development over twenty-two centuries old. A few of the major steps in its progress are pictured in the panels to the right and left.

Presented by Dr. Halsey Carsten, Composer-in-Chief of the Trinity Church

**Free from Wurlitzer... a 15" by 19" copy of this beautiful tribute to organ music!**

Here's something you'll be proud to hang in your office or in your home. It's a beautiful tribute to organ music that we've had specially composed for you. It puts into words some of the feeling we think you have for your music.

Of course, the actual eulogy is much too big to be pictured in this magazine. It's 15" x 19"—just the right size for easy reading by all your friends and associates.

And, alongside the eulogy, there's an interesting picture history of the organ. This history tells about the 22 centuries of tradition behind the organ you play.

You know, Wurlitzer's interest in tradition is a pretty natural thing. For years Wurlitzer has been upholding organ tradition in a world of electronics.

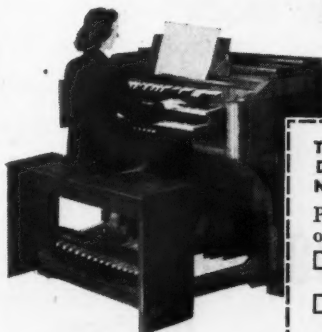
To this day every Wurlitzer Organ has the essentials of true organ tone. It uses reeds, the only natural source of tone in the electronic organ field, activated by wind to produce beautiful tonal voices.

But, whether you play a Wurlitzer or not, be sure to get your copy of the great new tribute to organ music. It's yours for the asking, remember. Send in the handy coupon today.

Conventioners, visit our display June 30 to July 4 in the Garden Room of the Fairmont Hotel, San Francisco and ask for your copy of "A Tribute to Organ Music"

WURLITZER

World's Largest Builder of Organs and Pianos Under One Great Name



Wurlitzer Organ, Model 25

The Rudolph Wurlitzer Company  
Dept. D-8  
North Tonawanda, New York

Please send the following without cost to me:

- A copy of "A Tribute to Organ Music" suitable for framing.
- A booklet entitled "Introduction to Organ Playing" by Dr. Halsey Carsten.

Name.....  
Address.....  
City.....Zone.....State.....

"Builders of the Authentic Skinner Organ"

ERNEST M. SKINNER, INC.

199 Haven St., Reading, Mass.  
Phone Reading 2-0003

For

Church organs of superior  
quality and workmanship.

Carl G. Bassett  
President-Treasurer

IMPORTED ORGAN PIECES

- Anton Bruckner—V. Goller—ADAGIO FROM THE VII SYMPHONIE... 1.00
- Flor Peeters—VARIATIONEN UND FINALE uber ein altflamisches Lied 1.50
- Flor Peeters—FLEMISH RHAPSODIE ..... 2.00
- Jaap Vrancken—TOCCATA EN FUGA over "Veni Sancte Spiritus"..... 2.00

- request:
- Organ Catalogue     Polyphony Catalogue     Mass Catalogue
  - Motel Catalogue    25c

World Library of Sacred Music

1846 Westwood Ave.                      Cincinnati 14, Ohio

# Programs of Organ Recitals of the Month

[Space for the large number of recital programs received by THE DIAPASON is limited and those who submit programs are requested to bear this in mind. The program pages must be closed on the 15th of the month in order to give time for the vast amount of linotype composition required to offer this comprehensive feature to our readers.]

**R. Cochrane Penick, M.S.M., Columbus, Miss.**—In a faculty recital July 12 at the Allison Music Colony, Allison's Wells, Way, Miss., Mr. Penick played the following program: Toccata and Fugue in D minor, Bach; Air on the G String, Mattheson-Barnes; Prelude in A minor, Brahms; "How Gladly Do I Welcome," Brahms; Trio-Sonata in F, Corelli; "Cantilene Pascale sur l'Alleluia du Samedi Saint," Benoit; Canon in B minor, Schumann; "Starlight," Karg-Elert; "Crucifixion and Fruition," from Apostolic Symphony, Edmundson; "O God in Heaven," Penick; Prelude on "Joanna" ("St. Denis"), Penick. In the performance of the Corelli Sonata Mr. Penick was joined by Ted Russell and Doris Penick, violinists, and Marie Russell, violoncellist.

**Jeanne Gentry Waits, Tulsa, Okla.**—The college of fine arts of the University of Tulsa presented Mrs. Waits, head of the organ department, in a recital at the First Methodist Church April 21 and she played the following program: Allegro, Concerto in A minor, Vivaldi-Bach; "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Toccata and Fugue in D minor, Bach; Pieces for a Musical Clock, Haydn; Fantasia in F minor, Mozart; Sonata I, Hindemith; "God among Us," Messiaen; Scherzo, Symphony 2, Vierne; "Pageant," Sowerby.

In a recital May 19 at Arkansas Polytechnic College Mrs. Waits played; Allegro, Concerto in A minor, Vivaldi-Bach; "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Pieces for a Musical Clock, Haydn; Sonata 1, Hindemith; "God among Us," Messiaen; Scherzo, Vierne; "The Soul of the Lake," Karg-Elert; Allegro, Sonata on the Ninety-fourth Psalm, Reubke.

**Mr. and Mrs. Tom Ritchie, Fremont, Neb.**—Mr. and Mrs. Ritchie gave a joint recital in the First Christian Church of Lawrenceville, Ill., June 3, presenting the following program: Allegro and Air, "Water Music," Handel; Gavotte, Martini, and Toccata and Fugue in D minor, Bach (Mr. Ritchie); "Christ Lay in Death's Bonds," Bach; Andantino, Vierne, and Sonata on the Ninety-fourth Psalm, Reubke (Mrs. Ritchie); Meditation on "Jesus, Lover of My Soul," Ritchie; "Romance," Bonnet; "The Squirrel," Weaver, and Toccata, Widor (Mr. Ritchie).

**Mrs. Robert Earley, Wellsburg, W. Va.**—A recital was given by Mrs. Earley June 4 in the First Presbyterian Church. The program was as follows: "Suite Gothique," Boellmann; March on a Theme by Handel, Guilman; "Jesus, Joy of Man's Desiring," Bach; Air for the G String, Bach; Toccata and Fugue in D minor, Bach; "The Angelus," Massenet; Capriccio, Lemaigre; Toccata from Fifth Symphony, Widor.

**Juanita McGuire Jamison, Burlington, Iowa.**—Mrs. Jamison gave the dedicatory recital on a Wurlitzer electronic organ June 22 at the Methodist Church of New London, Iowa. She played: "The Heavens Declare the Glory of God," Marcello; Allegro Vivace from Sonata, Sammartini; "Jesus, Joy of Man's Desiring," Bach; Gigue-Rondo, J. C. Bach; Adagio, Handel; "The Fifers," d'Andrieu; "Marche Funebre et Chant Seraphique," Guilman; "Chimes Meditation," Peele; "Dreams," McAmis; "Belgian Moth-

er's Song," Courboin; "Fog and Rain," Jamison; Toccata in A major, Paradisi; Spiritual, Fischer; Hymn Meditation, Nordam; American Hymn, Biggs.

**William Huckabay, Baton Rouge, La.**—Mr. Huckabay gave a recital June 20 at Louisiana State University. He was assisted by John Tardy, trumpeter. The program: Trumpet Voluntary, Purcell; Chorale Prelude, "O Man, Bewail Thy Grievous Sins," Pachelbel; Prelude and Fugue in D, Bach; Concerto in B flat, Handel; "Piece Heroique," Franck; Andante Sostenuto from "Symphonie Gothique," Widor; Chorale Improvisation on "Lord Jesus Christ, unto Us Turn," Karg-Elert; "Communion on a Noel," Huré; "Litanies," Alain.

**Dr. Rollo F. Maitland, Philadelphia, Pa.**—At the dedicatory recital of the three-manual Casavant organ June 4 in the First Reformed Church, Easton, Pa., Dr. Maitland played these numbers: "Psalm 19," Marcello; Adagio in A minor and Toccata and Fugue in D minor, Bach; "Folk tune," Whitlock; Fantasia and Fugue on "Ad Nos," Liszt; "The Brook," Dethier; "In Friendship's Garden," Maitland; Allegro Vivace from Symphony 1, Vierne; Improvisation on Familiar Hymns.

**Caspar Koch, Pittsburgh, Pa.**—Dr. Koch brought the season of recitals at Carnegie Hall, North Side, to a close with his performance June 29. This was the sixty-third season of these recitals. The organ program was made up as follows: Overture to "Oberon," Weber; "Ave Maria," Schubert; Waltz in A flat major, Brahms; "Chant du Soir," Bossi; Wedding March from "A Midsummer Night's Dream," Elizabeth George, coloratura soprano, was the assisting soloist.

**D. Robert Smith, Lewiston, Maine.**—Mr. Smith, organist of Bates College, was heard in a recital at the University of Arkansas in Fayetteville June 22. His program was made up as follows: Introduction and Toccata in G major, Walond; Six Chorale Preludes, Op. 122, Brahms; "Litanies," Alain; "Corrente e Siciliano," Karg-Elert; Partita, "O God, Thou Mighty God," Bach.

**Arnold Briggs, Durham, N. C.**—Mr. Briggs gave a recital July 6 at the Duke University Chapel. He played: Prelude and Fugue in E major, Lübeck; "Sleepers, Awake" and Fantasia and Fugue in G minor, Bach; "Behold, a Rose Breaks into Bloom," Brahms; Pastorale, Milhaud; "In dulci Jubilo," Dupré; "Litanies," Alain.

**Willard Irving Nevins, New York City.**—The last in a series of four recitals at the First Presbyterian Church was played July 30 by Mr. Nevins. His program: Fantasia and Fugue in G minor and "Ich ruf' zu dir," Bach; "Ronde Francaise," Boellmann; Meditation, Sowerby; Toccata, Whitlock.

For his program July 23 Mr. Nevins chose the following: Toccata and Fugue in D minor, Bach; Larghetto, Handel; "Elfes," Bonnet; Chorale in A minor, Franck.

**Richard Montague, Oakland, Cal.**—Mr. Montague gave a recital June 29 at the First Presbyterian Church, assisted by James Lacy, tenor. Organ numbers on the program were as follows: Toccata in F and Chorale Prelude, "My Heart Is Filled with Yearning," Buxtehude; "Basse et Dessus de Trompette," Clerambault; Fugue in G minor, Joaquin Oxinagas; Concerto 6, Handel; Scherzo from Symphony 2, Vierne; "Come, Sweet Death," Bach-Fox; Finale from Sonata on the Ninety-fourth Psalm, Reubke.

**Charles Shaffer, Akron, Ohio.**—Mr. Shaffer gave a recital June 15 at the First Methodist Church in Canton, Ohio. His program was as follows: Chorale in B minor, Franck; Chorale Preludes, "Comest Thou, Jesus, from

Heaven to Earth" and "I Call to Thee, Lord Jesus Christ," and Prelude and Fugue in G major, Bach; Little Preludes and Intermezzi, Schroeder; "Carillon," DeLamarter; "Rhythmic Trumpet," Bingham; Concert Variations, Bonnet.

**Alec Wyton, F.A.G.O., St. Louis, Mo.**—Selections played by Mr. Wyton at noonday recitals in Christ Church Cathedral May 29 and June 5 included the following: Air and Prelude and Fugue in B minor, Bach; "Folk tune," Whitlock; "Arabesque," Vierne; Toccata in F, Widor; "Come, Creator Spirit Blest," Bach; Sonata No. 4, Rheinberger; "Plymouth Suite," Whitlock; "Veni Creator Spiritus," Durufle.

**Frank L. Eldridge, Ithaca, N. Y.**—Mr. Eldridge, organist, and Robert F. King, violinist, both members of the faculty of Ithaca College, were heard in the following program April 27 at the First Unitarian Church: Musette from "The Faithful Shepherd," Handel; Prelude and Fugue in E flat major, Bach; Sonata Sesta for violin and organ, Antonii; Pastorale and Passacaglia, Gilbert Weeks; "Perpetuum Mobile" (for pedals alone), Middleschulte; "Poem" for violin and organ, Sowerby; Chorale Preludes on American Folk Hymns ("Land of Rest" and "Christian Union"), Donovan.

**Esther A. Greenberg, Swarthmore, Pa.**—Miss Greenberg, an artist pupil of Benjamin L. Kneeder, was heard in the following program at the Presbyterian Church in Swarthmore June 10: Toccata and Fugue in D minor, Bach; "O God, Thou Faithful God," Brahms; "In Thee Is Gladness," Bach; Andante from Violin Concerto, Mendelssohn; "The Bells of St. Anne de Beaupré," Russell; "Abendlied," Schumann; "Finlandia," Sibelius.

