

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 Seventh Year, No. 10—Whole No. 562

CHICAGO, ILL., U.S.A., SEPTEMBER 1, 1956

Subscription \$1.75 a year—15 cents a copy

PRINCETON CHURCH HAS AEOLIAN-SKINNER

THREE-MANUAL INSTRUMENT

New Organ in Trinity Episcopal Being Completed with Divided Swell and Positiv—Robert Owen Is Consultant.

A new three-manual Aeolian-Skinner organ is being completed in Trinity Episcopal Church, Princeton, N. J. Because of space limitations, a divided swell was chosen instead of a full swell and choir. The positiv is exposed and bracketed to the side wall within the chancel. Robert Owen of Christ Church, Bronxville, N. Y., was consultant.

The stolist is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Prinzipal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Scharf, 3 ranks, 183 pipes.

POSITIV ORGAN.

Quintaten, 8 ft., 61 pipes.
Spitzgedackt, 4 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Zymbel, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN 1.

Hohlflöte, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 124 pipes.
Geigen Prinzipal, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Bombarde, 16 ft., 68 pipes.
Trompette, 8 ft., 12 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

SWELL ORGAN 2.

Lieblich Gedackt, 16 ft., 68 pipes.
Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Rohrflöte, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 68 pipes.
Schalmey, 4 ft., 68 pipes.
Tremulant.

PEDAL ORGAN

Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft.
Lieblich Gedackt, 16 ft.
Prinzipal, 8 ft., 32 pipes.
Lieblich Gedackt, 8 ft.
Hohlflöte, 8 ft.
Choral Bass, 4 ft., 32 pipes.
Gedackt Pommer, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 4 ranks, 128 pipes.
Posaune, 16 ft., 32 pipes.
Bombarde, 16 ft.
Trompette, 8 ft.
Clairon, 4 ft.
Schalmey, 4 ft.

CLAREMONT MUSIC SESSION FEATURES AN ORGAN WEEK

An organ week July 9-13 was an important part of the six-week Claremont Institute of Music, sponsored by California's Pomona College, Scripps College, Claremont Graduate School and Claremont Men's College. Special guest faculty members were Catharine Crozier, distinguished recitalist, and her husband, Dr. Harold Gleason, both of the staff of Rollins College, Winter Park, Fla. Dr. Joseph W. Clokey, famous composer who was long a member of the Pomona faculty, and William Blanchard, Pomona College organist and associate director of the institute, also took part. Miss Crozier and Dr. Gleason gave a master class for four hours each day with Dr. Clokey and Mr. Blanchard collaborating. Miss Crozier played a recital July 11. Dr. Clokey lectured on choir problems. Organ visitation under Mr. Blanchard's guidance included several interesting Claremont installations.

FLOR PEETERS, WHO WILL TOUR AMERICA



FLOR PEETERS RETURNING FOR FIFTH AMERICAN TOUR

Flor Peeters will open his American tour Oct. 8 with a recital on the new Holtkamp organ in the Kresge Auditorium of the Massachusetts Institute of Technology in Cambridge. Mr. Peeters' programs will include several of his own compositions, as heretofore, and in Boston a portion of his "Missa Festiva" will be performed with the assistance of the Cecilia Society of Boston.

The tour, limited to seven weeks because of commitments in Europe necessitating his return to Belgium before the end of November, will include appearances in Philadelphia, Princeton, Buffalo, Providence, Youngstown, Sandusky, Toledo, Charlotte, Pittsburgh, Chicago, Minneapolis, Boys Town, Bloomington, Ind., Albuquerque, Tucson, Wichita Falls, Houston, Fort Worth, New Orleans, Memphis and Newark, Del.

He will play in the Central Presbyterian Church, New York City, Oct. 15, will participate in the St. John's fall music festival in Detroit Oct. 23 and will appear at the University of Texas fine arts festival in Austin Nov. 13. Mr. Peeters will also conduct several master classes.

It will be three years since Mr. Peeters last toured this country, his activities in that time having included an extensive tour of South Africa in the spring of 1955, the first regular organ recital tour arranged in that country.

PORTLAND RECITAL SERIES PLAYED FOR 44th SEASON

The annual summer series of recitals given, four each week, on the Kotschmar Memorial Organ in the city hall at Portland, Maine, is in its forty-fourth season. Among the recitalists this July were John Fay, Portland's city organist, who played July 10, 18 and 26; Eleanor Packard Jackson, retiring dean of the Boston Chapter of the A.G.O., who played July 11; Robert Sutherland Lord, New Haven, Conn., July 12; John Weaver, Baltimore, Md., finalist in the Guild student competition, July 13; Homer Humphrey, Boston, July 17; Henry Hokans, Worcester, Mass., July 19; Harriette Slack Richardson, Springfield, Vt., July 30; John Lenaghan, Sherbrooke, Que., July 24; Edward Prescott, Bangor, Maine, July 25; and Irving Bartley, University of New Hampshire, July 27.

THE NATIONAL MUSIC COUNCIL, of which the American Guild of Organists is a member organization, now holds the Congressional Charter as a result of legislation passed by Congress and signed by President Eisenhower. It is the only musical organization holding such a charter.

FAXON HEADS CHURCH MUSIC DEPARTMENT AT BOSTON "U"

George H. Faxon, the distinguished organist and authority on church music, has been named chairman of the church music department at Boston University. Mr. Faxon has previously served in 1946 as instructor in organ. He will offer advanced instruction in organ in addition to teaching courses in church music.

Professor Faxon will continue his duties as organist and choirmaster at Trinity Church, Boston, where he was appointed in 1945. His previous posts in the Boston area have included the Church of the Advent and St. Paul's Cathedral.

In addition to extensive activities as a recital organist, Professor Faxon has taught at the New England Conservatory of Music, the University of Michigan and Union Theological Seminary in New York. He was recitalist for the national convention of the A.G.O., in New York this last summer. He has been dean of the Boston Chapter and is a member of the music committee of the National Council of Churches. The noted church musician holds the Licentiate and is a Fellow of Trinity College in London, England, where he studied with Sir Granville Bantock. Other studies in England included work at the University of Cambridge and at Ely Cathedral.

A resident of Brookline, Mass., Professor Faxon is married and the father of three children.

SELECT WILLIAM WATKINS FOR GEORGETOWN CHURCH

William Watkins has been appointed organist and choirmaster at the Georgetown Presbyterian Church, Washington, D. C. He leaves the New York Avenue Presbyterian Church in the same city where he has been organist since 1948.

Within Mr. Watkins' service at the New York Avenue Presbyterian Church, the organ was reconstructed by the Aeolian-Skinner Organ Company to his design. He has brought to Washington increasing interest in organ music through a series of monthly organ recitals on this fine instrument. At the Georgetown Presbyterian Church he will supervise the installation of a new Aeolian-Skinner organ to be completed soon after the first of the year.

