

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. 10.—Whole No. 514

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

Subscription \$1.50 a Year—15 Cents a Copy

KILGEN ORGAN WILL GO TO WALLINGFORD, CONN.

THREE-MANUAL IS PLANNED

First Congregational Instrument will Include Some Ranks from Organ of 1913—Church One of Oldest in Area.

The Kilgen Organ Company has been awarded the contract to build a three-manual organ for the First Congregational Church of Wallingford, Conn. The new installation will replace an instrument built by the Hall Organ Company in 1913. Several ranks from the old organ are to be incorporated in the Kilgen scheme. The First Congregational is one of the oldest churches in New England. The stop specifications of the new organ are as follows:

GREAT ORGAN.

First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tuba Harmonic, 8 ft., 61 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Still Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 12 pipes.
Gamba, 8 ft., 73 pipes.
Sälicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Quint, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Nazard, 2 2/3 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Tromba, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 12 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tower Bells.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Double Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Octave, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Claron, 4 ft., 32 notes.

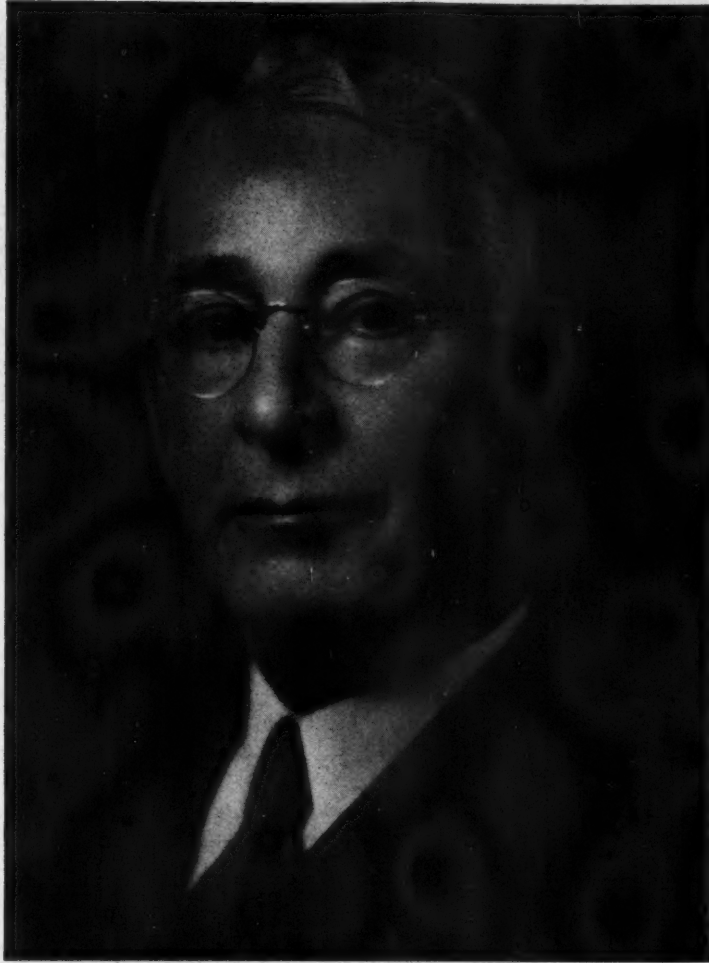
EVERETT HILTY AND OTHERS

PLAY RECITALS IN BOULDER

Under the direction of Everett Jay Hilty, associate professor of organ, a series of weekly organ recitals was given at the University of Colorado in Boulder from June 15 to Aug. 24. Six of the Sunday afternoon programs were played by Mr. Hilty and other recitalists appearing in the series were Helen A. Lingelbach, Ernestine Schrader Rice, Henry Roy Ruby, Elizabeth Mariner Burt and Ray Berry. Literature from all periods of organ composition was offered in the course of the series and assisting vocal and instrumental performers appeared on some of the programs.

For the last program, Aug. 24, Mr. Hilty chose the following numbers: Sonata on the Ninety-fourth Psalm, Reubke; Pastorale, Guilman; "Ronde Francaise," Boellmann; Cantabile, Jongen; Chorale in A minor, Franck; Communion on a Noel, Hure; "Swing Low, Sweet Chariot," Ditton; "Benedictus," Reger.

J. HERBERT BROWN, VETERAN ORGAN MAN, DEAD



J. HERBERT BROWN, AUSTIN MAN FOR 50 YEARS, IS DEAD

J. Herbert Brown, prominent in the field of organ design and sales for more than half a century, died Aug. 1 at his home in Pelham, N. Y. He was 79 years old. He was known to organists throughout the United States and his fund of information concerning organs was hardly equaled by that of any other man.

Mr. Brown, who had been associated with Austin Organs, Inc., and its predecessor, the Austin Organ Company of Hartford, Conn., for the last fifty years, was born in Sheffield, England, and came to this country at the age of 18. His father and grandfather were organ builders.

New York church organs designed by Mr. Brown include those of the Episcopal Chapel of the Intercession, the Episcopal Church of the Heavenly Rest, St. James' Episcopal Church, St. George's Episcopal Church and the Marble Collegiate Church. He was a Mason and a life member of the Larchmont Yacht Club. Surviving are the widow, Lyda M. Cunningham Brown; two brothers, Calvin of Chicago, who represents Austin Organs here, and Walter of Sheffield, and a sister, Mrs. Alice Staniland of Sheffield.

DR. BARNES WILL OPEN ORGAN AT SEMINARY IN EVANSTON

The three-manual organ built for the new chapel of Garrett Biblical Institute, Evanston, Ill., by the Reuter Organ Company will be dedicated in a recital by William H. Barnes Tuesday, Sept. 30, at 8 o'clock. Dr. and Mrs. Barnes are the donors of the instrument and Dr. Barnes drew up the specifications.

Some of the pipes of the organ in the old Congregational Church of Evanston, a Roosevelt built in 1886, and some of the

pipes of a relatively recent Aeolian organ are incorporated in the instrument. The remainder of the pipes were made by Reuter, who also made the new all-electric console, windchests, relays, swell shutter fronts, engines, etc., so that the instrument is a new organ except for some fine old pipes. The installation was by Frank C. Wichlac of Chicago.

RECITALS BY LUDWIG ALTMAN AT CARMEL BACH FESTIVAL

More than 1,000 people attended the three organ recitals which Ludwig Altman gave at the Bach festival in Carmel, Cal., July 15 and 17. This has been the fifth year of Mr. Altman's participation and he has already been asked to be next year's festival organist. The reviews state: "Altman's playing was, as always, a seamless union of taste and musicianship" [*San Francisco Chronicle*]; "All Saints' Church was packed yesterday, as it always is when Ludwig Altman plays" [*Monterey Herald*]; "The execution of the rapid passages was thrilling" [*Carmel Pine Cone*]; "Unfailingly fine organist" [*San Francisco Examiner*].

SIGMUND KVAMME APPOINTED TO HOLY TRINITY IN BUFFALO

Sigmund Kvamme will succeed Dr. Roberta Bitgood as organist and choir director of Holy Trinity Lutheran Church in Buffalo, N. Y. For the last two years Mr. Kvamme has been minister of music at the Second Presbyterian Church of Washington, Pa. He has lived in the United States for four years, having been graduated in 1946 from the Conservatory of Music in Oslo, Norway, his native country. After coming to America Mr. Kvamme taught at Geneva College, Beaver Falls, Pa., and at Duquesne University, Pittsburgh.

JACOB P. ESTEY DIES SUDDENLY IN BOSTON

ESTEY CORPORATION HEAD

Prominent Citizen of Brattleboro, Vt., and Descendant of Founder of Organ Business in 1846—Victim of a Heart Attack.

Jacob Poor Estey, president and treasurer of the Estey Organ Corporation of Brattleboro, Vt., founded by his great-grandfather, Deacon Jacob Estey, died after a heart attack while leaving Fenway Park, Boston, Aug. 15 after attending with Mrs. Estey the Red Sox-Yankee baseball game. He died a few minutes after being placed in an ambulance for removal to a hospital.

J. P. Estey, one of Brattleboro's most prominent citizens, active in many civic affairs and fraternal organizations, succeeded to the presidency of the organ company after the death in 1930 of his father, Colonel J. Gray Estey. The company was established by the first Jacob Estey in 1846 for the manufacture of reed organs. Many of its organs have been installed throughout the world and its total output of reed organs has reached the 500,000 mark. Earlier this year the company filled its largest single order, a \$52,000 pipe organ installed in Tallahassee, Fla. The company made its first pipe organ in 1901.

Mr. Estey was born in Brattleboro March 7, 1895, a son of Colonel J. Gray and Mattie H. (Poor) Estey. He was graduated from the Brattleboro High School in 1914 and was a member of the class of 1918 at Amherst College, where he belonged to Chi Phi fraternity. His marriage to Miss Edith M. Tyler of Newton, Mass., took place March 11, 1922.

Survivors besides the widow are one daughter, Susan, wife of Robert H. Cochran, Jr., and a granddaughter. Mr. Estey's only son, Jacob, lost his life in Italy in 1945 while serving with the army. A brother, Joseph Gray Estey, vice-president of the company, died in 1946.

Mr. Estey was secretary of the board of Memorial Hospital many years. He was president of the board of trustees of All Souls' Universalist-Unitarian Church and formerly president for many years of the Brattleboro Country Club. Other affiliations included membership in the Brattleboro Lodge of Elks, Wantastiquet Lodge of Odd Fellows and the Masonic order. He also was a member of the National Association of Music Merchants. A veteran of world war I, he formerly belonged to Brattleboro Post, American Legion.

HARRY B. JEPSON OF YALE DIES AT THE AGE OF 82 YEARS

Harry B. Jepson, Mus. D., professor emeritus of organ at Yale University, died Aug. 23 in Groton, Conn., at the age of 82 years, according to word received as this issue goes to press. Dr. Jepson was active on the Yale faculty for nearly half a century and was one of the most noted organists and composers of his day. [An obituary article will appear in the October issue of THE DIAPASON.]

RUSSELL WICHMANN TO LEAD PITTSBURGH CHORAL GROUP

Russell G. Wichmann, organist and choirmaster of the Shadyside Presbyterian Church in Pittsburgh and head of the music department at Pennsylvania College for Women, has been appointed conductor of the Mendelssohn Choir of Pittsburgh for the 1952-53 season. The appointment of Mr. Wichmann will make him the choir's first permanent conductor since the retirement of Dr. Ernest Lunt, founder and conductor-emeritus of the forty-four-year-old musical organization.

FRANK B. CAMPBELL



F. B. CAMPBELL, executive vice-president and cashier of the State Savings Bank of Caro, Mich., finds organ playing a more interesting avocation than playing golf and he is shown here seated at the console of the new Aeolian-Skinner instrument in the Caro Presbyterian Church, where he has been organist since 1914. For part of that period Mr. Campbell also served as choir director. He received most of his musical training at the University of Michigan, studying organ with Palmer Christian.

The organ was designed by Mr. Campbell in collaboration with G. Donald Harrison and Robert Noehren. It replaces a Hook & Hastings tracker instrument of 1902 and its installation was the last major item in a church rehabilitation pro-

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.

gram begun five years ago. The case of the old organ, made of white birch, has been retained and the display pipes have been refinished in their natural zinc.

CHURCH OF THE ASCENSION

ANNOUNCES 1953 CONTEST

The Church of the Ascension in New York City announces its sixth annual competition for a composition for the Ascension day festival service. This year composers are asked to submit an unpublished work for organ solo, not previously performed in public. The work may be in any of the forms usually associated with organ music. Voices may be used but must be considered as incidental. The recommended length is eight to fifteen minutes. A \$100 prize is offered and the piece will be published by the H. W. Gray Company. Entries must be in the mail by Feb. 1, 1953, and should be addressed to Secretary Anthem Contest, 12 West Eleventh Street, New York 11. Copy should contain the composer's pen name only, his real name being enclosed in a sealed envelope which bears the pen name on the outside.

J. WALTER DEVAUX IS DEAD;
LONG CAREER IN CINCINNATI

J. Walter DeVaux, organist of the Walnut Hills Presbyterian Church and the Rockdale Avenue Temple in Cincinnati, died at his home July 25 at the age of 60. Besides his work as a church organist Mr. DeVaux had served for many years as organist of the Scottish Rite Cathedral. He was an agent for the Acadia Mutual Life Insurance Company and a thirty-third degree Mason. In the first world war Mr. DeVaux served in the navy as a trombonist in John Philip Sousa's Great Lakes Navy Band. Surviving are his widow, Frieda Cook DeVaux; a son, Donald; his mother, a sister and two brothers.

THE CHURCH MUSIC FOUNDATION in Decatur, Ill., has made available in printed form the address on Gregorian chant delivered July 3 by the Rev. Robert Hayburn, A.A.G.O., at Stanford University before the national convention of the American Guild of Organists. The full title of this paper is "Gregorian Chant—Its Origin, Decline, Restoration and Interpretation."



Selected from the 1952 Organ Music Catalogue

- H93 KARG-ELERT—Interludes in various keys.... 1.25
- H114 Modal Interludes50
- H351 Organ Works of Karg-Elert (Seats)..... 1.50
A complete guide with illustrations.
- H92 Passacaglia, Variations, Fugue on B-A-C-H. 1.50
- H94 Sequence in A minor..... .50
- H117 Sketch Book, Op. 102..... 1.00
- H481 KENNAWAY—Contemplation60
- LISZY—Complete Organ Works in 2 vols. (Straube)
- 3628A I. Variations on "Weinen, Klagen", and Crucifixus (B Minor Mass) by Bach; Evocation on la Chapelle Sixtine (Miserere by Allegri; Ave verum corpus by Mozart); Ora pro nobis, Litanei; Hymnus; Ave Maria by Arcadelt; Angelus; Introitus; Trauerode..... 2.50
- 3628B II. Fantasy and Fugue on "Ad nos ad salutar-em"; Prelude and Fugue on B-A-C-H; Adagio; Salve Regina; Ave Maris Stella; Organ Mass; Organ Requiem; Wedding Music.... 2.50
- H38 MERKEL—Sixth Organ Sonata in E minor, Op. 137 1.25
- 2415 MOZART—Fantasy in F minor, K.608..... 1.00
- 6020 MUFFAT—Apparatus musico-organisticus (1690) 2.50
12 Toccatas, Ciacona, Passacaglia, etc.
- OLD MASTERS OF THE ORGAN. New Series (Straube). 2 vols. (P.4301A/B).... each vol. 3.50
- PEETERS, FLOR—Op. 68, 69, 70.
30 Chorale Preludes on Well-Known Hymn Tunes:
- 6023 Op. 68, Ten Chorale Preludes..... 2.50
- 6024 Op. 69, Ten Chorale Preludes..... 2.50
- 6025 Op. 70, Ten Chorale Preludes (Seasonal) 2.50
- 6002 Lied-Symphony, Op. 66..... 3.00
- 4359 PIUTTI—Festival Hymn, Op. 20..... .60
- 6004 PLUM—Big Ben (Tocatta)60
- H352 PURCELL—King Arthur Suite..... .90
A Trumpet Tune; Shepherd's Song; Fairest Isle, All Isles Excelling; The Final Chorus
- H47/8 RHEINBERGER—Fughettas, Op. 123a, each part .90
- H96/7 The Fughettas, Op. 123b, 2 parts, each part .90
- H99 ROSEINGRAVE—Voluntaries and Fugues.... 2.00

C. F. PETERS CORPORATION

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

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

NEW ANTHEMS

For
GENERAL AND THANKSGIVING
FOR MIXED CHORUS

- All Creatures of Our God and King.....Leroy Robertson .20
Motet (S.S.A.A.T.T.B.B.) with organ, or piano accompaniment.
Parts for brass choir (2 trumpets, 2 horns, trombone and tuba) on rental.
- O Be Joyful in the Lord.....Philip James .20
(with Piano, or Organ, Accompaniment)
- The Peace of God (A Cappella).....Norman Coke-Jephcott .15
- Make a Joyful Noise Unto the Lord.....Sven Lekberg .20
(A cappella)

Anthems performed successfully
in Thanksgiving Services

FOR MIXED CHORUS

with PIANO, or ORGAN ACCOMPANIMENT

- Come, Ye Thankful People, Come.....Charles V. Stanford .20
- A Good Thing it is to Give Thanks.....Roberta Bitgood .20
(With Baritone, or Alto Solo)
- God Who Made the Mountains.....Gustav Klemm .20
- Our Thanks to Thee.....Julia Perry .20
(With Contralto Solo)
- Hymn of Gratitude (Old Welsh).....Channing Lefebvre .20

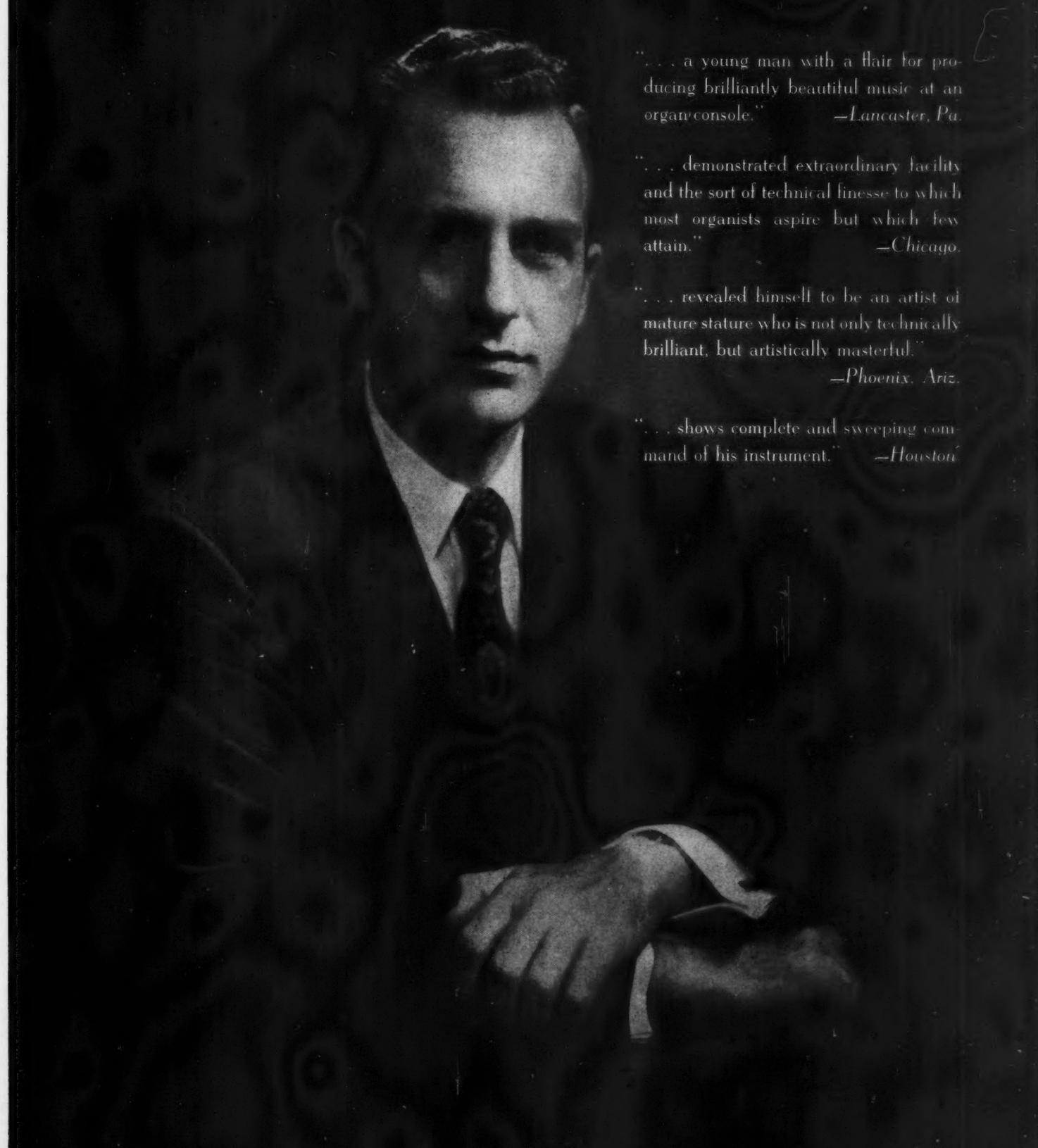
of interest to every organist
SYSTEMATIC ORGAN PEDAL TECHNIQUE
by Reginald Goss Custard 75 cents

GALAXY MUSIC CORPORATION

50 West 24th Street

New York 10, N. Y.

William WATKINS



"... a young man with a flair for producing brilliantly beautiful music at an organ console." —Lancaster, Pa.

"... demonstrated extraordinary facility and the sort of technical finesse to which most organists aspire but which few attain." —Chicago.

"... revealed himself to be an artist of mature stature who is not only technically brilliant, but artistically masterful." —Phoenix, Ariz.

"... shows complete and sweeping command of his instrument." —Houston

**CASAVANT FOR CHURCH
IN STATEN ISLAND, N. Y.**

TO GO TO TRINITY LUTHERAN

Floating Positiv Division Is a Feature of Three-Manual Instrument Which Was Designed by Dr. Robert S. Baker.

A Casavant organ of three manuals has been purchased by Trinity Lutheran Church, Staten Island, N. Y., and is to be installed by Christmas. An interesting feature of the installation will be a "floating" positiv division, playable from any manual.

Dr. Robert S. Baker was consultant for the church and designed the specifications in collaboration with Wilfrid Lavallee, Casavant representative. The organ will be divided into two sections, one on each side of the gallery. The stoplist is to be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 68 pipes.
Rohrlöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes (from Choir).

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 68 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 68 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Mixture, 4 ranks, 244 pipes.
Contra Oboe, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

POSITIV ORGAN.

Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Blockflöte, 1 ft., 61 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 68 pipes.
Spitz Flöte, 8 ft., 68 pipes.

Spitz Flöte Celeste, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.
Chimes (new mechanism).

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

**ROBERT T. ANDERSON TO GIVE
HYDE PARK RECITAL SEPT. 7**

Robert T. Anderson, a pupil of Lillian McCord at Illinois Wesleyan University, will give a recital Sunday, Sept. 7, at the Hyde Park Methodist Church in Chicago. Mr. Anderson has been assistant organist at that church for the summer months and is doing summer study with Frederick Marriott at Rockefeller Chapel, University of Chicago.

In his recital Mr. Anderson will be assisted by Robert Manahan, tenor, member of the faculty of Illinois Wesleyan University, who will sing selections from two Bach cantatas. Mr. Anderson's numbers will be as follows: Concerto 5, Handel; Prelude and Fugue in E flat major, Chorale Prelude, "Dear Christians, Let Us Now Rejoice" and Fantasie in G minor, Bach; "La Nativité," "Chant de Paix" and Finale from Symphony 1, Langlais. Together Mr. Anderson and Mr. Manahan will perform Peeters' "Speculum Vitae," for organ and voice.

"A Tribute to Organ Music, B.C.—A.D." is the title of a poster issued by the Rudolph Wurlitzer Company showing the history of the organ from the time of the pipes of Pan to the latest developments in the electronic musical instrument field. Some of the illustrations show the hydraulus, the first keyboard, early types of bellows, the first swell-box and other achievements. The poster may be obtained free from the company.

Kilgen Organs.

Kilgen is sincerely appreciative of the confidence placed in them in the awarding of contracts by the following Churches for the building of new organs now under construction—

FIRST CONGREGATIONAL CHURCH,
Wallingford, Conn.—3-manual

SACRED HEART CATHEDRAL,
Salina, Kansas—3-manual

CALVARY BAPTIST CHURCH,
Norristown, Pa.—3-manual

ST. AMBROSE COLLEGE,
Davenport, Iowa—3-manual

FIRST BAPTIST CHURCH,
Hattiesburg, Miss.—3-manual

ST. FRANCIS OF ASSISI,
New York, N. Y.—3-manual

FIRST AVENUE METHODIST CHURCH,
St. Petersburg, Fla.—3-manual

ST. CHARLES BORROMEO CHURCH,
Chippewa Falls, Wis.—2-manual

FIRST BAPTIST CHURCH,
Jerseyville, Ill.—2-manual

MT. SAINT BENEDICT'S CONVENT,
Crookston, Minn.—2-manual

MAIN STREET METHODIST CHURCH,
Boonville, Ind.—2-manual

ST. RICHARD'S CHURCH,
Minneapolis, Minn.—2-manual

THE PRESBYTERIAN CHURCH,
Saratoga Springs, N. Y.—3-manual

NOTRE DAME CHURCH,
Chippewa Falls, Wis.—2-manual

FIRST CHURCH OF CHRIST,
New Britain, Conn.—3-manual

NEWMAN HALL CHAPEL
Univ. of Minnesota—2-manual

ST. ANTHONY CHURCH,
Dayton, Ohio—2-manual

The Kilgen Organ Company

EXECUTIVE OFFICES AND PLANT
4632 W. FLORISSANT AVE.

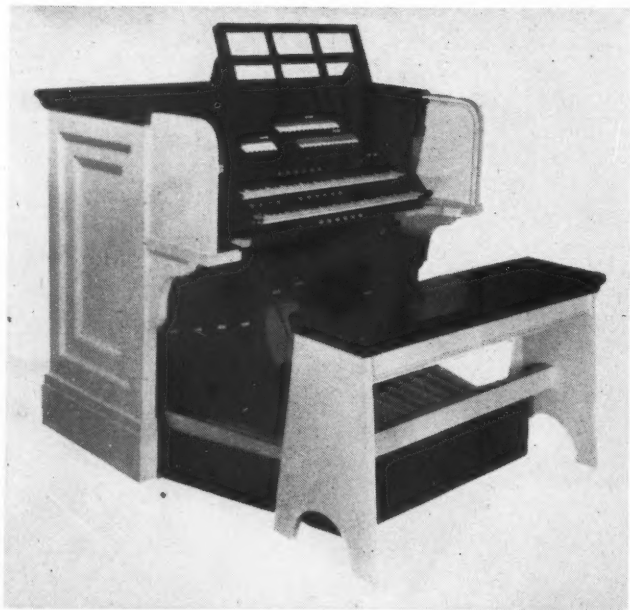
ST. LOUIS 15, MO.

Kilgen Organs



Eugene R. Kilgen
President

NEILL-JOHNSON CO., INC.



Frequently the organ builder is called on for special consoles which harmonize with architectural treatment of the building. Neill-Johnson engineering and craftsmanship are self-evident in this two-manual Colonial console, finished in white with solid American Walnut trim.

As in all Neill-Johnson organs, the appointments are not standardized but are "tailor-made" to suit the customer.

Your inquiries are invited

NEILL-JOHNSON CO., INC.

Organ Builders and Engineers

209 Cooper Avenue
Phone: Montclair 3-4383

Upper Montclair
New Jersey

**NEILL-JOHNSON WINS
EAST ORANGE ORDER**

THREE-MANUAL IS DESIGNED

**Central Brick Presbyterian Church,
Built in 1831, To Have New In-
strument—Gladys Grinde-
land Is the Organist.**

The Central Brick Presbyterian Church of East Orange, N. J., has ordered a three-manual organ from the Neill-Johnson Company of Upper Montclair, N. J. The church has been a landmark in the Brick Church section of East Orange since 1831.