**Claude L. Murphree, Gainesville, Fla.**—A program played by Mr. Murphree July 27 in the University of Florida Auditorium included the following numbers: Rhapsody, Cole; Madrigal, Diggie; "The Wind and the Grass," Gaul; Aria, Peeters; Toccata, Rowley; Berceuse, Dupré; Fantasy for Flute Stops, Sowerby; "Thistledown," John Hermann Loud; Sonata No. 3, in D minor, Borowski.

**Ralph H. Brigham, Rockford, Ill.**—Mr. Brigham gave the following program June 29 at the Community Baptist Church in Darien, Wis.: Sonata in C minor, Rogers; "Faith,

Hope and Love," Carl F. Mueller; Toccata in C major, Harris; Fantasia on "Duke Street," Kinder; "L'Arlequin," Gordon Nevin; "Song of Happiness," Diggie; "Song of the Basket Weaver," Russell; "A Royal Procession," Spinney.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his program at the Spreckels Organ Pavilion July 13 Mr. Brown chose the following: Allegro from Sonata in E minor, Rogers; "Pan," Godard; "Hosannah," Grenier; Fantasia on "Ad Nos, ad Salutarem Undam," Liszt; "Love Song," Cadman; Melodies from "The Blue Moon," Romberg. These numbers were played by Mr. Brown July 1; "March of the Templars," Frysinger; "Jesus, Joy of Man's Desiring" and Gavotte, Bach; Fantasia on Welsh Themes, Faulkes; "American Symphonette No. 2," Gould; "Love Dream," Liszt; "Sortie Solennelle," Becker.

**Walter A. Eichinger, Seattle, Wash.**—Mr. Eichinger gave the following program at the University Methodist Temple June 24: Suite on Sixteenth Century Hymn-tunes, "Cortege Joyeux" and "Rondelet," McKay; Chorale Prelude, "Kyrie, Gott, heiliger Geist," Bach; Chorale Fantasia, "Ton-y-Botel," Purvis; Intermezzo from Sixth Symphony, Widor; Passionato, "Sonata Dramatica," Candlyn; Aria in F, Bach; Lied Symphony, Peeters.

**Lelagene Wilson, Tallahassee, Fla.**—Miss Wilson gave her junior recital May 31 at Florida State University. The program: "Psalm 19," Marcello; Prelude in D minor, Bach; Toccata on "Deo Gratias," Biggs; "Elegie," Peeters; "Piece Heroique," Franck.

**Mae Jean Gilbert, Tallahassee, Fla.**—Miss Gilbert gave her graduation recital May 30 at Florida State University. She played: Toccata in C minor, Muffat; Two Chorale Preludes and Toccata, Adagio and Fugue, Bach; Sonata 2, Hindemith; "Carillon," Sowerby; Chorale in E major, Franck.

**RISE STEVENS, Metropolitan Opera** mezzo-soprano, will sing as guest star of the twenty-third annual Chicagoland music festival, Philip Maxwell, festival director, has announced. The festival concert, sponsored by Chicago Tribune Charities, Inc., will be held in Soldiers' Field Saturday night, Aug. 23. The full festival program will begin at 7 p.m. with Porter Heaps at the Hammond organ.



## Pipe Organ

Self-contained including blower with attractive case, or can be installed in an already prepared chamber or present organ case. Pipes are FULL SCALE.

## Dynamic Accentor

An electronic device which more than doubles volume, enriches tone and greatly increases power of expression. It is a device which maintains and at the same time enhances the TRUE PIPE TONE.

ANDREWS

ORGAN SALES & SERVICE CO., Inc.

Martin Street—ESSEX, MASS.

## CHEST MAGNETS

available from stock

PIPE ORGAN Parts and Supplies

For repairing, modernizing and enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St.

Erie, Penna.

Member of the Associated Organbuilders of America

*Integrity, science and taste have created the new*



embodying great tradition in the most modern way  
distinguished for its superb tone and infinite variety of color with  
the most responsive action in the history of organ building  
a complete organ designed to meet the highest artistic requirements  
to foster the best in church music and organ playing  
and congregational singing

**Recent Installations**

The University of Chicago  
The University of Michigan  
The Metropolitan Museum of Art, New York  
Lutheran Church, River Grove, Ill.

A complete organ • two manuals and pedals • 21 registers • 24 ranks • over  
1200 pipes • semi-portable • can be installed within one day • requires little  
more floor space than a concert grand piano • less than eight feet high •  
"Straight action."

**TONE QUALITY DOES MAKE A DIFFERENCE. IT IS A NEW EXPERIENCE TO HEAR THE  
RIEGER ORGAN. THERE IS NO OTHER INSTRUMENT WHICH CAN COMPARE WITH IT.**

**RIEGER ORGANS**

**1472 Broadway**

**New York 36, N.Y.**

MAX MILLER, F.A.G.O.



MAX MILLER, F.A.G.O., of the Boston University College of Music organ faculty, was in Minnesota from May 22 to July 2 for a series of organ recitals in Minneapolis, St. Paul and the surrounding territory. He was guest organist at Wesley Methodist Church, Minneapolis, as a part of that church's celebration of its centennial year. Mr. Miller and Allen C. Lannom, professor of choral music at Boston "U.", developed a six weeks' festival of music climaxed by an organ recital by Mr. Miller June 29 and the first twin cities presentation of the Haydn Mass No. 3 in D minor July 1. In addition to providing organ music at Wesley Church, Mr. Miller played recitals at the Hamline Methodist Church, St. Paul; Plymouth Congregational Church, Minneapolis; the First Methodist Church in Fairfax and the First Methodist Church in Austin.

**TRINITY CHURCH, NEW HAVEN, MARKS 200TH ANNIVERSARY**

The 200th anniversary of Trinity Church on the Green in New Haven, Conn., was observed with special services June 22 and service music of unusual interest was provided by the choir and G. Huntington Byles, organist and choir-master. The psalm at morning prayer was sung from the old "Tate and Brady Psalter" and chants and anthems representing different periods of the church's musical history were used. Choral offerings included Handel's "How Excellent Thy Name, O Lord," Stainer's "I Am Alpha and Omega," Parker's "Offertorium" from the Service in E, Oldroyd's "Jesu, Since Thou Me Made and Bought" and Vaughan Williams' Festival Te Deum. As a voluntary after the Venite Mr. Byles played Andante quasi Allegretto, by Jonathan Battishill.

A twenty-three-page brochure written by Mr. Byles and published by the church contains the history of the organ and music of the parish. The first instrument was built by Henry Holland and installed in 1785. Subsequent organs were installed by Henry Erben in 1845, by E. & G. G. Hook in 1866, by the Hall Organ Company in 1907 and by the Aeolian-Skinner Organ Company in 1935. The stoplists of

the last four instruments are included. Information about the choirs and organists of the parish has been assembled by Mr. Byles and on the last page of the booklet appears a chronological list of the organist-choirmasters. One of these names is that of Henry Pilcher, who served the church from 1839 to 1844. It was this Henry Pilcher who later established Henry Pilcher's Sons in Louisville, Ky.

**CENTRAL AND SOUTH AMERICA TOUR BY RICHARD ELLSASSER**

Richard Ellsasser begins his 1952-53 season early in August with the first of two tours of Central and South America. The tour will open in Mexico City Aug. 7 with a recital in the Cathedral of Mexico, one of the largest religious edifices in this hemisphere. Mr. Ellsasser, who will present five additional Mexico City performances in the following three days, will go on for the remainder of August playing in Yucatan and in Guatemala City, Caracas, Venezuela and other parts of South America.

AN ORGAN WORKSHOP designed especially for teachers and church organists in the state of Arkansas was held this summer by the University of Arkansas at Fayetteville. Kenneth R. Osborne, chairman of the university's division of fine and applied arts and head of the department of music, conducted the workshop. The concentrated course lasted two weeks, with sessions held every afternoon from 2 to 5 o'clock. University credit of two hours was offered for the course. Mr. Osborne and his students gave demonstrations at the organ, covering a wide range of literature from the old masters to such contemporary composers as Hindemith, Alain and Messiaen. Round-table discussions were held on church service playing and on such subjects as the use of the piano in organ practice.

**GERALD MARC STOKES**  
A.A.G.O.  
SS. Peter and Paul Church  
Ill. Wes. Jr. Coll. of Music  
Springfield Rep. Aeolian Co. of Mo.  
Springfield Illinois

**WHITE, SON COMPANY**  
Specialists in the Manufacture of  
**ORGAN LEATHERS**  
655 Atlantic Ave. Boston, Mass.

**C. GORDON**  
**W E D E R T Z**  
7030 PERRY AVE. CHICAGO 21

**FRANK CEDRIC SMITH, LTCL**  
C.H.M.  
**GRACE CHURCH**  
Newark, N. J.

# Kilgen Tone

Organists have been amazed at the extreme difference in tone found in various stops with the same name but built by different builders.

They have come to recognize, however, that KILGEN tone has a distinctive meaning. Clarity, accuracy of character, proper harmonic development, refinement and beauty of quality distinguish KILGEN tone from so many contemporaries.

That is why so many of the leading churches today are turning to KILGEN to produce their organs, for this distinctive quality is found both in the more modest two-manual scheme, as well as in large three and four-manuals now being built.

**THE CANADIAN COLLEGE OF ORGANISTS CONVENTION**  
will take place in  
**ST. CATHARINES, ONTARIO**  
Aug. 26th, 27th, 28th, 1952

A Seminar on playing the Hammond organ will be conducted by PORTER HEAPS, in addition to the program announced in the July DIAPASON.

The Official Hotel is already booked to capacity for the Convention. Accommodation in nearby hotels can be arranged by requesting it when registering prior to the Convention.

Send registration (\$8) to  
MRS. HAZEL SCHWENKER,  
R. R. 3, St. Catharines, Ont.

For programmes, write  
DOUGLAS CAMPBELL, Sec'y.,  
145 South Drive, St. Catharines

## The Kilgen Organ Company

EXECUTIVE OFFICES AND PLANT  
4632 W. FLORISSANT AVE.

ST. LOUIS 15, MO.



Eugene R. Kilgen  
President



**DR. JOSEPH J. DREHER DEAD;**

**54 YEARS AT DUBUQUE CHURCH**

Joseph J. Dreher, for fifty-four years organist of Sacred Heart Catholic Church in Dubuque, Iowa, and principal of the Sacred Heart School, died suddenly April 26 at his home. He suffered a heart attack as he was preparing to leave for the church to play at an early mass.

Dr. Dreher was born Jan. 1, 1874. He was graduated from St. Mary's parochial school in Dubuque and studied liturgical music under Dr. John Singenberger. Then he took a teachers' training course at the Normal Preparatory School in St. Francis, Wis. His first position was as organist and school principal in St. Joseph's Parish, Leavenworth, Kan. In 1895 he was transferred to St. Henry's in East St. Louis. Three years later he went to Sacred Heart in Dubuque.

In a tribute to Dr. Dreher Msgr. J. Fred Kriebs directed attention to the fact that the late organist had spent one-third of his waking days during more than half a century in church and that "his kindly understanding, humble bearing, charitable nature and keen sense of humor endeared him to all with whom he came into contact."

Dr. Dreher's only surviving relatives are several cousins.

**REPERTORY LIST IS ISSUED**

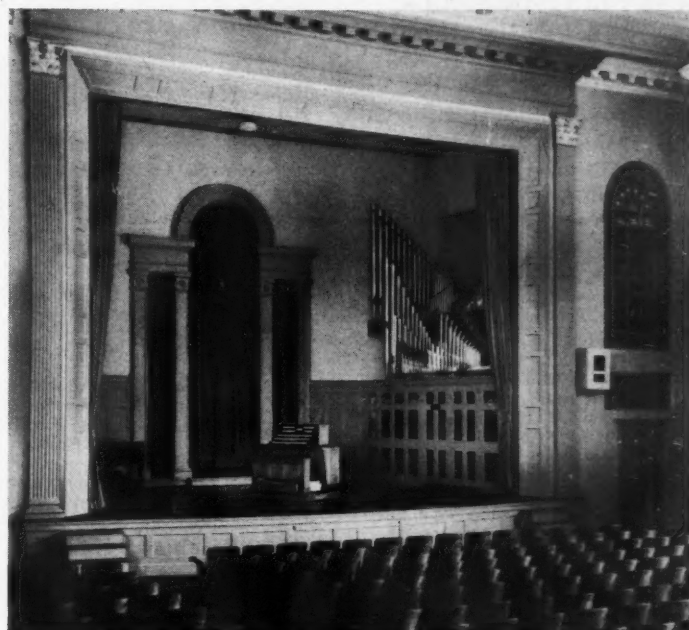
**BY DR. WHITTLESEY'S CHOIRS**

Federal Lee Whittlesey, minister of music at the Highland Park Methodist Church in Dallas, Tex., has issued a mimeographed list of the 1951-52 season's repertory of the choirs of that church. Dr. Whittlesey has informed THE DIAPASON that he will send a free copy of this list to any reader sending him a self-addressed stamped envelope.