Mr. Watkins is a native of Danville, Va., and a graduate of Peabody Conservatory of Music where he received the artist diploma in organ. In 1949 he won the young artist award of the National Federation of Music Clubs.

Mr. Watkins plays recitals throughout the United States in the concert seasons in addition to his activities as church organist, choirmaster and teacher.

CHURCH IN INDIANA TO HAVE NEW MÖLLER

THREE-MANUAL INSTRUMENT

Historic First Presbyterian In Indianapolis Orders Organ as Part of Renovation—W. Curtis Hughes Is Organist.

The First Presbyterian Church, Indianapolis, Ind., has awarded a contract to the Möller Co. for a large three-manual instrument. Organized in 1823, the church has a very distinctive history and is one of the few Protestant churches remaining in the downtown section of Indianapolis. The church is meeting the challenge of a downtown church and is presently undertaking an extensive renovation and building program which includes the new organ. In years gone by it has had the distinction of having as officers and members of its congregation, President Benjamin Harrison, Vice-President Thomas R. Marshall, and at one time the Rev. Melville B. Gurley, who was Lincoln's pastor in Washington, was the minister of the church.

Under the direction of W. Curtis Hughes, organist and choir director, First Church has four choirs and enjoys an enviable reputation for its fine music. Mr. Hughes received his Mus. Bac. in education from Murray State College in Kentucky and later his Mus. M. degree from Northwestern University. In 1945 he joined the music faculty of Maryville College, Maryville, Tenn., and has held positions in the First Methodist Church, Maryville, the New Providence Presbyterian Church, Maryville, and the Peachtree Christian Church, Atlanta, Ga., before assuming his duties in Indianapolis.

Mr. Hughes and Robert Talbert, Möller representative, cooperated in the designing of the new organ. The stolist will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Flute Conique, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce (Conique), 8 ft., 61 pipes.
Flauto Dolce Celeste, 8 ft., 54 pipes.
Prinzipal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Hautbois, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Spitz Gamba, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 54 pipes.
Nachthorn, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Flute Conique, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaten, 8 ft., 32 notes.

- Flute Conique, 8 ft., 32 notes.
- Quint, 5½ ft., 32 pipes.
- Principal, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Flute Conique, 4 ft., 32 notes.
- Quint, 2½ ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Bourdon, 2 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bassoon, 32 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bassoon, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

**A. L. JACOBS RESIGNS POST
IN SANTA BARBARA CHURCH**

Arthur Leslie Jacobs has resigned as minister of music of the First Methodist Church, Santa Barbara, Cal., to become executive secretary of the Choristers Guild, a national organization of children's choir directors of which his wife, Ruth Krehbiel Jacobs, is founder and president.

Mr. Jacobs had served in important church posts in Worcester, Mass., Los Angeles, Cal., and Memphis, Tenn., before going to Santa Barbara.

Mrs. Jacobs gives many seminars in children's choir techniques throughout the country and is author of "The Successful Children's Choir" published by the FitzSimons Company of Chicago.

**NEW CHURCH MODEL ADDED
TO "DO-IT-YOURSELF" LINE**

Electronic Organ Arts, Inc., of Los Angeles has announced the addition of a church organ to its line of electronic instruments. The "Artisan" is designed for churches desiring a pipe organ but without sufficient funds or space. The console houses all the tone generating and voicing chassis and is available in either two, three or four-manual sizes.

A combination action, crescendo pedal and independent amplification on each manual are provided. The new church models are designed to sell either assembled or in kit form.

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.

**FUSNER SUCCEEDS STOFER
IN CHURCH AT CLEVELAND**

Dr. Henry Fusner has been appointed organist and choirmaster of the Church of the Covenant, Cleveland, Ohio, effective Sept. 1. He succeeds Robert Stofer who has accepted a similar position at the Westminster Presbyterian Church, Dayton, Ohio.

For the last eleven years, Dr. Fusner has been organist and choirmaster at Emmanuel Baptist Church, Brooklyn, N. Y., where the choir sings an unusual series of oratorios. Previously he held positions at the Church of St. Edward the Martyr, New York City, and in several churches in New Jersey.

Dr. Fusner is a graduate of the Juilliard School of Music and of the School of Sacred Music of the Union Theological Seminary. Among his teachers are Dethier and Dickinson, organ; David McK. Williams, church music; Gianinni and Lockwood, composition, and Peter Wilhousky and Fritz Mahler, conducting. For five years Dr. Fusner was a faculty member of the Juilliard School. More recently he was connected with the Hartridge School, Plainfield, N. J.

In 1951, Dr. Fusner founded the Clinton Hill Symphony Orchestra, a community organization that gives a series of concerts yearly at the Pratt Institute, Brooklyn, using noted concert artists.

Dr. Fusner has compositions published by the H. W. Gray Company and Shawnee Press.

THE THIRTY-SECOND annual meeting of the National Association of Schools of Music will convene at the Statler Hotel, Cleveland, Ohio, Nov. 23-24. Representatives of at least 225 music schools and departments of music of colleges and universities throughout the United States are expected to be in attendance. President of the association is E. William Doty, dean of the school of fine arts, University of Texas.

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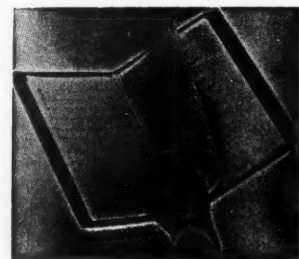
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Dr. Schneider is not a complete stranger to our country. When he was a guest lecturer at Yale University last year, he found time for some 15 recitals in the East and Midwest, among them at

National Cathedral, Washington, D.C.
Woolsey Hall and Battel Chapel, New Haven, Conn.
Rockefeller Chapel, Chicago, Illinois
Grinnell College, Grinnell, Iowa
Oberlin College, Oberlin, Ohio

Trinity College, Hartford, Conn.
Church of the Advent, Boston, Mass.
Christ Church Cathedral, Springfield, Mass.
Concordia Seminary, St. Louis, Appleton, Wis. and Sandusky, Ohio
Cathedral of St. John the Divine, New York

Michael Schneider was lauded in America for his versatility in all styles of organ music, and the critics commented in particular on his "ingratiating charm," "beautifully sensitive playing" and "technical acumen and admirable art of registration."

**PARISH IN NEW YORK
WILL HAVE 3-MANUAL**

AEOLIAN - SKINNER ORDERED

Church of the Incarnation Uses Pipe-work from Old Instrument in New Organ—Placement Will Be in Chancel Corner.

The Church of the Incarnation in New York City will have a new three-manual Aeolian-Skinner organ to be completed in early fall. This parish has one of the older church buildings in the Episcopal Diocese of New York and some of the pipework from the old instrument is being incorporated in the new scheme. Installation will be in a corner of the chancel.