Miss Gladys Grindeland, director of music at Upsala College, East Orange, is organist and choir director of the church. The tonal specifications for the organ were prepared by Miss Grindeland and Charles L. Neill of the Neill-Johnson Company. The stoplist is as follows:

GREAT ORGAN.

(Enclosed with Choir)

- Open Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Dolce, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Bourdon, 8 ft., 61 notes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Flautino, 2 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Trumpet, 16 ft., 85 pipes.
- Trumpet, 8 ft., 61 notes.
- Clarion, 4 ft., 61 notes.
- Tremolo.

CHOIR ORGAN.

- Gelgen, 8 ft., 73 pipes.
- Lieblich Gedeckt, 8 ft., 61 pipes.
- Gambe, 8 ft., 61 pipes.

- Gambe Celeste, 8 ft., 49 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Geigen Octave, 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Sub Bass, 16 ft., 12 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Echo Bourdon, 16 ft., 32 notes.
- Flute, 8 ft., 12 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Principal, 8 ft., 32 notes.
- Principal, 4 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Trumpet, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

**FORT WAYNE, IND., CHURCH
OFFERS \$100 ANTHEM PRIZE**

Plymouth Congregational Church of Fort Wayne, Ind., is conducting a competition for a short anthem from three to five minutes in length, based on an Advent or Christmas text of the composer's own choosing. All compositions must be submitted unsigned, accompanied by a letter. Decision of the judges is final. The deadline for receiving compositions is Sept. 25. The winning anthem will receive a prize of \$100, will be published and will be performed at the festival of contemporary religious arts to be held in Plymouth Church Dec. 8 to 14. The judges for the competition are Dr. Igor Buketoff, conductor of the Fort Wayne Philharmonic and of the children's concerts of the New York Philharmonic; Varner Chance of the Baldwin-Wallace Conservatory of Music, Berea, Ohio, and Warren Martin, head of the composition department, Westminster Choir College, Princeton, N. J.

THE TENTH ANNUAL Psalm-tune competition sponsored by Monmouth College, Monmouth, Ill., has been announced. A prize of \$100 is offered for the best musical setting of a metrical version of Psalm 150. Particulars may be obtained from the college. Manuscripts will be received until Oct. 31.



Eclecticism

A MATURE AGE is one that seeks consciously or unconsciously to synthesize all the best that has gone before into an homogeneous whole.

The Eighteenth century saw the flowering and the decadence of the "Baroque" Aesthetic; the Nineteenth century encompassed the ripening and decay of Romanticism. The artist organ builder of the Twentieth Century must now incorporate the best of both styles, and weld them into a living whole.

The AEOLIAN-SKINNER COMPANY evolved through the Romantic era, and by understanding of the "Baroque" tradition, it stands ready to produce the perfect American instrument. Keep a ready ear for the new, but never neglect the good from the past. *Search both.*

The Aeolian-Skinner is the Artist Builder

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



From the
Catalog of the
WORLD
FAMOUS

ORGANUM SERIES

ORGAN MUSIC

- IV/2 Organ Masters I
Compositions by Praetorius, Schildt,
Decker, Meyer, Olter and Flor **\$1.25**
- IV/11 Froberger, J. J. (????-1667)
Ten Organ Works **1.50**
- IV/12 Pachelbel, Johann (1653-1706)
Preludes, Fantasias, Toccatas **1.00**

CHAMBER MUSIC

- III/1 Corelli, Arcangelo (1653-1713)
Sonata da chiesa a tre, Op. 3, No. 4 **1.50**
- III/6 Buxtehude, Dietrich (1637-1707)
Sonata in D for violin and gamba **1.00**
- III/20 Reinken, Jean Adam (1623-1722)
Trisonata for 2 violins and cello **1.00**

VOCAL MUSIC

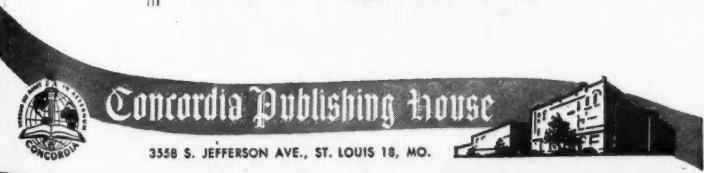
- I/4 Tunder, Franz (1614-1667)
"Ein kleines Kindlein" Sop. & strings **1.00**
- I/23 Ebart, Samuel (1655-1684)
"Miserere Christe, mei" for tenor,
violin and continuo **1.00**

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



**SEWANEE, TENN., CONFERENCE
DRAWS LARGE ATTENDANCE**

Seventy-three organists, choirmasters and choristers from seventeen dioceses met at the DuBose Conference Center, Monteagle, Tenn., for the second Sewanee summer conference on church music from July 15 through July 24. This marked a notable increase over the attendance at the first conference last year, when fifty-four church music leaders from eleven dioceses met. The conference is sponsored by Bishop Theodore N. Barth, coadjutor of Tennessee, and a committee of representatives from each diocese of the Province of Sewanee and the diocese of Arkansas, appointed by their bishops. Nearly all the dioceses of the province were represented and there were organists and choirmasters from Pennsylvania, West Virginia, Milwaukee and West Texas.

The direction of the conference this year was again under the able leadership of Adolph Steuterman, F.A.G.O., organist-choirmaster of Calvary Church, Memphis. He was assisted by Thomas Alexander of St. Paul's, Chattanooga, the conference registrar and bursar; M. B. McGrew of Good Shepherd, Memphis, secretary; F. Arthur Henkel of Christ Church, Nashville, and Jack Edwin Rogers of St. John's, Knoxville. Courses of instruction at the conference were offered in "The Hymnal 1940" by William C. Teague, organist-choirmaster of St. Mark's, Shreveport, La.; in chanting and service music by Ray Francis Brown, A.A.G.O., instructor in church music and organist at the General Theological Seminary, New York City; in voice production and techniques by Frank Slater, choirmaster of St. Andrew's, Jackson, Miss., and in the Christian Year by the Rev. Dr. Massey H. Shepherd, Jr., of the Episcopal Theological School, Cambridge, Mass. The conference chorus was conducted by Robert L. Van Doren, organist-choirmaster of Trinity, Columbia, S. C.

Dates for the third conference have been set for July 14-23, 1953, at the DuBose Conference Center.

**MARTHA MAHLENBROCK ENDS
BUSY YEAR IN JERSEY CITY**

Miss Martha A. M. Mahlenbrock, A.A.G.O., has completed a busy season of musical activities in the Old Bergen Church, Jersey City, N. J., where she is organist and director of music. The church has a professional quartet, a volunteer adult choir of which the quartet is a part and two children's choirs. Sunday evening musical services as planned by Miss Mahlenbrock, in which the quartet and choir participated, included the following:

- Oct. 7—"The Holy City," Gaul.
- Nov. 4—A service of hymns with a paper, "The Message of Hymns," prepared by Miss Mahlenbrock.
- Dec. 2—"Elijah," Mendelssohn.
- Dec. 9—Harp and organ recital; Yolanda Greco, harpist.
- Dec. 16—The North Hudson Chorus, John Harley, director.
- Dec. 23—"The Messiah," Handel.
- Dec. 24—Christmas Eve candle-light carol service.
- Jan. 6—Selections from "Creation," Haydn; "Daughter of Jairus," Stainer; "Psalm 48," Elgar; "Judas Maccabaeus," Handel, and "Naaman," Costa.
- Feb. 3 and March 2—Services of music with "Worship in Anthems."
- March 9—Service of hymns with Scriptural interpretations, prepared by Miss Mahlenbrock.
- March 23—"Hear my Prayer," Mendelssohn.
- March 30—"Gallia," Gounod.
- April 6 (Palm Sunday)—"Requiem," Brahms.

The choir participated also in the Jersey City Council of Churches Reformation service. The children's choirs, besides singing occasionally in church, gave a Christmas operetta, "Merry Christmas, Mr. Snowman," gave a concert in the Home for Aged Women and a choir musicale in the church parlor, and sang for the Easter sunrise service. A part of the children's choir training includes a piano and music class.

Miss Mahlenbrock went to the position at the Old Bergen Church in September, 1947.

**Welders help make
pipe organs, too**

If you have always thought of a pipe organ as being made of wood and light metals—think again! You'll realize that one of the instrument's most important parts—the blower—is a big, sturdy device of steel and iron.

Every Möller organ is equipped with a dependable Kinetic blower—the world-famous blower made by Möller right in the Hagerstown plant. The craftsman in the illustration below is welding together pieces for one of these mechanisms.

Like all parts of the Möller organ, the Kinetic is solidly, soundly built to give years of trouble-free service. Such dependability has helped make the Möller organ great. To prove this, you have only to hear and play one!



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.

M.P. MÖLLER

INCORPORATED

Renowned for Pipe Organs Since 1875

HAGERSTOWN, MARYLAND



Christmas Music

NEW PUBLICATIONS

SONGS

- Barnes, E. S.—Oh Quiet Town of Bethlehem (High)60
- Kempinski, L.—The Precious gift (Medium)60
- Niles—The twelve days of Christmas (Medium) 1.00

PIANO SOLO

- The Bells of Bethlehem—Wolfram50
- Christmas Carols in Chimes

CHORAL MUSIC

- (SATB)
- 10007—In that lovely far-off city—Niles20
- 10018—O Holy night—Adam-Buck (with piano acc.)20
- 10103—This Endris Night (A Christmas Carol)—Leo-Morgan (Curwen)18
- 10055—When Jesus lay by Mary's side—Weaver22
- (SAB)
- 10038—Come to the Stable with Jesus—O'Hara22
- 9998—Sing, O Heavens—Touris22
- (SSA)
- 10039—Come to the Stable with Jesus—O'Hara22
- 10093—The First Christmas—Dougherty22
- 10044—A Very Merry Christmas—Robinson18
- (SA)
- 10047—Come to the Stable with Jesus—O'Hara20
- (TTBB)
- 10048—Come to the Stable with Jesus—O'Hara22

CHRISTMAS CAROL COLLECTIONS

- Merry Christmas! A Baker's Dozen of Christmas Carols—in very easy arrangements for the piano by Walter Kirby. Illustrated by L. F. Grant60
- Coleman—Christmas Carols from Many Countries60
- The Diller-Page Carol Book—34 Christmas tunes for old and young to play and sing 1.00
- Mottinger, A. H.—Christmas Carols, their Authors and Composers 1.00
- Niles—Ten Christmas Carols from the Southern Appalachian Mountains (Set 16)60

CHRISTMAS OPERETTAS AND PAGEANTS

- Diller and Page—A Christmas Carol Pageant. This pageant for a group of Children centers around seventeen beautiful carols. Easy to stage, this practical playlet has a duration of thirty minutes. Simple piano accompaniments.75
- Melodies and Words of the Carols—A supplementary booklet published separately for use of the children25
- Clarke—The Crib at Greccio75
- Coleman—Christmas (The Mystery of the Nativity)75

ORGAN COLLECTIONS

- Marryott—Carols for the Christ Child (Hammond Registration) 1.00
- Niles, J. J.—Four American Carols (Hammond Registration) 1.25

ORATORIOS AND SACRED CANTATAS

- Bach—Christmas Oratorio (Complete) 1.75
- Buck—The Coming of the King (Mixed) 1.00
- Harker—The Star of Bethlehem (Mixed)75
- Matthews—The Story of Christmas (Mixed)75
- The Story of Christmas (SSAA)75
- Neidinger—Followers of the Star (Mixed) 1.00
- Saint-Saëns—Christmas Oratorio (Mixed) 1.00
- Schütz-Mendel—The Christmas Story (Mixed) 1.25

SACRED SONGS

- Adam, A.—Cantique de Noel (O Holy Night) (E flat, D flat, C, B flat)50
- Buck, D.—Virgin's lullaby (High & Low)60
- Dougherty, C.—The First Christmas (High)60
- Matthews, H.A.—Voices of the Sky (High & Low)75
- Neidinger, W. H.—The birthday of a King (High, Medium & Low)50
- Niles, J. J.—I wonder as I wander (Horton) (High & Low)60
- Jesus, Jesus rest Your head (High & Low)60
- O'Hara, G.—Come to the stable with Jesus (High, Medium & Low)60
- Speaks, O.—There's a song in the air (High, Medium & Low)75
- Warren, E. R.—Christmas candle (High & Low)60

G. SCHIRMER

NEW YORK 17: 3 E. 43rd St.
BROOKLYN 17: 275 Livingston St.

CLEVELAND 14: 43 The Arcade
LOS ANGELES 17: 700 W. 7th St.

ARTHUR A. BIRKBY



ARTHUR A. BIRKBY, organist and choir-master of the North Baptist Church, Camden, N. J. has been appointed organist of Westminster College, New Wilmington, Pa. Mr. Birkby, a veteran of three years' service in world war 2, was graduated with the B. S. degree in music education from Temple University, Philadelphia, in 1948. Since that time he has become an associate of Trinity College of London and has earned the master's degree in organ from the Philadelphia Conservatory. He studied organ with H. Alexander Matthews and Robert Elmore and coached with Virgil Fox. Mr. Birkby has held positions in Methodist and Lutheran churches in New Jersey.

FREDERICK C. MAYER, WEST

POINT ORGANIST, MARRIES

Announcement has been made of the marriage June 17 of Frederick C. Mayer, organist of the cadet chapel of the United States Military Academy, West Point, N. Y., and Miss L. Virginia Simpson, an organist of Miami, Fla. The wedding took place in the West Point chapel and the ceremony was performed by the Rev. Richard Hunter of Princeton, N. J. Only a few friends and relatives were present. After a brief stay at Lake Mohonk, N.Y., the couple took a trip to California. Mrs. Mayer was for a number of years organist in the Duquesne Club, Pittsburgh.

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
231-23 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

something new for **CHRISTMAS**

Carol Fantasy

by **NORMAND LOCKWOOD**

for SATBB chorus, piano or organ
with 2 trumpets & timpani ad lib.

including:

- | | |
|---------------------------------------|----------------------------|
| Deck the Halls | Once Long Ago |
| We Three Kings | O Tannenbaum |
| Away in a Manger | When the Winter Sun |
| (Angels We Have Heard on High) | |

Vocal Score \$1.50

including trumpet & timpani parts

Orchestra parts available on rental:

2 oboes, 2 trumpets, timpani & strings

Examination Copies Available

ASSOCIATED MUSIC PUBLISHERS, INC.

25 West 45th Street • New York City 36

IRENE BELDEN ZARING



Mrs. IRENE BELDEN ZARING, well-known Chicago organist, has made definite progress toward recovery since she was stricken at a service in her church last September. After a period of rest she hopes to be able to resume many of her former activities in the fall. She has been able to attend some events and reports that she enjoys sitting in a pew at the Ravenswood Presbyterian Church and listening to the music. She has also been able to do some teaching. Her right hand is again nearly normal. Mrs. Zaring has been an active church organist for about two-score years and therefore was due for a slowing down of her work while heading the warning signals of nature.

ORGANIST'S WIFE IS FLOWN TO HOUSTON IN IRON LUNG

Margery Halford, wife of Richard J. Halford, Texas organist, was the subject of news photographs and stories when she was flown some weeks ago from Odessa to Houston in an iron lung. Mr. Halford is the newly-appointed organist and choirmaster at St. Stephen's Episcopal Church in Houston. Mrs. Halford has been in the iron lung since Dec. 15, when she was stricken with polio. She was moved from the Medical Center Hospital to the Odessa-Midland Air Terminal in a moving van equipped with a portable power unit to operate the iron lung. There she was transferred to a giant air force C-54 airplane. Her physician and two air force flight nurses accompanied Mrs. Halford. In Houston she was taken to the Southwestern Respiratory Center, which is owned and operated by the National Foundation for Infantile Paralysis and is especially equipped to handle iron lung patients.

Mr. Halford, a native of Gouverneur, N. Y., met Mrs. Halford at the Peabody Conservatory of Music in Baltimore, where both were students, and they were married in 1947. Before entering the conservatory Mr. Halford had served in the army air force three and a half years. Upon completing their studies the Halfords moved to Odessa, Tex., where Mr. Halford was minister of music at the First Methodist Church. Mrs. Halford was organist and choir director at St. John's Episcopal Church. She also taught piano and organ and conducted classes in theory and music appreciation.

The Halfords have a 3-year-old daughter, Cassandra Lee.

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.

PIPE ORGANS
REBUILT
TO THE
FINEST
STANDARDS

FRANCIS J. RYBAK & CO., Inc.

4131 White Plains Road
New York 66, N. Y.

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
Ph.D., F.A.G.O.

MARGARET WHITNEY DOW
M.S.M., F.A.G.O.

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

IDLEWILD PRESBYTERIAN CHURCH
MEMPHIS, TENNESSEE

AUSTIN

Admittedly the most reliable organ made, AUSTIN consoles and chests continue to perform dependably years after the usual organ's life span.

To this undisputed mechanical supremacy is being added a name for tonal eminence that is winning the choicest trade of today.

Diapason chorus work, chorus Reeds, Mutations, system of ensemble, magnificence of full organ—are distinctive—but—the charm of a modern AUSTIN is its color, balance and blend, and consequent facility and felicity of registration.

"It's easier to play on an AUSTIN".

AUSTIN ORGANS, INC.

HARTFORD, CONN.

Member Associated Organ Builders of America



THE
ORGOBLO
is built
like a bridge



Organists the world over know the flexibility, volume of smooth air power and extremely quiet operation of the Spencer Orgoblo. Few realize why Orgoblos maintain these high standards for a lifetime.

The all steel "sugar scoop" casing is made of heavy copper bearing sheet steel, rolled and welded. The ends are made of ribbed sections, and the motor rests on a cast bridge work which distributes the load evenly over the lower half of the scoop.

A nickel can be balanced on the casing when the machine is running, a demonstration that is possible only with a machine built like a bridge, with light-weight impellers and no back surges in the flow of air.

To get the utmost in performance from your organ and your organist, be sure it's an Orgoblo.

227C

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT



Publishers for more than Four Centuries

OXFORD

UNIVERSITY PRESS

new music

Music for weddings

A BOOK OF WEDDING PIECES

A new collection of organ music especially chosen for weddings. 31 D 147, \$1.50

BÉNÉDICTION NUPTIALE

By AMBROSE PORTER. 31 D 131, \$1.00

EPITHALAMIUM

By AMBROSE PORTER. 31 D 130, \$1.00

Other Useful Collections

Book of Bach Chorales for Organ Students 31 D 019, \$1.25

A Book of Hymn-Tune Voluntaries 31 D 050, \$1.50

A Book of Simple Voluntaries 31 D 901, \$1.50

Organ Accompaniments to 24 Hymn-Tunes by EDWARD C. BAIRSTOW. 31 D 146, \$1.50

Varied Accompaniments to 34 Well-Known Hymn Tunes By ERIC THIMAN. 31 D 600, \$1.00

Varied Harmonizations of Hymn-Tunes By ERIC THIMAN. 31 D 601, \$1.00

Latest Organ Solos

A Stronghold Sure, by J. S. BACH, arranged by Harvey Grace. 31 D 139, \$1.00

Three Versets on "Diva Servatrix," by VERNON BUTCHER. 31 D 145, \$1.00

Serenade, by JOSEPH HAYDN (Op. 3, No. 5), transcribed by S. Drummond Wolff. 31 D 142, \$1.00

Esther: Finale from the Overture, by G. F. HANDEL, transcribed by Dr. Henry G. Ley. 31 D 143, \$1.00

A New Organ Method

MODERN ORGAN PEDALING

By C. HENRY PHILLIPS. 11 D 011, \$2.75

Newest Christmas Choral Music

As Joseph Was A-Walking. REGINALD JACQUES. Carol, SATB. 43 D 320, \$0.20

As Joseph Was A-Walking. MARGARET JOHNSTONE. Carol, unison. 45 D 035, \$0.20

Carol of Beauty. Old French melody arr., SIR MALCOLM SARGENT. SATB unaccompanied. Words, Steuart Wilson. 43 D 319, \$0.20

Ceremonies for Christmas. SHENA FRASER. Poem, Robert Herrick. Choral song. SATB. 52 D 021, \$0.30

Chanticleer. DR. HENRY G. LEY. Words, William Austin. Short SATB choral-hymn for Christmas. 42 D 040, \$0.25

Christ-Child, The. MARGARET JOHNSTONE. Poem, G. K. Chesterton. Carol, SATB. 42 D 147, \$0.25

Greensleeves, Arr., SIR MALCOLM SARGENT. Mixed voices, with divisi, a cappella. Christmas or New Year carol. 43 D 318, \$0.20

In Bethlehem City. R. VAUGHAN WILLIAMS. From Folk Songs of the Four Seasons. SSA, unaccompanied. 44 D 060, \$0.25

Nativity, The. ELIZABETH POSTON. Soprano and alto solos, optional solo parts for mezzo-soprano, tenor, and bass; SATB chorus; strings (or piano or organ). 46 D 020, \$2.25

Six Carols for S-A-B and Piano. Arr., LESLIE WOODGATE. 42 D 036, \$0.20

There Was a Little Baby. MARGARET JOHNSTONE. Carol, unison. 45 D 036, \$0.20

A complete catalogue of organ music will be sent without charge on request.

All new Oxford music titles are described every month in The OXFORD MUSIC MAGAZINE, sent by subscription — there is no charge.

New catalogues of Piano Music, Piano Duets, Two-Piano Music, Solo Songs, Music for Stringed Instruments, Scores and Study Scores will be sent without charge on request.

The free catalogue, Music for Church Choir, is available.



SAY OXFORD-

-and

name your musical interests

OXFORD UNIVERSITY PRESS

114 Fifth Avenue, New York 11, N. Y.

...where to get New OXFORD MUSIC



ANY music stores sell Oxford music. The dealers listed here make it a point to have new Oxford music on hand for sale and for your inspection. The list is up-to-date as of the date of this publication. Most dealers will send copies on approval; if not, the publisher will be glad to do so.

CALIFORNIA

San Diego — THEARLE MUSIC CO., 640-644 Broadway, San Diego 1.

San Francisco — SHERMAN, CLAY & CO., Kearny and Sutter Streets, San Francisco 6.

WATER & ROSS, 371 Sutter Street, San Francisco.

Los Angeles — MORSE M. FREEMAN, INCORPORATED, 737 South Hill Street, Los Angeles 55.

G. SCHIRMER MUSIC STORES, INC., 700 West 7th Street, Los Angeles 14.

CONNECTICUT

New Haven — DAVID DEAN SMITH, INC., 262 Elm Street, New Haven.

DISTRICT OF COLUMBIA

Washington — B. KRUGLAK & CO., 820-13th Street N. W., Washington 5.

ILLINOIS

Evanston — KARNES MUSIC CO., 1718 Sherman Avenue, Evanston.

Chicago — CARL FISCHER, INC., 306 South Wabash Avenue, Chicago 4.

GAMBLE HINGED MUSIC CO., 312-14 South Wabash Avenue, Chicago 4.

MASSACHUSETTS

Boston — THE BOSTON MUSIC COMPANY, 116 Boylston Street, Boston 16.

CARL FISCHER, INC., 252 Tremont Street, Boston 16.

CHAS. W. HOMEYER & CO., INC., 498-502 Boylston Street, Boston 16.

Worcester — NELSON MUSIC COMPANY, 308 Main Street, Worcester 1.

MICHIGAN

Grand Rapids — MALECKI MUSIC HOUSE, 129½ Ottawa Avenue, N. W., Grand Rapids 2.

Detroit — GRINNELL BROTHERS, 1515-1521 Woodward Avenue, Detroit 26.

MINNESOTA

Minneapolis — PAUL A. SCHMITT MUSIC COMPANY, 88 South 10th Street, Minneapolis 2.

MISSOURI

St. Louis — CONCORDIA PUBLISHING HOUSE, 3558 South Jefferson Avenue, St. Louis 19.

HUNLETH MUSIC CO., 415 North Broadway, St. Louis.

SHATTINGER MUSIC CO., 331 Arcade Building, 8th and Olive Streets, St. Louis 1.

MONTANA

Butte — ATHEARN MUSIC STUDIO, 1039 West Granite Street, Butte.

NEW JERSEY

Princeton — THE MUSIC SHOP, 16 Nassau Street, Princeton.

NEW YORK

Albany — VAN CURLER MUSIC COMPANY, 110 State Street, Albany.

Buffalo — DENTON, COTTIER & DANIELS, INC., 32-38 Court Street (at Pearl), Buffalo 2.

New York City — BROUDE BROTHERS, INC., 56 West 45th Street, New York 36.

CARL FISCHER, INC., 56-62 Cooper Square, New York 3.

CARL FISCHER, INC., 165 West 57th Street, New York 19.

HAROLD FLAMMER, INC., 251 West 19th Street, New York 11.

THE ORPHEUS MUSIC SHOP, 45 Fourth Avenue, New York 3.

OXFORD UNIVERSITY PRESS, 114 Fifth Avenue, New York 11.

THE JOSEPH PATELSON MUSIC HOUSE, 160 West 56th Street, New York 19.

G. SCHIRMER, INC., 3 East 43rd Street, New York 17.

Rochester — K. C. MOOK MUSIC COMPANY, INC., 47 Gibbs Street, Rochester 4.

Syracuse — ONONDAGA MUSIC CO., 119 West Jefferson, Syracuse.

Utica — PEATE'S MUSIC HOUSE, 49 Franklin Square, Utica 2.

OHIO

Cincinnati — THE WILLIS MUSIC COMPANY, 124 East 4th Street, Cincinnati 1.

Cleveland —

LYON & HEALY, INC., 1005 Huron Rd., Cleveland 15.

G. SCHIRMER MUSIC CO., 43 Arcade, Cleveland 14.

OREGON

Portland — J. K. GILL CO., S. W. 5th Avenue at Stark, Portland 4.

BYRON HOYT'S SHEET MUSIC SERVICE, 618 Southwest Park Avenue, Portland 4.

PENNSYLVANIA

Hanover — MENCHEY MUSIC SERVICE, 18 York Street, Hanover.

Philadelphia — ELKAN-VOGEL CO., 1712-14-16 Sansom Street, Philadelphia 3.

THEODORE PRESSER, INC., 1712 Chestnut Street, Philadelphia 3.

Pittsburgh — VOLKWEIN BROS., 632-34 Liberty Avenue, Pittsburgh 22.

WAGNER-BUND MUSIC COMPANY, 719 Liberty Avenue, Pittsburgh 22.

RHODE ISLAND

East Providence — HOLLIS E. GRANT — MUSIC, P. O. Box 53, East Providence.

TEXAS

San Antonio — SOUTHERN MUSIC CO., 1100 Broadway, San Antonio 6.

WASHINGTON

Seattle — HOPPER-KELLY, 1408 Sixth Avenue, Seattle.

Tacoma — TED BROWN MUSIC CO., 1121-1131 Broadway, Tacoma.

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. FRIEDELL, 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, 1896Charter Granted
Dec. 17, 1896Incorporated
Dec. 17, 1896Amended Charter
Granted
June 17, 1909Amended Charter
Granted
June 22, 1934Chartered 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-JEPHCOTT, 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, A.A.G.O.
ANNE V. MC KITTRICK, 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.