The Highland Park Church devoted its church paper in June to a review of the music department of the church. Interesting news items in this issue included the fact that James N. Mellor has resigned as church organist and Robert Scoggin, a graduate in organ from Western University, Wichita Falls, a student at the Perkins School of Theology, has become part-time interim organist.

\* CLEVELAND a town of good organs a profitable place to visit

**H  
O  
L  
T  
C  
L  
E  
V  
E  
L  
A  
N  
D  
\*  
P**



University of Kentucky • Arnold Blackburn, Consultant

**pedal**

contrabass	16'
subbass	16'
* quintadena	16'
* grossequinte	10-2/3'
octave	8'
gedackt	8'
choralbass	4'
nachthorn	2'
mixture	5R
posaune	16'
* trumpet	8'
basson	8'
* oboe	4'

\* borrows and extensions

**great**

quintadena	16'
principal	8'
spilfflöte	8'
octave	4'
rohrflöte	4'
doublette	2'
rauschquinte	2R
mixture	4R
trumpet	8'

**swell**

chimney flute	8'
gamba	8'
voix celeste	8'
octave geigen	4'
gemshorn	4'
blockflöte	2'
sesquialtera	2R
larigot	1-1/3'
fagott	8'
schalmei	4'

**positiv**

copula	8'
quintadena	8'
spitzflöte	4'
nazard	2-2/3'
principal	2'
tierce	1-3/5'
cymbal	3R
cromorne	8'

**CATHARINE MORGAN**

F.A.G.O.

**CONCERT ORGANIST**



Organist and Choir Director  
Haws Avenue Methodist Church

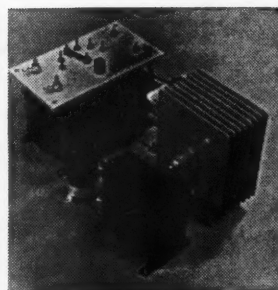
NORRISTOWN, PA.



**Organ Power!**

**FEATURES**

1. Selenium Rectifier.
2. Precision Built transformers.
3. Voltage control to meet load requirements.
4. Hum-free power.
5. A lifetime of trouble-free service at reasonable cost.



Case removed

**ELECTRONIC SPECIALTIES**

P. O. Box 322 Lawrence, Kan.

*Announcing*

A PLACEMENT SERVICE FOR ORGANISTS,  
DIRECTORS, and MINISTERS OF MUSIC

(FULL-TIME AND PART-TIME)

MINISTRY THRU MUSIC

P.O. Box 741

Ft. Wayne, Indiana

**WE CAN MAKE IMMEDIATE SHIPMENT  
ON ALMOST ALL ORGAN SUPPLIES**

*including:*

CONSOLES . . RESERVOIRS  
SWELL ENGINES . . TREMOLOS  
ACTIONS TO MODERNIZE TRACKER ORGANS  
FLEXIBLE CONDUCTOR AND FLANGES

We welcome your inquiries

**DURST & CO.**

P.O. BOX 1165-M

ERIE, PA.

**CASAVANT INSTALLS ORGAN IN HALIFAX, N. S.**

**DEDICATION IN OCTOBER**

**St. Andrew's Church Has New Instrument over Which Murray Vanderburgh, Organist and Choirmaster, Is to Preside.**

Casavant Freres of St. Hyacinthe, Que., are installing a three-manual organ in St. Andrew's Church, Halifax, N. S., which when completed is to be the second organ in size in the province. The instrument will be dedicated in October, according to word from Murray Vanderburgh, A.R.C.T., organist and choirmaster of St. Andrew's.

The following stoplist shows the resources of the organ, stops marked with an asterisk to be installed in the near future:

**GREAT ORGAN.**

(Three and one-half-inch wind pressure)

- Open Diapason, 16 ft., 68 pipes.
- Open Diapason I, 8 ft., 68 pipes.
- Open Diapason II, 8 ft., 68 pipes.
- Hohl Flöte, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Quint, 5 1/2 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks (17-19-22), 183 pipes.
- Trumpet, 8 ft., 68 pipes.

\*Chimes, from Choir.

**SWELL ORGAN.**

(Four-inch wind pressure)

- Bourdon, 16 ft., 68 pipes.
- Horn Diapason, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Aoline, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste (GG), 8 ft., 61 pipes.
- Principal, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 4 ranks (12-15-19-22), 244 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.

**PEDAL ORGAN.**

(Four-inch wind pressure)

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- \*Violone, 16 ft., 32 pipes.
- Gedeckt. (from Swell), 16 ft.
- \*Quint, 10 1/2 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- \*Violoncello, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- \*Octave Quint, 5 1/2 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Mixture, 4 ranks (12-15-19-22), 128 pipes.
- Trombone, 16 ft., 32 pipes.
- \*Tromba, 8 ft., 12 pipes.

**CHOIR ORGAN.**

(Prepared for only)

- Geigen Principal, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Vox Angelica (GG), 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 68 pipes.
- Violina, 4 ft., 68 pipes.
- Lieblich Flöte, 4 ft., 68 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 16 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.
- Tuba, 8 ft., 68 pipes (high pressure).
- Chimes.

**Syracuse Pipe Organ Co.**

Builders of Pipe Organs  
New Organs  
Belfry Equipment  
Amplification Systems  
Rebuilding Tuning and  
Maintenance  
1329 WEST COLVIN STREET  
SYRACUSE 7, NEW YORK  
TELEPHONE 76-2906  
Over forty years experience

**EDGAR S. KIEFER TANNING CO.**

(HAND LEATHER DIVISION)

Tanners of

LEATHER FOR THE PIPE ORGAN AND  
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone FRanklin 2-0082

223 WEST LAKE STREET

CHICAGO, ILLINOIS

**MOUNT KISCO, N. Y., CHURCH OPENS ORGAN OF 52 RANKS**

The new three-manual, fifty-two-rank Aeolian-Skinner organ designed by Edgar Hilliar, in collaboration with G. Donald Harrison, president, and Joseph S. Whiteford, vice-president, was dedicated by the Very Rev. James A. Pike, J.S.D., dean of the Cathedral of St. John the Divine, New York, in St. Mark's Church, Mount Kisco, N. Y., May 25. Mr. Hilliar, organist and choirmaster of the church, played the first in a series of recitals to be given as a part of the dedication Sunday evening, June 1. Other organists who will play include Robert Owen of Christ Church, Bronxville, N. Y., and G. Huntington Byles of Trinity Church, New Haven.

Mr. Hilliar's program consisted of the following: "Offertoire sur les Grands Jeux," Francois Couperin; "Air Tendre," Loeillet; "Les Fifres," d'Andrieu; Toccata and Fugue in D minor, Bach; "Die Nacht ist kommen," Zechiel; "Cortege et Litanie," Dupré-Lynnwood Farnam; "O Gott, du frommer Gott," Peeters; "Chant de Paix," Langlais; "Carillon de Westminster," Vierne.

The stop specification of this instrument was published in the September, 1951, issue of THE DIAPASON.

I. H. BARTHOLOMEW, retired church organist and choir director, an alumnus of the music department of New York University, has been appointed guest organist of St. Peter's Lutheran Church, Bethlehem, Pa., to succeed the late Miss Marion C. Beck. There are three choirs in this parish under Mr. Bartholomew's training.

**Rollo F. MAITLAND**

Mus.D., FAGO

Instruction in Organ  
and Creative Musical Expression  
RECITALS

2129 Chestnut St., Philadelphia 3, Pa.

**FRAZEE ORGAN COMPANY**

South Natick, Massachusetts  
Builders of Many Famous Organs  
since 1910

"Favorably Known for Frazee Tone"

**HERBERT J. AUSTIN**

A.R.C.M., A.R.C.O.

Organist and Choirmaster  
Trinity Episcopal Church  
Portsmouth, Virginia

**Anna Shoremount Rayburn**

F.A.G.O., Ch.M.

EMANUEL EVANGELICAL AND  
REFORMED CHURCH  
Woodhaven, L. I., N. Y.

**VICTOR C. BUSCHLE RECITALS**

Factory Representative of

THE KILGEN ORGAN COMPANY

Highland Towers Apartments

2251 Highland Ave. Birmingham 5, Ala.

**Lauren B. Sykes,**

A.A.G.O., Ch.M.

PORTLAND 15, OREGON

**Harry Wilkinson**

F.A.G.O.

CHURCH OF

ST. MARTIN-IN-THE-FIELDS

CHESTNUT HILL

PHILADELPHIA

**DONALD H. HEATH, M. MUS.**

ORGANIST AND CHOIRMASTER

ST. MARK'S EPISCOPAL CHURCH

EVANSTON, ILL.

**CLARENCE**

**MADER**

Recitalist - Teacher

Immanuel Presbyterian Church

Los Angeles, Calif.

**Orrin Clayton Suthern II**

Organist-Conductor

Lincoln University

Pennsylvania

**TOM**

**MARILYN**

**RITCHIE**

MIDLAND COLLEGE

FREMONT, NEBRASKA

**Harold Schwab**

Boston, Mass.

**MARTIN W. BUSH, F.A.G.O.**

First Central Congregational

Church

Head Music Dep't, University of  
Omaha, Nebr.

**HOMER WHITFORD**

Mus.B., F.A.G.O., Mus.D.

First Church in Cambridge (Congregational), New England Conservatory of Music, McLean Hospital, Waverley.

**LILIAN CARPENTER**

F.A.G.O.

THE JUILLIARD SCHOOL OF MUSIC

JUILLIARD SUMMER SCHOOL

120 Claremont Ave., New York City 27

**GARRETSON**

BUFFALO, N. Y.

Helen Townsend, A.A.G.O. (Chm.)  
Organist and Choirmaster  
First Presbyterian Church, E. Aurora, N.Y.  
DeWitt C., A.A.G.O. (Chm.)  
St. Paul's Cathedral—Buffalo Seminary

**LINDSAY LAFFORD**

F.R.C.O. (Chm.), F.A.G.O., F.I.C.L.,  
L.R.A.M., A.R.C.M., M.R.S.T.

Director, Department of Music  
Hobart and William Smith Colleges  
Geneva, New York

**ETHEL SLEEPER BRETT**

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

**Arthur Jennings**

Recitals

**UNIVERSITY OF MINNESOTA**

Plymouth Church  
Minneapolis, Minnesota

**PIPE ORGANS**

—REBUILDING—

CHIMES—ADDITIONS  
TOWER CARILLONS  
GENERAL MAINTENANCE

PUBLIC ADDRESS

AND

RECORDING EQUIPMENT  
FOR  
CHURCHES & AUDITORIUMS

A firm of organ builders and sound engineers with many years experience and the factory facilities to serve you.

**BOHN ORGAN COMPANY**

FORT WAYNE 8, INDIANA

PHONE E-1202

**GRIGG FOUNTAIN**

Oberlin Conservatory  
of Music  
St. Paul Lutheran Church  
CLEVELAND

**ROBELORE**

Church of the Holy Trinity  
Philadelphia

"An Instrumentalist of Consummate Powers"  
Musical Courier, New York

**J. Alfred Schehl, A. A. G. O.**

St. Lawrence Church, R.C.  
Cincinnati 5

Faculty: Archdiocesan Teachers' College  
Mus. Dir. The Singers Club  
Elder High School Glee Club

**RALPH A. HARRIS, D. Mus.**

University of Miami  
Florida

**GEORGE NORMAN TUCKER**

MUS. BAC.