The specification reads as follows:

GREAT ORGAN.

Montre, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzprincipal, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Aeoline, 8 ft., 68 pipes.
Gedeckt, 8 ft., 12 pipes.
Octave, 4 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Nason Flute, 8 ft., 68 pipes.
Dulciana, 8 ft., 12 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 56 pipes.
Fugara, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Montre, 16 ft.
Bourdon, 16 ft., 32 pipes.
Dulciana, 16 ft.
Lieblich Gedeckt, 16 ft.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 12 pipes.
Posaune, 16 ft., 12 pipes.
Chimes.

**BIGGS, ORMANDY FEATURED
AT WORCESTER FESTIVAL**

E. Power Biggs will play Handel's Concerto 10 and Saint-Saëns' Symphony 3 with the Philadelphia Orchestra, Eugene Ormandy conducting, at the ninety-seventh Worcester, Mass., music festival Oct. 16. As part of the same festival week a 250-voice mixed chorus, under T. Charles Lee's direction, will sing Haydn's "Creation," portions of Bach's Mass in B minor and other choral works.

WILLIAM G. BLANCHARD



WILLIAM G. BLANCHARD has been a member of the Pomona College faculty since 1936. He heads the organ department and is college organist. A graduate of DePauw University, he has his Master of Music degree from the University of Michigan and has done further study with Carl Weinrich, Hugh Porter and Seth Bingham. Several of his choral works have been published by J. Fischer, Summy, Hall and McCreary and Willis.

Mr. Blanchard has served as organist of the Claremont Community Church for sixteen years. A year ago the church dedicated its new edifice, seating 1200. Four chambers have been prepared for the four-manual Möller organ to be installed this fall. A redos of striking design dominates the architectural plan and screens the chambers. An antiphonal organ will ultimately be placed in the rear of the balcony.

**LITURGICAL MUSIC SCHOOL
HELD AT ST. JOHN'S COLLEGE**

The eighth annual school of liturgical music opened June 18 at St. John's College, Collegeville, Minn. Priests, nuns and laymen from sixteen states and Canada enrolled for the five-week course. The faculty this year again was principally made up of monks from the Benedictine community at St. John's with Msgr. Maurice O'Bready, C. S., of the Gregorian Institute in Sherbrooke, Quebec, teaching chant and conducting and Noel Goemanne, M. Mus., organist of St. Rita's Church in Detroit, Mich., teaching organ.

Mr. Goemanne played a recital July 19 at St. John's Abbey Church as a part of the summer school. His program: Canzona, Andrea Gabrieli; "Lord God, Have Mercy upon Us," Isaac; "We All Believe in One God," Scheidt; Aria and Giga, Loeillet; Andante, Fiocco; Psalm 18, Marcello; "Come, Saviour of the Gentiles" and Prelude and Fugue, Buxtehude; "O Man, Bemoan Thy Grievous Sins" and Toccata and Fugue in D minor, Bach; "All Depends on Our Possessing" and "Paix Monacale," Peeters; Toccata, Van Hulse; "Cantilena" and "Litanies," Goemanne.

A HANDEL FESTIVAL will be part of the International Music Education Congress in Hamburg, Germany, Sept. 14-16.

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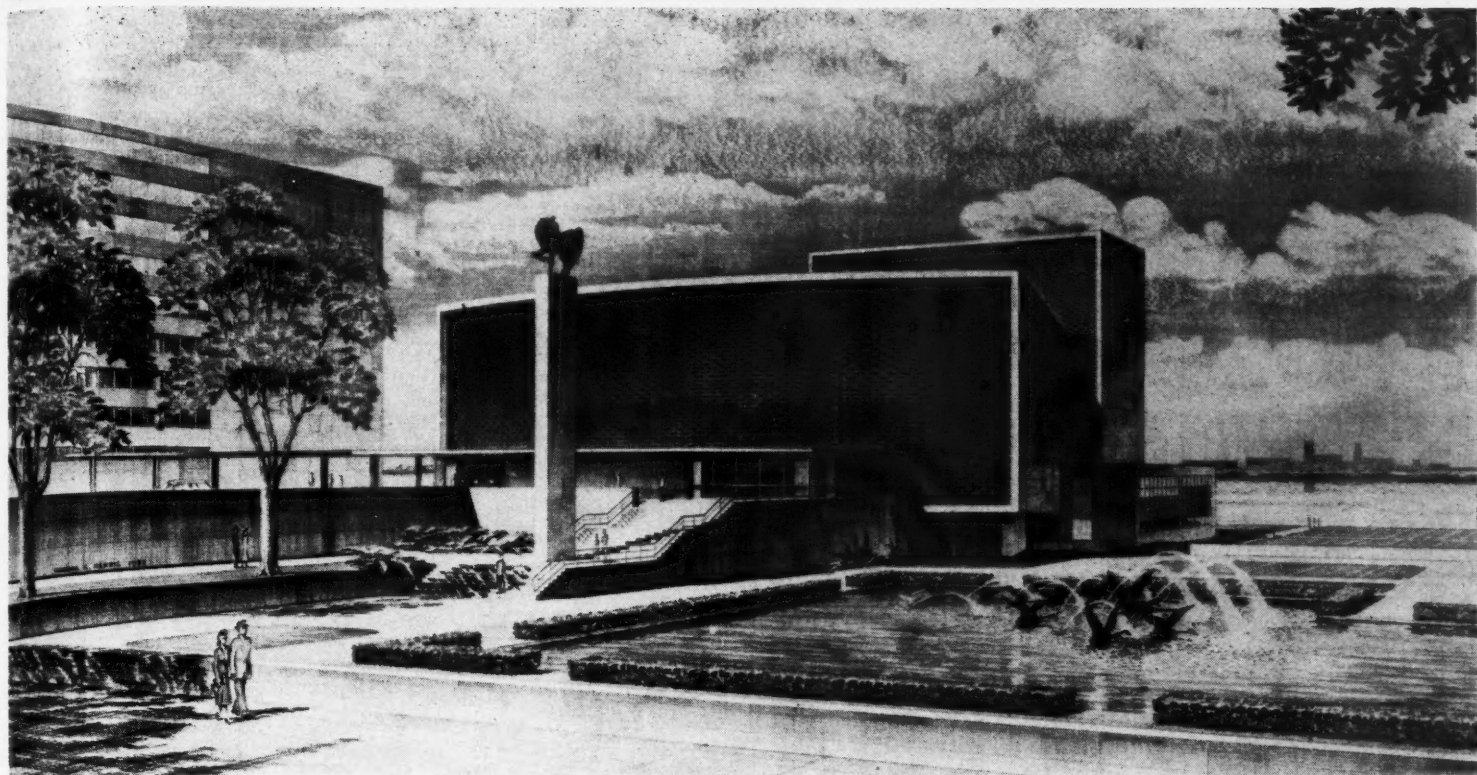
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MAIN ORGAN (INSTALLED IN CHAMBER)