Requirements Announced
for Examinations of 1953 by
American Guild of Organists

Examination week in 1953 is announced by the American Guild of Organists to take place June 16 to 19. The associate and fellowship organ tests are scheduled for June 17, 18 and 19 and the paper work for June 18 and 19. Candidates may take the examinations at headquarters or chapter centers.

Candidates must have been elected colleagues of the Guild in order to be eligible for the examination for the associateship. The associateship must be attained before proceeding to the examination for the fellowship. The fellowship examination cannot be taken less than one year after the attainment of the associateship. Candidates taking both sections who fail in one section will be credited with the section passed and be eligible for re-examination any following year in the section failed.

Candidates should write to national headquarters for the required form and register not later than June 1, by paying the fee for the examination. Fees are as follows: Associateship, both sections \$15; single section \$10; fellowship both sections \$20, single section \$15. Re-examination in one section: Associateship, \$10; fellowship, \$15.

A study of the following textbooks is required: "Counterpoint," by Jeppesen (Prentice-Hall) (associateship and fellowship); "A History of Musical Thought," by Ferguson (Appleton-Century-Crofts, Inc.) (associateship only); "Our Musical Heritage," by Curt Sachs (Prentice-Hall) (fellowship only). A list of other books that will be found useful may be procured from the examination committee.

To receive either of the certificates candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks obtainable in each section of the examination.

Following are the examination requirements:

ASSOCIATESHIP.

A1. To play the whole or any portion of all three of the following pieces: (a) Intermezzo from Symphony 6 by Widor (Hamellet Edition; Edward B. Marks Music Corp.); (b) "Kyrie, Gott Heiliger Geist" (five parts) by J. S. Bach (Bridge-Higgs Edition volume 16, page 33), also published separately (H. W. Gray Company); (Peters Edition, volume 7, page 23); (Bornemann Edition volume 8, page 18). (c) Chorale Prelude "Ton-y-Botel," by Purvis (Carl Fischer, Inc.)

A2. To play a passage of organ music at sight, in the form of a trio.

A3. To play from vocal score, G and F clefs, four staves, at sight, with or without pedals. A certain amount of voice-crossing will appear.

A4. To harmonize a given melody in four parts, at sight.

A5. To harmonize an unfigured bass in four parts at sight.

A6. To accompany a recitative at sight from a figured bass.

A7. To transpose a short passage at sight into two keys, neither more than one tone above or below the printed music.

A8. To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required.

FELLOWSHIP.

F1. To play the whole or any portion of all three of the following pieces: (a) Lied Symphony (movements 3 and 5) by Peeters (Peters Edition). (b) Aria in F by J. S. Bach (Bridge & Higgs Edition volume 12, page 112), also published separately by the

H. W. Gray Company; (Peters Edition volume 9, page 16); Bornemann Edition, volume 6, page 5). (c) "Sonata Dramatica", first movement, by Candlyn (H. W. Gray Company).

F2. To transpose a passage of organ music at sight, in the form of a trio.

F3. To play a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs), at sight, with or without pedals. A certain amount of voice-crossing will appear.

F4. To transpose a short passage at sight into two keys, neither more than a major third above or below the printed music.

F5. To harmonize a given melody in four parts at sight.

F6. To harmonize an unfigured bass in four parts at sight.

F7. To improvise on given themes in A-B-A (three-part) form, including brief introduction and coda.

Paper work tests are as follows:

ASSOCIATESHIP.

First session (Three hours allowed).

A9(a) To add two parts in fifth species (strict counterpoint) to a C.F. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative writing will be required; or (b) To add two parts in fifth species (free counterpoint) to a C.F. not in whole notes.

A10. To write answers to fugue subjects, also a countersubject to each in double counterpoint at the octave or fifteenth. Show the inversions.

A11. Questions in musical history drawn from "A History of Musical Thought" by Donald N. Ferguson, published by Appleton-Century-Crofts, Inc., New York. Also, questions on the organ and choral training, based on practical experience, may be included.

Second session (Three hours allowed).

A12. Ear Tests: To write down from dictation two short passages in two parts of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A13. To add alto, tenor and bass parts to a given melody.

A14. To add soprano, alto and tenor parts to an unfigured bass.

A15(a) To add to a given string part another string part in free counterpoint, with bowing indicated; or (b) To write a descant to a given theme. A bass part must be written, but no harmonizing is required.

FELLOWSHIP.

First session (Three and one-half hours allowed).

F8.(a) To add three parts in fifth species (strict counterpoint) to a C.F. Use of the modes and of imitative part writing will be required; or (b) to add three parts in fifth species (in the style of Palestrina) to a C.F. not in whole notes.

F9. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given); (b) middle section (subject, answer, C. S. and end of exposition given); (c) Final section (subject, answer and countersubject given). (If fugue is for strings, bowing should be indicated.)

F10. To write a short essay of about 200 words. The subject to be selected by the examiners from "Our Musical Heritage" by Curt Sachs, published by Prentice-Hall.

Second session (Three and one-half hours allowed).

F11. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F12. To complete harmonization (instrumental or vocal). If for strings, mark bowing.

F13. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

F14.(a) To orchestrate a given passage, with phrasing marked, and bowing indicated for string; or (b) To add a choral excerpt

having piano accompaniment, parts for two horns, two trumpets, two trombones, timpani and strings, with bowing and phrasing marked. The accompaniment must be arranged for organ.

Announcement also is made by the examination committee of the requirements for the choirmaster tests of 1953. The examination is to take place June 16. Candidates may take these examinations at headquarters or chapter centers. Candidates must have been colleagues of the Guild to be eligible for the choirmaster examinations. Candidates should register not later than June 1 by paying the fee for the examination. Both sections or either section may be taken. The examination fee for both sections is \$15 and for a single section \$10.

Candidates may elect either examination A (complete) or examination B (complete). The examination consists of two sections—practical work and viva voce, and paper work. Requirements for examination A are:

Section I (a)—Practical:

1. The candidate will be called upon to demonstrate with a choir (which will be provided), methods of good breathing, good tone production, purity of vowel sound and clear enunciation.

2. To rehearse the choir in the singing of Chant 612, Venite (Plainchant) page 707, 1940 Episcopal Hymnal; Chant 657, Magnificat (Anglican) page 723, 1940 Episcopal Hymnal.

3. To rehearse the choir in the singing of the whole or any portion of any of the following anthems: (a) "I Will Lay Me Down in Peace," Willan; (b) "O Thou, the Central Orb of Righteous Love," Gibbons (E. C. Schirmer); (c) "Surely He Hath Borne Our Grievs," K. H. Braun (Concordia).

4. To accompany on the organ a performance of the whole or any portion of any of the following: (a) A Hymn from the 1940 Episcopal Hymnal to be selected by the examiners; (b) "Lauds," Dyson (H. W. Gray); (c) "Come, Holy Ghost," Sowerby (H. W. Gray); (d) "Te Deum Laudamus" (Unison), Milford (Oxford Press).

A simple modulation will be required between the works used.

(b) Viva voce:

Candidates will be expected to answer questions arising out of the practical tests; the pronunciation of church Latin, "Liber Usualis" and questions concerning anthems (rehearsed and accompanied) as to construction and general form.

Section II—Paper work:

(Three and a half hours allowed for this paper) Questions will be asked regarding the following points: 1. The rudiments of music and basic harmony; 2. The harmonization of a given hymn-tune or chant; 3. A general knowledge of the ecclesiastical modes—names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.) 4. Choir organization and training. 5. Repertory of church music. Selection of suitable music for services (including all schools), taking into consideration size, balance, and efficiency of the choir. 6. General questions on the form and construction of choral composition.

For examination B, designed for organists in Roman Catholic Churches, the requirements are:

Section I (a)—Practical:

1. The candidate will be called upon to play, with acceptable harmonization, a short selection from the "Liber Usualis" in Gregorian notation and to sing an example of plain-song at sight.

2. To improvise briefly on a Gregorian theme.

3. To rehearse the choir (which will be provided) in the singing of the Communion of the Mass for Easter, page 781, "Liber Usualis"; also one of the following; (a.)

"Ecce quomodo," Handl (Oliver-Ditson); (b.) "O Magnum Mysterium," Victoria (G. Schirmer).

4. To accompany on the organ a performance of one of the following: (a.) "Cor Jesu," Terry (McLaughlin & Reilly); (b.) "O Bone Pastor," Eselava (H. W. Gray Company); (c.) A portion of the Te Deum (simple tone), page 1834, "Liber Usualis."

(b) Viva voce:

The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: The Mass, Vespers, 40 hours Devotion, Feast days, Holy Week; i.e., the procedure to be followed at all services, also the pronunciation of ecclesiastical Latin; also legislation: The motu Proprio of Pope Pius X and all regulations; also questions arising out of the practical tests.

Section II—Paper work:

(Three and a half hours allowed for this paper)

Questions will be asked regarding the following points:

1. The rudiments of music and basic harmony.

2. Schools of polyphony.

3. Plainsong: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmic signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants.

4. Choir organization and training: Men's and boys' voices, Gregorian chant, and all musical requirements of the liturgical service. Tone production and interpretation.

Relaxing Program at Capital.

The District of Columbia Chapter held the final meeting of the season June 2 at the Fairfax Hotel, Washington, with Dean Brice presiding. A goodly number sat down to an excellent dinner, which, while moderate in price, cleared a neat sum for the Guild—a sum applied to the expense of sending our regional constiant, Robert Quade, to the San Francisco convention. A beautiful briefcase was presented to our retiring dean Mrs. Lawrence Brice. Several members told of their greatest "agony" moments at the organ. Mrs. Kinsella's was outstanding—she was requested to play "Turkey in the Straw" as a wedding professional! Under the supervision of Mrs. Kathryn Rawls a relaxing program provided much hilarity. A men's quartet consisting of John Wilson, Ted Adams, Lawrence Brice and Bill Tufts, obliged with harmony, close and otherwise; and with Mrs. Rawls at the piano and Nancy Tufts as emcee, Mary Adams, Marguerite Brice, Marietta Clayton, Katherine Fowler, Helen Williams and Chris Tenley presented Sigmund Spaeth's riotous musical version of "Jack and Jill."

The highlight of the evening, however, was the recognition of Maude Sewell, charter member of our chapter, for her prize-winning composition, "The 150th Psalm."

BERNICE G. FRASER, Registrar.

CHARLESTON, S.C.—The August meeting of the Charleston Chapter was held at the home of the sub-dean, Mrs. Jervey Royal, at Bay View Acres on Mount Pleasant. This meeting was in the form of the annual picnic, but because of the unsettled weather it was held indoors. The new dean, Mrs. D. Horning, conducted the meeting. Plans were formed for the year. Discussions followed as to the programs to be presented in different churches and as to arrangements for the annual choir festival. In September the chapter will have a tea for the ministers and organists in St. Matthew's Lutheran Church. Special invitations will be sent to the ministers and to the new organists in Charleston and suburbs.—ELIZABETH McCRAWNE, Reporter.

LA JOLLA, CAL.—The La Jolla Chapter held its July meeting in the Community Presbyterian Church, Point Loma, and after a business session under Dean Charles Marsh the chapter was privileged to hear Dr. David Nyvall, noted educator from Chicago, in an enlightening talk on music education. The chapter sponsored a recital by Margaret Wooster Freeman, formerly teaching fellow at Smith College, in St. James-by-the-Sea Episcopal Church.—BARBARA A. CAMERON, Secretary.

News of the A.G.O.—Continued

GALVESTON, TEX., CHAPTER—The Galveston Chapter presented Lawrence S. Frank, professor of music at Otterbein College, Westerville, Ohio, in a recital at Trinity Episcopal Church June 14. Mr. Frank was assisted in the final number, Bach's "Sheep May Safely Graze," by his brother, Dr. Theodore M. Frank of Texas City. A reception was held for Mr. Frank at the home of Mrs. Wesley Merritt. . . . The Galveston Chapter held its annual picnic at the Boat Club on Offat's Bayou July 14. Dinner was served to approximately thirty-five members. . . . The first business session with the newly-elected officers for 1952-53 was held on the lawn of the home of Mrs. Adam Levy Aug. 9. Mrs. William H. Benson, the dean, presided and plans were made for the new season, after which refreshments were served. —**THOMAS J. SMITH, JR., Registrar.**

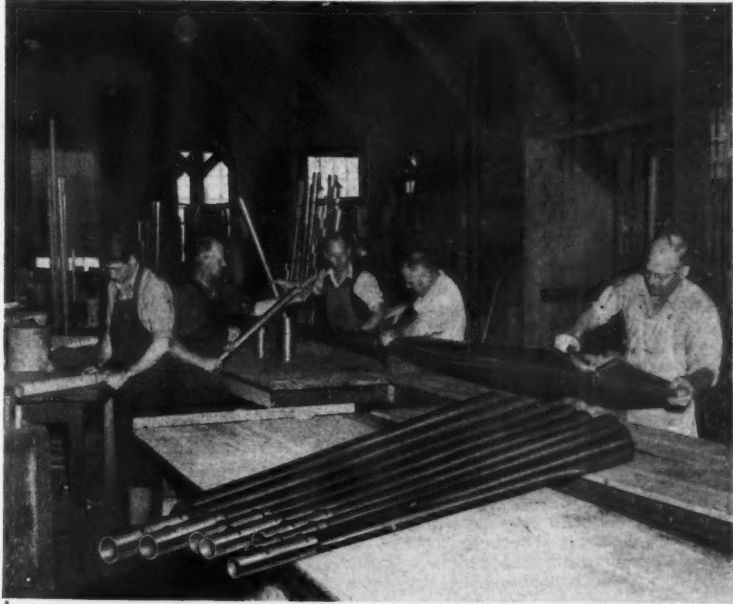
OREGON CHAPTER—The annual summer picnic was held July 26 at the home of Charles Gray, sub-dean, on the Tualitan River. Approximately seventy guests were present for the supper, served under the trees on the river bank. Assisting Mr. Gray were the dean, Jean Harper; Ida May Howatt and Louise Vaughn. Boating was very popular with everyone and the evening was rounded out with colored "movies," provided by Marcellian Fox. In appreciation of many courtesies which he has shown the chapter, Gerdau Roeder was presented with a long playing record of the Poulenc G minor Concerto, recorded by E. Power Biggs.—**MARY HAZELLE, Recorder.**

READING PA., CHAPTER—Every year our chapter plans an out-of-state trip as a feature of our program. This year we went to New York and attended the Ascension Day services at Trinity Church. In the evening we went to hear the special musical program presented by Harold Friedell at St. Bartholomew's Church. Everyone had a most enjoyable day. . . . At the May meeting the following officers were elected: Dean, Marguerite Scheifele; sub-dean, Richard Miller; secretary, Ellen Madeira; treasurer,

Margaret Straub; registrar, Marian Steigerwalt; executive board member, E. Fred McGowan. . . . Our annual picnic was held in July. Dean Hiester expressed his sincere thanks to the officers and members for their fine cooperation and support and commended Mrs. Starr and the program committee for their accomplishments. The meeting was then turned over to the new dean, Miss Scheifele. After the business meeting the members played games and enjoyed an old-fashioned picnic supper.—**MARIAN C. STEIGERWALT, Registrar.**

SUFFOLK, N. Y., BRANCH—An evening of music was given by the Suffolk Branch of the Long Island Chapter in St. John's Episcopal Church, Huntington, July 15. In spite of the oppressive heat many turned out to hear the gifted artists who gave a performance which was greatly enjoyed. The program was as follows: Sonata for Organ and Strings, Mozart (George Hutchison, organ; Maurice Partnoy, first violin; Dr. Everett Haeffner, second violin; David Alberger, viola; Mrs. Catherine Margeson, 'cello); Lento and Finale from American Quartet, Dvorak (violins, viola and 'cello); "Das Alte Jahr vergangen ist" and "In Dir ist Freude," Bach (Mr. Hutchison, organ); Wind Sextet, Beethoven (Dr. Everett Haeffner, oboe; Dr. G. J. Rubin, clarinet; Paul Erlanson and Milton Bergey, bassoons; Mrs. E. E. Stickley and Earle Snow, French horns); Chorale in A minor, Franck (Mr. Hutchison, organ). Mrs. William Stewart entertained the musicians and Guild members at her home in Huntington after the concert.

RICHARD M. PEEK
Mus. B., M.S.M.
Organist and Choirmaster
Covenant Presbyterian Church
Charlotte, N. C.



Father-Son Craftsmen Teams

There's no doubt about it — Estey believes in constantly improving its product through family skills handed down from one generation to another. Here's a Father-Son combination (four of 'em) to prove it!

On the right is R. V. Anderson, Sr., foreman of Estey's pipe shop. Left to right are his sons — R. V., Jr., Oscar and Lawrence. John Chambers, second from right, is a right arm of the family of Andersons. He, too, is another member of a great "team" that helps make the name of Estey tops in the pipe-organ field.

Father-Son teams reflect faith and pride in the product. It is not unusual, at Estey's, to have sons follow in their father's footsteps, and we believe it helps to explain why Estey performance is superior.

OBERLIN CONSERVATORY OF MUSIC
OBERLIN, OHIO
A Department of Oberlin College
Members of the Organ Faculty:
Fenner Douglass
Grigg Fountain Leo Holden

SCHLICKER ORGANS
Schlicker Organ Co., Inc.
1530 Military Rd. Buffalo 17, New York

Symmes Organ Company
PIPE ORGANS
"Everything for the Pipe Organ"
West Haven, Connecticut
Specialists on rebuilding and revoicing of old organs to modern lectro-pneumatic instruments.
FOUR GENERATIONS OF ORGAN BUILDERS SINCE 1837
"There is no Substitute for Experience"

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

Harpichords
Clavichords
Spinets
202 E. 83 ST.
NEW YORK 28, N. Y.

OVER 100 YEARS OF FINE ORGAN MAKING

Estey ORGAN CORPORATION
BRATTLEBORO, VERMONT

MEMBER ASSOCIATED ORGAN BUILDERS OF AMERICA

Story of Our Hymns Valuable Handbook on Songs of Church

"The Story of Our Hymns, The Handbook to the Hymnal of the Evangelical and Reformed Church," by Armin Haeussler. Eden Publishing House, 1952.

By REGINALD L. McALL, MUS.D.

This is the "Handbook for the Hymnal of the Evangelical and Reformed Church," a body formed by merger in 1934. Compiled by the Rev. Armin Haeussler, D.D., it was issued early this year, the first edition being immediately exhausted. Its author spared neither time nor effort in the search for new and significant material. Issued more than a decade later than "The Hymnal," it contains much new information and many corrections have been included.

At the outset we may mention two distinctive features: The book includes an index of Scriptural texts and there is also a very adequate bibliography of hymnic works. The value of repeating the topical index of hymns, already in "The Hymnal," may be doubted.

The chief difference between this work and earlier handbooks lies in the spaciousness of its treatment of the two main divisions. The articles on the 481 hymns occupy 430 pages and the responses and canticles are given more than thirty pages. Biographies and notes on the sources, to the number of more than 650 headings, occupy 490 pages. In reading the hymn articles one finds much rewarding matter about the people of today, gathered through lengthy correspondence, and the author's patient search for origins and first appearances has added greatly to our knowledge.

Special fields of hymnic interest are covered by topical articles. For example, "The Psalters" is the heading for an excellent resumé of the metrical Psalms since the Reformation. The characteristics of plainsong are set forth on pages 67-8; the subject is continued in the commentaries on Gregorian chant for the Lord's Prayer and on the page of Gregorian tones and in the biography of Pope Gregory I. The function and use of the Amen has similar treatment and there are "a few observations on the sacred music" of the Hebrews on pages 110-113. It is a pity that such articles are necessarily scattered throughout the text. A student might well index them for quick reference.

Three stimulating essays are included in the preface of the book. The nature of a hymn is discussed, following which there is a practical note on hymn singing and playing. Finally we have an authoritative history of the hymnody of the Evangelical and Reformed Church: It traces the mixed ancestry of the present hymnal, stemming from various Reformed and Evangelical bodies in Germany and then in the United States. One notices incidentally that the predominance of the chorale has extended far into the twentieth century. This historical review is invaluable. It ranks with Dr. Ellinwood's account of the hymnody of the Protestant Episcopal Church ("Hymnal 1940 Companion"). We would welcome similar essays on the hymnic heritages of other churches, and particularly of the various branches of the Lutheran communion.

This narrative ends with a detailed review of the genesis of "The Hymnal," for which sixteen hymns and nineteen tunes were written—not a large total, but of high quality. Members of the Hymn Society were responsible for twelve of the nineteen tunes. The "technical details of the texts and tunes" were in the skilled hands of Dr. and Mrs. Clarence Dickinson, as well as a decisive voice in the choice of the tunes. From this account we gather a clear impression of competent group action, with much detail divided among qualified sub-committees. Complete records were made of the proceedings. We hope these will be preserved, for each succeeding hymnal committee should have access to them. We have seen the complete bound file of all correspondence and actions of the committee for the Methodist Hymnal (1935). Several comments are suggested in

reading the articles on the hymns. Among them are the following reactions: We are left in doubt why Bortniansky was not the composer of "Vesper Hymn," specially as his name is given in "The Hymnal" itself. Dr. Helen Dickinson should be credited with the revisions in the English text "As Fades the Daylight" (No. 52). In 1951 the library of Canon Julian was housed in a special gallery in the British Museum. Last summer we examined it and saw its formidable card index covering more than 10,000 items. As an example of liberal treatment nearly three pages are devoted to an essay on "Good Christian Men, Rejoice." Sly humor dictated the remark that the committee felt that in place of a certain setting a "tune with less equine friskiness" was preferable! (No. 137) The secular origin of the "Passion Chorale" is indicated, the English translation of the song being "My spirit is disturbed by a tender maiden." We would have thought that the favorite tune in England for Alexander's "There Is a Green Hill Far Away" is "Horsley," rather than "Meditation." It is stated that "the fixed-time" principle in singing hymn-tunes was first established in a collection by Gauntlet and Blew in 1852, a century ago. The whole subject of the change from the practically free rhythms of the earlier hymn music of the Reformation period to our modern definite time signatures needs separate treatment. We should bear in mind that "Webb" was composed to the secular text "Tis Dawn, the Lark Is Singing."

Regarding "Old Hundredth" it is stated that the version given in No. 550 follows the original rhythm. This assertion is not quite correct. The edition of the Genevan Psalter printed in 1551 gives a rest of a whole measure after the last note of each line, it being printed above the staff. It also lengthens the second and third notes of the fourth line, so that this line contains only two short notes. We verified this fact at Geneva last summer, when we were shown a precious copy of the 1551 edition of the Psalter. To preserve the rugged character and briskness of this first edition we would suggest a fermata over the final note of each line, with a footnote that it has the value of two short notes. At the head of the hymn we should add "Altered from Louis Bourgeois, 1551." This would indicate that the two extra long notes were not being retained. But modern congregations can readily learn to use the holds after each line.

The biographical section also is rewarding. One feels drawn toward the company of great spirits of hymnody as he delves into the life stories of these men and women—who were in fact the creators of "The Hymnal." A vast amount of new material appears in these sketches, entailing prolonged study and correspondence. While the contents are not of uniform importance, the space allotted to the major—and many minor—personalities is so ample that one can gain a clear pen portrait of many real people. The liberal entries for men like Paul Gerhardt, Baron Canitz, John B. Dykes, Pope Gregory I and Isaac Watts are balanced by adequate fresh accounts of Thomas Curtis Clark, Harry Webb Farrington, Dr. Harry Emerson Fosdick, John Glover Eldridge and J. Lewis Elvey, the nestor of Welsh hymnic bards.

We conclude with a word about the author. Dr. Armin Haeussler is pastor of the Church of St. Lucas, Evansville, Ind. His wife, who is an organist and church musician, was responsible for the article on hymn singing and playing. For six years Dr. Haeussler has given several months each year to work in residence in the East, consulting sources in hymnic libraries and in the further work of collating the material. He may be assured that these labors have aided the church's song enormously and that he has the gratitude of every church musician in the country.

DR. ALBANT HAMER, organist of St. George's Cathedral, Cape Town, died March 22 at the age of 70. He was a choir boy and organist in Leeds before going to South Africa in 1920 to take the position of organist at Bloemfontein Cathedral. He was appointed to Cape Town in 1927 and did much in that city to foster the love of music among the colored community. In token of his services to music the Archbishop of Canterbury some years ago conferred on him the honorary degree of doctor of music.

REMEMBER...



STANDAART

ALONE OFFERS YOU ALL THESE
VITALLY IMPORTANT ADVANTAGES:

1. Every up-to-date improvement—plus 300 years of organ building tradition and experience.
2. Only the finest possible materials are used throughout in construction.
3. All windchests, reservoirs and other integral parts made of genuine mahogany, guaranteed by The Mahogany Association Inc.
4. Unsurpassed voicing in every department—Diapasons, Reeds, Flutes, Strings.
5. A Diapason Chorus complete with mutations and mixtures in every instrument, large or small.
6. A really solid Pedal Department of large scale 16 ft. foundation stops.
7. Mixtures scientifically designed and voiced to blend into a perfect ensemble.
8. The most rapid, responsive and reliable electro-pneumatic action ever evolved.
9. The most silent and efficient swell shutter mechanism giving an immense dynamic range.
10. A moveable all-electric Console, equipped with a complete range of Couplers and Controls.
11. The most satisfying organ from every point of view both to play and to hear.
12. Every organ we install is unconditionally guaranteed for a period of twenty years.

If you are contemplating a new organ for your Church, make a point of inviting Standaart to submit specifications and quotations—without obligation of course.

STANDAART ORGAN CO., INC.