SAINT PAUL'S CHURCH  
STUEBENVILLE,  
OHIO

—INSTRUCTION—

**FRANK K. OWEN**

St. Luke's Episcopal Church  
Kalamazoo, Michigan

Author of "A Choirboy's Handbook"

### Ill Health Brought Camil Van Hulse to U. S. and Recovery

The interesting story of how Camil Van Hulse, well-known organist and composer, happened to settle in Arizona was told April 12 in a feature story in the *Tucson Citizen*. After his early musical instruction from his father, Gustav Van Hulse, in Saint-Niklass (Wass), Belgium, and years of training at the Royal Flemish Conservatory of Antwerp, 1919 found Mr. Van Hulse just released from the Belgian army and "more dead than alive." Physicians told him that he had only six months or a year to live and that he would better go to a sanatorium for rest and treatment. The only person who gave him any hope was the old family doctor who agreed with the young composer that he should go right ahead with his music "because where there is no ambition there is no life."

So Mr. Van Hulse finished his studies at the conservatory, where he won his diploma, the royal medal in composition and a piano prize. He studied with Frans Lenaerts, Edward Verheyden, Lode Mortelmans and Arthur De Greef. Then he decided to make one concession to health. He planned to go to South Africa for the sake of its climate and was ready to buy the ticket when an uncle (a priest in Oklahoma) came to Belgium for a vacation and suggested that the southwestern part of the United States had a warm, sunny climate and was "a few notches more civilized than South Africa."

Mr. Van Hulse came to America, made concert tours in North and South America as pianist and organist, and at first made his headquarters in Oklahoma. It was there that he read a newspaper story about Tucson. According to some alert press agent, Tucson was one of the most musical cities per capita in the West. It even told that residents of Tucson were collecting money to build a Temple of Music. The uncle admitted that he had never heard of Tucson, but it might all be true. Anyway, Van Hulse gave it a try. Two years later he was asked to assist in laying the cornerstone of the Temple of Music.

For the past twenty-five years he has taught music there. He has given recitals, served as organist and choirmaster at All Saints' Church and at SS. Peter and Paul, founded the Tucson Chamber Music Society and conducted the Tucson Symphony.

JOSEPH W. CLOKEY'S new work, "The Divine Commission," a "Devotion on the life eternal," was sung recently in St. James' Episcopal Church, Lancaster, Pa. St. James' choir of men and boys, under the direction of Frank A. McConnell, F.A.G.O., organist and choirmaster, performed the work according to the composer's directions and it met an enthusiastic response on the part of both choir and congregation.

School of Music  
**UNIVERSITY OF ILLINOIS**  
**RUSSELL H. MILES**  
**PAUL S. PETTINGA**  
*Organists—Recitalists*

**Donald WILLING**  
Head of Organ Department  
**TRINITY UNIVERSITY**  
San Antonio  
Texas

**Claude L. Murphree**  
F.A.G.O.  
University of Florida  
GAINESVILLE :: FLORIDA

**MARSHALL BIDWELL**  
Carnegie Institute  
Pittsburgh  
AVAILABLE FOR RECITALS

**FRANK ULRICH BISHOP**  
First Congregational Church  
Detroit, Mich.

**ELIZABETH M. COMBS**  
Graduate of Peabody Conservatory  
11 WEST TENTH STREET  
NEW YORK 11, N. Y.  
EXCELLENT PRACTICE FACILITIES

**WILLIAM TEAGUE**  
Saint Mark's Episcopal Church  
CENTENARY COLLEGE  
SHREVEPORT, LOUISIANA

**BALDWIN-WALLACE CONSERVATORY OF MUSIC**  
Berea, Ohio  
CECIL W. MUNK, Director  
Outstanding facilities and equipment  
DR. FARLEY K. HUTCHINS, AAGO,  
Department Head  
B.M. degrees in Organ and Church Music

**MABEL FROST**  
Epworth Methodist Church  
Washington, D.C.

**LAURENCE GAGNIER**  
Park College  
Parkville Missouri

**CHESTER A. RAYMOND**  
PIPE ORGAN BUILDER  
*Specializing*  
**Church Organ Rebuilding**  
Over 25 Years' Experience  
44 Spring Street, Princeton, N. J.  
P. O. Box 4041, Atlanta, Ga.  
Member Associated Organ Builders of America

**NORWEGIAN ORGANIST RECITALIST**  
**SIGMUND KVAMME**  
Second Presbyterian Church  
WASHINGTON, PA.

**FOR A MORE  
DEPENDABLE  
WIND SUPPLY**



*Specify a*  
**KINETIC BLOWER**

The famous Kinetic represents many years of continual improvement on a superior basic design. You can depend on it to deliver a constant, sure wind supply throughout many years of service. The Kinetic performs quietly, coolly, and uses little current. All-metal construction prepares it for long life. It is designed so that any number of stages or fans can be assembled from stock parts to suit special requirements.

A built-in rotating all-angle outlet makes extra pipe and elbow connections unnecessary. Further, the blower's parts are easily installed, adjusted, or lubricated without special tools.

No wonder the Kinetic is unquestionably the leader in its field!

Model and price list now available! Write:  
**KINETIC BLOWERS**  
DIVISION M. P. MÖLLER, INC., HAGERSTOWN, MD.

**A ROSE FROM SYRIA**  
**A CONCERT ARRANGEMENT**

Is now available. Requires  
Soli, Chorus, Organ, and  
Five Readers—two women and three men  
Performing time, 1½ hours.  
**Joseph W. Clokey, Box 431, Claremont, Calif.**

**JEROME B. MEYER & SONS, INC., MFRS.**  
QUALITY ORGAN PIPES  
Pipes Scientifically Scaled, Artistically Voiced. Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.  
Milwaukee 7, Wisconsin

**HAGERSTOWN ENGRAVING & STAMPING COMPANY**  
*Manufacturers of*  
Stop Knobs, Rods, Stop Keys, Tilting Tablets, Pistons and all other Ivory and Imitation Ivory parts for the Organ Builder, and repairman.  
*Plastic Injection Moldings. Quotations on any quantities.*  
235 E. FRANKLIN ST.  
HAGERSTOWN, MD.

**Dennison Organ Pipe Co.**  
Reading, Mass.  
We Specialize in  
Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops  
1847 1952

**MARION BORON**  
Organist-Director  
Historic Christ Church, Cambridge

**HAVE YOU STUDIED HARMONY?**  
**Become a MUSIC LEADER EARN GOOD MONEY**

Harmony and other advanced musical techniques are used by today's music leaders. Earn good money—become a music leader. Start now!

*Mail Coupon for Free Catalog and Sample Lesson.*

● A mastery of our Home Study Course—in the field of your choice—will help you obtain outstanding positions in orchestras, on radio programs . . . wherever music is used . . . at incomes that attract. Step into place of leadership.

**UNIVERSITY EXTENSION CONSERVATORY**  
DEPT. E-387  
28 E. JACKSON BLVD., CHICAGO 4, ILL.

<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Cornet
<input type="checkbox"/> Piano	<input type="checkbox"/> Violin
<input type="checkbox"/> Trumpet	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Clarinet	<input type="checkbox"/> Guitars
<input type="checkbox"/> Mandolin	<input type="checkbox"/> Voice
<input type="checkbox"/> Ear Training	<input type="checkbox"/> Harmony
<input type="checkbox"/> Choral Conducting	<input type="checkbox"/> Public School Supervision
<input type="checkbox"/> Public School Music	<input type="checkbox"/> History of Music
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Arranging

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
Give Music Experience \_\_\_\_\_  
Would you like to earn degree Bachelor of Music? \_\_\_\_\_

**BOOKLET ABOUT ACOUSTICS**

IS PUBLISHED BY BALDWIN

"The Achitectural Planning of an Organ Installation" is the title of a booklet just issued by the organ division of the Baldwin Piano Company for free distribution among organists, architects, ministers and others. This booklet was prepared as a result of the panel discussion on acoustics at the annual conclave of A.G.O. deans and regents in Chicago last December. Dr. Dan W. Martin, acoustical consultant for the Baldwin Company, was a member of the panel.

The sixteen-page brochure deals with such interesting subjects as power, reverberation, the use of tone chambers, distribution of sound and various types of installations. Though the approach is mainly from the standpoint of electronic instruments, there is much valuable information pertinent to the placement of any musical instrument. There are sample illustrations of a wide church arrangement, a small church arrangement, an auditorium arrangement and a home installation. There is an interesting discussion about the sound absorption of various materials.

Any reader of THE DIAPASON may obtain this booklet by writing to the Organ Division, Baldwin Piano Company, 1801 Gilbert Avenue, Cincinnati 2, Ohio.

**MUSICAL SUMMER ABROAD**

SPENT BY FRANK M. CHURCH

A series of letters and programs sent to THE DIAPASON from Europe by Frank M. Church, director of music at Snead Junior College, Boaz, Ala., shows what interest a summer abroad may hold for a musician. Among events which Mr. Church has attended in England are a series of organ recitals by William J. Tubbs at Holy Trinity Church, St. Marylebone, London; a piano recital by Peter Element at St. Martin-in-the-Fields, London; a service at St. Paul's Cathedral, London; organ and choral programs under the direction of Dr. Harold Darke at the Church of St. Michael, Cornhill, and recitals by Herbert Dawson at St. Margaret's Church, Westminster.

Two interesting visits which Mr. Church made on the continent are to the

birthplace of Grieg and to the home of Trygve Torjussen. Mr. Church has corresponded with Mr. Torjussen for a number of years and the composer invited him to his home in Oslo, Norway. Readers of THE DIAPASON will recall that on Mr. Church's visit to England a year ago he was the subject of a feature story in the *London Evening News* entitled "The Man from Boaz."

**ORGAN "FANS" ARE SERVED  
BY LITERATURE FOUNDATION**

A unique service to those who are interested in organ lore has been established by Henry Karl Baker in Nashua, N. H., under the name of the Organ Literature Foundation. Mr. Baker has on sale important books, old and new, that pertain to the history and design of the organ, including such rare volumes as Audsley's "The Art of Organ Building" and the similar work of Dom Bedos. His stock, accumulated by him in the course of the last five years, includes also a complete file of THE DIAPASON since its foundation in 1909, he reports, and of *The American Organist* from 1925 to date. He also has autograph letters of famous men among organists and organ teachers.

The foundation exists, Mr. Baker states, to preserve the literature and history of the organ. The profits are used to buy material to add to the existing library. Everything in organ literature is purchased.

CHOIRS OF THE EPISCOPAL Diocese of Missouri sang evensong in Christ Church Cathedral, St. Louis, May 25. The service was sung to plainsong chants and the anthems were "O Most Merciful," by Charles Wood; "Brother James' Air" and "I Sing unto the Lord," Bach. The Right Rev. Arthur C. Lichtenberger preached. Alex Wyton conducted the choirs, with Paul Friess at the organ. Before the service Nesta Williams gave a recital and the postlude was played by Edward Skipwith. About 160 singers took part. On June 2 the cathedral choir gave its annual concert. The program consisted of anthems by composers of the sixteenth, seventeenth, eighteenth and early nineteenth centuries and part of the Mozart Requiem. The proceeds of the concert were devoted to sending the choir boys to summer camp.

**NEILL-JOHNSON COMPANY, INC.  
ALL ELECTRIC STOPKEY CONSOLE**



This three-manual stopkey console is installed in the Summer Street Christian Reformed Church, Passaic, N. J., as part of their new forty-six-stop NEILL-JOHNSON pipe organ. The combination equipment of the console allows for the utmost in ease of registration.

While the above console is of native oak, our craftsmen can match any architectural treatment.

We can supply the proper engineering counsel in handling your own pipe organ project. Call on us.

**NEILL-JOHNSON COMPANY, INC.**

Upper Montclair

New Jersey

Organ Builders and Engineers

**GRAY-NOVELLO**

New

**Organ Music from France**

**Marcel Dupré**

Six Anthems for Christmastide..... 3.00  
(Dedicated to the memory of Bernard LaBerge)

**Jean Langlois**

Hommage to Frescobaldi..... 3.00

Prelude to the Kyrie	Fantasy
Offertory	Anthem
Elevation	Theme and Variations
Communion	Epilogue

**Rolande Falcinelli**

Five Chorales ..... 4.50

**New Anthems**

Jesus, All My Gladness.....	Searle Wright	.18
Let All the World.....	Robert Baker	.18
All Hail the Power.....	Harold Greenhill	.18
In Heavenly Love Abiding.....	Arthur J. Pritchard	.18
Teach Us, Good Lord.....	Francis G. Walker	.15
Come, Let us Join.....	F. W. Wadely	.18

Approval copies on request

**THE H. W. GRAY COMPANY, Inc.**

159 East 48th Street, New York 17, N. Y.  
Agents for NOVELLO & CO., London

**GRAY-NOVELLO**

**ORGELECTRA**



The first and only key action current designed and engineered specifically for pipe organ use

55 pounds of accurately controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

6525 Olmsted Ave.

Chicago 31, Ill.