GREAT ORGAN		PIPES	CHOIR ORGAN	PIPES	
16'	Montre	61	8'	Dolcan	68
8'	Principal	61	8'	Dolcan Celeste	68
8'	Bourdon	61	4'	Nachthorn	68
4'	Octave	61	2'	Blockflöte	61
2½'	Twelfth	61		Sesquialtera (II Rks.)	122
2'	Fifteenth	61	8'	Rohr Schalmel	68
	Furniture (IV Rks.)	244	4'	Petite Clairon	68
	Cymbel (III Rks.)	183			
16'	Bombarde	61			
8'	Trompette Harmonique	61			
4'	Clairon Harmonique	61			
SWELL ORGAN			PEDAL ORGAN		
16'	Rohr Gedeckt	12	16'	Contre Basse	32
8'	Rohrflöte	68	16'	Montre (Great)	
8'	Viola Pomposa	68	16'	Rohr Gedeckt (Swell)	
8'	Viola Celeste	68	16'	Bourdon	32
4'	Prestant	68	8'	Octave	32
4'	Flauto Traverso	68	8'	Rohr Gedeckt (Swell)	
2'	Octavin	61	8'	Bourdon	12
	Plein Jeu (IV Rks.)	244	4'	Choral Bass	12
16'	Contre Hautbois	68	4'	Bourdon	12
8'	Trompette	68		Mixtur (V Rks.)	160
4'	Clairon	68	32'	Contre Bombarde (Ext. Bombarde)	12
			16'	Posaune	32
CHOIR ORGAN			16'	Bombarde (Great)	
8'	Spitzgamba	68	16'	Contre Hautbois (Swell)	
8'	Flute Octaviant	68	8'	Trumpet	12
			4'	Clairon	12

PORTATIV ORGAN (MOVABLE ON STAGE)

HAUPTWERK ORGAN PIPES		PEDAL ORGAN	PIPES	
16'	Quintade	16'	Gedeckt Bass (Ext. Hauptwerk)	12
8'	Prinzpal	16'	Quintade (Hauptwerk)	
8'	Holzgedackt	8'	Spitzprinzipal	32
8'	Spitzflöte	8'	Holzgedackt (Hauptwerk)	
4'	Prestant	8'	Spitzflöte (Hauptwerk)	
2½'	Quinte	4'	Choral Bass	12
2'	Super Oktav	4'	Holzgedackt (Hauptwerk)	
	Mixtur (IV Rks.)	2'	Holzgedackt (Hauptwerk)	
8'	Krummhorn (Positiv)	16'	Krummhorn (Ext. Positiv)	12
POSITIV ORGAN		8'	Krummhorn (Positiv)	
8'	Rohrflöte	4'	Krummhorn (Positiv)	
8'	Spitzflöte (Hauptwerk)			
4'	Koppelflöte			
2½'	Nasat			
2'	Oktav			
1 3/5'	Terz			
1'	Siffelöte			
	Zimbel (III Rks.)			
8'	Krummhorn			

The Ford Auditorium is the permanent home of the Detroit Symphony Orchestra. Though the main portions of the organ are to be located in a ceiling chamber above the proscenium, a smaller, completely detachable and movable Portativ organ will be placed on the stage for use with orchestral and choral groups.

Presented to the City of Detroit by the Josephine and Ernest Kanzler Fund, this instrument will be installed during the summer of 1957.

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N. Y. SCHOOL FOR BLIND TO MODERNIZE ORGAN

AUSTIN AWARDED CONTRACT

Draw-knobs with Braille Captions Are Used on Console—D. DeWitt Wasson Is Organ Teacher at Institute in Bronx.

The New York Institute for the Education of the Blind, Bronx, N. Y., has placed an order with Austin Organs, Inc., for the complete rebuilding and modernization of the three-manual organ in the auditorium of the school. As part of an organ modernization project this work will represent the final phase in the project which was begun last year at which time a three-manual draw-knob console with Braille captions was installed. (THE DIAPASON, Feb. 1, 1956).

The new specification which follows was worked out by Richard Piper, Austin tonal director, in consultation with D. DeWitt Wasson, instructor in organ, and Miss Elizabeth Thode, director of music at the institute. Charles L. Neill, New York sales representative for Austin, handled the negotiations.

The stolist:

GREAT ORGAN.

- Gemshorn, 16 ft., 24 pipes.
- Diapason, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Principal, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Koppelflöte, 4 ft., 73 notes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes.

SWELL ORGAN.

- Rohr Bourdon, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Waldflöte, 4 ft., 73 pipes.
- Rohr Nasat, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 12 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.
- Vox Humana Tremulant.

CHOIR ORGAN

- Viola, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.

EPISCOPAL MUSICIANS AT ANNUAL CONFERENCE



SEVENTY-TWO ORGANISTS, CHOIRMASTERS and choristers from sixteen dioceses attended the sixth annual conference on church music held at the DuBose Conference Center, Monteagle, Tenn., July 10-19. Vernon de Tar, Church of the Ascension, Juilliard School of Music and Union Seminary, New York City, was a visiting conference leader. He emphasized the triple role of the church organist: leader and inspirer of congregational singing, accompanist of choir and soloists and solo organ performer. William C. Teague, St. Mark's Episcopal Church

and Centenary College, Shreveport, La., stressed the qualities of a good choir-master: musical ability and training, good character and personality which inspires confidence.

Also on the faculty were Adolph Steuterman, Calvary Episcopal Church, Memphis, Tenn., conference chairman, Jack H. Ossewaarde, Christ Church Cathedral, Houston, Tex., and the Rev. Massey H. Shepherd, Jr., Church Divinity School of the Pacific, Berkeley, Cal. Plans are under way for the seventh conference next summer.

- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Krummhorn, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN

- Principal, 16 ft., 32 pipes.
- Gemshorn, 16 ft.
- Rohr Bourdon, 16 ft.
- Quint, 10 1/2 ft.
- Geigen, 8 ft., 32 pipes.
- Gemshorn, 8 ft.
- Rohr Bourdon, 8 ft.
- Geigen, 4 ft., 12 pipes.
- Flute, 4 ft.
- Mixture, 3 ranks, 96 pipes.
- Trombone, 16 ft., 12 pipes.
- Trumpet, 8 ft.
- Clarion, 4 ft.
- Fagotto, 16 ft.

AMELIA CARDWELL, Ch.M., organist and choir-master of the First Methodist Church in Jacksonville, Fla., and musical news columnist for the "Jacksonville Journal," has been appointed director of the new opera workshop at Jacksonville College of Music.