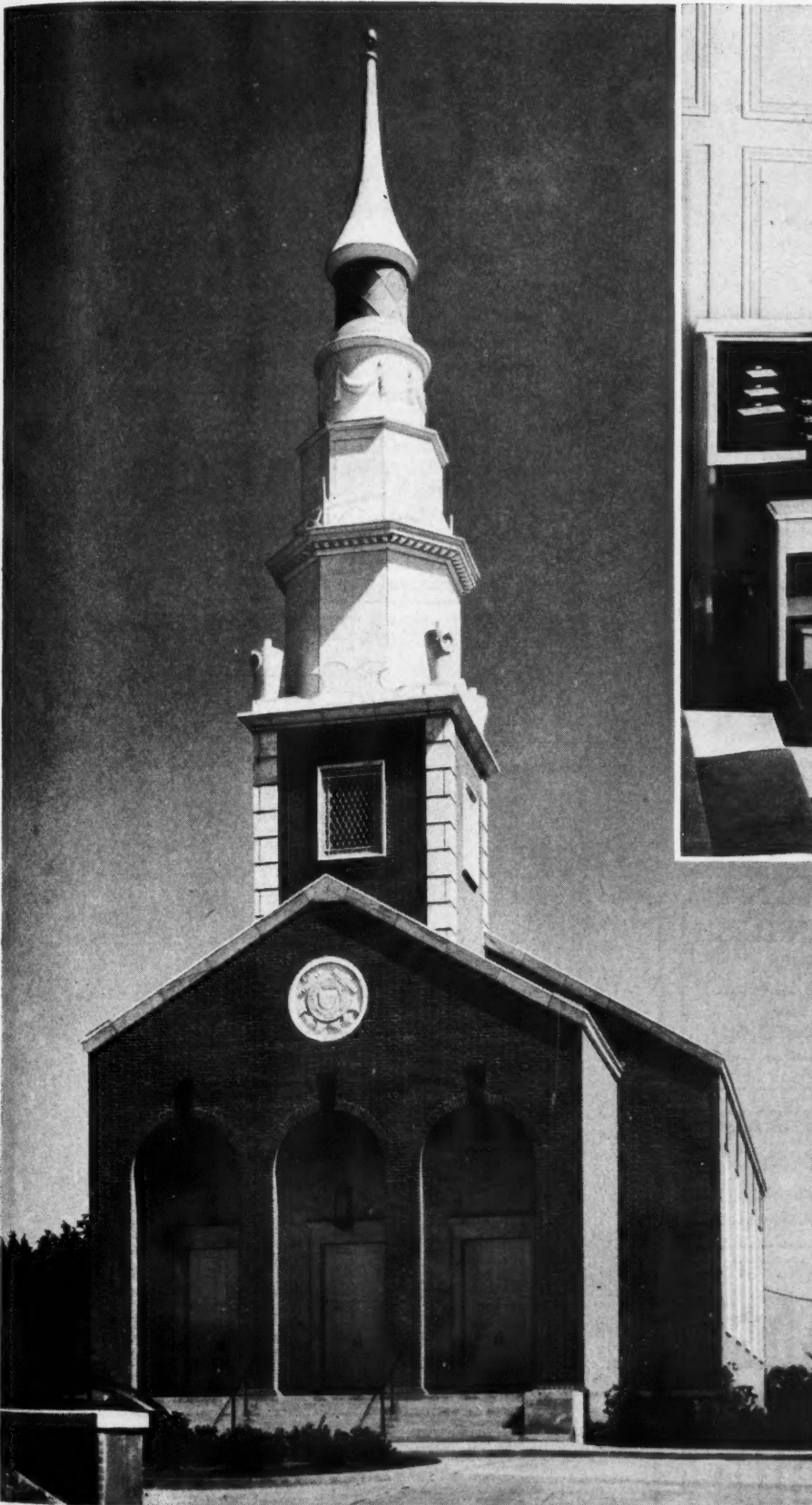
Dr. Adrian Standaart, President

SUFFOLK

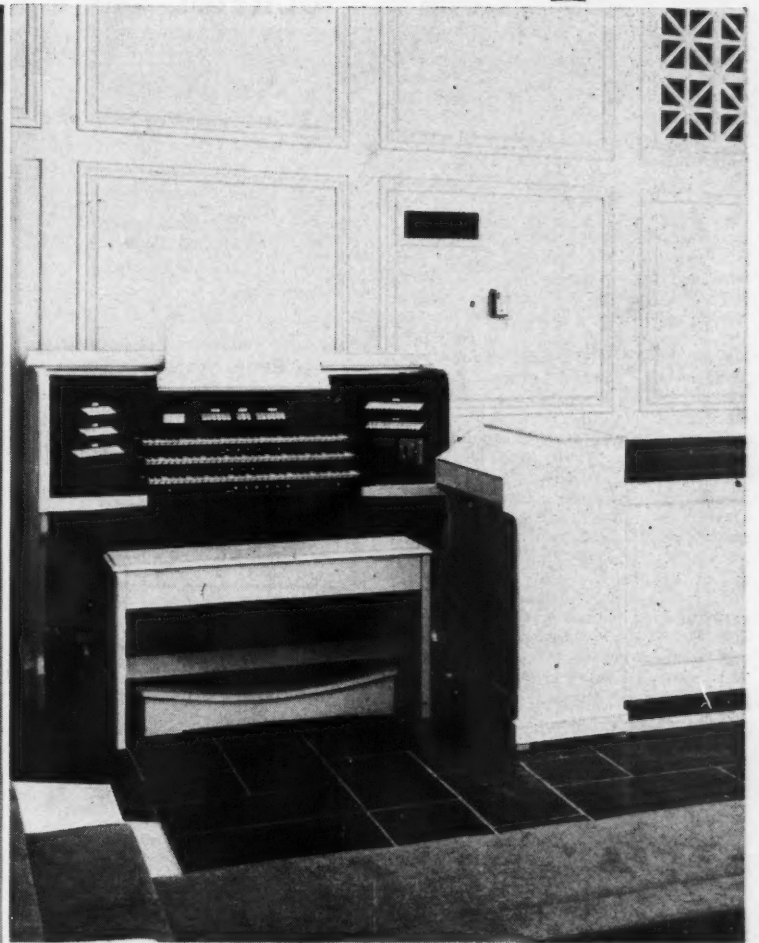
VIRGINIA

TRADITIONAL...

U. S. Coast Guard Chapel



*New Memorial Chapel
United States Coast Guard Academy
New London, Conn.*



Three Manual Console by Reisner

The architecture of this beautiful and inspiring edifice exemplifies the tradition of a most important branch of our armed services, which since its inception has realized the importance of seeking divine guidance in all its laudable undertakings.

The pipe organ was recently built by Mr. Chester A. Raymond of Princeton, N. J., Model RD-300 Console and Model R-R Combination Action by Reisner.

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

Bach Society Holds Its Thirtieth Annual Meeting in Marietta

The thirtieth annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, the home of the late Dr. Thomas H. Cisler in Marietta, Ohio.

The program was announced in the traditional manner with the playing of chorales by a brass choir composed of high school students who were directed by Mrs. S. W. Stout. Opening the program, following an introductory statement emphasizing Johann Sebastian Bach as a church musician, the chorale preludes "Come, Saviour of the World" and "I Call to Thee, Lord Jesus Christ" were played by William E. Waxler. The aria "I Know that My Redeemer Lives," from the church cantata with the same title, was sung by William Morris, accompanied by R. Clayton Morris. Accentuating the preludes and fugues in the organ works of Bach, the Prelude and Fugue in D minor was played by Tom Tibbetts. The Prelude and Fugue in C minor (Weimar work) was played by Mr. Waxler. Bach's four-part chorale "Sing Praise to God, Who Reigns Above" was sung by an impromptu Bach choir.

Closing the program, following recorded program notes by the late Dr. Cisler, Bach's chorale melody "Come, Sweet Death" was sung as a baritone solo by David Peavy. Bach's last composition was played by Miss Lillian E. Cisler, the organ chorale prelude "Before Thy Throne I Now Appear."

The program was concluded with an expression of tribute to the work of the late Dr. Cisler in fostering interest in and appreciation of the music of Bach and especially in emphasizing the composer's spiritual purpose.

this sword means Cancer SERVICE



Six hundred thousand patients are under treatment for cancer today.

For many of them the American Cancer Society helps provide medical services, dressings, transportation, articles of comfort and necessity, relief from pain.

The volunteers who work under the sign of the cancer sword need your support. Cancer Strikes One in Five. Your Dollars Strike Back.

Mail Your Gift to "Cancer"
Care of Your Local Postoffice

AMERICAN CANCER SOCIETY

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

1810 178 LOWELL ST., READING, MASS. 1860

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.

Masterpieces of Organ Music

Selected Compositions
of the Old Masters

Ready about Sept. 1, 1952

Folio No. 66 —A. Gabrieli, 1510-1586

Folio No. 67 —J. Kuhnau, 1660-1722

—To be continued

Editor . . . Ernest White

The Liturgical Music Press, Inc.

68 West 125th Street, New York 27, N. Y.

GRAY-NOVELLO

New Fall Publications

ANTHEMS

For Mixed Voices

Come Ye, and Let Us Go Up (Advent) Leo Sowerby
A Christmas Folksong Mildred B. Royce
Rejoice and Be Merry (Christmas) David H. Williams
The Twelve Days of Christmas W. A. Goldsworthy
A Song of Thanksgiving W. F. Harling
O Son of Man W. G. Darst
Blessed is the Man M. C. Whitney
Come My Way, My Truth Harold Friedell
Jesus, All My Gladness Searle Wright
Let All the World Robert Baker

For Men's Voices

I Know a Rose-Tree (Christmas) Praetorius, arr. Candlyn
A Song of Thanksgiving W. F. Harling
A Hymn of Brotherhood Dutch, arr. Ramsey

For Women's Voices

The Little Door (S.S.A.) (Christmas) J. S. Matthews, arr. Holler
Carol of the Shepherds (S.S.A.A.) S. E. Saxton
The Dream of Mary (S.S.A.) (Christmas) Virginia Lowrance

For Junior and Intermediate Choirs

The Snow Lay on the Ground (Christmas)
(Unison with descant) arr., Leo Sowerby
All My Heart This Night (Christmas) (S.A.B.) W. Glen Darst
Carol of the Little King (S.A.) Mary E. Caldwell
Let Not Your Heart (S.A.B.) Mark Dickey
A Hymn of Brotherhood (S.A.B.) Dutch, arr. Ramsey

Approval copies on request

THE H. W. GRAY COMPANY, Inc.

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

GRAY-NOVELLO

The New Low Cost DURST ORGAN RECTIFIER

12 VOLTS 20 AMPERES



When an A.C. "hum" is noticeable a filter can be supplied to operate with these Rectifiers at a small additional charge.

Guaranteed to be entirely satisfactory

Prices:

12 VOLT 20 AMP. RECTIFIER \$45.00 Each
10% Discount on Rectifiers in quantities of 10 or more
A. C. FILTERS (not shown) \$12.00 Each Net

Write to:

DURST & COMPANY

"The World's largest and most complete Pipe Organ Supply House under one roof"—The distributor of these products to the Pipe Organ Industry.

32nd Street, Hazel to Poplar
ERIE, PENNA., U. S. A.

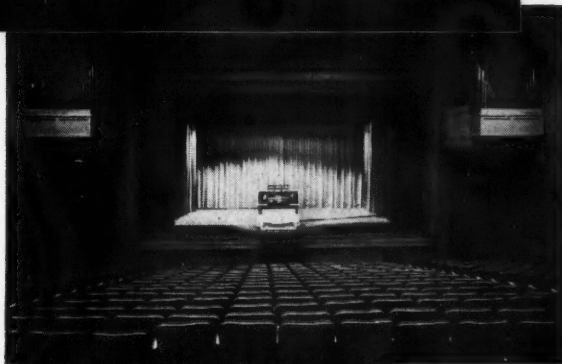
BOSTON CONSERVATORY OF MUSIC CHOSE THE WICKS ORGAN...

PRAISE FROM THE HEAD OF THE ORGAN FACULTY

Mr. Martin M. Wick, President
Wicks Organ Company, Highland, Illinois
Dear Mr. Wick:

The recent installation of a Wicks Organ in the auditorium at the Boston Conservatory of Music is truly remarkable. It is not an easy task to build an organ with as severe restrictions of chamber space as you faced here. By careful voicing and design you have produced an instrument that has all the attributes of a fine pipe organ; clarity, color, sonority as well as flexibility. It is a real joy to use this organ for student recitals and teaching.

Sincerely,
GROVER J. OBERLE
Head of Organ Faculty
Boston Conservatory of Music



Above:
Mr. Oberle at the console during Conservatory recital.

Over-all view of the auditorium and stage showing the entire organ.

In the plant during testing. From left to right, Mr. Oberle, Mr. Martin M. Wick, President, Wicks Organ Company, and Mr. Anthony Spevere, reed voicer.

WICKS FEATURES... SOLVED THE PROBLEM...

This famed Conservatory of Music founded in Boston in 1867, and enjoying world-wide esteem, finds the Wicks Organ best for its needs. Wicks experts worked hand-in-hand with Mr. Oberle in arriving at this fine example of classic pipe organ design.

This is not a large three manual instrument, but never-the-less provides a distinguished ensemble ideally suited to the proper rendition of the best in organ literature. It is to be used as a solo and concerto teaching instrument. Rigid space limitations, intended originally for a two manual organ, necessitated the duplexing of the choir.

Specifications of this organ as drawn by Mr. Oberle in collaboration with the Wicks Company, will be found unusually interesting to the advanced organist, and can be had upon request.

**GREAT ORGANISTS
EVERYWHERE
RECOMMEND THE
WICKS ORGAN**

★ **WICKS** ★
ORGANS

HIGHLAND ★ ILLINOIS

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 ad-
vance. 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, SEPTEMBER 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.

Using the Small Organ

There are many indications that this is the day of the small organ. And the demand for instruments of limited size probably will grow unless economic conditions change. There are several reasons for this. One is the prevailing inflation, which makes the cost of building organs high; another cause is electronic competition, which makes it necessary to meet as nearly as possible the price of the pipeless instrument.

This means that many organists accustomed to three and four-manual organs, with a great variety of tone and full equipment of mechanical controls, must learn also to obtain the maximum of effects from instruments of four to twelve ranks of pipes. Some of them will have to learn to give more than perfunctory attention to the combinations possible when the instrument is limited. This involves more work and will require the exercise of greater ingenuity. It will mean a study for effects in preparing combinations such as that for which the late Lynnwood Farnam was known. One must realize that when you do not have varieties of lovely reeds and other solo stops at your disposal you must work for various combinations of flutes and strings. And you may discover what a beautiful solo stop a diapason can be. Necessity always has been the mother of invention. In a large church of course there must be sufficient ensemble to lead hymns and to interpret great organ compositions adequately. But there are thousands of small churches which have become organ conscious only since electronics were placed on the market and which are no longer satisfied with a reed organ or a piano for their regular church services.

The changed situation has made of special interest the valuable paper prepared by Everett J. Hilty of Boulder, Colo., read at the San Francisco A.G.O. convention and reproduced for the benefit of our readers in the August issue of THE DIAPASON. Mr. Hilty's paper is eminently practical because he gives many hints which the performer on a small organ can follow and which may serve as a sug-

gestion to him to experiment to the end that he may make full use of an organ that may contain, for example, only a unit flute, a unit string, a diapason and a reed. Mr. Hilty makes it clear that he does not defend extremes in coloring and no doubt he has little patience with the organist who eschews all color and makes his performance one of so many correct notes delivered to an audience without regard to the almost unlimited possibilities of any good organ.

One may go back much farther than Farnam to champion colorful playing when one reads the quotation from Carl Philipp Emanuel Bach, who wrote in 1775 of his father that "no one understands the art of registration as he did" and of whom contemporary writers said: "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 and registration lacked." Mr. Hilty gave the thoughtful ones something to stimulate thought when he quoted the foregoing from "The Little Bach Book," edited by Nickel.

If any musician needs adaptability as a professional attribute it is the organist, and especially the concert player who goes about from one organ to the other, no two of them identical in tone quality, size or character. The best of these artists can adjust themselves to the small organ as well as to the largest, and many are doing so.

LONDON SCHOOL FEATURES

NOTABLE PUBLIC PROGRAMS

The summer session of the London School of Church Music, held in London, Ont., July 2 to Aug. 1, this year sponsored a series of recitals and concerts in Aeolian Hall which attracted wide attention and drew highly favorable comments from the Canadian press. The first of these was an organ recital July 10 by Benjamin Hadley, a member of the faculty and organist-choirmaster of St. Clement's Catholic Church, Chicago. His program was as follows: Prelude and Fugue in D major, Bach; Sarabande, Baustetter; Gavotte, Raick; Giga, Loeillet; Flute Solo, Arne; Trumpet Voluntary, Purcell; "Clair de Lune" and Scherzo from Symphony 2, Vierne; Sonata on the Ninety-fourth Psalm, Reubke.

Eleanore Bidka, also a member of the faculty and organist of Trinity Lutheran Church, London, played July 16. Her program was devoted to works by Duruffé, Peeters, Hindemith, Weinberger, Bloch and Van Hulse. The London Chamber Orchestra assisted Gordon Jeffery, registrar of the school, in an organ-orchestra concert July 23. Featured on the program were Handel's First and Sixth Concertos. Other selections played by Mr. Jeffery included compositions by Willan, Martini, Clarke, Pachelbel and Schroeder.

The series was brought to a close July 30 with a concert by the Aeolian Choral Society and the London Chamber Orchestra under the direction of Mr. Jeffery. The principal work performed was Bach's Cantata 180, "Beautify Thyself, O My Soul." Mr. Hadley conducted the group in motets by Farrant and Jommelli. Also included on the program were numbers for organ and orchestra, the solo parts being played by Miss Bidka and Mr. Hadley.

Besides the aforementioned events the students and faculty members of the summer school provided the music for two special church services, an evensong July 20 at St. James' Westminster Anglican Church and a high mass July 27 at St. Peter's Catholic Cathedral.

H. HARRISON FLINT, general manager of radio station WOSC in Fulton and Oswego, N. Y., and formerly a radio broadcasting organist at stations WMEC and WLAW in Boston, will become organist and choirmaster of Trinity Anglican Church, Ottawa, Ont., beginning Sept. 21. Until recently Mr. Flint was organist and choir director of St. John's Presbyterian Church in Cornwall, Ont.

DR. RUSSELL V. MORGAN DIES; ORGANIST AND EDUCATOR

Russell Van Dyke Morgan, Mus.D., director of music in the Cleveland, Ohio, public schools for twenty-nine years and organist of the Old Stone (First Presbyterian) Church for twenty-six years, died suddenly June 12 at his home in Shaker Heights. He was 59 years old. Earlier heart attacks, the first two and a half years ago, had compelled him to give up his church work and his chair as professor of music at Western Reserve University, where he had taught for twenty-six years. For many years he had carried on editorial work for music publishing houses, but the majority of publications with which he had anything to do were brought out by the Silver-Burdett Company, school and college textbook publishers.

Before going to the Old Stone Church Dr. Morgan was organist and director at the Boulevard Presbyterian Church in Cleveland from 1920 to 1923. Previous to that he was organist of the First Congregational Church in La Crosse, Wis., from 1916 to 1920.

Dr. Morgan was born and reared in Burlington, Iowa, his birth date being March 1, 1893. All his study was at Northwestern University and he held three degrees from that school. He taught in the high school at Highland Park, Ill., from 1915 to 1916. From 1916 to 1920 he was chairman of the music department of the State Teachers' College, La Crosse, Wis., except for twelve months when he was overseas with the army in the first world war. He had been in Cleveland since 1920 and had been director of music of the schools since 1923.

Dr. Morgan had taught summer sessions in a number of universities, including Northwestern, Columbia, Stanford, the University of Minnesota, the University of Wisconsin and the University of Colorado.

Dr. Morgan held office in national organizations too numerous to list. He was a past president of the Music Educators' National Conference, the Music Teachers' National Association, the Ohio Music Teachers' Association and the Cleveland Musicians' Club. He was also a former dean of the Northern Ohio Chapter, American Guild of Organists; former chairman of the Music Education National Research Council, a member of the Advisory Council on Music of the United States Department of State, a member of the editorial board of the *Music Educators' Journal*, a member of the advisory board of the *Educational Music Magazine* and a member of the executive committee of the Music Teachers' National Association. In addition to this he was a trustee of the Musical Arts Association, operating the Cleveland Orchestra, the Cleveland Music School Settlement, the Cleveland Philharmonic Orchestra, the Cleveland Women's Symphony and the Cleveland Singers' Club.

In 1945 Dr. Morgan married Dr. Hazel Nohavec, whose career as a musician, teacher and editor has made her name known throughout the United States. Surviving him, besides Mrs. Morgan, are a daughter, Mrs. Robert Moggie of Evanston, Ill., and a sister, Mrs. Henry Dever of Philadelphia.

Weinrich in Bach Program

A large group of organ enthusiasts from the Chicago area and students from Northwestern University gathered Aug. 7 in St. Luke's Episcopal Church, Evanston, to hear a notable recital by Carl Weinrich. To the gratification of those who have grown to admire Mr. Weinrich because of his exemplary interpretations of the works of Bach, the artist devoted his program to a complete performance of the "Clavierübung," Book 3, commonly called "The Catechism."

Mr. Weinrich's understanding of the intrinsic values in Bach's music was evident in the Prelude in E flat, which serves as an introduction to this great "musical confession of faith." The chorale preludes and fugues which followed revealed a musician who has lived with this music in a real sense and to whom it has become a credo. The registrations were beautifully contrasted and, though unconventional at times, always served to make the meaning of the music clear. Mr. Weinrich's masterly playing of the celebrated "St. Anne Fugue" brought the program to a close in a manner which seemed to give his audience a true feeling of musical and spiritual satisfaction.

Looking Back into the Past

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

Three organists took part in the dedication of the large Austin organ in the City Hall at Portland, Maine, late in August. They were Will C. Macfarlane, Ralph Kinder and R. Huntington Woodman. The dedication ceremony took place Aug. 2 with Mr. Macfarlane at the console. The organ was the gift of Cyrus H. K. Curtis.

The annual convention of the National Association of Organists was held at Ocean Grove, N. J., Aug. 5 to 10. Clarence Eddy, president of the association, presided over the sessions. The election of officers resulted in the choice of Dr. J. Christopher Marks for president.

It was announced that "T. Tertius Noble, organist of York Minster and one of the best-known organists and composers in England," would come to this country in September under the direction of G. Schirmer, Inc., for a series of recitals.

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

Note was made of the fact that 1927 would be written down as a historic year in the construction of large organs for universities. The latest contract was awarded by the University of Michigan, which commissioned the Skinner Organ Company to build an instrument of 113 speaking stops, the specification of which was presented. The Reuter Organ Company was awarded the contract to build a four-manual for Westminster Presbyterian Church, Sacramento, Cal. A four-manual was being built by Hillgreen, Lane & Co. for Second Church of Christ, Scientist, Rochester, N. Y. M. P. Möller was installing a four-manual organ in the Scottish Rite Cathedral at New Castle, Pa. The instrument was a gift from George Greer of New Castle.

The annual convention of the National Association of Organists, marking the completion of twenty years by that organization, closed Aug. 26 in St. Louis. Ernest Douglas won a convention award of \$500 for the best composition for the organ. George Kilgen & Son offered this prize. A prize of \$100 offered by THE DIAPASON for the best paper on the subject of the use of two-manual organs was awarded to Edwin Hall Pierce, F.A.G.O. Reginald L. McAll was elected president of the association. Harry Goss Custard of the Liverpool Cathedral was brought to America by the N. A. O. to be one of the convention recitalists.

Ten years ago the following events were recorded in the issue of Sept. 1, 1942—

Hugh McAmis, F.A.G.O., nationally-known organist and composer, died Aug. 19 in his home city, San Antonio, Tex. He had been organist and choirmaster of All Saints' Episcopal Church, Great Neck, N. Y., one of the most prominent New York suburban churches, for the last thirteen years.

Arthur Poister, professor of organ at the Oberlin Conservatory of Music, Oberlin, Ohio, entered the United States army Aug. 24. He was enlisted at Camp Perry.

OCEAN GROVE CONFERENCE

DEALS WITH SACRED MUSIC

The sixteenth annual conference of Sacred Music at Ocean Grove, N. J., took place July 14 to 19 during what proved to be one of the hottest weeks of the year, and in fact about the hottest and most humid in the history of the conferences. But the week was unique in other ways, too, for seldom has there been such heartwarming response to a course of music study.

The faculty consisted of Homer Whitford, Sigmund Kvamme, Anna Shoremount Rayburn and Ray B. Rayburn. The course of study covered all the phases of choir training. A special feature was the series of five lectures on music therapy by Dr. Whitford.

The conference was sponsored by the Ocean Grove Camp Meeting Association, under the direct supervision of Dr. Walter D. Eddowes, dean, assisted by Josephine Eddowes, organist-accompanist, and Elizabeth Thomson, registrar. The only regret was the smallness of the number of organists present.



ROBERT BAKER

First Presbyterian Church, Brooklyn, N. Y. and Temple Emanu-El, New York

Teacher of Organ Playing: Union Theological Seminary, New York City

NEW YORK: One of our most satisfying recitalists. Clarity, lucidity, serenity, grace, as well as strength, characterize all his playing.

ST. LOUIS: His playing of the Bach D Major Fugue brought the convention to its feet.

ROCHESTER: Brilliant performance of the formidable Liszt Fugue.

TORONTO: His technique is superb. Virtuosity in excelsis.

PLAINFIELD: An exhilarating experience.

PEORIA: Organist extraordinary.

BATON ROUGE: Magnificent . . . superb.

WALTER BAKER

Holy Trinity Lutheran Church, New York

NEW YORK

One of the stars in our organ firmament.

PHILADELPHIA

Extraordinary command of the great instrument.

MONTREAL

An achievement almost beyond belief.

TORONTO

A prodigious maestro.

Admission: Reduced

COLBERT LABERGE CONCERT MANAGEMENT
205 West 57th Street • New York 19



CLAIRE COCI

Brilliant American Organist

Transcontinental Tour: January 15—February 20, 1953



NEW YORK: *In real art Miss Coci excelled. She makes you like her music. You get something out of it, something you feel with heart and mind.*

SAN FRANCISCO: *She is in a class by herself. Those who think it takes a man to play the organ should hear Coci play.*

OMAHA: *An artist with the divine spark of genius and musical understanding, and an extraordinary technical facility.*

TORONTO: *To hear Claire Coci play the organ is to learn what organ music may be and rarely is.*

SEATTLE: *One of today's most outstanding organists in this country, if not the world.*

Faculty, Eastman School of Music
Rochester, New York

Transcontinental Tour:
October-November 1952

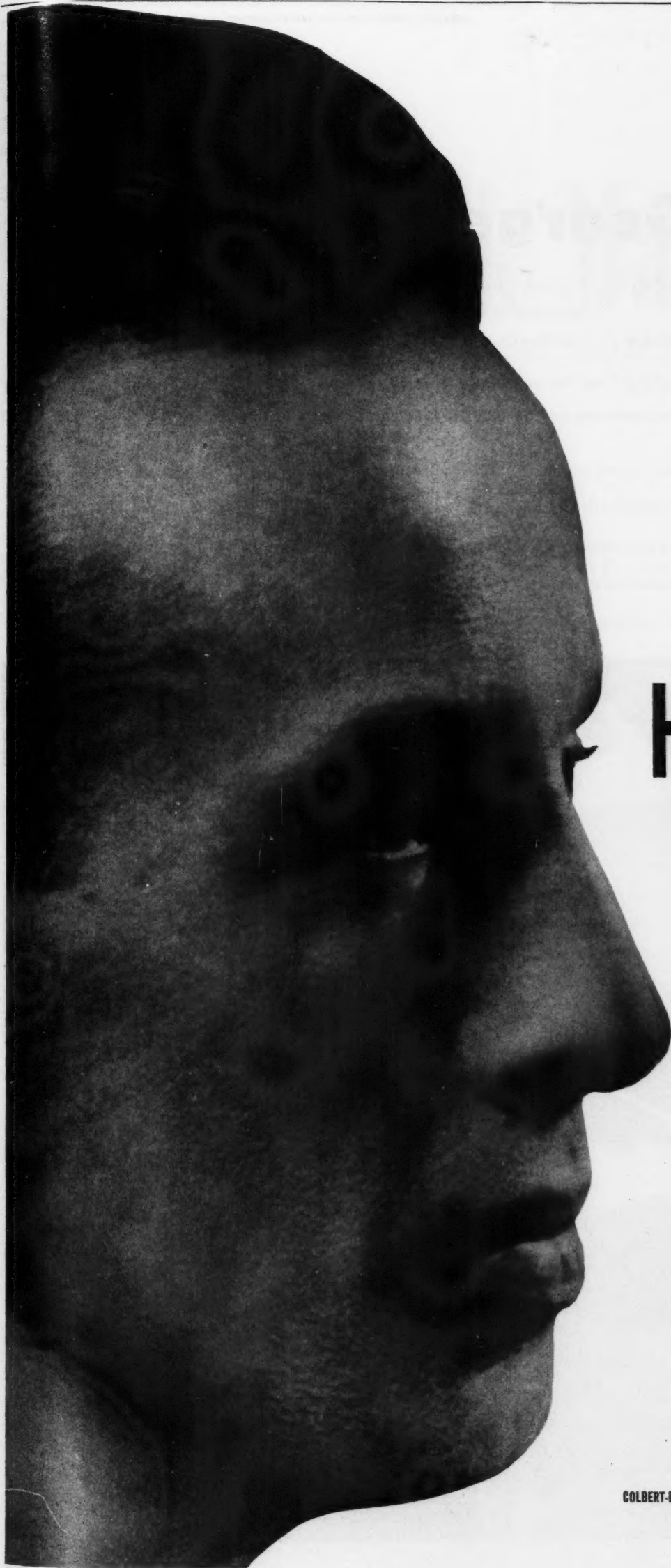
catharine **CROZIER** organ virtuoso

One comes away from her
recital feeling a new
and warmer admiration
for the instrument, as
well as for the music
it has inspired. —Herbert Elwell—Cleveland Plain Dealer

Artistic Director

COLBERT-LABERGE CONCERT MANAGEMENT
205 West 57th Street, New York 19





Minister of Music
Central Presbyterian Church
New York

Hugh Giles

Transcontinental Tour
April 15 to May 15, 1953

PARIS, France: Hugh Giles brilliantly conquered all the technical and interpretative difficulties.