**THE HYMN SOCIETY OF AMERICA, INC.**

President—The Rev. Deane Edwards, New York.  
 Chairman Executive Committee—William Watkins Reid.  
 Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N.Y.  
 Recording Secretary—Dr. Lindsay B. Longacre.  
 Librarian—William W. Rockwell, D.Th., New York.  
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.  
 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 297 Fourth Avenue, New York 10, N. Y.  
 Headquarters—297 Fourth Avenue, New York 10.

We have just enjoyed a thrilling ten days of fellowship with church musicians at the A.G.O. biennial in San Francisco, and on a visit to Los Angeles. The genuine concern for hymns and congregational singing was very evident. The Hymn Society's exhibit attracted much attention and about 150 packets of free material were taken by the visitors. Many individual interviews were scheduled for discussion of local problems and plans. Best of all, the significance of our program and its value for every church were amply recognized. Proof of this lay in the wide demand for the new literature blank, specially designed for the convention. The most common link with the A.G.O. was certainly this column in THE DIAPASON—a real tribute to its influence. From our own members there was only warm approval of *The Hymn*. *The Hymn* is a strong attraction to our membership; this indicates that it should be reaching a far wider constituency.

Among the visitors in the West were four eminent church musicians, each with a different but authoritative point of view. From Dr. William McKie of Westminster Abbey we learned of the present plans of the Royal School of Church Music to expand its facilities by moving from Canterbury to the London area. He referred also to the revival of hymn singing in England, due partly to the three recent hymnals issued

there. Dr. Joseph W. Clokey mentioned the wide interest stirred by his pamphlet "In Every Corner Sing," in which this society's help in organizing hymn festivals is mentioned. The two other men are hymn-book editors. Dr. Edward Shippen Barnes feels that the Tune Index should have wide acceptance: with regard to the tunes themselves he pleaded for use of the best harmonic settings. Professor Robert G. McCutchan showed us his unique library of early American song and hymn-books. He also exhibited all the correspondence and committee minutes from the editing of the Methodist Hymnal of 1935.

At Los Angeles we were welcomed July 7 by a group of Hymn Society members and friends and had the privilege of assisting in the formation of a chapter there. Provisional officers were elected and we expect that before the coming season at least twenty-five members will be enrolled.

An excellent collection of hymn-tune preludes, "Wedding Music," Part II, has just been released by the Concordia Publishing House of St. Louis. It is suitable for festive use—and also for the prelude on any Sunday morning. It includes sixteen of the greatest German chorales, with the stanzas of the hymns inset in English. Each is preceded by one of the well-known chorale preludes, both of the Reformation period and of our own day. Like all the music from Concordia, it is beautifully printed on a large page and with large musical score. The words are added with a few of the preludes. These fifty-five pages of music are abundantly worth while adding to the library of any organist.

REGINALD L. McALL.

**CASTLELIGHT**

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light.

WRITE FOR FREE BOOKLET

**CASTLELIGHT**

981 Walnut Street Pittsburgh 34, Penna.

**Felix F. Schoenstein & Sons** Pipe Organ Builders  
 SAN FRANCISCO, CALIF.

**GLEN C. STEWART**  
 M. Mus.

Alma College  
 Alma, Michigan

**NEWELL ROBINSON**  
 F.A.G.O., C.H.M.

Organist Choirmaster  
 Grace Church  
 Mount Airy Philadelphia, Pa.

**JOHN HARMS**  
 F.A.G.O.

John Harms Chorus of New York  
 Trinity School, 139 W. 91st, New York 24  
 St. Paul's Church, Englewood, N. J.  
 Bergen Choral Society  
 76 Spring Lane, Englewood, N. J.

**MILDRED L. HENDRIX**

University Organist  
 DUKE UNIVERSITY  
 Durham, North Carolina.

**GEORGE L GANSZ**

Lehigh University  
 Bethlehem, Pa.

**ARPARD E. FAZAKAS**

Church Organ Builder  
 1 Cathedral Avenue  
 Nutley, New Jersey  
 Established 1917

**SEARLE WRIGHT**  
 F.A.G.O.

Recitals — Instruction  
 Chapel of the Incarnation  
 New York City

**JOHN GLENN METCALF**

Texas Christian University  
 Fort Worth, Texas

JULIAN

**WILLIAMS**

Sewickley Pennsylvania

**WILLIAM BIRDWELL**

ORGANIST - CHOIRMASTER  
 MESSIAH LUTHERAN  
 DENVER COLORADO

**GEORGE WM. VOLKEL**  
 SAC. MUS. DOC., F.A.G.O.

All Angels' Church  
 New York City

Faculty, School of Sacred Music, Union Theological Seminary, N. Y.  
 Organist, Chautauque Institution, Chautauque, N.Y.  
 RECITALS INSTRUCTION

**For Better Pipe Organ Service**

in Metropolitan Area of Chicago Consult

**D. S. WENTZ**  
 1104 West 59th St., Chicago 21, Ill.  
 Telephone: WAlbrook 5-0534  
 A complete stock of parts available for all makes of organ

E  
D  
W  
A  
R  
D  
S.

**BRECK**

Methodist Church  
 Rutherford New Jersey

**HERMAN F. SIEWERT**

Mus. Doc. F.A.G.O.  
 KNOWLES MEMORIAL CHAPEL  
 ROLLINS COLLEGE CONSERVATORY  
 Winter Park, Florida

**T. CURTIS MAYO**, Mus. M., F.A.G.O.

Organ Recitalist  
 University Organist Texas Southern University  
 Houston 4, Texas  
 Organist and Choirmaster  
 St. Luke's Episcopal Church  
 Houston 4, Texas  
 Special Representative, Kligen Organ Company

**August MAEKELBERGHE**

Detroit

**ALYCE LAVINIA MEINE**

ORGANIST  
 Eighth Church of Christ, Scientist  
 CHICAGO

**EDWARD G. MEAD**

F.A.G.O.  
 Miami University  
 Organist-Choirmaster  
 Memorial Presbyterian Church  
 Oxford, Ohio  
 RECITALS

**MAURICE GARABRANT**

M.S.M. — F.T.C.L. — MUS. DOC.  
 Organist and Director of Music  
 Christ Church Cranbrook  
 BLOOMFIELD HILLS, MICHIGAN

**Katharine Fowler, M. Mus.**

McKinley High School  
 Washington, D. C.

**RICHARD W. LITTERST**

M.S.M.  
 Minister of Music  
 The Presbyterian Church  
 Westfield, New Jersey

**WELTE-WHALON ORGAN CO.**

SPECIALISTS IN PIPE ORGAN REBUILDING

THE SKILLED CRAFTSMANSHIP OF EARLIER TIMES  
 COMBINED WITH THE BEST MODERN TECHNIQUES.

EUROPEAN EXPERIENCE

86 WASHINGTON ST.,

NEWPORT, R. I.

**WESTMINSTER CHOIR COLLEGE**

JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY

Head of Organ Department

PRINCETON, NEW JERSEY

**RAYberry** ORGAN recitals lectures instruction  
 3162 west colorado avenue colorado springs, colorado

**ISA McILWRAITH**

M.A., M.S.M., A. A. G. O.

ORGANIST AND CHOIRMASTER

University of Chattanooga — Chattanooga, Tennessee

**LAWRENCE S. FRANK**

A.B. Mus.M. F.A.G.O.

Otterbein College, Westerville, O.

Central Presbyterian Church,

Columbus, O.

Temple Israel, Columbus, O.

**ELECTRONIC CHURCH ORGANS**

Thomas J. George, Builder

11671 Victory Boulevard,

North Hollywood, Calif.

**New Music for the Organ**

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

*Thirty-Six Hymn and Carol Canons, in free style, by Seth Bingham; published by the H. W. Gray Company, Inc., New York City.*

This volume of sixty-five pages contains some very interesting imitative treatments of well-known hymn-tunes. For the student of composition it will have great value for example and emulation. For the player, more particularly the service player, the short essays will prove of practical value as hymn introductions and as short interludes where music of an improvisational nature is required. By its nature the music is all simple and laconic. The great skill of the composer is manifest—and, what is of even greater import, his deep sense of musical values as well.

...  
*American Elegy for organ, by Tibor Serly, arranged by Norman Hennefeld; published by Southern Music Publishing Company, New York.*

This interesting piece of colorful music, while simple in idiom and makeup, has a highly original slant. The composer's foreword states, in his own words: "The announcement of the end of world war 2 brought back vividly to my mind the death of my older brother, Andrew. He had served in the United States Navy during the first world war and was buried on the day the armistice was declared. It was the recollection of the shattering impression made by the three shots fired at his grave and the mournful bugle sounding taps which has become the underlying motif of 'American Elegy.' This work is dedicated to the memory of my brother and to all who have given their lives in the hope of bringing to us the long-awaited better world."

The mood of the piece is well described in the foregoing quotation. The composer has succeeded in his intent; the music he has set down is more than adequate for his purpose. It will be most effective on such occasions as Armistice Day and the like.

...  
*Fifteen Symphonies (Three-part Inventions for Clavier), by J. S. Bach; arranged as organ trios by Caspar Koch; published by Volkwein Bros., Pittsburgh, Pa.*

Teachers of organ will do well to acquaint themselves with this work. For the development of pedal and manual independence these studies will provide exceptional pedagogical material. Besides the actual job of notation in the new form the arranger has done a good job in his editorial work—that of footings, registration, phrasing, etc. This book of trios is a definite addition to the field of organ teaching repertory and deserves widespread use.

...  
*Six Chorale Preludes for Organ, by J. G. Walther, edited by Walter Emery; published by Novello & Co., London; American agents, the H. W. Gray Company.*

These examples of organ treatments of chorale themes by a deservedly famed predecessor of Bach are representative of the achievement of a really great master. In the main these examples are not as difficult or as complicated as corresponding examples by J.S.B., but they are of equal interest for their intrinsic musical values. The editor has been satisfied to set down the minimum of added markings; but what he has added enhances the practical values of the book. The registrations and stylistic markings are intelligent and suggestive.

...  
*"Triumph Song," by Alec Rowley; Introduction and Fugue, by Walter Pache; Three Preludes for organ, by William H. Harris; published by Novello & Co., London; American agents, the H. W. Gray Company.*

Three new issues in "Original Compositions for Organ" (new series), as put out by this great publishing-house. The annual output of organ music from Novello is not voluminous, but it ranks high in quality and importance. These three publications are a case in point. All are outstanding in musical values and practical essentials. The Rowley number is a brilliant alleluia, an ideal postlude for festal occasions. It is not commonplace, but it is sane and logical, and it fits the instrument. The player will appreciate this virtue. The double number by Pache is in-



**MAAS - ROWE**

*Symphonic Carillon*

... the world's finest carillon

... always sounds in tune!

**Hearing is believing...**

*Listen to the Symphonic Carillon played either alone or with organ accompaniment. Listen to the Symphonic Carillon in direct comparison with any other electronic carillon regardless of price. Play the Symphonic Carillon in single notes, octaves, intervals, and in full chords. Then make the same test on any other carillon. Even untrained ears will quickly detect the perfect tuning of the Symphonic Carillon and the distinctive appealing bell tone quality.*

The Symphonic Carillon is a completely new invention, developed to make a carillon that would always sound in tune. The rich, mellow tones open up an entirely new field of musical expression. Pure concordant chords result from the selective major and minor tuning. This exclusive feature of the Symphonic Carillon permits the use of complex harmonies heretofore considered impossible on any other carillon.

If you are seriously considering the purchase of a carillon costing \$4000.00 or more, we invite you to compare the Symphonic Carillon with any other electronic carillon, regardless of price.

*Our factory representative in your area will be glad to give you complete details and arrange for a demonstration.*

**WRITE, WIRE OR PHONE . . .**

**MAAS-ROWE ELECTROMUSIC CORP.**

3015 Casitas Avenue • Los Angeles 39, California



...resting musically as well as from the constructive standpoint. A colorful prelude is succeeded by a well-knit fugal fantasy, the theme of which evidently is derived from the principal motive of the prelude movement. The piece has beauty as well as scholastic attributes.