THE MUSIC EDUCATORS National Conference has moved its headquarters from Chicago to the educational center of the National Education Association in Washington, D. C.

GLOVER TO PLAY RECITAL UPON RESTORED JOHNSON

Raymond Glover, organist and choir-master of St. Paul's Cathedral, Buffalo, N. Y., will play works of Bach, Dupré, Kellner, Purcell, Wesley and Whitlock in a recital Sept. 30 in the First Presbyterian Church, Portville, N. Y. He will be assisted by Paul Marohn, a soloist of the cathedral's boychoir. The sixty-year-old Johnson organ of this church was recently restored by the Delaware Organ Company of Tonawanda. The tracker action was repaired and new mixture work was added. The characteristic Johnson tone of the original pipes was unaltered.

JOHN HENRY ARNOLD DIES; WAS PLAINSONG AUTHORITY

Dr. John Henry Arnold, international authority on plainsong, died in June at his home in Stanmore, Middlesex, England, at the age of 68. Though he earned his living as a banker, he became a foremost student and teacher of plainsong. He provided the set of plainsong accompaniments for the 1933 edition of the "English Hymnal." In recognition of his services in the sphere of church music, the Archbishop of Canterbury in 1945 conferred on him the Lambeth Doctorate of Music.

200 ATTEND CONFERENCE HELD IN NORTH CAROLINA

Nearly 200 musicians from five southern states attended the fifth annual school of church music at Lutheridge, Lutheran assembly grounds at Arden, N. C., Aug. 26 to Sept. 1. Courses were given in all phases of church music. Members of the faculty included: Leland B. Sateran, Augsburg College, Minneapolis, Minn.; Paul W. Peterson, Salem College, Winston-Salem, N. C.; Parker B. Wagnild, Gettysburg College, Gettysburg, Pa.; L. David Miller, Wittenberg College, Springfield, Ohio, and Philip K. Gehring, Davidson College, Davidson, N. C.

The daytime schedule included courses in conducting and choral techniques and workshops and master classes for organists. A seminar was held on problems of organ purchase and installation. The evening schedule included worship services, organ recitals, lectures, panels and a choir concert.

DUESSELDORF HOLDS TENTH SCHUETZ FESTIVAL IN FALL

The tenth Heinrich Schütz Festival in Düsseldorf, Germany, Oct. 16-21 will have many fine choirs and three eminent organ recitalists. Among the choral organizations will be: the State Church Music Academy of Dresden, conducted by Martin Flämig; the Westphalian Church Choir under Wilhelm Ehmann; the Mülheim Song Circle under Hans Bril; Cologne's Capella Coloniensis with Hans Klotz at the organ; the Heinrich Schütz Circle of Neuss under Fritz Schier; the Barmen Church Choir with Michael Schneider of Detmold at the organ; "Pro Musica Antiqua" of Brussels with Safford Cape and the Johannes Damascenus Choir. Hans Heintze of Lüneburg, Finn Videro of Copenhagen and Walter Funk of Zurich will play recitals.

MAGAZINE FOR ORGANISTS ISSUED IN SOUTH AFRICA

The office of THE DIAPASON has received a recent issue of "Die Orrel," a quarterly paper for organists published in Pretoria, South Africa. The lead story on the life and times of J. S. Bach is by Hendrik Willem van Loon and a story on Netherlands organ building appears on page four. Advertisers include the publisher of a Bible concordance in Afrikaans, a piano dealer, a manufacturer of church furniture and a builder of churches, whose advertisement carries the picture of a striking new church building. The publication is written in a variety of the Dutch language, presumably Afrikaans.

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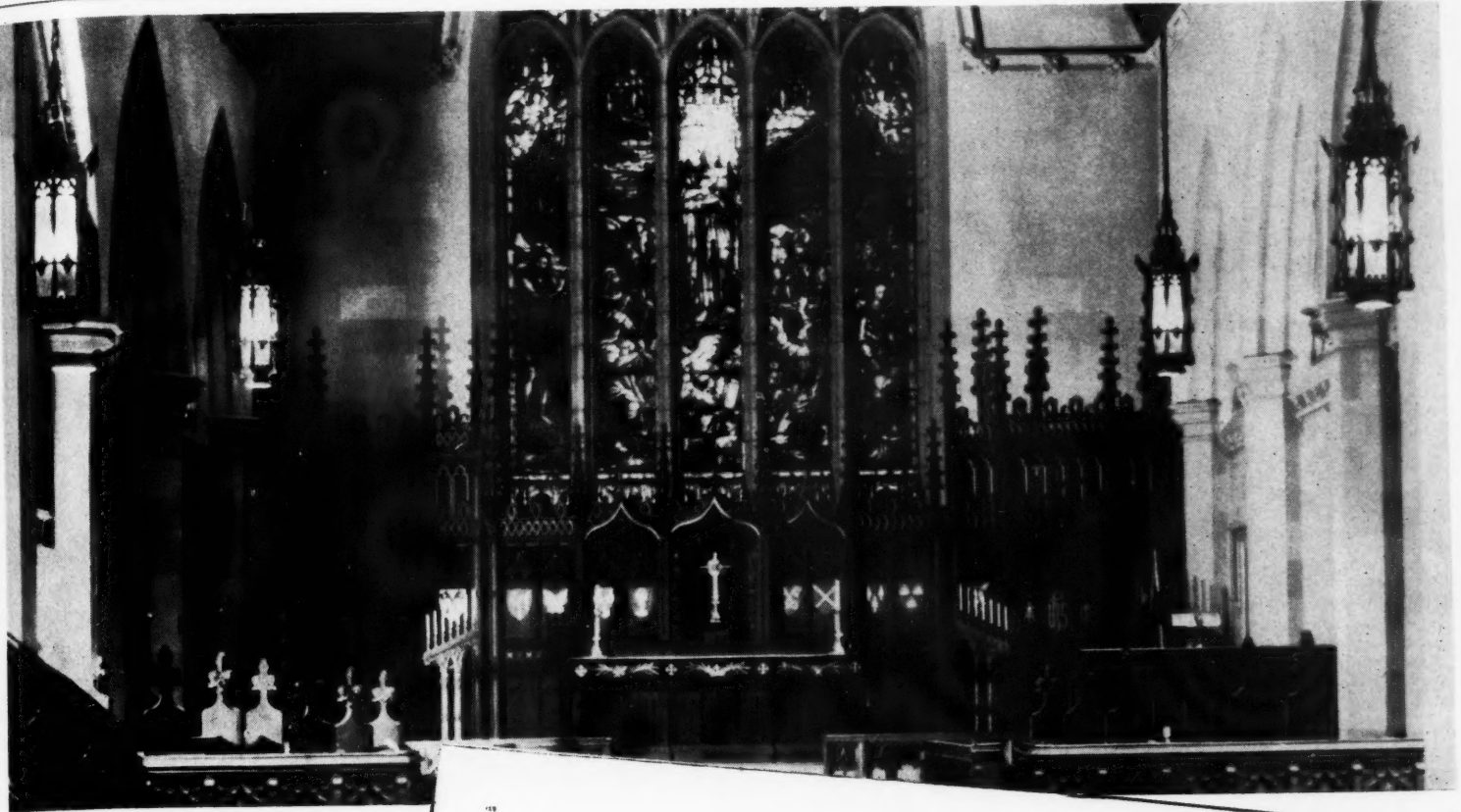
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**MRS. CRAIGHEAD SUCCEEDS
BABCOCK AFTER 32 YEARS**