—Marcel Landowski, Opera

NEW YORK: The performance of the Soler Quintet by Mr. Giles and the Guilet ensemble was the evening's greatest delight . . . a musical rendering as distinguished as the piece itself was jolly.

—Virgil Thomson, N. Y. Herald Tribune

MONTREAL, Canada: A veritable triumph of color contrast, lithesome nuance and sympathetic feeling for melodic line.

—The Gazette

TOLEDO, Ohio: Hugh Giles impressed a large Museum of Art audience with the instrument's scope and versatility, and with Mr. Giles' mastery of its many complicated processes.

—Toledo Blade

WORCESTER, Mass.: Mr. Giles' playing last night left no doubt in the minds of the critical that his equipment is abundant and his musicianship unquestionable.

—Telegram



George Markey

FACULTY: Peabody Conservatory, Baltimore, Md.
Westminster Choir College, Princeton, N. J.

ORGANIST: Old First Church, Newark, N. J.

Available in the East and South throughout Season

Transcontinental Tour: January 5 to February 16, 1953

One of our top organists. — CLEVELAND, OHIO, NEWS

A stunning performance. — SEATTLE, WASH., TIMES

An organ recital of outstanding merit and real inspiration. — LANSING, MICH., STATE JOURNAL

An artist in every respect. — CHARLESTON, ILL., DAILY COURIER

Truly uplifting. — ST. JOSEPH, MO., NEWS-PRESS



Frederick Marriott

Rockefeller Memorial Chapel, University of Chicago



New York: *Sprightly, rhythmic, clean-cut . . . delightful.*

Chicago: *A splendid performance.*

Washington, D.C.: *One of the season's impressive exhibitions.*

San Francisco: *Beautiful, strong playing.*

Shreveport: *Organ Master delights St. Mark's audience.*

MARILYN MASON

Faculty, University of Michigan, Ann Arbor

Her playing still commands respect for technique and accuracy, as it always has done, but it now possesses a persuasive charm and personality which will endear Miss Mason to all who have not been privileged to hear this artist since she has truly arrived. — Searle Wright, THE DIAPASON
Riverside Recital, New York

Miss Mason won an ovation for her impressive performance. — Harold Rogers, Christian Science Monitor, Boston

The Satie Mass is perfectly, but perfectly played by Marilyn Mason. — Virgil Thomson, New York Herald Tribune

COLBERT-LaBERGE CONCERT MANAGEMENT • 205 West 57th Street • New York 19



Alexander McCurdy, *organist*

The First Presbyterian Church, Philadelphia
Head of Organ Departments at Curtis Institute, Philadelphia
Westminster Choir College, Princeton, N. J.



Dr. McCurdy will be available either for Solo Recitals or in Joint Recitals of Organ and Harp with Flora Greenwood (Mrs. McCurdy).



Flora Greenwood, *harpist*

Formerly with Philadelphia Orchestra

Admirable Musicianship, taste and restraint. —NEW YORK SUN

A giant among concert organists. —CHICAGO, THE DIAPASON

An organ virtuoso of the first order. —LOS ANGELES, PACIFIC COAST MUSICIAN

Admirably performed program. —PHILADELPHIA, EVENING PUBLIC LEDGER

COLBERT-LaBERGE CONCERT MANAGEMENT, 205 West 57th Street, New York 19

New Issues for the Choir

By JAMES S. DENDY, MUS. B.

Again the time of year has come for choirmasters to begin thinking seriously about music for the Christmas season. A small number of Christmas choral offerings have come in but readers of this column will be kept posted through the fall months on new Christmas issues as they are received. One unfortunate fact about new publications for Christmas is that the musical level of some of these anthems is lower than that of most anthems for general use coming from the presses. The spirit of the season and the great tradition of Christmas carols set a pattern for "tidings of comfort and joy," to be sure, but this does not imply also a secularization of church services or a cheapening of aesthetic values.

Outstanding among the numbers received to date is a setting of "Dost Thou in a Manger Lie," by M. Searle Wright, who certainly cannot be accused of lowering his standards for the amusement of the people who go to church once or twice a year. This SSAATTBB a cappella anthem (M. Witmark & Sons) is a first-rate example of modern choral writing. There are solo passages for soprano and tenor. It must be pointed out that this is no number for an amateur choir, but the time spent mastering its unusual harmonies will certainly be rewarded by the result.

Four numbers from the Galaxy Music Corporation are worth investigation. The first of these is Richard Donovan's arrangement of the sixteenth-century French carol "Jacques, Come Here," for SSA. This tasteful arrangement should attract all those who conduct women's choruses. "Christ, the Lord Is Born," by Roberta Bitgood, also for three-part women's chorus, is an attractive, simple lullaby. "Rise Up Early," by Richard Kountz, is based on a Slovak carol. It is a pleasing number, needing a full mixed chorus, since there are *divisi* passages. John Blackburn's "A Great and Mighty Wonder" (SSAATB) is based on the famous Praetorius "Es ist ein' Ros' entsprungen." The writing is good but this reviewer feels that the tune loses some of the loveliness inherent in the simple old chorale harmonization.

"Sing Gloria," by Katherine K. Davis (Remick Music Corporation), is available both for SATB and for SSA. Both versions have a soprano and alto duet. The same publisher offers a number by H. R. Evans entitled "March of the Wise Men" (SATB). The idea of a "wise man's march" featuring a heavily accented four-four beat for the full length of a composition long ago lost the novelty that it had when it first became popular years ago.

Leroy Ostrowsky's "You Will Have Joy" (Boston Music Company), for four-part chorus a cappella, avoids the trite harmonies and conveys a mood of exhilaration appropriate to the text. It is not unusually difficult and would be a worthwhile addition to the repertoire of any choral group. The same company offers an a cappella SSATB setting of Eugene

Field's poem "Why Do the Bells of Christmas Ring?" by John O. Garrish. The most attractive part of this is the melody, which is a simple, lilting tune such as might easily be taught to children. Why he made it into a five-part choral arrangement is a little difficult to understand.

There are three numbers just published for the harvest season. A good festival type anthem called "Harvest Blessings, Richly Showered" was written by Benjamin J. Maslen and published by Novello & Co. It is for four-part chorus with a sturdy organ accompaniment. A simpler number, which would not take long to master, is "We Give Thanks," text by Dorothy Brown Thompson and music by Gladys Blakely Bush (Canyon Press). The text is based on Deut. 33:13-15. The music is attractive and appropriate to the spirit of the words. "The Lord Is Good" (Western Music Company) is the adaptation of English words to music by Christopher Tye for SATB.

M. Searle Wright's "Prayer of St. Francis" (M. Witmark & Sons) is scored for SATB but may be sung in unison with an occasional second part. This number would be especially good to introduce a choir to music in a modern idiom. The poem is the well-known "Lord, Make Me a Channel of Thy Peace," paraphrased by the composer.

"As the Disciples," by Lee Hastings Bristol, Jr., tells the story of the Last Supper in words by Percy Dearmer (Canyon Press). The scoring is for SATB with organ. An arrangement of Handel's "Thanks Be to Thee" for SATB with organ has been made by Howard D. McKinney. A spirited SATB accompanied setting of "Lift Up Your Heads, O Ye Gates" is from the pen of N. Lindsay Norden. The last two numbers are published by J. Fischer.

The Boston Music Company has published an interesting setting of the Twenty-third Psalm by Paul J. Sifler. This number is of above average difficulty. It is imaginatively composed and should attract the better choirs. M. Witmark & Sons is responsible for a four-part a cappella setting of "The Earth is the Lord's," by Louis H. Diercks.

These numbers are available from Neil A. Kjos: "In Thee Is Gladness," SATB accompanied, arranged by Morten J. Luvaas; "Soldiers of Christ, Arise," SATB a cappella, by Raymond Rhea; "My House of Life," SATB with *divisi*, a cappella, by Raymond Rhea.

Three new Galaxy offerings are: "Ye, Who Seek the Truth," for chorus of mixed voices with tenor solo, by Julia Perry; "When I Survey the Wondrous Cross," for unaccompanied chorus of women's voices, by William France; "God Is Life," arranged for SSA with organ interludes by Katherine K. Davis.

DR. C. L. MURPHREE, father of Claude L. Murphree, organist of the University of Florida, died July 26 in Birmingham, Ala. Dr. Murphree was 80 years old and had been a practicing physician for fifty years. He was a lifelong devotee of music and played in the Shrine bands in Birmingham and in Gadsden, Ala.



CHRISTMAS SUGGESTIONS

Anthems and Carols:

A Christmas Cradle Hymn.....	E. H. Thiman	.15
Christmas Day	G. Holst	.30
Come, ye gentles	E. C. Bairstow	.15
How far is it to Bethlehem.....	G. Shaw	.15
Now once again	P. E. Fletcher	.25
O Come, Redeemer of Mankind	A. W. Marchant	.15
The Bells Are Ringing (With Descant).....	H. J. Lupton	.12
The Bells Ring out at Christmas.....	A. Williams	.10
Christmas Questionings	W. H. Anderson	.12
Good Neighbours Then	T. J. Crawford	.10
St. Nicolas at Christmas Time	T. J. Crawford	.10
Two Besancon Carols	Hugh Garland	.12
1. With Songs of Joy		
2. This is the Day		

Organ:

Variations on an old Carol Tune ("Puer Nobis").....	G. Shaw	.75
Festival Toccata	P. E. Fletcher	1.65
Prelude on Two Christmas Carols	J. B. Rooper	.75
Carol for the Organ	G. O'Connor Morris	.75
Jesus, Who didst ever guide, "Christmas Oratorio"	Bach-Groves	.75
Fantasia on "Adeste Fideles"	G. Shaw	.90
Fantasia on "Veni Emmanuel"	A. Rowley	.75
Christmas Suite	A. Rowley	.90
Christmas Tune	R. Milford	.75
Overture "The Messiah"	Handel-Matthew	.75

BRITISH AMERICAN MUSIC COMPANY

"Music Exclusively"

235 South Wabash Avenue

Chicago 4, Illinois

AGENTS FOR

NOVELLO • CRAMER • ARNOLD • WESTERN

New FLAMMER Publications

- Suite for a Musical Clock..... Organ
By Handel. Edited by Richard Purvis
Mr. Purvis has arranged a charming suite from the hitherto unpublished manuscript of Handel. \$1.25
- Four Dubious Conceits..... Organ
By Richard Purvis
Four whimsical program numbers which should find a place in every organist's repertoire. \$2.00
- Psalm One Hundred Four..... S.A.T.B. Cantata
By Noble Cain
Noble Cain at his best. Solos for soprano, contralto, tenor and baritone. Organ or piano accompaniment. \$1.50
- A Christmas Triptych..... S.S.A. Cantata-Pageant
By Denise Mainville
A well-written work, suitable for all denominations. Solos and narrator. Organ or piano accompaniment. \$2.00
- Ten Dorian Chorales..... S.A.T.B. Collection
Arranged by Matthew Lundquist
Unusual modal chorales by old masters. For four-part a cappella singing. No Solos. \$.60

Order from Your Local Dealer or from

HAROLD FLAMMER, INC.

251 W. 19th St.

New York 11, N.Y.

ORGAN

Toccata (Hommage a Widor).....	Tombelle	1.00
Gloria to God on High (4 Variations).....	Bach	1.00
Grand Chorus in G minor.....	Bullins	1.00
Prelude and Fugue in G minor.....	Buxtehude	.50
Allegretto (Fantasia in C).....	Frank	.50
Prelude (Easter Communion).....	D'Indy	.50
Prelude-Toccata	Pierre	.50
Toccata in B minor.....	Gigout	.50
Pastorale	Tournemire	.50
Prelude Grave (Lent).....	E. Vierne	.50
As Jesus stood at the foot of the Cross (Lent).....	M. Regar	.50
Christ la Raison (Christ ist erstanden).....	M. Regar	1.00
Offertoire de Paques (Easter Morn).....	M. Bossi	.50
Hymn of Glory (Easter).....	M. Bossi	1.00
Toccata on a Theme of Bach.....	W. Middelschulte	1.50
Artoso on a Theme of Bach.....	W. Middelschulte	.50
Perpetual Motion (Pedal Etude).....	W. Middelschulte	.50
Toccata Concertante (Easter Postlude).....	J. Bonset	1.00
Communion	J. Jongen	1.00
Meditation-Priere	J. Jongen	1.00
Toccata in C minor.....	H. Andriessen	.50
Prelude on the Sanctus (Holy, Holy, Holy).....	S. Karg-Elert	1.00
Fugue Suite pour Grand Orgue.....	D. Desseverac	1.50
Come Holy Ghost (Ascension).....	M. Regar	1.00
Toccata in D minor.....	M. Regar	.75
Communion (Messe Base).....	L. Vierne	.50
Seven Miniature Preludes.....	S. Karg-Elert	1.50

CHORAL (S.A.T.B.)

Christ our Lord is Risen (Chorale).....	M. Bruch	.15
Festival Introit "Hallelujah".....	F. Liszt	.15
Christ our Lord has Risen (SSAATTBB).....	G. Mulling	.15
Out of the deep (Lent).....	J. West	.25
The screws of my heart (Lent).....	J. Rheinberger	.25
O God when Thou appearst (Chorus Arr. no Solos).....	W. Mozart	.15
Jesu gentlest Saviour (3 Pt. SA or TB).....	C. St. Saens	.15

Edition Le Grand Orgue

Robert Leech BEDELL

Ph.D., Mus.D., L.H.D.

476 Marion Street
Brooklyn 33,
New York



JAMES ALLAN DASH

AMERICAN CONDUCTOR

During the past few seasons, James Allan Dash has gained national recognition for his magnificent performances of many of music's greatest masterworks. Conducting even the most profound compositions from memory, Dr. Dash has received the unstinted plaudits of capacity audiences and music critics wherever he has appeared.

The following excerpts from press criticisms and letters of commendation indicate the esteem in which he is held by all musicians who have heard and seen him conduct:

"The Great Master Concerts ended its season in a blaze of glory at the Academy of Music last night, with a presentation of Beethoven's seldom heard "Missa Solemnis". James Allan Dash, who conducted this towering work, gave a remarkable exhibition of his musical powers. Not only did he at all times hold these several forces firmly together, but he conducted one of the most difficult and complex scores imaginable—a score of great length—from memory." (Philadelphia Orchestra)*
*Max de Schauensee
Evening Bulletin, April 24, 1946*

"An audience of 3000 heard an inspired performance of Beethoven's magnificent Ninth Symphony. Dr. Dash's interpretation of the symphony which he conducted without score was done with great expressiveness." (Academy of Music, Philadelphia Orchestra)*
*Samuel Singer
Philadelphia Inquirer, Feb. 1, 1946*

"Dr. Dash showed fervent feeling for the spacious and imperishable music as well as ability to communicate that feeling to the forces under his direction with inspiring effect and truly impressive results. It was an evening of uncommon achievement." (Verdi Requiem, Academy of Music, Phila. Orchestra)*
*Linton Martin
Philadelphia Inquirer, April 21, 1947*

"Conducting throughout without score, Dr. Dash, whose studies and experience are unsurpassed in his field, proved himself a leader of intelligence and poise, aside from a sensitive sympathy with the music. He conducted with every attention to phrase and shading." (Brahms-Rinaldo, Lyric Theater, Baltimore Symphony)*
*Helen A. F. Penniman
News-Post, Baltimore, Jan. 17, 1947*

"Beethoven's 9th Symphony was the crowning achievement of the evening. Dr. Dash's achievement in presenting so enthusiastic and brilliant a

performance cannot be praised too highly. His reading had the exuberance and joy of youth, particularly in the wonderful final movement. Rarely, in late years has such good choral work been heard in the Academy of Music." (Philadelphia Orchestra)*
*Max de Schauensee
Evening Bulletin, Feb. 1, 1946*

"The program, under the leadership of James Allan Dash, conductor, won enthusiastic applause from gallery down to parquet floor." (Bach Orchestral Program, Academy of Music, Philadelphia Orchestra)*
New York Times, May 25, 1945

"In its first Carnegie Hall appearance, the Philadelphia Bach Society attracted a large and enthusiastic gathering. With his decisive beat, Dr. Dash evoked great masses of sound and his reading was energetic and full of life." (Verdi, Requiem, NBC Symphony)*
*Noel Strauss
The New York Times, April 28, 1947*

"The chorus and orchestra responded implicitly to Dr. Dash's direction which has flexibility born of authority. There was beautiful shading both in tempo and dynamics. There were sections that were electrically dramatic, eloquently moving or of full throated vigor in a performance which touched the heights." (Bach St. Matthew Passion, Academy of Music, Phila. Orchestra)*
*Samuel L. Singer,
Philadelphia Inquirer, March 25, 1947*

"The music presented showed the insight and clarity of Dr. Dash's directorial genius . . . pianissimo spun out until it merged with silence, fortissimo that almost thundered, brilliant phrasing, razor sharp staccato, and a sustained singing tone that delighted the ear."
*William Hunt
Cumberland, Md., Times, Nov. 20, 1948*

"Dr. Dash conducted the impressive score from memory, leading all the various forces from a harpsichord. Bach's stupendous work, given a performance of the first magnitude, was reverently followed by a capacity audience." (St. Matthew Passion, Academy of Music, Philadelphia Orchestra)*
*Max de Schauensee
The Bulletin, March 25, 1947*

"James Allan Dash has the gift of imparting much of his own fire and intensity. His use of dynamics is most effective, his pianissimos achieving a quality of ethereal loveliness and his fortissimos an electrifying power. Taste, understanding, and musicianship are evident throughout."
*Linton Martin
Philadelphia Inquirer, May 3, 1944*

"J. S. Bach was tendered disciplined, thoughtful, but uninhibited directing by James Allan Dash (you'll hear more of him) in one of the most satisfying concerts I've ever been privileged to hear."
*Hansford Henderson
Park East, New York, May 5, 1944*

"Dr. Dash gives a reading of great dignity and breadth, and he builds up powerful climaxes in such passages as the 'Sanctus' and the 'Osanna in Excelsis.' The performance was received with great enthusiasm; in fact, an ovation was accorded Dr. Dash, soloists, and chorus after the 'Dona Nobis Pacem.'" (Bach B Minor Mass, Academy of Music, Philadelphia Orchestra)*
*Max de Schauensee
Evening Bulletin, May 27, 1946*

"The formal musical season in Philadelphia ended Saturday with a magnificent performance of Bach's St. Matthew Passion. J. A. Dash had members of the Philadelphia Orchestra, a rousing chorus of 250 voices and distinguished soloists under his direction. With such an aggregation, a stupendous performance was heard by a capacity audience."
*Max de Schauensee
Philadelphia Bulletin, May 28, 1945*

*NOTE: Orchestra designated indicates from which ensemble instrumentalists were chosen. Number of players ranged from 55 to 110 men.

Now booking as Festival Conductor and Lecturer for the 1952-53 Season

DOLORES SHAW

Personal Representative

325 N. Charles St.

Baltimore, Md.

**MRS. JAMES REEDER PASSES
AWAY IN BLOOMINGTON, ILL.**

Mrs. James Reeder, for forty years organist of the Second Presbyterian Church of Bloomington, Ill., died Aug. 12 in a Bloomington nursing home. Mrs. Reeder was 82 years old. She retired from her position at the Second Presbyterian Church in 1946 but in recognition of her long and faithful service her salary was continued until her death.

Mrs. Reeder began her career at the organ when she was only 11 years old at the Methodist Church of Normal, Ill. From there she went to the Normal Presbyterian Church and in 1869 to St. Matthew's Episcopal, Bloomington, where she remained until 1890. In 1888 she was married and in 1890 went to live on a farm. Later she returned to St. Matthew's and was there until 1905, when she was appointed to the Second Presbyterian to succeed Arthur Dunham. Mrs. Reeder's daughter Sally died in the influenza epidemic of 1920 and her son Samuel died in 1934, while her husband died in 1938. After the loss of her family Mrs. Reeder devoted herself almost entirely to her church. From 1915 to 1926 she was accompanist for the Bloomington Philharmonic Society.

Mrs. Reeder was a member of the Illinois Chapter of the A.G.O. and of the Chicago Club of Women Organists.

**ROBERT STANLEY SWAN GOES
TO SPRINGFIELD, MASS., POST**

Robert Stanley Swan will take over his new duties as organist and choir director of the South Congregational Church, Springfield, Mass., Sept. 7. He goes to South Church from the First Congregational of Amherst, Mass., where he has been organist and choir director for the last two years. After five years of study at the Eastman School of Music, where he received the performer's certificate for attainments in organ playing, Mr. Swan taught at the University of Oklahoma City. He returned to the East to become college organist and instructor of organ, theory and harmony at Smith College, Northampton, Mass.

Mr. Swan plans to give a series of recitals at the South Church beginning late in the fall.

Reuter Organs

F. C. Wiehlae
3051 N. Menard Ave.
Chicago 34, Illinois

Ann. 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

Sec. 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

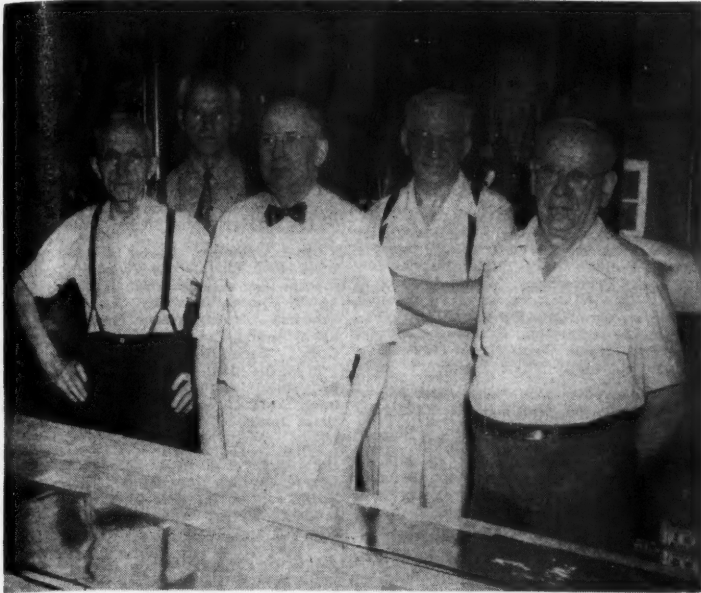
Instruction Recitals
Cathedral Church of the Nativity
Bethlehem, Pennsylvania

William G.

BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT CALIFORNIA

FIVE PIPE MAKERS WHO HAVE SERVED 280 YEARS



STANDING IN FRONT of a bench at the plant of A. R. Schopp's Sons, Inc., in Alliance, Ohio, are five organ pipe makers whose total years in the field come to 280. From left to right are: A. R. Schopp, sixty-eight years; Almer Wolpert, fifty years; Frank Swain, fifty years; John Wolpert, fifty-three years, and Frank Schuster, fifty-nine years. Each of these men has worked in the trade for fifty years or more. The firms with which the five received their first training all have passed out of existence.

The elder Schopp learned the trade with Hilborne Roosevelt in New York City, starting in 1884. Even today he works six days a week and seldom misses a day. Working alongside of him is Frank Schuster, who started at the age of 14 in his native Germany. Learning his trade in Salem, Ohio, John Wolpert now has fifty-three years' experience. The two "youths" of the quintet are Almer Wolpert, who started in Alliance, and Frank Swain, who started in Reading, Mass.

The firm was owned prior to the second world war by the elder Schopp, but because of the pressure of business and his age his sons took it over after the war. His sons have managed it since then with Robert at the head of the business.

A CHICAGO COMPOSER has won the W. W. Kimball prize award of \$200 for which musicians of North America have been competing annually for fifteen years. He is Edwin R. Fissinger. Judges of the contest—Dr. Leo Sowerby, Dr. Anthony Donato and Mack Harrell—selected Mr. Fissinger's song "Children on a Hill" as the best of the 243 songs entered. The words are by Marion Ethel Hamilton. A second song entered by Mr. Fissinger was the second choice of the judges. Miss Carr sang the song at a Kimball Hall recital in February, 1951, along with several other songs by Mr. Fissinger. Mr. Fissinger has written in many forms, symphonic, choral and chamber music, and many of his works have been performed by prominent organizations.

THE CONCERT MODEL HAMMOND ORGAN

IS MORE THAN AN "ACCOMPANIMENT ORGAN"

Organs, in general, serve two widely different purposes. Under some conditions they are employed to provide musical accompaniments in one form or another. For example, organs are used to accompany congregational singing, the church choir, a singer or instrumental soloist. Likewise, the organ is used to provide a tonal background for the orchestra or may supply dramatic cues and incidental music for radio or motion picture dramas. In all of these cases, the listener's attention is not particularly focused on the organ music. In fact, the listener may hardly even be aware of its existence. Long time experience has shown that the organ, when played by an artistic musician, has an amazing way of accompanying other activities without being obtrusive to even the slightest degree. For most accompaniments, the organ is unquestionably superior to the orchestra or piano.



past. Today's recital audiences demand a "straight" organ if for no other reason than to clearly discern the inner part movements in music having contrapuntal interest. All tones in the Concert Model Hammond Organ are achieved in a thoroughly "straight" and legitimate manner. There are no couplers, duplexing, etc.