Under one cover the sterling composer William H. Harris in this opus gives us three short pieces, varied in moods, but alike in worth and musical values. The three numbers—Pastorale, "Lament," and "Combewater"—are short, not above the moderately difficult grade, but all three of values above the usual. It is not music that has to depend for attention on so-called modernity. The composer knows what he wishes to say and has the technical equipment to set his inventions down clearly and adequately, and what he has to say is musically valid; he can write in genuine organ style. This set of three is

sure to become widely used and appreciated.

**CONCORDIA MADE AGENT FOR FAMOUS ORGANUM SERIES**

The Concordia Publishing-House, St. Louis, Mo., has become the exclusive United States agent for the Organum Series, published by Kistner & Siegel in

Germany. This world-famous series, begun in 1924, was edited by the eminent musicologist Max Seiffert until his death in 1948. Hans Albrecht of the University of Kiel is the present editor. The series consists of sacred and secular vocal music, chamber music, organ and piano music. Organists will be interested especially in Series 4, in which the giants of pre-Bach days are represented.

Ruth Barrett **Phelps**  
THE FIRST CHURCH OF CHRIST, SCIENTIST  
BOSTON

DORR THOMAS, WHO IS APPOINTED TO CHURCH IN TEXAS



## 32 FOOT "BOMBARDE" AND "BOURDON" PEDAL STOPS IN THE CONCERT MODEL HAMMOND ORGAN

The Concert Model Hammond Organ is receiving great acclaim among leading concert organists partly because of this instrument's tremendously effective 32 ft. pedal stops. The 32 ft. Bourdon produces a relatively pure, low, bass undulation, whereas the 32 ft. Bombarde stop results in a brilliantly imposing chorus reed quality of tone.



Other Pedal Solo Stops of correspondingly brilliant chorus reed quality are available at 16 ft., 8 ft., 4 ft., and 2-and-1 ft. pitches. When all of these stops are used together, a wonderfully full and pervading solo bass is obtained which can easily be discerned by the listener despite heavy, full manual chords

**Rate of Attack.** The 32 ft. solo pedal tones speak with a smooth tonal build-up which is separately controlled by each pedal. Likewise, they cease speaking in a smooth manner which is neither too sudden nor too prolonged.

**Volume.** The volume of the 32 ft. and other Pedal Solo Stops is under precise control and can be adjusted to exactly suit the organist's preference.

**32 Ft. Stops Not Resultant.** It is most important to understand that none of the solo pedal stops in this electric organ are produced as resultants. They are all produced as complex tones having a fundamental and long series of harmonic overtones. In the case of the 32 ft. Bombarde, the overtones present extend all the way through and beyond the hundredth harmonic.

**Pedal Keyboard.** The Concert Model Hammond Organ has a full 32 note radiating and concave pedalboard designed and built to conform exactly to the specifications laid

down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal have been given the most careful attention. The result is a pedalboard on which the concert organist feels perfectly "at home."

Other features of interest to the concert organist are the promptness of tonal attack, insuring clarity in fast-moving selections, and the new Selective Vibrato feature with its independent manual stops for greatly increasing the usefulness of the vibrato effect. In addition, the exclusive Hammond manual registration system produces foundation tones at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at 5-1/3 ft. (quint), 2-2/3 ft. (nazard), 1-3/5 ft. (tierce), and 1-1/3 ft. (larigot) pitches thus making possible a wide variety of solo, mixture, accompanimental and ensemble registrations. All the tones on this organ are produced in a "straight" manner without resorting to couplers or any other undesirable unification devices.

YOU ARE INVITED TO SEE AND PLAY  
THE CONCERT MODEL HAMMOND ORGAN  
AT YOUR NEAREST HAMMOND DEALER'S

### HAMMOND INSTRUMENT COMPANY

4227 W. DIVERSEY AVENUE, CHICAGO 39, ILLINOIS

Hammond Instrument Company  
4227 W. Diversey Avenue  
Chicago 39, Ill.

Without obligation, please send me information on the Hammond Organ and the name of the nearest dealer.

Name.....

Street.....

City..... Zone..... State..... 8

## OUR PLACE in the ... ORGAN INDUSTRY

AFTER thirty-three years of constant growth and study La Marche Brothers believe that they are in a unique position to serve prominent churches with large, fine instruments which have reached an age when radical changes are necessary or advisable.

In our completely equipped factory we have developed both console and chest construction which, in our opinion, offers distinct advantages over present types of construction.

There are many cases where it is only common sense to preserve what is good in an instrument and in these cases La Marche Brothers would appreciate an opportunity for consultation on what is best to preserve and what should be changed for new.

Your inquiry will receive our prompt attention.

## LA MARCHE BROTHERS ORGAN BUILDERS

George E. La Marche Ernest L. La Marche  
6525 Olmsted Avenue Newcastle 1-2071

Chicago 31, Illinois  
A Chicago Concern Since 1919

This year these choirs gave Richard Purvis' "The Ballad of Judas Iscariot." Mr. Thomas went to McAllen in July and will help in the proposed installation of a new organ. He follows Jon Condor, who has accepted a position in the Polk Street Methodist Church, Amarillo, Tex.

PUPILS OF J. ALFRED SCHEHL, A.A.G.O., gave a recital May 27 at St. Lawrence Church in Cincinnati. Those taking part were Eugene Englert, Bernadette Hauser, Allan Woodhouse, Herbert Huebner, Justine Combs, Robert Schachleiter, Herbert Wottle, Joan Meyer, Robert Hatterschilde and Eugene Englert. The program was as follows: Prelude and Fugue in G minor, Bach; Fantasia in E, Stainer; Postlude on "O Filii et Filiae," Schehl; First Movement, Sonata 3, Guilman; Toccata on "Deo Gratias," Biggs; Pastorale, Rowley; "Dithyramb," Lucas; "Cantilene Nuptiale" and Toccata, Dubois; "Benediction," Karg-Elert; "Salida," Urteaga; "Priere" and Toccata, Boellmann; Prelude in G and "Fugue a la Gigue," Bach; "Piece Heroique," Franck.

DORR THOMAS HAS BEEN appointed minister of music of the First Methodist Church, McAllen, Tex., after having served nearly seven years at Christ Episcopal Church, Red Wing, Minn., as organist-choirmaster and secretary of that parish. Mr. Thomas began his career in church work under the tutelage of Thomas Moss, former organist and choirmaster of Christ Church, St. Paul, and now at Calvary Baptist Church, Washington, D. C. He studied also at the University of Minnesota under George A. Thornton and was organist of the First Presbyterian Church, Minneapolis, from 1931 to 1936, whence he was called to Christ Church in St. Paul, where he remained for eight and one-half years before going to Red Wing. In 1949 Mr. Thomas was active in the A.G.O., serving as general chairman for the regional convention in Minneapolis. He has been very active in Red Wing, presenting cantatas with combined choirs.

Letters to the Editor

Letter from Mr. Skinner.

Reading, Mass., April 10, 1952.—Mr. S. E. Gruenstein, Chicago, Ill.

Dear sir: It seems to me that it is about time something be said relative to the medium of publication of the activities of the American Guild of Organists—THE DIAPASON. For over forty-three years this journal has faithfully reported the activities of the A.G.O.—their meetings, conventions, election of officers and recitals, which have been published and distributed throughout the nation, uncompromised by prejudice or unethical writing.

The Guild examinations as published by THE DIAPASON have inevitably acted to stimulate the organ student to qualify for membership, which must ultimately act to raise the character of musical standards in the house of worship.

May THE DIAPASON continue for another half-century, at which time a report of its activities must be by another, as at that time I shall be 136 years old, dead or alive.

Very sincerely yours,  
ERNEST M. SKINNER.

Suggested by Dr. Davison's Book.

Chicago, May 10, 1952.—Dear Mr. Gruenstein:

Dr. Davison's description of the ideal church music [see page 17 of the May DIAPASON] recalls some other definitions of church music. At variance with Dr. Davison are the following expressions: "The fact is that we, though we live in an irreligious age, have come back to the realization that there is no essential difference between religious and secular music, since, as we would put it, any fine music can serve to intensify the emotional content of any text that is at all similar in mood." [David and Mendel in "The Bach Reader," page 33]. Similarly THE DIAPASON of April 1, 1951, reported with regard to Dr. Van Denman Thompson's address on "Changing Criteria in Church Music" that "his main thesis was that there is no absolute in church music."

In accord with Dr. Davison are the expressions of Dr. Joseph W. Clokey on "Worship Music" in *The Etude* of March, 1944, given also in his meaty booklet, "In Every Corner Sing," an outline of church music for the layman [Morehouse-Gorham Company, New York, 1945, pages 76-81.] Let us assume that Clokey's description of church music is as familiar as the decree of the *Motu Proprio* of Pope Pius X. In "The Interpretation of Plainchant" by Alec Robertson [Oxford University Press, 1937, page 43], he quotes Robert Bridges, poet-laureate of England, thus:

"And if we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be sacred music, devoted to its purpose, a music whose unquestioned beauty should find a home in our hearts, to cheer us in life and death; a music worthy of the fair temples in which we meet and of the holy words of our liturgy; a music whose expression of the mystery of things unseen never allows any trifling motive to ruffle the sanctity of its reserve. What power for good such a music would have!"

Finally, in accord with Dr. Davison we find Dr. Ludwig Schoeberlein, who writes in his "Schatz des liturgischen Chor und Gemeindegangs" (1865-1872):

"The church has her own peculiar style of hymn-tune (*Liede*) as well as of song (*Gesang*). Even though she knows the contrasts of holy sorrow and joy—yes, of joy which rises to high exultation—still she keeps these contrasts within chaste limits, and over and above all yet so vivid and profound sensations of penitence and praise there dwells the blessed calm of divine peace. Also the harmonies are free from sentimentalism and exciting transitions. They move along with a clear and pure and calm and majestic rhythm and thus transport the hearers from the realm of subjective and worldly sensations into that which is sacred." [Translation from the German by the Rev. Professor Paul Bretscher, Ph.D., Concordia Theological Seminary, St. Louis.]

Perhaps for many church musicians the simplest criterion will be the dictum of Davies and Grace: "All fitting music is good, but not all good music is fitting [for a church service]." (page 234 of their "Music and Worship," H. W. Gray Company) Yours very truly,  
HERBERT D. BRUENING.

**Benjamin Hadley**  
St. Clement's Church  
Chicago  
Address: 632 Deming Place

NEW GUILD ACTIVITY IN PORTSMOUTH, VA.



HERBERT G. STEWART, minister of music of the Park View Methodist Church and dean of the Portsmouth, Va., Chapter of the American Guild of Organists, began the work of organization in January, 1952. The first regular meeting was held in March, with eighteen members present. The charter was presented May 13, when this picture was taken, with twenty-four members on the roll. Reading from left to right, back row: Charles Cooke, registrar; Herbert J. Austin, sub-dean; C. E. Vellines; Herbert G. Stewart, dean; Franklyn Kingdon, treasurer; the Rev. Ernest Emurian, chaplain. Standing, front, A. J. Lancaster, seated, Harriett Brown, Ruth Powers, secretary; Barbara Daugherty, Betty Lou Vellines, Evelyn Blackwell and (back) Mildred Van Dyke. Charles Cooke, Herbert G. Stewart and Barbara Daugherty, have presented chapter programs to date.

Late News of the A.G.O.

Chapter Formed in Grand Forks.

A new chapter—the Greater Grand Forks Chapter—was formed recently in Grand Forks, N. D. We call our chapter the "Greater Grand Forks" because Grand Forks, N. D., and East Grand Forks, Minn., just across the Red River from us, are known as "Greater Grand Forks."

Officers elected are: John E. Howard, dean; Mrs. L. C. Harrington, sub-dean; Mrs. Hugh Wright, secretary; Miss Millie Kohler, treasurer; Mrs. George H. Finlay, registrar; Philip B. Cory, librarian; Oscar Bondelid, auditor; W. W. Affeldt, chaplain. Other charter members are: Mr. Russell Block, Mrs. W. J. Dunkel, Mrs. G. D. Gertson, Mrs. Carol M. Humpstone, Miss Amanda Jorgenson, Hywel C. Rowland and Mrs. Wynona Wilkins, all of Grand Forks; Mrs. Viola Sorenson of East Grand Forks and Mrs. Lewis Johnston of Forest River, N. D. Plans are being made to hold monthly meetings, beginning in September, and to sponsor a recital by a well-known organist early in the season.

MRS. HUGH WRIGHT, Secretary.

**LAURA LEE, PALO ALTO, CAL., DIES AFTER HEART ATTACK**

The San Jose, Cal., Chapter, A.G.O., reports the death of one of its most popular members, Miss Laura Lee, Palo Alto, Cal. She died suddenly after a heart attack. Thomas Rhoads, a former pupil of Miss Lee, played the funeral service. Miss Lee was regarded as an excellent teacher and a faithful member of her chapter.