George S. Babcock has retired from the organist post at the Asbury-First Methodist Church in Rochester, N. Y., after thirty-two years of service. He will be succeeded by Mrs. David Craighead, wife of the head of the organ department of the Eastman School of Music.

Mr. Babcock had eye trouble earlier this year and gave up his organ post because of the arduous duties. He is a department head at the Eastman Kodak Company. Born in Northport, N. Y., he was graduated from Cornell University in chemistry in 1916. At 14 he played the organ at Trinity Episcopal Church at Northport and later held positions in churches in Ithaca and Wilmington, Del. In the latter city he met Frances DeWitt, a church soloist. They were married in 1919. Mrs. Babcock has since become a popular opera and church singer in Rochester. Mr. Babcock studied for a short time with Harold Gleason at the Eastman School.

THE DIAPASON for June, 1949, reported his twenty-fifth anniversary as organist of the Asbury-First Church. In 1926 he helped to design the Hook and Hastings organ at the church and last year took a similar part in the installation of the Austin organ in the church's million dollar new edifice. He is a past-dean of the Rochester Chapter of the A.G.O.

Mrs. Craighead, the former Marian Reiff, who takes over the church post, came to Rochester with Mr. Craighead last year from California, where she had been organist at the First Congregational Church, Los Angeles. Mr. Craighead is organist at St. Paul's Episcopal Church in Rochester.

LAYTON ORGANS has moved its operations from Ypsilanti, Mich., to Colorado Springs, Col., according to word from Dewey W. Layton, Jr.

GEORGE S. BABCOCK



**TEXAS SCHOOL HOLDS 16th
CHURCH MUSIC INSTITUTE**

The sixteenth annual Southwestern University church music institute was held in the Alma Thomas Fine Arts Center on the Georgetown, Tex., campus July 30 to Aug. 2. Dean H. E. Meyer was in charge of the three-day conference.

Interdenominational and sponsored by the Southwestern University school of fine arts, the institute continues a movement begun on the campus in 1929 for the improvement of worship services in churches and for the encouragement of church musicians, organists, choir directors and members.

The faculty for the institute included Dr. Nita Akin of Wichita Falls; Dr. J. Campbell Wray of Fort Worth, choral conductor and oratorio soloist; Ray Davidson, choral director and minister of music at the First Methodist Church, Wichita Falls, and Dr. H. E. Meyer, general chairman of sacred music for the Texas Federation of Music Clubs and professor of organ and lecturer on church music at Southwestern.

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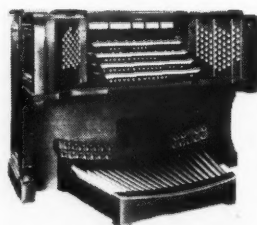
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A. G. O. CONVENTION CONCERT FEATURES THE ALLEN ORGAN

New York World-Telegram

Music

Organists Cheer Lewisohn Recital

By LOUIS BIANCOLLI.

The question "Is there an organist in the house?" would have brought 3000 men and women to their feet at the Lewisohn Stadium last night.

Such was the figure given of the professional organists gathered at the tables and in the surrounding sections last night. They outnumbered the nonorganists two to one.

The American Guild of Organists is currently holding its 60th Anniversary convention in New York, and the stadium dedicated the concert to them.

Nor were the organists only on the listening end last night. Two others were billed as soloists, the conductor was a former organist, and so were Bach and Handel, whose music was on the program.

Strickland Conducts.

The conductor was William Strickland, who once served as organist at St. Bartholomew's Church—a post held some decades earlier by a brilliant young musician just over from England, Leopold Stokowski.

First of the soloists was George Thalben-Ball, Britain's foremost organist, who revealed superb manual and pedal technique in Handel's "Hallelujah" concerto arranged by Sir Henry Wood.

Mr. Thalben-Ball played his own cadenza—a fine edifice of sound that soared over the stadium like cathedral spires. One wasn't surprised to learn the visitor had once been a dancer. The footwork was excellent.

Miss Coci Sparkles.

Even more dazzling was the footwork of Claire Coci, Philharmonic organist, who appeared as soloist in the late

Delamarter's E Major Organ Concerto. Miss Coci's feet danced a vertible ballet in one section of the Concerto strictly for pedals, and pretty feet they were, too. And what fascinating whirls of tone her hands coaxed from the massive keyboard!

The rich sonorities came from an electronic organ. Backstage, on eight shelves, 130 electronic tubes were arrayed, serving the role of pipes. Four rotating hi-fi speakers diffused the sound for the pipe-organ effects.

Mr. Strickland, who retained fine control of the podium, also led the Oratorio Society, of which he is musical director, in "Bach's Magnificat" and Dvorak's "Te Deum Laudamus."

While there were earnest singing and soloists, really belonged to the pipe-organists who play heard it.

The Allen Organ Company is pleased that the Allen Organ was selected for the 60th Anniversary A.G.O. Concert.

New York Post

WORDS and MUSIC

By Harriett Johnson

Organ Guild Honored at Stadium

Among the pleasant aspects of honoring the 60th anniversary national convention of the American Guild of Organists last night at Lewisohn Stadium, was the chance it offered for Bach and Handel to appear on the program. Composers have more massive sounds for the great open spaces and, therefore, are much more likely choices.

But on this occasion Handel's Concerto in B Flat for Organ and Orchestra opened the concert with the distinguished Englishman, George Thalben-Ball, organist of the British Broadcasting Corp., as soloist. This work, popularly called the "Hallelujah," employs the theme from the famed chorus of the composer's Oratorio, "The Messiah," as subject for the final movement.

Thalben-Ball, making his American debut, is obviously a master of his instrument and performed brilliantly the composition, which was an excellent choice.

Claire Coci, official organist of the Philharmonic-Symphony, also gave a superb performance of the late Eric Delamarter's Concerto for Organ and Orchestra in E Major, a show piece in the romantic tradition. Delamarter himself was an organist and the writing showed his facility with the instrument. Miss Coci produced some exciting virtuoso footwork as the piece progressed.