The other purpose for which organs are used is to provide musical enjoyment and satisfaction in the form of organ solos and recitals. These recital conditions are the ones under which the tonal resources of any organ are put to their severest test. For an organist to hold the attention of an audience for an hour or more requires not only an artistic and imaginative musician, but also it requires an instrument which has an adequacy of tonal resources for convincingly portraying his various musical ideas.

(3) For concert purposes, the pedal division must be sufficiently large to provide for solo and full organ types of bass as well as an accompaniment type of bass. In this respect, organists are finding the Concert Model Hammond Organ particularly adequate. Foundation pedal resources are available at 32 ft., 16 ft., and 8 ft. pitches. In addition, eight stop tablets provide brilliant solo resources of the chorus reed type at 32 ft., 16 ft., 8 ft., 4 ft., and 2-and-1 ft. pitches. The rate of tonal attack is precisely controlled so as to be neither too sudden nor too slow. The 32 ft. stops are not resultant but contain a fundamental and long series of harmonic overtones.

The Concert Model Hammond Organ was designed for more than mere accompaniment purposes. It is especially built for the church and concert organist who performs in recital where the listener's attention is completely focused on and undividedly given to the organ music for long periods of time. In designing this electric organ special attention was given to the following four factors which are of vital importance in an organ to be used for concert purposes:—

(4) As in concert violin playing, the use of the vibrato as a means for imparting tonal warmth to melodious passages is effective. In the Concert Model Hammond Organ, the vibrato is a true pitch variation (not a throbbing loudness tremolo) and is available in three degrees. It may be selectively used on either manual or pedals.

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 _____ 9

(1) The various manual registrations must be sufficiently different from each other for interpreting organ works of a diverse character such as those of Bach and Karg-Elert. The manual registrations must not only provide a full ensemble but must also provide the wide variety of genuinely different registrations which are only possible if the harmonic overtones are separately available and in individually adjustable strengths. Each manual of the Concert Model Hammond Organ has a full five-octave ensemble with 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches available in separately adjustable strengths. Mutations are similarly provided at 5 1/3 ft. (quint); 2 2/3 ft. (nazard); 1 3/5 ft. (tierce); and 1 1/3 ft. (larigot).

(2) Registrations must not depend upon "unification" techniques. Unification may have been all right for providing a variety of tinselly solo and accompaniment effects in the old theatre organ, but that day is long

"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 Vranken—TOCCATA EN FUGA over "Veni Sancte Spiritus". . . . 2.00

request:
 Organ Catalogue Polyphony Catalogue Mass Catalogue
 Motet Catalogue 25c

World Library of Sacred Music

1846 Westwood Ave. Cincinnati 14, Ohio

Programs of Organ Recitals of the Month

Mabel Zehner, Ashland, Ohio—Miss Zehner gave recitals July 31 and Aug. 1 at the City Hall of Portland, Maine. This was her thirteenth summer as a guest organist there. The latter program was: Prelude, Dehnier; "Ballet of the Spirits," Gluck-Jennings; "A Little Trio," Felton; "Nativity Miniatures," Taylor; "Ave Maria," Schubert; "Divertissement," Vierne; "To an American Soldier," Thompson; "Hymn of Glory," Yon; Toccata, Mulet.

Miss Zehner played these numbers July 31: Introduction and Toccata in G, Walond; "Pax Vobiscum," Edmundson; Prelude and Fugue in G major, Bach; "Nutcracker Suite," Tchaikowsky; "The Tumult in the Praetorium," de Maleingreau; "By the Brook," Boisdeffre; "Liebestod," Wagner; Toccata, de Mereaux; Variations on a Noel, Dupré.

Maurice John Forshaw, San Francisco, Cal.—For a recital Aug. 5 at St. Paul's Episcopal Church, Oakland, Cal., Mr. Forshaw chose the following numbers by Langlais: Prelude to "Suite Medievale"; "Homage to a Frescobaldi"; "Chant de Peine"; "Suite Francaise."

Heinrich Fleischer, Valparaiso, Ind.—Mr. Fleischer gave a recital Aug. 11 at Rockefeller Memorial Chapel, University of Chicago. He played the following numbers: Prelude and Fugue in E minor, Bruhnns; Pastoral in F major, Bach; Chorale Preludes, "O Man, Bewail Thy Grievous Sin" and Prelude and Fugue in E minor, Bach; Two Chorale Preludes, Ludwig Lenel; Fantasie and Fugue, Op. 52, on the Chorale "Sleepers, Wake," Reger.

Klaus Speer, Harrogate, Tenn.—Mr. Speer played the following program July 10 at Indiana University, Bloomington: Prelude and Fugue in G minor, Lübeck; Three Vari-

ations on the Chorale "Gelobet seist du, Jesu Christ," Weckmann; Chorale No. 1, Sessions; Three Variations on the Chorale "Erhalt uns, Herr, bei deinem Wort," David; Sonata, Elisabeth Clark Speer; Five Preludes, Milhaud; "Whimsical Variations," Sowerby; Fantasia on the Chorale "Komm, heiliger Geist, Herre Gott" and Chorale Prelude on "Jesus Christus, unser Heiland," Bach; Prelude and Fugue in E minor, Bach.

Reginald W. Martin, Mus.D., Berryville, Ark.—Dr. Martin gave a recital Aug. 3 at the Christian Church. He played: Fugue in E flat and Air in D, Bach; Fourth Sonata, Mendelssohn; "Song of the Nova Scotia Fishermen," Gaul; "Marche Religieuse," Guilmant; "The Lord's Prayer," Malotte; "Song without Words" and Berceuse, Martin; Fugue-Fanfare, Lemmens.

Thomas J. Crawford, F.R.C.O., Toronto, Ont.—A recital was played by Mr. Crawford June 29 at St. James' Church in Vancouver, B. C. The program consisted entirely of Mr. Crawford's compositions and the following were included: Improvisation on an Original Carol; Suite, "In a Great Cathedral"; "A Sonnet"; "On Georgian Bay"; Meditation; "Cerbadoc Putnamos"; "Nunc Dimittis"; Toccata in F.

Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.—Mrs. Hamlin gave a recital July 27 at the Church of St. Matthew, San Mateo, Cal. She played: "Liebster Jesu," Bach; Canzona, Purvis; "In dulci Jubilo," Dupré; "Priere," Lucas; "La Fete-Dieu," Dubois; "Cow Keeper's Tune," Grieg-Stewart; "The Little Bells of Our Lady of Lourdes" and "Procession," Gaul.

Claude Means, Greenwich, Conn.—Mr. Means gave a recital July 29 at the City Hall in Portland, Me. He played: Rigaudon,

Campra; "Cradle Song," Couperin; "Puer Nobis Nascitur," Le Begue; "Ein feste Burg," Bach; Suite for a Musical Clock, Haydn; "Martial" from "Symphony of the Mystic Lamb," de Maleingreau; "Still Waters," Weaver; Toccata on "In Babilone," Purvis.

Harold M. Frantz, Davidson, N. C.—Mr. Frantz gave a recital Aug. 4 at Rockefeller Memorial Chapel, University of Chicago. He played: Prelude and Fugue in A minor, Bach; Processional, Martin; "Carnival Suite," Crandell; Intermezzo, Dickinson; Prelude on the 110th Psalm tune and Fantasia-Improvisation on Psalm 3, Frantz; Three Preludes on Welsh Hymn-tunes, Penick; Chorale in A minor, Franck.

Elise Moody, Hampden, Mass.—Miss Moody, a pupil of Charles Schilling, F.A.G.O., gave a recital June 30 at the First Church of Christ, Congregational, Springfield, Mass. Her program was as follows: Sonata 2, Hindemith; Three Chorale Preludes, Brahms; Chorale in A minor, Franck; Toccata in E minor, Pachelbel; Three Chorale Preludes, Bach; "Carillon-Sortie," Mulet.

Margaret Wooster Freeman, La Jolla, Cal.—The La Jolla Chapter of the A.G.O. sponsored Mrs. Freeman in a recital July 28 at St. James-by-the-Sea Church. She played: Canzona, Gabrieli; Pavane, Byrd; "Dialogue," Clerambault; Magnificat on Tone VI, Titelouze; Fantasie and Fugue in G minor, Bach; "Lebhaft," from Sonata 2, Hindemith; Prelude on "Gaudens Gaudebo," Benoit; "Young Girl in the Wind," Charles Marsh; Prelude, Bloch; "Hymn to the Stars," Karg-Elert.

Harold Fink, New York City—Continuing the special musical offerings at the Fordham Lutheran Church in commemoration of his twentieth anniversary as organist, Mr. Fink

chose music by Mendelssohn to play at the services in September. These numbers were included: Prelude and Fugue in C minor; Prelude and Fugue in G; Prelude in D minor; "Spring Song"; First Sonata; Second Sonata; "On Wings of Song"; Allegro from Fourth Sonata; Sixth Sonata; "Song without Words"; "War March of the Priests."

Charles Shaffer, Akron, Ohio—Mr. Shaffer gave a recital July 20 at St. Paul's Cathedral, Los Angeles; His program: Chorale in B minor, Franck; Chorale Preludes, "Comest Thou, Jesus, from Heaven to Earth?" and "I Call to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in G major, Bach; "Little Preludes and Intermezzi," Schroeder; "Carillon," DeLamarier; "Rhythmic Trumpet," Bingham; Concert Variations, Bonnet.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital Aug. 24 at the Spreckels Organ Pavilion Mr. Brown chose the following numbers: Overture to "Der Freischütz," Weber; Adagio from Concerto in C major and Fugue in D major, Bach; Nocturne in G minor, Spinney; Allegro from Sonata in C major, Frank Lynes; "Romance sans Paroles" and "Elves," Bonnet; "The Little Bells of Our Lady of Lourdes," Gaul; "The Only Girl," Victor Herbert.

Gordon and Grady Wilson, Birmingham, Ala.—The "twin organists" were heard in a recital Aug. 3 at Duke University Chapel, Durham, N. C. Gordon Wilson played: Chaconne in G minor, Couperin; Toccata in F, Bach; "Apparition de l'Eglise Eternelle," Messiaen; Variations on a Noel, Dupré. Grady Wilson chose these numbers: Adagio from Concerto in D minor, Vivaldi; "Harmonies du Soir," Karg-Elert; Sonata on the Ninety-fourth Psalm, Reubke.



CATHARINE MORGAN

F.A.G.O.

CONCERT ORGANIST



Organist and Choir Director
Haws Avenue Methodist Church

NORRISTOWN, PA.

CENTRAL SCHWENKELDER CHURCH
Lansdale, Pennsylvania
chase the HILLGREEN-LANE Organ
REV. L. S. HOFFMAN
Pastor



HILLGREEN-LANE and COMPANY
Alliance, Ohio
Builders of ORGANS since 1898

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

Ruth Barrett Phelps
THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

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

CLASSIC EDITIONS

take great pleasure in introducing to Diapason readers the fastest growing, most diversified catalogue of ORGAN RECORDINGS available on Lp, featuring reproduction of a sort heretofore unheard of, on phonograph records.

Recordings which are TRUE from 16 to 16,000 cycles.

CE 1004—Schoenberg: Variations on a Recitative, Opus 40
 Messiaen: *Le Banquet Cèleste*
 Transport de Joie, Prière du Christ (from Ascension Suite)
 Clarence Watters, organist

... "The quite complex passages in the treble clef and above the staff with which this 1943 vintage work (Schoenberg) abounds do not (on the Trinity Chapel Organ) blot out the bass figures which give the work its momentum and provide its basic structure. Being able to hear the original theme in its different guises throughout the course of the work is absolutely essential for the music to make any sense whatsoever. These variations are thorny at best. It is a testimony to Watters' technical skill that he makes them so easy to grasp. "Just as much skill is required to put across the divers Messiaen works particularly the Transport de Joie, a finger-breaking assignment if you ever heard one. Watters emerges unscathed here, too, and lends to the music that exotic ecclesiastical aura that Messiaen continually attempts to evoke. "Classic Edition's recording of all these works is very good indeed."
 —C.J.L. (The American Record Guide—March 1952)

1-12" Lp—5.95

CE 1007—César Franck: The Three Chorals and Prière
 Clarence Watters, organist

... "A taste for organ-ized music generally has to be acquired. I haven't got it, yet I'm hypnotized by the sonorous chromaticism and angelic serenity of these intricate variations—Franck's last, perhaps, greatest works. Watters' rich performances have (great piety) and the recording (of sensational dynamic range) easily tops any organ Lp's I've heard before."
 —R. D. DARRELL (Downbeat Magazine—June 18, 1952)

2-12" Lps—11.90 in a deluxe album

Just Released

CE 1009—Marcel Dupré: The Stations of the Cross, Opus 29
 Clarence Watters, organist

(with a dedication and notes by the composer)

The "Stations" are considered by many to be among the finest contemporary organ works in the literature. We believe this set to have the widest dynamic range of any organ Lps ever produced.

2-12" Lps—11.90 in a deluxe album

We have in final preparation for October release, the complete FRANCK organ works. These recordings may be purchased from better record stores everywhere or direct from

CLASSIC EDITIONS INC.

67a Riverside Drive

New York 24, N. Y.

Christmas its Carols, Customs and Legends

Christmas observance takes on a new and even deeper meaning with this unique book.

Contains over 75 carols—those most often sung, many not so familiar and some quite uncommon. All are arranged for mixed voices by Ruth Heller.

In addition to the carols, there is authentic, interesting information about the origin of the customs, traditions and symbols of Christmas. Beautiful legends are retold.

Exquisite symbolic cover in full color.

60 Cents

Hall & McCreary Company

Publishers of Better Music

434 S. Wabash Avenue

Chicago 5

Practical Transposition

For PIANISTS and ORGANISTS

A direct system with progressive exercises designed to secure accuracy and fluency.

by

Rowland W. Dunham

Dean, College of Music
 University of Colorado

No. 8703 ... Price \$3.00

J. FISCHER & BRO. 119 West 40th Street, NEW YORK 18, N.Y.

EDITIONS MUSICALES DE LA SCHOLA CANTORUM ET DE LA PROCURE GENERALE DE MUSIQUE

MUSIC FOR ORGAN

Les Premiers Echos du Jeune Organiste.....	\$2.00
Echos Jubilaires des Maitres de l'orgue.....	4.00
Bach, J. S.—Easy Pieces.....	2.50
Service in Chorals.....	3.50
Berruyer, G.—Ten Pieces.....	2.75
Dekoster, Ch.—Grand Chorus in G Major.....	.75
de la Tombelle, F.—Preludes, Fuges, Chorals et Toccata.....	2.25
Delepine, H.—Harmonies Paroissiales Volume 1.....	2.25
" Volume 2.....	2.25
" Volume 3.....	2.25
Fauchard, A.—Choral.....	1.25
Jongen, Joseph—Larghetto in Ab Major, Op. 38.....	.75
Kunc, Pierre—Communion in Ab Major.....	.75
Symphony in D Minor.....	3.25
Micha, Eugene—Versets sur les themes des Antiennes.....	1.75
Mulet, Henri—Carillon-Sortie.....	1.25
Nibelle, Henri—50 Pieces on liturgical themes for Sunday and Holidays.....	5.75
Piedelievre, P.—The Old Spanish Masters.....	1.25
Pineau, Ch.—Interludes Gregoriens.....	1.00
Quignard, Rene—Fete du Sacre-Coeur.....	1.75
Fete de Paques (Easter).....	1.75
Fete de Noel.....	1.75
Raffy, Louis—Celebrated Organists and Great Classic Masters Volume 1.....	5.25
Celebrated Organists and Great Classic Masters Volume 2..	5.25
Celebrated Organists and Great Classic Masters Volume 3..	5.25
Celebrated Organists and Great Classic Masters Volume 4..	5.25
Celebrated Organists and Great Classic Masters Volume 5..	6.00
Raugel, Felix—French Masters of the Organ of the 17th and 18th Centuries.....	3.75
Raugel, Felix—French Masters of the Organ of the 16th, 17th and 18th Centuries.....	3.75
Renard, G.—Five Prayers.....	1.25
Tournemire, Ch.—Five Original Noels.....	.90
Vadon, Jean—Three Offertoires.....	1.00
Vierne, Louis—Messe Basse.....	2.00
Vierne, Rene—Ten Pieces in Different Styles—1st Suite.....	.75

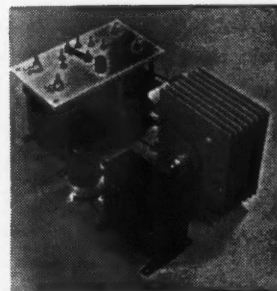
Exclusive Agents in the U. S. A.

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

Organ Power!



Case removed

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.

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

**GEORGE MARKEY APPOINTED
TO HISTORIC NEWARK CHURCH**

George Markey has resigned his position at the Second Baptist Church of Germantown, Philadelphia, to become minister of music at the Old First Church (Presbyterian) in Newark, N. J. There his wife, Jane Page Markey, will take an active part with him as co-minister of music.

Mr. Markey will continue his teaching activities at the Peabody Conservatory in Baltimore and at the Westminster Choir College in Princeton, though not on as large a scale as in the past.

The Old First Church, founded in 1666, is the original church in Newark and the present church auditorium was dedicated in 1791. The story is told that none of the early settlers could vote in city elections unless they were members of the church in good standing. A large building program was formulated two years ago and the new parish buildings and chapel will be dedicated the last week of September.

Music has long played an important part in the life of this church and Mr. Markey will have at his disposal a large Austin organ of some 160 sets of pipes. This organ has two consoles. One is a four-manual in the rear gallery and it controls all of the organ; the other is a three-manual console in the front of the church which controls the front organ only. An Allen electronic organ is being placed in the new chapel.

George Markey was one of the last of the concert organists the late Bernard R. LaBerge chose to manage. Last season he played thirty-four recitals on three trips across the country and traveled more than 20,000 miles. This season his principal tour will be in January and February and his performances will be managed by the Colbert-LaBerge agency.

Mr. Markey received his Mus.B. degree from the MacPhail College of Music in Minneapolis and then did graduate study for four years on a scholarship at the Curtis Institute of Music. He has received instruction in piano from Theodore Bergman, Joanna Graudan, Dimitri Mitropoulos and Rudolf Serkin. His organ instructors have included Rupert Sircorn, Leo Sowerby and Dr. Alexander McCurdy. Mrs. Markey received her training at the Cincinnati Conservatory of Music and Curtis Institute, where for four years she held a voice scholarship with Mine. Euphemia Gianinni-Gregory.

**NIES-BERGER RESIGNS HIS
POST WITH N. Y. ORCHESTRA**

Edouard Nies-Berger, well-known New York concert organist, has resigned as official organist of the New York Philharmonic Symphony Orchestra, a position which he has held since 1943, in order that he may devote more time to his project of collaborating with Dr. Albert Schweitzer in the completion of the Widor-Schweitzer edition of the Bach organ works. Mr. Nies-Berger is at the present time in Günsbach, where he and Dr. Schweitzer are working on a volume of chorale preludes. Dr. Schweitzer arrived in Europe from Africa a few weeks ago. Mr. Nies-Berger continues as organist of the Church of the Messiah in Brooklyn. He recently made recordings on the Austin organ there for Concert Hall and Society of Sounds of Today.

**Two New Anthems by
R. DEANE SHURE**

"The Sea's Benediction"
"Out in the Fields With God"

One of America's leading critics calls them "two artistic tone poems for chorus"

15¢ each

BELWIN PUBLICATIONS
Rockville Center, L.I., New York

ANNA SHOREMOUNT RAYBURN,
F.A.G.O., Ch.M.
RAY B. RAYBURN, Mus.M.
91-50 195th St., Hollis, N. Y.

Complete training for the church musician. Preparation for the examinations of the American Guild of Organists

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational Church
CLEVELAND, OHIO

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

Ch.M.
GRACE CHURCH
Newark, N. J.

New Publications

SACRED ANTHEMS

261	Lost in the Night (Finnish Folk Tune)	Arr. F. M. Christiansen	SSAA	.18
262	The Lord Is Full of Compassion	F. M. Christiansen	SSAA	.18
263	Beautiful Savior	Arr. F. M. Christiansen and K. J. Wycisk	TTBB	.15
1097	My God, How Wonderful (Scottish Psalter)	Arr. Overby	(S) SATB	.16
1098	Show Anew Thy Salvation	Strand-Sateren	SATB	.15
1099	Song of Praise	Pooler	SATB	.15
1100	Festival Hymn (Dutch Tune)	Arr. P. Christiansen	SATB	.15
1101	Away in a Manger (German Melody)	Arr. Dale	SATB	.15
1102	Song of the Crib (German Folk Tune)	Arr. P. Christiansen	SATB	.18
1103	O Jesu, My Savior	P. Christiansen	SATB	.16

AUGSBURG PUBLISHING HOUSE

425 SOUTH FOURTH STREET, MINNEAPOLIS 15, MINNESOTA

in CANADA, it's EATON'S for

Custom-Built Pipe Organs

... of any size, for any purpose, to fit any architectural design!

In the making of an *Eaton* ORGAN, there are thousands of specialized operations—each individually performed by a skilled craftsman in preparation of the final tone-giving TOUCH OF THE "VOICER." The tonal purity in *Eaton* organs is traceable to the fine "VOICER" whose master skill stems from intensive English training.

... quotations gladly given

- on new pipe organs (large and small)
- on rebuilding and modernization of older organs
- electrification of pneumatic types
- cathedral chimes (with or without tower amplification)

... EATON'S has recently completed the following pipe organ installations, rebuilding and modernizations:

- St. Andrew's Presbyterian Church Victoria, B.C.
- First Presbyterian Church Winnipeg, Man.
- St. Aidan's Anglican Church Windsor, Ont.
- St. Paul's Anglican Church (Runnymede) Toronto, Ont.
- Presbyterian Church Paris, Ont.
- Forward Baptist Church Toronto, Ont.
- St. Paul's United Church New Liskeard, Ont.
- All Saints' Anglican Church Collingwood, Ont.
- St. Paul's Anglican Church Regina, Sask.
- St. Michael's (Catholic) Choir School Toronto, Ont.

... EATON'S is Exclusive Canadian Representative for BEACH CHIMES and TOWER EQUIPMENT

ALL WORK backed by the EATON Guarantee:

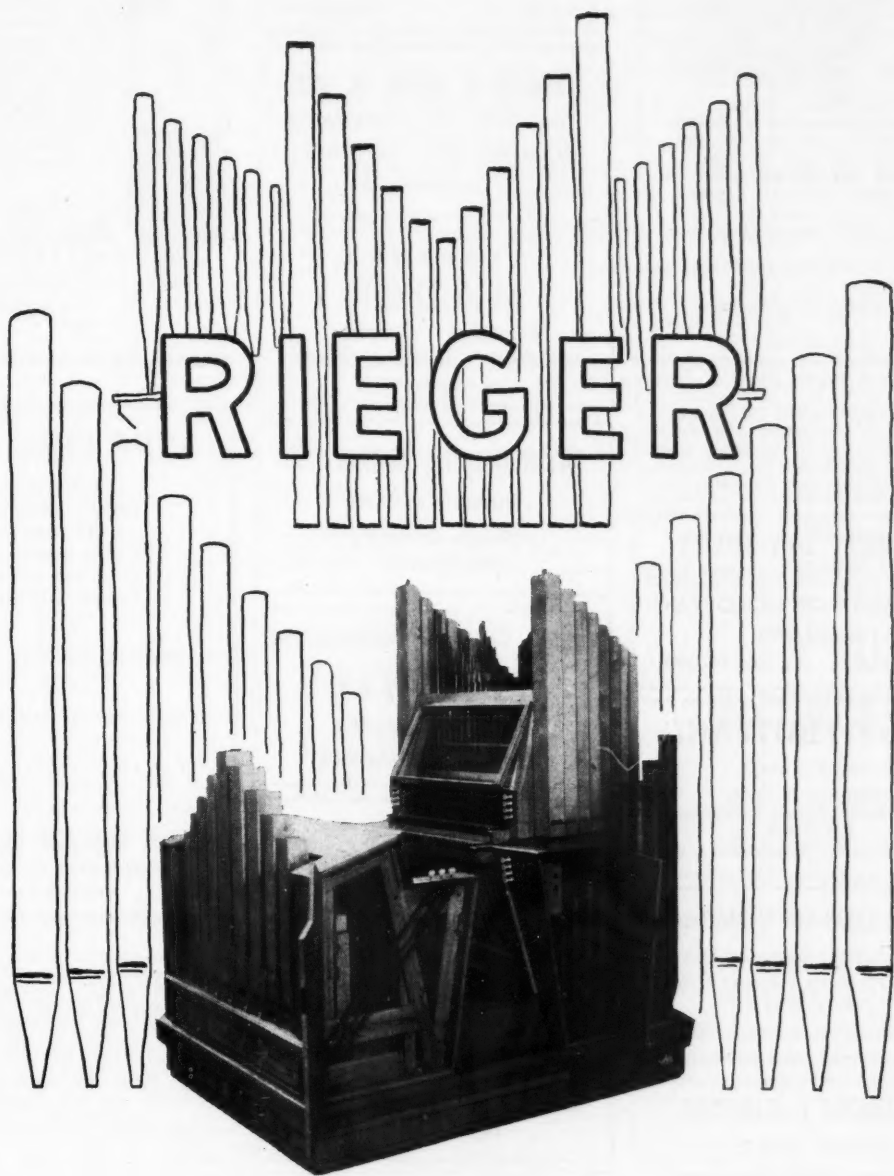
"Goods Satisfactory or Money Refunded"

(Not Sold or Installed by EATON'S in U.S.A.)



T. EATON CO.
TORONTO CANADA

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.

SETH BINGHAM

Teacher of Church Musicians

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

1. CANON and PUGUE, preparatory for Advanced Composition.
2. PROTESTANT CHURCH MUSIC PROCEDURE, a practical course for organists and choirmasters, 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.

The Organist

(Dedicated to my father, F. J. Van Hagen, Lic., L.G.C.M.)

Your hands upon the organ's silent keys Call forth the life aslumber in her heart. The impulse of your heaven-impassioned art Awakens her to loveborn ecstasies. For no mere birth of passing air are these Ethereal strains which from your fingers start: You and your instrument each bear your part In bringing forth these Orphean latencies. Alone to you she makes the great surrender: Gives her whole self that she may be complete.

To none save you is given to engender In realms where earth and heaven surely meet, By skillful touch, commanding, firm or tender, Those tones so fair that angels find them sweet!

Written on a visit to Oxford, August 3, 1947.
ERIC VAN HAGEN.

FELIX MCGUIRE will direct his choir of forty boys and twelve adults at Christ's Church, Rye, N. Y., in a service which will be televised over WNBT-TV, channel 4, Sept. 21 at 1:30 p.m., Eastern daylight saving time. This will be broadcast directly from Christ's Church as a special feature of the National Broadcasting Company.

EVERETT JAY HILTY

Director Division of ORGAN and CHURCH MUSIC

UNIVERSITY OF COLORADO
BOULDER
RECITALS LECTURES

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 (Congre-
gational), 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.