Sonnet to an Organist.

[To Herbert Rohloff]  
He slips into his place each Sabbath day,  
And quietly waits, his hand upon the keys,  
To fill the church with sacred melodies  
That gently throb as people kneel to pray.  
The organ vibrates as the full notes sway  
In glad release to soar aloft with ease,  
Or muted, tell in tender harmonies,  
Of how God's love shall guard our little day.  
Musician of a King, with purpose high,  
What prompts your faithfulness, your sacrifice  
Of self to serve some greater, nobler whole?  
Is it because man's aspirations lie  
In your deft hands and music will entice  
And guide his dreams unto some urgent goal?  
FRANCIS MUNDEN BOGGUS.

Comments of Yesteryear

[The following editorial comment is quoted from the issue of THE DIAPASON of February, 1932—over twenty years ago.]

The subject of recital programs is in danger of becoming as hackneyed wherever organists are gathered as has been the topic of free performances for some time. THE DIAPASON has frequently had a word on the one-sidedness of so many lists of compositions played in public. On the one hand we have those who will give us nothing but Bach and Cesar Franck, and some modern compositions which, had they been composed by men with Irish names would never be permitted on any program. At the other extreme are the so-

called organists who never go more deeply into organ literature than the London-derry Air, and, worst of all, cannot play this with any degree of artistry. The bewildered tyro or mere music-lover who goes to an organ recital is driven by the first class to find some solace listening to the latter class, and thereby the cause is done irremediable harm.

Not that we have any desire to condemn those who keep their offerings at what they consider the highest level. But we do agree with Van Denman Thompson, who in the November issue of THE DIAPASON had a remarkably thought-provoking article in which he declared that a great deal of organ music was not good enough. He closed his argument with the statement that "it is quite as necessary to exclude the dull, sterile, verbose and bombastic as it is the tawdry and superficial," which hit the nail on the head. We wonder when he said this whether he had in mind some of those forerunners of Bach who should have ceased running long ago or some modernists who have nothing to say and take all evening to say it. \* \* \*

Sometimes we wonder if the matter is not one of fashion. Two or three of our foremost recitalists lean toward a certain group of composers. The lesser ones feel it incumbent upon them to follow their example and a style is created. \* \* \*

While organs have been improved as concert instruments in a really marvelous degree in the last twenty years, the organ recital seems to draw smaller audiences and to arouse less interest than in the days of the tracker action. A little eclecticism might save the situation—a little concession to those who still love a melody. But those who must make their programs appear imposing probably will go right on presenting that which serves their purpose, too often playing badly things which the virtuosity of such men as the late Lynnwood Farnam could exalt. The console fakers whose secret of success lies in the tremolo and the vox humana likewise will go on their way, and between the two the organ recital unfortunately threatens to be crushed.



AGENTS FOR THE ORGANUM SERIES

From the Catalog of the WORLD FAMOUS

**ORGANUM SERIES**

AUTHENTIC EDITIONS

IV/1	Scheidemann, Heinrich (1595-1663)	Fifteen Preludes and Fugues	\$1.75
IV/4	Boehm, George (1661-1733)	Five Preludes and Fugues	1.75
IV/6	Tunder, Franz (1614-1667)	Four Preludes	1.00
IV/8	Bruhns, Nikolaus (1665-1697)	Three Preludes and Fugues	1.00
IV/9	Luebeck, Vincent (1656-1740)	Four Preludes and Fugues	1.50
IV/14	Pachelbel, Johann (1653-1706)	Magnificat-Fugues	1.75
IV/22	Seeger, Joseph (1716-1782)	Eight Toccatas and Fugues	1.75

FOR THOSE FALL WEDDINGS

Wedding Music, Part I (Pro- & Recessionals)	\$2.50
Wedding Music, Part II (Hymn Tune Preludes)	2.50
Wedding Blessings, ed. by Paul Bunjes	2.00
(A collection of solos for medium voice)	

Write for a FREE copy of the new Concordia Organ Music Catalog

Edited by MAX SEIFFERT and HANS ALBRECHT

**Concordia Publishing House**  
3558 S. JEFFERSON AVE., ST. LOUIS 18, MO.



# THE a.o.b. OF AMERICA

The Associated Pipe Organ Builders of America

## MEMBERS:

### Builders

HOLTKAMP ORGANS,  
Cleveland 9, Ohio  
M. P. MOLLER, INC.,  
Hagerstown, Md.  
SCHANTZ ORGAN CO.,  
Orrville, Ohio  
THE REUTER ORGAN CO.,  
Lawrence, Kansas  
AEOLIAN-SKINNER CO., INC.,  
Boston 25, Mass.  
ESTEY ORGAN CO.,  
Brattleboro, Vt.  
HILLGREEN, LANE & CO.,  
Alliance, Ohio  
AUSTIN ORGANS, INC.,  
Hartford 1, Conn.  
CHESTER A. RAYMOND,  
Princeton, N. J.

J. C. DEAGAN, INC.,  
Chicago, Illinois  
NATIONAL ORGAN SUPPLY CO.,  
17th and Cascade Sts.,  
Erie, Pa.  
ORGAN SUPPLY CORPORATION,  
540 E. 2nd Street, Erie, Pa.  
A. R. SCHOPP'S SONS,  
218 1/2 E. Cambridge St.,  
Alliance, Ohio

### Maintenance

W. H. REISNER MFG. CO.,  
Hagerstown, Maryland  
THE SPENCER TURBINE CO.,  
Hartford 6, Conn.

WILLIAM REDMOND ORGAN WKS.,  
Dallas 1, Texas  
FRED H. MEUNIER,  
1500 E. 21st Avenue,  
Denver, Colorado  
F. C. WICHLAC & SON,  
3051 N. Menard Avenue,  
Chicago 34, Illinois  
MIDWEST ORGAN SERVICE,  
2310 Delmar,  
Granite City, Illinois

## FREE BOOKLET

*The Creation of Organ Beauty and Tone*

This informative booklet is a helpful guide for anyone interested in the purchase and installation of an organ. A copy will be sent you—without obligation—upon request to any A.O.B. member, or to

Mr. Lewis C. Odell, Secretary  
Associated Pipe Organ Builders of America,  
1404 Jessup Avenue, New York 52, N. Y.

## LARGE MUSICAL PROGRAM

DIRECTED BY W. H. SCHUTT

The chancel choir of Grace Covenant Presbyterian Church, Richmond, Va., closed its season with the singing of the Bach motet "Jesu, Priceless Treasure" at the morning service June 15. The usual order of service was abbreviated and the motet was sung in two sections, separated by an organ offertory. William H. Schutt is completing his thirteenth year as minister of music of Grace Covenant Church. Special musical services during the season included: Oct. 21, hymn service celebrating the 400th anniversary of the Genevan Psalter; Nov. 4, Bach cantata "God's Time Is the Best"; Nov. 18, Harvest Home Festival, all six choirs; Dec. 16, Handel's "Messiah," in conjunction with the Union Seminary choir, Dr. James R. Sydnor conducting; Dec. 23, candlelight carol service, all choirs; April 11 (Good Friday), Schuetz's "The Seven Last Words," with string ensemble; April 13 (Easter), all-choir carol service, including Clokey's "For He Is Risen." Mr. Schutt also has charge of the music for "The Presbyterian Hour," a cooperative venture of Richmond Presbyterian Churches, which is broadcast from Grace Covenant's sanctuary every Sunday night. During the week of June 23-28 he taught a course in church music and hymnology at the presbytery's summer conference for high school students.

## LETTER FROM SOUTHWARK

### TELLS NEWS OF REBUILDING

An interesting letter received by a reader of THE DIAPASON in Boston from Joseph Forrester, honorary treasurer of the organ fund of Southwark Cathedral, London, England, gives information concerning the restoration of the organ of that church. The exchange of letters was brought about through an appeal for money to assist in this work printed in THE DIAPASON several months ago. Benjamin A. Delano responded to this appeal and the letter of thanks received by him reads in part as follows:

As you are an organist you may be interested in some details of our beautiful organ. We have not had a new instrument. What we have done is to restore the beauty of a splendid organ built by a master of his craft, Thomas Lewis, a great rival of Henry Willis. The organ is one of four manuals, with the following stops: Choir, 10; great, 13; swell, 14; solo, 10; pedal, 14. All these stops run through—no borrowings. Its chief beauty lies in the grandeur of the diapasons; the wonderful balance and blend of tone throughout, built up on the pedal department of which all the stops are independent, with three stops there of 32-ft. tone. Lewis, differing from his rival Willis, was a great believer in low pressure wind, but there is no lack of power in our organ, where only six stops are on high pressure, the highest being only twelve inches.

### FRED H. PARKER

Dean, Columbia College Dept. of Music  
Organist-Choromaster  
FIRST PRESBYTERIAN CHURCH  
COLUMBIA, S. C.

### HAROLD MUELLER

F. A. G. O.  
Trinity Episcopal Church  
S. F. Conservatory of Music  
SAN FRANCISCO

### Berniece Fee Mazingo

INDIANAPOLIS, IND.

### MABEL ZEHNER

First Presbyterian Church  
Mansfield, Ohio  
RECITALS

Concert Management: Eleanor Wingate Todd  
1778 Ford Drive, Cleveland 4, Ohio

## MAYLAND CHIMES & HARPS

Since 1866

54 WILLOUGHBY ST.  
BROOKLYN NEW YORK

PHILIP B.  
McDermott  
Augustana College  
Rock Island, Ill.

## COMMUNION SERVICE

(Mixed Chorus and Organ)

by  
LAURENCE DILSNER, B. S. Mus., M. A.  
15¢  
EDITION MUSICUS,  
333 West 52d Street, New York 19, N. Y.

A. EUGENE DOUTT, M. M.  
M. P. MÖLLER, INC.

Dakota Representative  
1060 Colorado Avenue, S. W.  
HURON, S. DAKOTA

## ERNEST E. HARDY

Church of the Redeemer

CHESTNUT HILL 67, MASS.

## C. GRIFFITH BRATT

Mus. M — A.A.G.O.

St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHO

## HARRIETTE SLACK RICHARDSON

RECITALS

SPRINGFIELD, VT.

## J. HENRY FRANCIS

Mus. D.

DIRECTOR OF MUSIC EDUCATION  
CHARLESTON, W. VA.

## HARRY WILLIAM MYERS

A.A.G.O.

Recitals

St. Paul Methodist Church  
Louisville 5, Kentucky

## MARION HUTCHINSON F. A. G. O.

MacPhail College of Music  
Central Lutheran Church  
MINNEAPOLIS, MINN.

## C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.

FIRST METHODIST CHURCH

and

THE MUSEUM OF ART

Santa Barbara, California

RECITALS LECTURES INSTRUCTION

## Harris S. Shaw, A.A.G.O.

Piano — Organ  
Musicianship

# Eliminates Harmful MOISTURE from Pianos and Organs ELECTRIC DAMPP-CHASER

On sale at most piano and music stores.\* If they or their technician\* cannot supply you, simply send

\$6.95

each to the factory for immediate prepaid shipment. Specify if for grand piano!

• **ELIMINATES** sticking keys, sluggish actions and ciphers.

• **STOPS** mold, rust, corrosion and deterioration due to dampness.

• **EASY TO INSTALL**—fits all pianos and organ consoles. No attention is required at any time—just plug in and forget—gives continuous protection.

• **UNDERWRITERS' APPROVED.** DAMPP-CHASERS are absolutely safe. For use on AC or DC current—117 volts. (Also special 220 volt models.)

• **FIVE-YEAR FACTORY GUARANTEE** on every DAMPP-CHASER. Recommended and used everywhere by music dealers, technicians and musicians. DAMPP-CHASERS are standard factory equipment on some pianos and organs.

**DAMPP-CHASER, INC.**

P. O. BOX 520, HENDERSONVILLE, N. C.

\*DEALERSHIPS OPEN TO  
STORES AND TECHNICIANS

RICHARD W. LITTERST



RICHARD W. LITTERST of Decatur, Ill., joined the staff of the Presbyterian Church in Westfield, N. J., June 1, as minister of music, it is announced by the Rev. Robert M. Skinner, D.D., pastor of the church. Mr. Litterst succeeds William F. Vollmer, who resigned as organist and choir director several months ago. The new director received his degree of master of sacred music at Union Theological Seminary last May after having studied organ with Dr. Hugh Porter and improvisation with Dr. Frederick Schlieder. Mr. Litterst will assume full charge of the music program of the church. The church has two chancel choirs, a boy choir, a girl choir and a carol choir. There is also a paid quartet which sings with the chancel choirs, numbering about fifty voices, that appear at the two Sunday morning services.