Bach's "Magnificat" William Strickland, conductor of the Oratorio Society, was on the podium for the evening and led his chorus in the wonderful "Magnificat." Though the performance, with amplification of the voices, left much to be desired, it was, nonetheless, an earnest and sincere attempt, and is to be commended. Soloists

Richard Watts Jr. is on vacation. His column resumes Tuesday.

were Ruth Diehl, soprano; Evelyn Sachs and Lorna Sydney, mezzo-sopranos; Lucius Metz, tenor, and Chester Ludgin, baritone. Metz, one of our outstanding oratorio singers amongst a dearth of such tenors, should be heard more frequently in our winter concert halls.

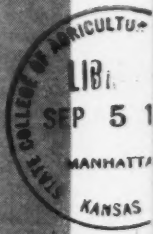
One of the most interesting aspects of the evening was the use of the Allen electronic organ, especially installed for the occasion. Authorities maintain that this instrument, with its 130 electronic tubes and special amplifiers, is the nearest approximation to the genuine pipe organ. Judging from this one experience, I would agree.

More than 4,500 people attended the concert, including about 1,200 organists here for the convention.

Dvorak's "Te Deum Laudamus" brought the evening to a conclusion.

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Chapter Celebrates Anniversary.

The New Hampshire Chapter will celebrate its fifteenth birthday this year with a banquet and a suitable program. The chapter was formed Oct. 15, 1946, when a group met at the Carpenter Library in Manchester. The meeting was called to order by Norman W. Fitts, who introduced Alfred Brinkler, F.A.G.O., organist and choirmaster of St. Luke's Cathedral, Portland, Maine, and a regional director of the Guild, who presided. Others who assisted in the formation of the chapter were Harris Shaw, A.A.G.O., dean of the Massachusetts Chapter; Irving D. Bartley, F.A.G.O., of the music department of the University of New Hampshire, and Dr. Channing LeFebvre, director of music at St. Paul's School, Concord, and former warden of the Guild. A letter from S. Lewis Elmer was read. Mr. Fitts was elected first dean of the chapter; he is currently serving the chapter as treasurer and chairman of the anniversary observance program.

From its inception, the New Hampshire Chapter has offered as a public service organ recitals and other musical events open to all without charge. More than forty such programs have been given, many with outstanding organists.

At the annual meeting this year, Miss Germaine Pellerin of Manchester was re-elected as dean. The other officers named were: Robert English, Holder-ness, sub-dean; Mrs. Mary Schow, Manchester, secretary; Norman W. Fitts, Manchester, treasurer; Mrs. Helen M. Lombard, Short Falls, registrar; Milton Johnson and Roger Barrett, both of Manchester, auditors; executive board for three years, Miss Josephine Coakley, Manchester, and Mrs. Evelyn Fisher, Derry. The annual meeting followed a dinner at Green Acres in Hampstead. An amusing talk on unusual experiences inside and outside church organs was given by William R. McAllaster.

Coke-Jephcott Appears in Paterson.

The Northern New Jersey Chapter sponsored a seminar for organists and choirmasters May 19 at the Church of the Messiah in Paterson. The seminar was conducted by Dr. Norman Coke-Jephcott, formerly organist and master of the choristers of the Cathedral of St. John the Divine in New York City. Dr. Coke-Jephcott is well known as an organist, composer and teacher throughout the country. The seminar was the first to be sponsored by the chapter and was well attended by local members as well as members from neighboring chapters.

At the seminar Dr. Coke-Jephcott considered the following topics: youth choir training and management, hymn and service playing, organ and choral repertory, the Guild examinations and improvisation. He ended the session with a brilliant improvisation on the "Old 124th."

The following day Dr. Coke-Jephcott played the recital and service for the annual installation of officers of the chapter. The program was as follows: "Cathedral" Prelude and Fugue in E minor, Adagio in A minor and Prelude in B minor, Bach; Fugue on "G-A-E," "Legende," Scherzo Classique, Lento Terezza ("Terceto"), Miniature Trilogy: Prelude on "C-H-D," Ground Bass and Toccata on "St. Anne," "Londonderry Air," Cathedral Procession, "Bishops' Promenade" and Variation and Toccata on a National Air, Coke-Jephcott.

GUILD CHAPTER IN PANAMA CANAL ZONE



MEMBERS OF ISTHMIAN CHAPTER, Panama Canal Zone, gather around the hi-fi to hear Carl Weinrich recordings. Founded seven years ago as a branch of the New York Chapter, the first branch outside the continental United States, this group attained chapter status this year. Membership is made up of organists and choir directors in the Canal Zone and the Republic of Panama.

There are two non-resident members, one in Nicaragua and one in the United States. Elected to serve as the first dean of the new chapter was Earl C. Keeney, founder and first regent of the branch. Mr. Keeney, seen on the extreme right in the picture, is organist and choir director of the Cathedral of St. Luke, Ancon, C.Z.

Program Chairman Chosen for Conclave.

Robert McGill has been appointed program chairman for the annual mid-winter conclave which will be held in St. Louis, Mo., Dec. 26-28. Mrs. Mary Friess is dean and Howard Kelsey is conclave chairman.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter ended the 1955-56 season with dinner at the First Lutheran Church, Pittsburgh, June 18. Milford VanCleve represented the church and extended a cordial welcome. The men's organization of the church cooked and served our dinner. Mr. VanCleve also told us about the church organ which was a Johnson instrument, purchased in 1888. In 1900 some new pipes were bought from Austin and combined with the Johnson pipes. Later it was rebuilt and a new Möller console installed. G. Logan McElvaney, our host organist and chairman of the A. G. O. examination committee, talked about the procedures to follow when studying for the examinations. Dean N. N. Neugebauer thanked the three retiring directors, Mildred Reed, Selma Kress and Clayton Brennaman, for serving for three years on the executive board and asked them to be ushers for the recital of the evening.

Sub-dean Dr. James Evans highlighted the interests and fun of our Cleveland trip in May. Past-dean Horace Hollister conducted an installation service for the new officers. All members present read in unison the code of religious principles of the A. G. O. A recital followed by four women members of the chapter. The program encompassed the four great periods of organ music. The pre-Bach Toccata per l'Elevatione and Fugue in G minor of Frescobaldi, and Prelude and Fugue in C major by George Böhm were played by Ann Lynn Young. Three Bach works were performed by Mae E. Lambert: "Hark a Voice Saith All Are Mortal," Sonata from "God's Time Is Best" and the Prelude and Fugue in E minor (Cathedral). Margaret Crouse Lunt played Introduction and Passacaglia, Reger; Cantabile, Sonata 7, Guilman, and the Franck Chorale in A minor. Contemporary music performed by Eloise Bomhard included: "Te Deum," Langlais, and "Spirituale Eternelle," Messiaen.