CHOIR ROBES

PULPIT VESTMENTS
ALTAR HANGINGS

Custom Tailored Vest-
ments, all styles, skill-
fully made of fine fabrics,
that COST NO MORE than
priced-to-sell mass pro-
duced garments.

Write for catalog, samples
and new low price list.



21 South Franklin St. ALLENTOWN, PA.

PIPE ORGANS

—REBUILDING—
CHIMES—ADDITIONS
TOWER CARILLONS
GENERAL MAINTENANCE

PUBLIC ADDRESS
AND
RECORDING EQUIPMENT
FOR
CHURCHES & AUDITORIUMS

A firm of organ builders and sound engi-
neers 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

ROBERT ELMORE

Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consum-
mate Powers"
Musical Courier, New York

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

St. Lawrence Church, R.C.
Cincinnati 5

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

TELLERS ORGANS

Frank C. Wichlac Jr.

Home 9300 N. Crawford Ave.
Address Skokie, Illinois

Mailing Box 670
Address Evanston, Illinois

RALPH A. HARRIS, D. Mus.

University of Miami
Florida

FRANK K. OWEN

St. Luke's Episcopal Church
Kalamazoo, Michigan

Author of "A Choirboy's Handbook"

Arthur Jennings

Recitals

UNIVERSITY
OF
MINNESOTA

Plymouth Church
Minneapolis, Minnesota

**KEATES
ORGAN COMPANY**

LIMITED

Organ Builders

LUCAN, ONTARIO

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

Miss Mason at Columbia

An organ recital of unusual interest was played at Columbia University July 17 by Marilyn Mason, who is on the summer session staff there. Miss Mason has appeared in New York several times as a recitalist. Her playing is characterized not only by unflinching technique but by a deep feeling for the music she plays. Invited guests to this recital included organ students of the Claire Coci master class.

The program, played on the four-manual Aeolian-Skinner at St. Paul's Chapel, was divided into two parts. The first was devoted to Handel, Rameau and Bach and the second consisted of music by contemporary composers. Miss Mason began with the spirited Allegro Moderato of the Fourth Concerto of Handel, which demonstrated the varied baroque effects available on the instrument. The transcription of the Three Dances from the comedy ballet "Plate" was Miss Mason's own and was performed in New York for the first time. The ballet was written originally for a small string ensemble. The charming dances have been carefully transcribed and are soon to be published. The Prelude and Fugue in G major of Bach was cleanly played. The Prelude is bright and joyful, and in the Fugue Miss Mason's use of various registers to call attention to the entrances of the subject was effective.

In the second part the numbers were broadly representative of contemporary composers. The Fantasia (1929) by Otto Luening of Columbia University is linear and dissonant, yet restrained. The Pavane (1952) by Robert Elmore is a romantic work offering a definite contrast to the Fantasia. The Hymn Canon on "Aughton" (1951), better known as "He Leadeth Me", by Seth Bingham, was dedicated to Miss Mason. Here is a fine example of the composer's superb craftsmanship. The "Dirge" (Passacaglia) (1941) was written in memory of Horatio Parker by Douglas Moore, head of the department of music at Columbia University. It is a difficult work, yet Miss Mason's performance of it was so effortless that one was unaware of the technical obstacles. The work contains twenty-one variations, which build up to a splendid climax. The variations on two Sun-

day-school tunes (1928), by Virgil Thomson, were introduced to the New York audience for the first time. They were not only clever and musically interesting, but suspiciously humorous, as if actually to question "Will There Be Any Stars in My Crown?" and "Shall We Gather at the River?" With a brilliant performance of Messiaen's "Dieu Parmi Nous" ("La Nativite du Seigneur") (1936) Miss Mason concluded her program. In this colorful work, the descending pedal passage represents the descent of Christ upon earth, from which is drawn the title "God among Us."

CHARLES WILLIAM MCKINNEY.

Donald WILLING

Head of Organ Department
TRINITY UNIVERSITY
San Antonio
Texas

**School of Music
UNIVERSITY OF ILLINOIS**

RUSSELL H. MILES
PAUL S. PETTINGA
Organists—Recitalists

Claude L. Murphree
F.A.G.O.

University of Florida
GAINESVILLE :: FLORIDA

MARSHALL BIDWELL

Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

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

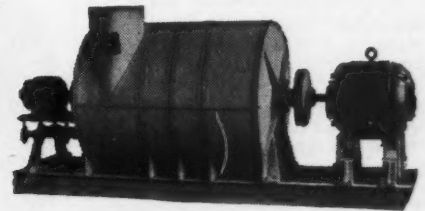
MABEL FROST

Epworth Methodist Church
Washington, D.C.

LAURENCE GAGNIER

Park College
Parkville Missouri

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-392
28 E. JACKSON BLVD., CHICAGO 4, ILL.

- Piano, Teacher's Normal Course
- Piano Violin Cornet
- Trumpet Saxophone Clarinet
- Guitar Mandolin Voice
- Ear Training
- Choral Conducting Harmony
- Public School Music Public School
- History of Music Supervision
- Advanced Composition Arranging

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

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.

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.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Fairrest Lord Jesus," hymn meditation for organ, by J. H. Greener; published by Edward Schuberth & Co., Inc., New York City.

Some little while back this Seattle composer published two organ pieces in similar vein—Chorale meditation on "Ostergaard" and Chorale Prelude on "Purer in Heart, O God"—which won critical and public favor, deservedly so! Now we have a work of similar style and fine quality. The music is on the simple side—it is service music, not concert display material; but it is the product of a well-schooled composer, competent in his craft and imbued with a genuine sense for beauty. This new product of his industry has something worth while to say and the composer shows the ability to transmit his message in a literate, artistic way.

Cradle Song, for organ, by Martin G. Dumler; published by the Composers' Press, New York City.

This reviewer confesses a distaste for lullabies and the like when written for organ. To his feeling the style is alien to the size and majesty of the instrument. But if composers insist on efforts in that direction the prejudice must be set aside and a fair appraisal must be made on purely musical grounds. When we do this to this work, a short and simple one, we must admit that it is a charming melody, well set for the instrument, of a certain Brahmsian flavor, conservative in idiom and closely adhering to the traditional in style and treatment. It is well-written organ music of a simple nature.

Organ Works of Dietrich Buxtehude, edited, collected and annotated by Seth Bingham; published as Book 8 in the "Anthologia Antiqua" series by J. Fischer & Bro., New York City.

This selection of the larger works of the pre-Bach master contains five titles. The pieces consist of: "Magnificat," Chaconne in E minor, Passacaglia, Chorale Prelude on "Wie schön leuchtet der Morgenstern" and Canzonetta in G major. Volume 5 in the series contains more of this composer's organ works, edited by the same expert hand; the earlier book consists of chorale treatments exclusively. This new issue is of the same excellence as its predecessors. The notes and editorial comments by the editor are of first-rate quality and contain much that is new and pertinent and of historical interest. Of the value of the music little remains to be said at this late day. This composer, at his best, is little below the stature of the great Bach himself, and these five well-chosen works are Buxtehude at his best. The registrations and editorial details in this issue will make the music more understandable.

Jubilee Suite, by Camil Van Hulse; published by the H. W. Gray Company, Inc., New York City.

This is a work of importance. It was written for the celebration of the fortieth anniversary of Edwin Arthur Kraft as organist of Trinity Cathedral in Cleveland and is based on the theme "E. A. Kraft." It is a tribute to the man, the musician, the artist, and to forty years of labor in the service of lofty ideals. So states the preface. Further quotation from the introductory notice will serve well to make clear the composer's intentions and ground-plan:

"The main theme of the work has been marked at its first appearance in each movement. The first two movements, Intrada and Ricercata, are strongly suggestive of the classical style. The third movement, Canzonetta, is written for the solo stops of the instrument. The fourth movement, Passacaglia, is divided into four sections. The first, 'Pars Scholastica,' follows the line of development of a classical passacaglia; the second, 'Pars Aenigmatica,' leaves the beaten path, gradually concealing the theme under more fanciful figurations; the third section, 'Pars Canonica,' presents a different species of canonic treatment in each variation. In the last section, 'Pars Finalis,' the main subject is combined with the theme 'B-A-C-H' to provide a fitting climax to the work."

As may be gathered from the foregoing this is a composition of large-scale design, which calls on the highest resources of the past and the newer devices of con-



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.

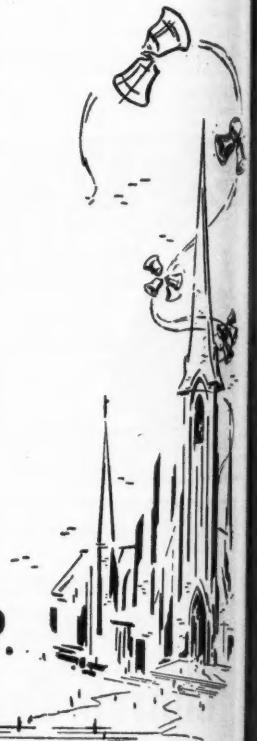
If you are seriously considering the purchase of a carillon costing \$4000.00 or more, we invite you to compare the Symphonic Carillon with any other electronic carillon, regardless of price.

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



temporary writing. It is music meant for the erudite and knowing, not for the illiterate and dilettante. This composer is a master of his medium—he has ideas of importance, plus the technical equipment with which to present and embellish them. During the last few years in this country he has published half a dozen or so organ works of first-rate importance. The technical difficulty from the playing standpoint is somewhat lower in this suite than in most of this composer's larger works. The resources of a modern instrument are called for but are not absolutely necessary. Concert players will cordially greet this excellent new work.

Collections Issued by Belwin

Four collections of music that are intended as practical material for programs and for study of the organ have been re-

ceived from Belwin, Inc. The first is the "Hammond Organ Concert Album," containing eleven favorite compositions transcribed for the organ by Arthur Wildman. The contents include among others such well-known numbers as Wagner's "Dreams," from "Tristan," and the "Pilgrims' Chorus" from "Tannhaeuser," and Sibelius' "Valse Triste." Chester Nordman is the compiler and arranger of the "Nordman Organ Album," with suggested registrations for both standard and Hammond electronic organs. This book contains nine selections. A "Beethoven Book" consists of eleven transcriptions of well-known movements from the sonatas and symphonies and shows, contrary to what some will admit, that some of Beethoven's compositions are organistic. This and a book which includes eleven excerpts from Handel's works are by Arthur Wildman.

Books 1-A and 1-B of "The Young Organist," also issued by Belwin, offer a short cut to organ playing by Hildegard Sill and Mr. Wildman. "Basic Pedal Studies for Hammond Organ" is in the same category. All these books will be of definite use to a large group of organists in the beginner class G.

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.

**PATRICIA GIBBS IS MARRIED
TO ROBERT SCOGGIN IN TEXAS**

Miss Patricia Gibbs and Robert Scoggin were united in marriage June 24 in the First Presbyterian Church, Lubbock, Tex. The Rev. Luther Kirk of Midland and Dr. Aisie H. Carleton of Big Spring officiated at the double ring ceremony before an altar decorated with baskets of white gladioli, backed with arrangements of greenery. The bride is the daughter of Mr. and Mrs. E. Y. Gibbs and Mr. and Mrs. Carl Scoggin are parents of the bridegroom. A program of music preceded the ceremony. Dr. Nita Akin of Wichita Falls was the organist. She played: "Jesu, Joy of Man's Desiring," Bach; Andante from Fifth Symphony, Tchaikovsky, and Fugue in D major, Bach, and improvised on themes of Franck and Bach. William Harrod, violin soloist and conductor of the Lubbock Symphony Orchestra, played "Arioso," Bach, and "My Heart at Thy Sweet Voice," Saint-Saens. "O Perfect Love," arranged especially for the couple by Cecil Lapo, minister of music at the First Methodist Church of Wichita Falls, was sung by a quartet and Mrs. Carl Scoggin, soprano soloist. At the close of the ceremony, following the benediction, the quartet sang the Sevenfold Amen by Stainer. The traditional wedding marches were used.

The bride is a graduate of Midwestern University and Texas "Tech." She is a former member of the Wichita Falls and Lubbock symphony orchestras and is a member of Mu Phi Epsilon national music sorority. She is to teach music in one of the Dallas public schools in the fall. Mr. Scoggin, a graduate of Texas "Tech" and Midwestern University, is a ministerial student in the Perkins School of Theology of Southern Methodist University. He is organist of the Highland Park

Methodist Church in Dallas, is a former member of the Wichita Falls Symphony and was assistant minister of music at the First Methodist Church, Wichita Falls. Prior to that he was organist at St. John's Methodist Church in Lubbock. He is an ordained Methodist minister.

**CAMP WA-LI-RO CLOSES ITS
NINETEENTH SEASON IN OHIO**

Camp Wa-Li-Ro, the summer choir school for boys and men of the Episcopal Church, closed its nineteenth successful season Aug. 1. Choirmasters and choristers were enrolled from thirty-one parishes in ten states and Canada. Paul Allen Beymer and Warren Miller conducted the daily choral services in St. Paul's Church, Put-in-Bay, and awarded the Royal School of English Church Music medals every week to deserving choir boys. The outstanding choir boy for the season was John Bolesky of Grace Church, Mansfield, Ohio, who was awarded the RSCM medal with a gold ribbon.

The school for choirmasters was conducted under the auspices of the Joint Commission on Church Music, with the Rev. John W. Norris, Edward B. Gammons and Mr. Beymer on the faculty. The festival evensong was held in Grace Church, Sandusky, with Mr. Gammons and Philip Malpas in charge. Advance copies of the new recommended lists of service music for small choirs, including music suitable for weddings and funerals, were presented to all choirmasters in attendance.

While in Sandusky Mr. Gammons conducted a class in service playing and organ repertoire on the Grace Church organ recently rebuilt by Schlicker. A feature of the summer work was a class of young men and women, many from Bexley Hall, conducted by Bishop Burroughs.

**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

BRECK

Methodist Church
S. 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.

RICHARD MAURICE PEEK



ANNOUNCEMENT IS MADE OF THE appointment of Richard Maurice Peek as organist and choirmaster of the Covenant Presbyterian Church, Charlotte, N. C. Mrs. Peek will be assistant organist and choirmaster.

Covenant Church is one of the largest Presbyterian churches of the South, with a membership of 3,000, and is in the midst of a \$3,000,000 building program which will result in completion of a new edifice next year. This will be the third building on the campus-style church site. Plans for the music program include a new four-manual Aeolian-Skinner organ, a large rehearsal room, a music director's office and a music storage room. Mr. and Mrs. Peek are also planning an expanded choral program.

Both Mr. and Mrs. Peek are graduates of Union Theological Seminary, holding the degree of master of sacred music. While in New York Betty Peek studied organ with Searle Wright while Richard studied with Vernon de Tar. Betty did her undergraduate work at Mary Baldwin College, Staunton, Va., and Richard graduated from Michigan State College magna cum laude with a bachelor of music degree. Further study included work of Juilliard and at the Peabody Conservatory. Mr. Peek served in the navy in the last war, during which period he was organist and choirmaster at St. Paul's Chapel, NTC, Bainbridge, Md. He was director of music at the First Methodist Church, Mason, Mich., and then of Trinity Episcopal Church, Grand Ledge, Mich., and at Michigan State College he was president of the M.S.C. student group of the A.G.O., a member of Phi Mu Alpha, national music fraternity, and of Phi Kappa Phi, national honor society, and accompanist of the M.S.C. a cappella choir.

Mrs. Peek is holder of the Algernon Sydney Sullivan award in recognition of her outstanding work at Mary Baldwin. While in New York she was director of music at the First Methodist Church, Newark, N. J., while Richard was organist and choirmaster at Grace Episcopal Church, Plainfield, N. J. Richard is also a composer, his latest work being a Christmas carol-anthem, soon to be published by Canyon Press. Further works include a Suite for Organ which received its first performance at an A.G.O. meeting in September, 1949, at East Lansing, Mich., and a Toccata which the composer played for the first time in a recital at Union Seminary in November, 1951.

FREDERICK W. GRAF

St. Gabriel's Episcopal Church and The Woodhull School

HOLLIS NEW YORK

ALEC WYTON

M.A., F.R.C.O., Ch.M., F.A.G.O. Christ Church Cathedral Mary Institute St. Louis, Missouri

CHRISTMAS ORGAN MUSIC

AlleluiaMozart-Goldsworthy

William A. Goldsworthy has arranged this popular and effective vocal number from Mozart's motet *Exsultate* so as to make it a brilliant festive number, either prelude or postlude. (No. 8568) .60

Nativity MiniaturesAlfred Taylor

A short easy descriptive suite of seven short pieces that can be played by anyone possessing any organ technic whatsoever. Melodic, simple music capable of being played and enjoyed by thousands. (No. 8338) 1.25

Noel BasqueDom Paul Benoit

A wonderful set of variations on a French tune; it deserves to be played in every church in the country. Very popular and not very difficult. (No. 7961) 1.00

A Festival Suite for OrganEdith Lang

1. Prelude for a Joyful Occasion
2. Christmas Eve in the Tyrol
3. Laudate Dominum

All of these pieces can be included in one place or another, in the Christmas service program. Real organ style without being inordinately difficult. (No. 8571) 1.75

J. FISCHER & BRO.

119 West 40th Street NEW YORK 18, N. Y.

ELECTROPIPE ORGANS



No Extras or building alterations

3 feet 7 inches deep—7 feet wide 7 feet 5 in. high

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

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.

"It is one of the few electronic aids that I have heard applied that neither masks nor distorts the essential character of an instrument.

"Under ordinary conditions Mr. Fox would have been superb. With the Accentor lending fragile, harmonic overtones and expanding his spectrum, he was nothing less than fabulous."

R. S. Taylor, Music Critic, *The Boston Herald.*

ANDREWS

ORGAN SALES & SERVICE, Inc.

Martin Street—ESSEX, MASS.

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.

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.

*For Distinctive
Church Music
This Fall*

AS THE DISCIPLES Lee Hastings Bristol, Jr.

A dignified and reverent setting of an excellent Communion text. First performed by massed choirs at the recent Thirtieth Anniversary Festival of the Hymn Society of America at St. Bartholomew's Church in New York. Practical also for smaller groups. (SATB)

THE SECOND BEATITUDE Robert Crandell

Contemporary music at its best! A tender setting of a favorite text. Solo and choral passages are vocally "comfortable," and the organ accompaniment provides security and unity. (SATB)

COME SING, YE CHOIRS EXULTANT Charles H. Marsh

An unusual and effective text in praise of the four Gospels. A fine musical setting gives appropriate emphasis. Not too difficult. (SATB)

WE GIVE THANKS Gladys Blakely Bush

An adaptation of a wonderful Thanksgiving text from the Old Testament, yet can be suitably performed at any season. The music accords well with the text. (SATB)

WE SING TO THE LORD OF HARVEST J. Thurston Noé

A Thanksgiving anthem suitable for all choirs—beautiful melody and appropriate words. (Unison)

For free reference copies write to:

CANYON PRESS, INC.
17 Kearney Street
East Orange, New Jersey

**OUR PLACE in the
... ORGAN INDUSTRY**

AFTER thirty-three years of constant growth and study La Marche Brothers believe that they are in an 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

STANDARD ANTHEM SERIES

Edited by JAMES ALLAN DASH, Mus. Doc.

**10 CENTS
PER COPY**

The remarkable success of the JAMES ALLAN DASH CHORAL ARRANGEMENTS has convinced this company that there is a great demand for good music at a reasonable price. This new series includes 95 selections in their original form. The composers represented include Bach, Handel, Palestrina, Carissimi, Farrant, Goss, Praetorius, Mozart and many others.

This series, as well as the DASH ARRANGEMENTS, will continue to sell at 10¢ per copy, despite greatly increased production costs.

SEE YOUR LOCAL DEALER TODAY

or write us for free sample copies

THE BALTIMORE MUSIC COMPANY

325 N. Charles St., Baltimore 1, Md., U. S. A.

Tasteful Playing of the Music of All Periods Is Demanded

[Paper read at St. Mark's Episcopal Church in Mount Kisco, N. Y., before the Westchester Organ Players' Club by the organist and choirmaster of St. John's Episcopal Church, New Rochelle, N. Y.]

By JOSEPH LEWIS IREDALE

What may be termed the "revival of interest" in organs, organ literature, and even organists, is a happy characteristic of our age. This "revival of interest" finds documentation throughout the musical world. A recent article in THE DIAPASON (Aug. 1, 1951) comments favorably upon it, and all of us in our own experience are happily aware of this phenomenon. There are, I believe, profound historical reasons which in some measure account for this "revival of interest." It will be necessary for me to comment upon them in passing. My primary aim, however, is not congratulatory but critical, in the classical sense of the term. I wish to call attention to a great void in the organ world, a void brought about largely by that very "revival of interest" upon which we all rightly congratulate ourselves, and a void which our enthusiasm to date has failed to fill.

The void of which I speak concerns what may be termed a lack of general aesthetic. By this I mean a knowledge or awareness on the part of organists as to what their specific art should be. It is precisely the lack of such knowledge which generates nine-tenths of the willful misunderstanding current among us. By a general aesthetic I mean an agreed method of how to cultivate taste and a general feeling upon the part of organists as to what should constitute fine playing. Now in one sense—a very broad sense—we have and always have had such an aesthetic. It is not a matter of devising or discovering something which we as organists generally lack so much as bringing to light and becoming conscious of something the great majority of us already possess. In this the general aesthetic is more akin to faith than to reason. Part of my purpose is to attempt a definition, in broad outline, of the method of cultivating taste, but before doing so I would like to ward off an objection which may already have arisen.

Perhaps someone is wondering by what right I speak. One might well ask, "Who is he to say who has taste and who hasn't?" If I were about to distinguish the artists from the "camp followers" such an objection might be to the point. This is the job for the professional critic and in a sense the "camp followers" label themselves pretty well anyway. But in another sense my credentials for speaking of artistic taste are a love for the organ and its historic literature and also the fact that I am a practicing musician. After all, everyone of us forms aesthetic judgments and in practice we mean them to be taken authoritatively.

Now the method of cultivating taste, as I say, is already in existence. If we turn to an examination of our experience as teachers we can understand this fact better. The music teacher knows that his function is not to give the pupil something which the pupil lacks so much as it is to awaken in the pupil the dormant capacities already there. Thus one of the first prerequisites is a love of music. Now a love of music is not something that one person can give to another, but only something that one person can awaken in another. Thus the experienced teacher knows that among his pupils there are those instinctively capable of scaling the heights of music and those for whom no amount of effort and labor will justify the study of music. Work will bring technical ability but never will it impart sensitivity and taste. This, I take it, is a proposition borne out by experience and I shall not labor the point.

One does not have to have had practical teaching experience to understand this point. It holds, by analogy, when we turn our attention to recitalists. It is common musical experience in this field also that some are better than others. There are recitalists who play with fire, brilliance

and profound understanding of the music they offer, and there are those that simply "play the notes." In both instances the fact that taste is a gift and not an acquisition open to all for the asking is manifest. This means that the order of music is hierarchical and not egalitarian, and no matter how the fact may injure our democratic instincts, it is the case nevertheless. We would better spend our efforts by accepting the fact humbly than by fooling ourselves into believing that "everyone is musical."

When we have said that taste is given to some and not to others and that the job of the teacher is one of illumination and drawing out of an already latent quality, it by no means follows that we have said all there is to say. It does not mean that we are entitled to rest on the knowledge that we possess something others lack (no matter how comforting it may be). Taste is not a static body of knowledge "delivered once for all," but a growing, organic capacity—a capacity once given that lays upon us the responsibility of development and constant cultivation. If a teacher knows that there are among his pupils those who are gifted, it is not uncommon also for him to recognize that there are those among the gifted who squander their talents. It is, unfortunately, not an uncommon experience to hear a gifted recitalist limited and bound down by a technical incapacity due to lack of work. While the capacity for taste may be given, it may also be abused, misused and misdirected.

So far then, I have sought to describe quite generally what I take to be the primary base for a general aesthetic—that, apart from which, no general aesthetic can arise. I have further sought to elicit a truth from what I take to be experiences common to the majority of musicians. In the sense in which I have employed the word "taste" so far it can be shown that taste in a very real way is a matter of temperament. It does not follow, however, that taste is merely a matter of temperament. Those who argue that taste is merely a matter of temperament—thus assuming that one aesthetic judgment is as good as another—misunderstand what temperament involves and they are precisely those who can be depended upon to have no taste!

I now wish to consider how these general remarks affect the organ world. I believe that such considerations are germane to the organ world in particular and I will not attempt to apply them. If we can expect no aid or progress from those without taste, it by no means follows that those capable of taste will initiate what I have termed a general aesthetic. In order to develop taste more is needed than a capacity for taste, although without that capacity nothing can be done. As the mere capacity for sanctity does not produce the saint, so the mere capacity for taste does not produce the artist.

Earlier I spoke of the method of developing taste of which all of us must become more conscious. That method consists in exposing those interested in the organ and its literature to the very best playing possible. It consists in imparting to the young musician a sense of the uniqueness of the organ and a sense of the tradition behind the "king of instruments." Those without an historical sense obviously will be unable to impart such a feeling. We must be very clear on this point and must have the courage of our convictions. We must be willing to take issue with those around us who simply "muddle through." We must raise our profession to the dignity to which it is entitled. To do this we must be clear as to what our aim should be. At this point I propose to state a definition which I believe will provide an ideal for many of us to approximate: *Tasteful playing, artistry, consists in the ability of the performer to play organ compositions of different historical periods in the style and manner peculiar to that period.* This definition is admittedly ideal and few are the players who approximate it. But that such a definition is ideal and that nothing else is seems clear.

One of the reasons for not accepting such a definition is the responsibility it places on the performer. This definition clearly limits the performer in that it requires more of the virtuoso than virtuosity. It demands of the sincere artist that he lose himself in the temper and spirit of the music he performs. It exalts the music and the message of the music above the technical abilities of the performer. Some mistaken souls believe that so-called "objective playing" accomplishes this. Nothing, however, could be farther from the truth. It is not sufficient to play Bach on baroque stops. While it is inexcusable to play him on Romantic registrations, the mere substitution of tone does not guarantee the proper result. To play Bach properly it is necessary to play his music with all of the tonal "limitations" he enjoyed and to play his music beautifully, with the maximum understanding and feeling which the performer can bring to that music under those "limitations." Much of the ill will caused by the "baroque revival" is due to the failure of some en-

RECENT ANTHEMS AND CAROLS

Mixed Voices

My Saviour Leads Me	Allanson G. Y. Brown	.15
Glory Fills Thy Whole Creation (SAB)	Allanson G. Y. Brown	.12
Benedictus es, Domine	Franklin Glynn	.15
Be Strong in the Lord	Cuthbert Harris	.20
Glorious is Thy Name (Gloria in Excelsis)	Louis Edgar Johns	.16
If With All Your Hearts	Mendelssohn-Gordon	.16
In Thee Abiding	Russell Hancock Miles	.15
Blessed be God That Liveth Forever (SSATBB)	Hugo Norden	.15
The Night is Dark, the Wind is Still (Christmas)	Hugo Norden	.20
Benedictus es, Domine	Edgar Priest	.15
The Lord's Prayer & Nunc Dimittis in G	Charles P. Scott	.15
Benediction Hymn, Amens & Glorias	Charles P. Scott	.15
He that Hath an Ear	H. van Husen	.15
O Gladsome Light (for Double Choir)	Alfred Whitehead	.16
O Child of Life (Christmas)	T. Carl Whitmer	.16
Children of Christ (with Junior Choir optional)	T. Carl Whitmer	.20

Women's Voices—SSA

Angels are Singing	Hugh Blair	.12
Christians, be Joyful	Russell Hancock Miles	.18
Glorious is Thy Name (Gloria in Excelsis)	Louis Edgar Johns	.16
Two Christmas Carols	T. Carl Whitmer	.16

Junior Choir—SA

Joyful Hearts We Bring to Thee	Hugh Gordon	.12
Blessed be the Name of the Lord	Fred W. Peace	.15

THE ARTHUR P. SCHMIDT CO., INC.