ORGAN RECITALS CONTINUE  
IN CITY OF SENDAI, JAPAN

A 'spring series of historical organ recitals was played in Sendai, Japan, in May, June and July by Miss Hisako Ito, Douglas Green and Robert Tosh. Readers of THE DIAPASON will recall that a few months ago an article was published about the outstanding organ music presented in this Oriental city. Mr. Tosh writes that the latest series featured music of the baroque, the classical and the romantic periods. In connection with the recitals lectures were given by Tai Akagi.

This was the last season in Sendai for Mr. and Mrs. Tosh. In July Mr. Tosh sailed for Honolulu to join his wife, who had left the climate of Sendai for reasons of health.

**Attention! Organ Teachers!**

Are you missing the many benefits you and your students should be getting from

**MODERN METRONOME TECHNIQUES**



Discover for yourself why so many teachers (professionals, too) are getting such wonderful results with modern metronome techniques! Send only \$1.00 (cash or check) today for your copy of the authoritative book "Metronome Techniques" by Frederick Franz. You'll find it worth many times its low price! Write D-28

**FRANZ MANUFACTURING CO.**  
53 Wallace St., New Haven 11, Conn.

**LUDWIG ALTMAN**  
San Francisco Symphony Orchestra  
Temple Emanu-El  
California Palace of the Legion of Honor

**BOY CHOIRS**  
**PAUL ALLEN BEYMER**  
CHRIST CHURCH  
SHAKER HEIGHTS, OHIO

**RICHARD PURVIS**  
GRACE CATHEDRAL  
PALACE OF THE LEGION OF HONOR  
SAN FRANCISCO CALIFORNIA

**P  
A  
U  
L  
K  
O  
C  
H**  
St. Paul's Cathedral Pittsburgh, Pa.

**FREDERICK MARRIOTT**  
Organist-Carillonneur  
ROCKEFELLER MEMORIAL CHAPEL  
University of Chicago

**EUGENE DEVEREAUX**  
Cornell College  
MOUNT VERNON, IOWA

**Lieut. G. M. NICHOLS**  
Organist & Choirmaster  
The St. Dunstan Boy-Choristers  
The Citadel Cadet Chapel Choir  
St. John's Lutheran Church  
Dean, Charleston Chapter, AGO  
Charleston South Carolina

**RICHARD WARNER**  
MA, PH.D.  
Organist and Choirmaster  
St. Paul's Episcopal Church  
ROCHESTER, N.Y.

**Richard Keys Biggs**  
Blessed Sacrament Church,  
Hollywood  
Address 6657 Sunset Blvd., Hollywood

**Alfred G. Kilgen, Inc.**  
1639 WEST ADAMS BLVD.  
LOS ANGELES 7, CALIF.

**REED ORGANS**  
*electrified*  
Quiet electric suction unit  
Easily installed inside any  
reed organ  
Complete instructions & All parts  
Write for full details.  
**SYLVAN K. KETTERMAN**  
214 W. Gilbert Muncie, Ind.

**PORTER HEAPS**  
RECITAL ORGANIST  
Chicago

**JOHN McDONALD LYON**  
RECITALS  
St. John's Episcopal Church  
Seattle, Washington

**FARLEY K. HUTCHINS**  
S.M.D. A.A.G.O.  
Baldwin-Wallace College  
Berea, Ohio  
Recitals, Instruction

**Horace M. Hollister**  
M.S.M.  
ORGANIST - DIRECTOR  
MT. LEBANON METHODIST CHURCH  
PITTSBURGH, PA.

**WILLIAM SELF**  
ALL SAINTS' CHURCH  
WORCESTER, MASS.  
Organist of the Worcester Art Museum

Nancy Poore — William O.  
**TUFTS**  
Washington, D. C.

**IRENE ROBERTSON**  
Mus. D. F.A.G.O.  
ORGANIST  
University of Southern California  
Los Angeles

**GEORGE FAXON**  
The Cathedral Church of St. Paul  
Boston

**Paul H. Eickmeyer**  
M. Mus., A.A.G.O.  
St. Paul's Episcopal Church  
Michigan State College  
Lansing, Michigan

**Helen Westbrook**  
RADIO — RECITALS  
Chicago

**WILLIAM H. BARNES**  
MUS. D.  
ORGAN ARCHITECT  
RECITALS  
AUTHOR OF  
"THE CONTEMPORARY AMERICAN  
ORGAN" (FOUR EDITIONS)  
8111 N. ST. LOUIS AVE.  
SKOKIE, ILL.

**RUTH HARSHA**  
M.S.M., Mus. D.  
Bushwick Ave. Central Methodist Church, Brooklyn  
The Brooklyn Interfaith Choir  
**Brooklyn**  
RECITALS INSTRUCTION

**Katharine E. Lucke, F.A.G.O.**  
BALTIMORE, MD.  
Keyboard Harmony Books, #1 & 2  
"Blessed Is the Man"  
"O Lord, I Pray"  
"My Harp of Many Strings"  
Anthem: "Come Ye and Let Us Go Up"

**C. Albert Scholin, M.M.**  
Organist - Composer  
Kingshighway Presbyterian Church  
5010 Cabanne Ave  
St. Louis 13 Mo

**William Ripley Dorr,**  
Mus. Bac., B.S.  
Mary Star of the Sea Church,  
San Pedro, California

**FRANKLIN COATES**  
A.A.G.O., L.T.C.L.  
LITTLE CHURCH  
AROUND THE CORNER  
1 EAST 29TH ST., NEW YORK CITY 16

**J. H. OSSEWAARDE**  
M. Mus., A.A.G.O.  
Organist and Choirmaster  
CALVARY CHURCH  
New York 10, N. Y.  
Conductor, Greenwich (Conn.)  
Choral Society

**BETTY LOUISE LUMBY**  
M.MUS. F.A.G.O.  
Detroit Institute of Musical Art  
(University of Detroit)

**Robert F. Crone**  
MUS. BAC.  
Organ and Theory Instruction  
St. Andrew's Church  
Louisville, Ky.

**MARIE BRIEL HUMPHRIES**  
M. MUS., A.A.G.O.  
Chicago Temple  
FIRST METHODIST CHURCH  
Chicago

**GEORGE NORMAN TUCKER**  
MUS. BAC.  
SAINT PAUL'S CHURCH  
STUEBENVILLE,  
OHIO  
- INSTRUCTION -

**92  
Y  
E  
A  
R  
S**  
**J. H. & C. S. ODELL & CO.**  
Yonkers 4, New York  
Architects and Builders  
of traditionally American Organs  
for four generations  
Yonkers 5-2607

**KLAUS SPEER**  
Head, Music Department  
LINCOLN MEMORIAL UNIVERSITY  
HARROGATE, TENN.  
Available for organ recitals



R + Doc Km  
AUG 4 1952

**"...THE PAGANINI OF THE CONCERT ORGAN"**  
...TORONTO TELEGRAM

**A SYMPHONY SHOUTS**

"You don't often hear staccato shouts of 'bravo' over the applause for concerts in the Duluth National Guard Armory. But then, you don't often hear the organ played the way Richard Ellsasser did Sunday afternoon with the Duluth Symphony Orchestra . . . a musical experience of first water brilliance."

—DULUTH NEWS-TRIBUNE

**THE EAST CHEERS**

". . . exceptional virtuosic accomplishments . . . Mechanical problems melt before him like ice in the sun. He is a showman in the good sense of knowing how to keep the audience with him."

—CLEVELAND PLAIN DEALER

**THE WEST RAVES**

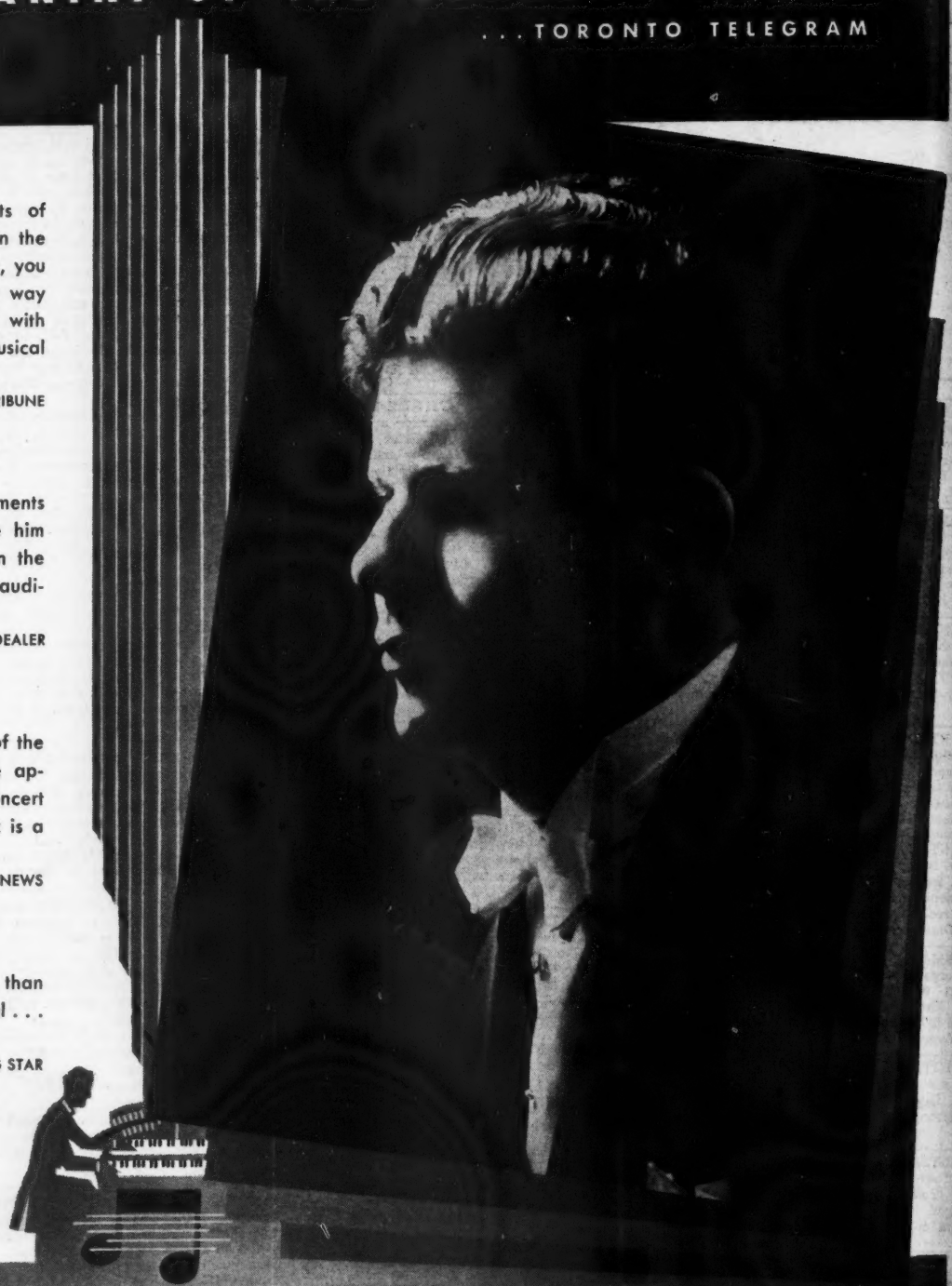
". . . miraculous musicianship . . . one of the world's great musicians . . . audience applauded as though it were a Toscanini concert . . . is as great an organist as Horowitz is a pianist and Spivakovsky a violinist"

—PASADENA STAR-NEWS

**CANADA MARVELS**

". . . had the house applauding louder than we've heard at any previous organ recital . . . celebrated firebrand of the organ"

—TORONTO EVENING STAR



# ELLSASSER

**NO OTHER ORGANIST IS APPLAUDED SO CONSISTENTLY!**  
**NO OTHER ORGANIST IS IN SUCH POPULAR DEMAND!**

**MANAGEMENT: ORGAN CONCERTS**

**P. O. BOX 1983 • HOLLYWOOD 28, CALIFORNIA**

CANADIAN MUSIC SALES, LTD. • RCA VICTOR RECORDS • R. D. ROW MUSIC PUBLISHERS