120 Boylston Street

Boston, Mass.

enthusiasts to make beautiful music on these instruments and under these "limitations."

If it is inexcusable to play Bach "romantically" then it is also inexcusable to play Widor and Vierne as though they wrote baroque music. Here the musician interested in performing those works must surrender to the Romantic style. If the "objective players" have offended against the spirit of Bach by a formalist longing for the letter, the very same is true of the Romanticists to a large extent. We must remember that Widor and Vierne were organists, writing for the organ, and not orchestra leaders of the Stokowski variety. The organ in terms of which they composed was the French organ, and not the Hollywood Bowl Symphony Orchestra.

What is needed is a sense of history and a sense of the organ and its literature within the musical tradition. It cannot be denied that the organ and its literature have suffered historical change. During the Romantic period the organ was changed considerably and no works comparable to Bach's were written for the instrument. This is not a matter of debate, as many pretend, but a matter of historical fact. Something within the nature of the instrument itself rebelled against the Romantic mood. As a consequence the attempt was made (particularly in this country) to alter the nature of the instrument, with its original contrapuntal bias, into an imitation of the orchestra. To cite this fact is not to deny that some worthy music was written during this period, but simply to recognize a limitation.

Our age has seen the rediscovery of the nature of the organ and the development of an instrument capable of playing the music of all historic schools faithfully. With this rediscovery we have witnessed the revival of interest mentioned at the beginning of this paper. We have so far failed, however, to become fully conscious of an underlying general aesthetic. To develop such an aesthetic it is necessary to reawaken the historical sense and to grasp the spirit and genius of each historic musical epoch. This may best be done by recognizing our limitations for the blessing that they are. It can best be done by recognizing that the organ is a unique musical instrument and not a pot-pourri of everything found in the world of music.

Finally a word about modern music. The

most advanced music written today for the organ is being composed by musicians who have returned to what I have called the contrapuntal bias. The case for modern music will not be argued here further than to state that it happens to be upon us and that it happens to be surviving. What modern music is worthy of serious attention each musician will have to decide, and as a matter of fact does decide, for himself. The competent guides in this direction will be those whose taste and sensitivity to all previous musical epochs is evident.

We need little trouble ourselves with those whose historical vision limits them to the organ literature of one epoch. Such players see everything through rose-colored glasses, which, however beneficial in some circumstances, must perform blind them to the light. The hope of the organ world lies in those players whose taste has been cultivated so that they are faithful to the music they choose to perform, faithful to the dictates of their own sensitivity and the history of which that music was and is a part. Those without taste are like the poor who, we are assured, will always be with us; those with taste are left to be the salt of the musical world.

ORGAN OWNERS ATTENTION

We are pleased to introduce the new

25B GLENNSTONE

Bring new unsurpassed tonal quality to your electric or electronic organ

Send for free interesting brochure. Dealer inquiries invited.

GLENNSTONE

5355 Madison St., Chicago 44, Ill.

Benjamin Hadley

St. Clement's Church
Chicago

Address: 632 Deming Place

THE a.o.b OF AMERICA

The Associated Pipe Organ Builders of America

MEMBERS:

- | | |
|---|---|
| <p>Builders</p> <p>HOLTKAMP ORGANS,
Cleveland 9, Ohio</p> <p>M. P. MOLLER, INC.,
Hagerstown, Md.</p> <p>SCHANTZ ORGAN CO.,
Orville, Ohio</p> <p>THE REUTER ORGAN CO.,
Lawrence, Kansas</p> <p>AEOLIAN-SKINNER CO., INC.,
Boston 25, Mass.</p> <p>ESTEY ORGAN CO.,
Brattleboro, Vt.</p> <p>HILLGREEN, LANE & CO.,
Alliance, Ohio</p> <p>AUSTIN ORGANS, INC.,
Hartford 1, Conn.</p> <p>CHESTER A. RAYMOND,
Princeton, N. J.</p> <p>Allied Manufacturers</p> <p>W. H. REISNER MFG. CO.,
Hagerstown, Maryland</p> <p>THE SPENCER TURBINE CO.,
Hartford 6, Conn.</p> | <p>J. C. DEAGAN, INC.,
Chicago, Illinois</p> <p>NATIONAL ORGAN SUPPLY CO.,
17th and Cascade Sts.,
Erie, Pa.</p> <p>ORGAN SUPPLY CORPORATION,
540 E. 2nd Street, Erie, Pa.</p> <p>A. R. SCHOPP'S SONS,
218 1/2 E. Cambridge St.,
Alliance, Ohio</p> <p>Maintenance</p> <p>WILLIAM REDMOND ORGAN WKS.,
Dallas 1, Texas</p> <p>FRED H. MEUNIER,
1500 E. 21st Avenue,
Denver, Colorado</p> <p>F. C. WICHLAC & SON,
3051 N. Menard Avenue,
Chicago 34, Illinois</p> <p>MIDWEST ORGAN SERVICE,
2310 Delmar,
Granite City, Illinois</p> |
|---|---|

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.

CHURCH IN BLACKSTONE, VA.,
ORDERS STANDAART ORGAN

A two-manual organ of unusually large design is being built for the Chrenshaw Methodist Church of Blackstone, Va., by the Standaart Organ Company. Features not ordinarily found in the stoplists of two-manual instruments include two open diapasons and two mixtures on the great, a three-rank mixture in the swell and 16-ft. stops on both manuals. The entire organ will be enclosed, the great and swell being placed in separate chambers. The all-electric movable console will be of the stopkey type.

The stoplist of the instrument will be as follows:

GREAT ORGAN.

- Contra Dulciana, 16 ft., 12 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Dulcet, 4 ft., 12 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fifteenth, 2 ft., 12 pipes.
- Mixture, 4 ranks, 244 pipes.
- Acuta, 2 ranks, 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremulant.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Salicet, 4 ft., 12 pipes.
- Salicet Celeste, 4 ft., 12 pipes.
- Stopped Flute, 4 ft., 12 pipes.
- Nazard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 12 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Posaune, 16 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- 'Cello, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.

THE OLIVER DITSON COMPANY has accepted for publication Frances McCollin's latest compositions, both awarded prizes by the Pennsylvania State Federation of Music Clubs. The 1951 award was given for a three-part choral setting for women's voices with piano accompaniment of Shakespeare's "It was a Lover and His Lass." The 1952 award was for an a cappella four-part anthem, "O, Come and Mourn." These awards are Numbers 19 and 20 of Miss McCollin's list of prize-winners.

**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.
15c
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

Berniece Fee Mazingo

INDIANAPOLIS, IND.

MABEL ZEHNER

First Presbyterian Church
Mansfield, Ohio
RECITALS
Concert Management: Eleanor Wingate Todd
1978 Ford Drive, Cleveland 4, Ohio

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

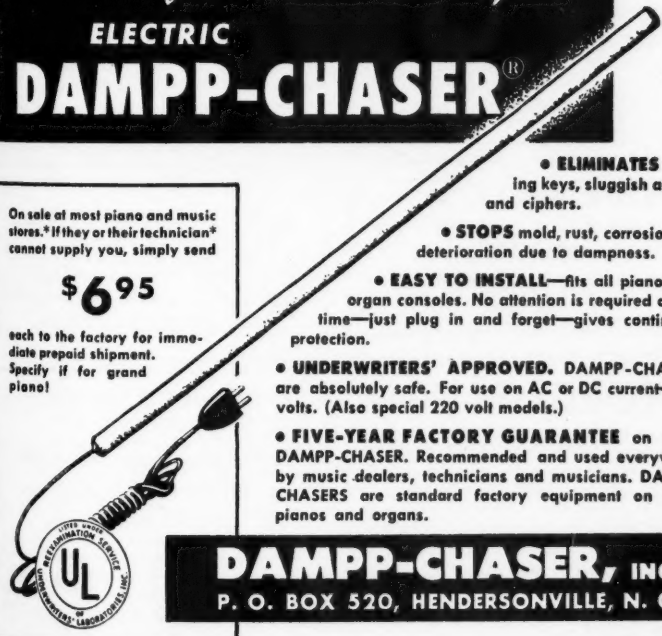
Piano — Organ
Musicianship

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.)

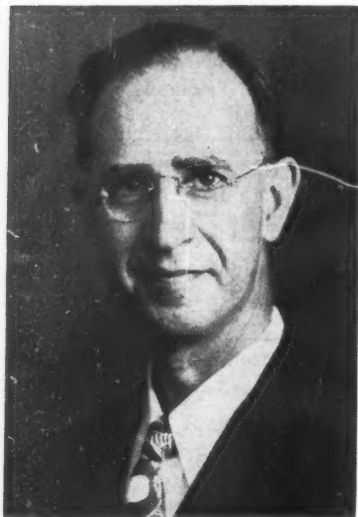
• **FIVE-YEAR FACTORY GUARANTEE** on every DAMPP-CHASER. Recommended and used everywhere by music dealers, technicians and musicians. DAMPP-CHASERS are standard factory equipment on some pianos and organs.

DAMPP-CHASER, INC.

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

*DEALERSHIPS OPEN TO
STORES AND TECHNICIANS

SHELLEY T. GILBERT



IN SEPTEMBER SHELLEY T. GILBERT completes his fifth year as organist and choirmaster of Christ Church Cathedral, Hartford, Conn. Mr. Gilbert went to his present post in 1947 from Holy Trinity Church, Middletown, Conn., where he played and directed a number of choirs.

Mr. Gilbert received his early education in Middletown, Conn., and studied organ in New Britain with Joseph C. Beebe. In 1929 he was awarded the certificate in theory of music and organ playing by Yale University, where he studied with Harry Benjamin Jepson. He also was a pupil of Arthur Priest, F.A.G.O., in Hartford. Occasional study by Mr. Gilbert has included courses at Wellesley College, Skidmore College and the Connecticut State Normal School. Positions held by Mr. Gilbert before he went to the cathedral included a year at the Middle Haddam Episcopal Church, Middle Haddam, Conn.; five years at Epiphany Church, Durham, Conn., and five years at the First Congregational Church, Portland, Conn. Mr. Gilbert is married and has one son.

A HALF-HOUR OF EASTER music at the Church of the Ascension, New York, broadcast from the church last Easter over the "Church of the Air" program, has been made available in a limited supply to parishioners and church musicians. The ten-inch long-playing record includes most of Kodaly's "Missa Brevis," Bach's "Et Resurrexit," Macfarlane's "Christ Our Passover" and two Easter hymns. The introductions and Easter message are by the rector, Dr. Roscoe Thornton Foust. The excellent acoustics of the church are apparent in the recording, with the fine tone of the choir and the organ.

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-52

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

PAUL KOCH

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 18

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 -



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

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED

**Organ Builders of All Skills,
in all Departments.
Aeolian-Skinner
Organ Co.,
Boston 25, Mass.**

A NEW ENGLAND ORGANIZATION OFFERS YOUNG VOICERS TRAINING UNDER ONE OF THE GREAT MASTERS AND A PLAN FOR FUTURE ADVANCEMENT DEPENDENT ON CAPABILITY SHOWN.

PREVIOUS VOICING EXPERIENCE ESSENTIAL.

REPLY TO J-5, THE DIAPASON.

ORGAN RECORD CATALOGUE—A 128-page reference list of recordings up to 1951. \$1 postpaid. W. R. Brittenham, 408 West Mifflin, Madison, Wis.

COLLECTING HISTORICAL MEMORABILIA on the theater organ, unit organ, Hope-Jones, both U.S.A. and Britain; Stollists, console photos, specifications, catalogs, brochures, scrapbooks, blueprints, pix of theater organists, theater organ machines, etc.; also book: "The Art of Pipe Organ Playing for Motion Pictures," M. M. Mills. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

WANTED—THIRTY TO FORTY COPIES of Handel's "Messiah" and Stainer's "Crucifixion" for church choir. Prefer Schirmer, Novello or any standard edition in good or fair condition. Contact Robert McGuire, 6150 South Sangamon Street, Chicago 21, Ill. Telephone Walbrook 5-2777.

PERMANENT FULL-TIME WORK ON pipe organs at once, for man qualified to do expert tuning, repairing and rebuilding. Must know organs and have ability and desire to progress. H. R. Wilson, 3534 Michigan Avenue. Cincinnati, Ohio. [tf]

WANTED—ORGAN BUILDER ABLE TO handle rebuilding and general service work on all makes of organs. Top salary, paid vacations, ideal working conditions for the right man. Charles J. Miller Company, 2107 North Tryon Street, Charlotte 6, N. C.

REWARD FOR ADVICE ON FOUR-MANUAL Wurlitzer Hope-Jones unit console that would be available, with or without relay set, at reasonable terms. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

WANTED—COPY OF "VOICE BUILDING and Tone Placing," H. Holbrook Curtis. State price and condition of book. Ralph Edwards, 3453 North Mascher Street, Philadelphia 40, Pa. [tf]

WANTED—EXPERIENCED ORGAN MAN. State salary expected. Work mostly in New York and vicinity. Anthony Porto & Son, 145-35 Thirteenth Avenue, Whitestone, N. Y.

WANTED—EXPERIENCED FLUE VOICERS, steady work, top pay, paid holidays and vacation. The Kilgen Organ Company, 4632 West Florissant Avenue, St. Louis, Mo.

WANTED—BY FLOOD VICTIM, ELECTRONIC organ anywhere for cash. Dink Robert Patricia, 805 Cherry, Kansas City, Mo. Phone Grand 7166. [tf]

WANTED—BOOKS ON PIPE ORGAN building. Richard Emberg, 175 Keith Avenue Ext., Brockton 25, Mass. [11/52]

WANTED—HAMMOND ORGAN WITH OR without tone cabinet. Condition unimportant. Address J-10, THE DIAPASON.

WANTED TO BUY—CALLOPE AND Grind Organ. R. J. Erickson, 1458 West Eighty-seventh Street, Chicago 20, Ill.

WANTED—UNUSUAL OPPORTUNITY for young man having reed voicing experience. Address J-9, THE DIAPASON.

POSITIONS WANTED

POSITION WANTED—ITALIAN PROFESSOR organist and choir director, European bachelor of music, organ major; age 42; married, no family. Twenty-five years' experience in all Catholic services as organist and choir director in churches of Rome and Milan (Italy). Eighty organ recitals in European and American cities. Baritone singer in Latin and Gregorian songs. At present organist and singer in Panama City and Canal Zone. Desires position in the U.S.A. Speaks Italian, French, Spanish. Excellent references. Fullest details to any interested person. Address J-4, THE DIAPASON.

POSITION WANTED—ORGANIST, CHOIR director, male, 39, desires change. Twenty-two years in nonliturgical Protestant churches. At present director of community chorus giving oratorio and secular concerts. Recitals and teaching. Metropolitan New York City-New Jersey area. Address J-3, THE DIAPASON.

POSITION WANTED—CHURCH ORGANIST and choir director with experience desires change. M.M. degree. Has taught piano in a private school and a college and organ privately. Would like work in a college or church, or both. References available. Address J-8, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIRMASTER, male, single, age 35, no dependents, desires Catholic church post. Cathedral and parish church experience. Excellent record accomplishments present position. Sing daily masses. Address J-6, THE DIAPASON.

POSITION WANTED—SCIENTIFICALLY trained man with several years' experience in industrial research and development seeks connection with established builder or supplier. Interested in use of new materials in organ construction. Organist. Address J-7, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIR director, full-time basis, experienced with professional and volunteer adult and children's choirs, presenting of oratorios, musical vespers, hymn festivals, sacred pageants. Five years with large Protestant church. Address J-11, THE DIAPASON.

POSITION WANTED—ORGANIST AND choir director, male, age 38, M. M. degree, now employed, desires church or academic position in vicinity of New York City. Address J-2, THE DIAPASON.

POSITION WANTED—Organist and choir-director. M. M. degree, church or/and academic position desired. References available. Address D-5, THE DIAPASON. [7]

FALL SERIES IS ANNOUNCED FOR ST. MARK'S, MOUNT KISCO

A series of four dedicatory recitals will be played in the fall on the large three-manual Aeolian-Skinner organ which was opened at St. Mark's Church, Mount Kisco, N. Y., May 25. The first program, Oct. 5, will be played by Edgar Hilliar, the organist and choirmaster. He has chosen these numbers: Concerto in A minor, Vivaldi-Bach; "A Tune for the Flutes," Stanley; "A Little Tune," Felton; "Fugue a la Gigue," Bach; "Arabesque," Vierne; "Epilogue" on a Theme of Frescobaldi, for pedals alone, Langlais; Aria, Peeters; "Romance sans Paroles," Bonnet; Toccata from Symphony 5, Widor.

G. Huntington Byles, organist and choirmaster of Trinity Church, New Haven, will be heard Oct. 12. He will play numbers by Marcello, Battistini, Couperin, Bach, Franck, McKinley, Davies and Langlais. The third recital, Oct. 19, will be given by Robert Owen, organist and choirmaster of Christ Church, Bronxville, N. Y. Mr. Hilliar will be joined by a string orchestra from the Manhattan School Oct. 26 for a concert of works by Corelli, Mozart and Handel. The strings will be conducted by Mr. Byles.

*Classified Ads
in The Diapason
Bring Results*

FOR SALE

FOR SALE—LARGE HINNERS REED ORGAN, single six-octave manual, five sets of reeds, divided bass and treble. Excellent condition. Has rotary drive shaft on bellows, to which a motor can be attached with belt and pulley. Price \$125, crating and shipping extra. Several others, priced \$25 to \$125. Terry's, 309 Main Street, La Crosse, Wis.

FOR SALE—TWO-MANUAL ESTEY CONSOLE, electro-pneumatic action, luminous stops, separate combination action, mahogany finish. All in working condition. Reason for selling: Changing to three-manual. Complete information upon request. Mrs. Ermal J. Rickert, 426 Irving Avenue, Dayton 9, Ohio.

FOR SALE—TWO-MANUAL ORGAN IN Trappist Abbey of Our Lady of Gethsemani. Complete with organ blower, windchests, console and thirteen sets of pipes, with three extra sets recently installed. Will sacrifice as it must be removed soon. Write for details. Abbey of Gethsemani, Trappist, Ky. Phone: New Haven, Ky., 30.

FOR SALE—USED THREE-MANUAL pipe organ, electro-pneumatic action; 18 sets of pipes. New console. Price \$8,800.00, installed in Chicago area. For information write F. C. Wichlac, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—ORGAN FROM BETHLEHEM Chapel; four manuals, thirty-seven stops, twenty-seven sets pipes; built 1912 by Ernest Skinner; recently completely reconditioned. Write Business Manager, Washington Cathedral, Washington 16, D. C.

FOR SALE—LOWREY ORGANO, ALMOST new, in perfect condition. Makes an organ of any piano. Original cost \$695. Price \$395.00, or with one-octave pedalboard, \$445.00. Ideal for home or small church. Terry's, 309 Main Street, La Crosse, Wis.

FOR SALE—TWELVE-RANK BARCKHOFF tracker action organ, located in central Wisconsin. Price \$775. Purchaser to remove. May be played in present installation. Terry's, 309 Main Street, La Crosse, Wis.

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

FOR SALE—EIGHT-FT. 73-NOTE FIVE-inch trumpet pipes on six inches of wind, mitered to about 53-inch height. Price \$100.00. L. A. Jurwitz, 14533 Sylvan Street, Van Nuys, Cal.

FOR SALE—OUTSTANDING BUYS IN both electronic and pipe organs. All makes bought, sold, exchanged and consigned. "House of Organs," 6701 Sunset Boulevard, Hollywood 28, Cal. Granite 0413. [tf]

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

FOR SALE—TWO-HP KINETIC BLOWER and single-phase motor, 12-inch pressure. New reservoir. Also 5-hp Kinetic combination blower (vacuum and blow wind), no motor. Address J-12, THE DIAPASON.

FOR SALE—TWELVE-STOP TWO-MANUAL electro-pneumatic pipe organ, completely overhauled, with new console. Available sixty days; \$5,850.00, installed in Chicago area. Address H-9, THE DIAPASON.

FOR SALE—ESTEY TWO-MANUAL AND pedal reed organ (stopkey operated), first-class condition, \$450.00 f.o.b. Chicago. Address H-10, THE DIAPASON.

FOR SALE—EIGHTY CHOIR GOWNS, used, poplin, royal blue, canary trim and stoles; \$4 each. Principal, Allentown High School, Allentown, Pa. [8]

FOR SALE—ONE CASTING TABLE AND gas-fired melting pot. Also 2-h.p. and 1-h.p. Kinetic blowers, both single-phase, 1165 R.P.M. Austin Organs, Inc., Hartford 1, Conn.

FOR SALE—TWO-MANUAL, PEDAL reed organ with blower, \$200. D. Hosa, 217 West One-hundred-twenty-fifth Street, Suite 419, New York City.

FOR SALE—ORGAN CLUB HANDBOOK No. 5, 1952, 56 pages, \$1.10 postpaid. Organ Literature Foundation, Nashua, N. H.

WANTED

WANTED—Used set of copies, including conductor's score and orchestral parts, of Mendelssohn's oratorio "Elijah." Robert McGuire, 6150 South Sangamon Street, Chicago, 21, Ill. Tel. Walbrook 5-2777.

FOR SALE

FOR SALE
Three-manual straight pipe organ, electro-pneumatic action, stop-key console.
SPECIFICATION AND PRICE FURNISHED UPON REQUEST
Address G-5, THE DIAPASON

FOR SALE—EXCEPTIONAL VALUE. Just completed 100 per cent factory rebuilt modern Wurlitzer pipe organ comprising 572 pipes, grade A-49 bar harp and chimes. Diapason, trumpet, gedeckt, clarinet, flute, viola, viol celeste and dulciana judiciously unified to forty-four stops plus couplers. Wind pressure: 3 inches to 6 inches, ten adjustable combination pistons, new leather throughout, new dignified mahogany rollout console. Instrument erected for demonstration and inspection. Original cost \$24,000. Price \$5,800 f.o.b. Boston with ten-year unconditional guaranty. Immediate delivery and installation anywhere reasonably. Investigate and save. Write William F. Patchell Jr., Mystic Storage Building, 40-60 Union Street, Medford, Mass.

FOR SALE—THREE MANUALS OF NEW keys. Complete with springs, contacts; ready for wiring. Hinged together and brand new; \$200.00. New action current rectifier, operates on 110 or 220 volts, cased and brand new, \$40.00. New viola, 61 pipes, \$100.00; nearly new trumpet, 61 pipes, \$150.00; used dulciana, with new basses, \$75.00. Several sets used Estey pipes. T. H. Sheehan, Box 692, Charleston, S. C.

FOR SALE—BALDWIN ELECTRONIC organ, model 10, thirty-one stops, ten couplers, two-manual and pedals. Eight fifteen-inch speakers; two forty-watt amplifiers. Can be supplied with four speakers and amplifier in cabinet if desired. Purchased new two years ago. In perfect condition; \$4,000.00. Mrs. H. G. Waldron, Lindsay, Okla.

FOR SALE—ESTEY MINUETTE PIPE ORGAN, three-stop unit (diapason, string and flute), 16 ft. in pedal, 7 stops on great, 13 on swell. Perfect instrument for small church, studio or home. Price \$2,000. Can be seen in Trinity Cathedral choir house, Cleveland, Ohio, or write to E. A. Kraft for further information.

FOR SALE—WELTE 16-FT. DIAPHONIC diapason, large scale, leathered, 10-inch wind, lower eighteen wood diaphones with chests, 85 pipes. Price \$250. Or will trade for smaller scale diaphone with mitered metal resonators. Denzel Piercy, Box 278, Madras, Ore.

FOR SALE—LOW AND HIGH PRESSURE wood and metal pipes. Fifty-foot lengths. Organ cable, tinned, color-code, 220 wires; tremolos, organ loft heaters. Many other items low priced for quick cash sale. John Ralph Wood, 7340 Fisher Road, Route 4, Dallas, Tex.

FOR SALE—HAMMOND ORGAN CONSOLE BCV #6776. Novachord #1316, like new; \$750.00, #1238 rough \$450.00, B40 speakers, excellent, \$275.00, other models from \$150. Electronic organs bought, rented, sold. Ken Thompson, State Highway 69, RD 2, Waterbury, Conn.

FOR SALE—ORGAN—WURLITZER, SERIES 20, two-manual for church or residence. Only 2 years old; like new; direct from owner in private residence. Reasonable for immediate sale. Address L. H. Carman, 47 Clarke Street, Binghamton, N. Y.

FOR SALE—A SET OF THREE MANUALS with coupler action. Also 8-ft. trumpet mitered for height of five feet. R. L. Abbott, 1848 South Beverly Glen Boulevard, Los Angeles 25.

FOR SALE—TWO-MANUAL AND PEDAL Estey reed organ, with blower. Good condition. Price \$475. Write Rev. E. A. Beck, 4009 Liberty Avenue, North Bergen, N. J.

FOR SALE—TWO-MANUAL PEDAL electric reed organ. Excellent condition, just rebuilt. Mrs. A. C. Dukes, 260 North Exposition, Wichita 12, Kan.

FOR SALE—THIRTY-FIVE RECONDITIONED organ blowers, ¼ to 2 hp, 3.5-inches to seven-inches pressure, \$60.00 to \$90.00 each. Wicks Organ Company, Highland, Ill.

AVAILABLE FOR ORGAN REPAIRING, tuning, service contracts, rebuilding. Satisfaction guaranteed. D. B. Armstrong, 1650 East Brower, Springfield, Mo. [tf]

FOR SALE—BOOKS. AM SELLING OVER 100 duplicates. Send for list and mention any special wants. J. C. Andrews, Box 783, Wilmington, Del.

FOR SALE—FOUR-MANUAL, ELECTRO-PNEUMATIC DRAWKNOB, E. M. Skinner console. Box 1716, New London, Conn.

R. Sable Old nos. Book
SEP -8 1952

FRANK ASPER



Distinguished
Organist
of
SALT LAKE CITY
TABERNACLE

Marvelous technique
News, Minneapolis, Minnesota

Proved himself a master of
every phase of organ-playing
Times-Herald, Waco, Texas

Showed great ingenuity in
registration
Herald, Lethbridge, Canada

Played with great under-
standing, exquisite shading
and sensitive shading
*Clarion-Ledger, Jackson,
Mississippi*

NOW BOOKING

Concert Management WILLARD MATTHEWS

"South Penthouse"

123 East 53rd St.

New York 22, N. Y.