PATAPSCO CHAPTER—Charles A. Parker, dean of the Patapasco Chapter and organist and choirmaster in the Trinity African Methodist Church, Baltimore, Md., was honored Aug. 5 at the celebration of his twenty-fifth anniversary in this church. The white-robed senior choir led the silent procession and rendered the festival music. Special choral numbers were: "Rejoice Ye Christians Gladly," Bach; "Almighty God," James; The Thirteenth Psalm, Mendelssohn, and "Now Thank We All Our God." Miss Marian Gibson, the accompanist, played a Chorale by Franck. Mr. Parker is a well-known layman and musician in the A. M. E. Church. He was brought to Trinity Church when an infant. He was a member of the Sunday school of which he is now superintendent and a member of the choir he now conducts. His career in the field of church music also includes the honor of directing massed choirs at the annual conferences and the general conference of the A. M. E. Church. At the anniversary service representatives of the National Association of Negro Musicians and of the A. G. O. were present. Mr. Parker studied organ under the late William L. Wilson and with Edmund Ender of the Peabody Conservatory and choral directing with Peter J. Wilhousky. He has served under seven ministers of Trinity Church and four bishops. Many adults and children have been members of his choirs during these years of service and three of his choir boys have entered the ministry. A communion breakfast in the church hall followed the services. Many gifts and citations were tendered him.

CHICO, CAL., CHAPTER—The Chico Chapter traveled to Oroville for the July 22 meeting. The meeting was held at the suburban home of Dr. and Mrs. Robert Bethel. Plans were laid for the fall activities including the chapter's annual organ recital. Members and friends listened to records of E. Power Biggs and of the organ in the Mother Church, the First Church of Christ, Scientist in Boston, Mass. All were particularly interested in Mr. Biggs' playing since he is scheduled to play the chapter's annual January recital at the Bidwell Memorial Presbyterian Church in Chico this winter. Members and friends played badminton and croquet before the serving of an informal lunch on the patio.

London Congress Committees Chosen.

The international congress of organists, to be held in London, England, July 27 to Aug. 2, 1957, will be under the general chairmanship of Sir William McKie, organist of Westminster Abbey. The committee for the A.G.O. consists of Searle Wright, chairman, Dr. Seth Bingham, Harold W. Friedell, Dr. Philip James and Dr. George Mead.

KANSAS CITY CHAPTER—The Kansas City Chapter was represented at the national convention by seven members. The executive committee met at the home of the dean, Violette Williams, June 11 and July 23, where the following program was planned: A kickoff "Know-Your-Members" dinner has been scheduled for Sept. 17 to rally the chapter and to launch an intensive membership drive with a goal of 300 members this year. Publication of a monthly news sheet to be called "The Bombarde" has been scheduled and a staff appointed. A placement bureau has been set up, with the dean as chairman, and is already handling the applications of twelve organists. A student group, to meet monthly, has been organized under the leadership of Mrs. Pauline Wolfe. A workshop study group to help in preparation for the national exams will be administered by Mrs. Carlyle Otto, Mrs. Eileen Maltby and Edward Crum.

An ethics committee, headed by former dean Edward Wood, has been established. Serving under him are Mrs. Gladys Combs, Mrs. Sarah Henry, William Lemmonds, Barton Donaldson and Miles Blim. Former dean Luther Crocker has been appointed historian for the chapter.

A subscription series of three recitals by organists of national stature has been undertaken this season and performers have been contacted. The third Monday in each month was chosen as an unvarying meeting night throughout the season and dinner meetings were favored.

The Kansas City Council of Churches has offered its assistance to the Guild chapter in many ways. On the council's July 7 noon-time radio program, "Our World of Religion," General Secretary Stanley Stuber held an interview with Dean Violette Williams and William Lemmonds, minister of music at the Second Presbyterian Church, regarding the work of the Guild.—CARLYLE OTTO, Registrar.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter met in Columbia for the last meeting of the year June 1 at the home of Arthur P. Lang. The hostess, Mrs. Lang, and Mrs. W. C. Bedford were in charge of arrangements and a delicious buffet supper was enjoyed by all. A short business meeting was held and the following slate of officers was re-elected for the following year: Neta Williams, F.A.G.O., of Stephens College, dean; Perry Farrington of the University of Missouri, sub-dean; Jacqueline Raithe of Jefferson City, secretary; William C. Bedford of Christian College, treasurer. The remainder of the evening was spent in listening to records of organ music by Catharine Crozier and E. Power Biggs.—JACQUELINE RAITHE, Secretary.

LA CROSSE, WIS., CHAPTER—The La Crosse Chapter sponsored Kathryn M. Ulvilden in a recital June 17 at Trinity Lutheran Church. Her program: Chaconne, Couperin; Toccata per l'Elevatione, Frescobaldi; "Basse et Dessus de Trompette," Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Bach; Prelude, Fugue and Variation, Franck; "Litanies," Alain; "Chant de Paix," Langlais; "Apparition de l'Eglise Eternelle," Messiaen; "Epilogue," Langlais; Fantasia and Fugue in G minor, Bach.—GOMON FOLLENDORF, Secretary.

THE HYMN OF THE MONTH for September, recommended by the National Federation of Music Clubs, is "Spirit of God, Descend upon My Heart" to the tune "Morecambe."

News of the A.G.O.—Continued

ALL-GIRL STUDENT GROUP AT STEPHENS



THE GUILD STUDENT GROUP at Stephens College, Columbia, Mo., had thirty members in the 1955-56 season. Miss Nesta Williams, F.A.G.O., is sponsor of this active group, under the aegis of the local chapter.

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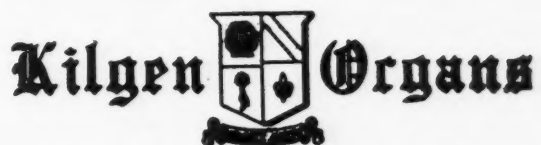
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What Can Be Done About the Scarcity of Tenor Voices?

(This article is a condensation of a chapter entitled "Preserving the Pre-tenor Voice" in the writer's recently published book, "Training the Boy's Changing Voice.")

By DUNCAN MCKENZIE

There is no question that many potential tenors are lost because of a lack of understanding of the tenor voice and its manner of development. The young adult, who has not been fortunate enough to have had in school a teacher who was able to help him to understand what happens to the boy voice as it changes and matures to the adult voice, seems to prefer to sing bass rather than tenor; it may be for psychological reasons, but more likely it is because of the slow rate of development of the tenor voice, especially in its upper range. Because of his difficulty with the notes of the upper range, he finds it easier to sing bass. Thus he is lost as a potential tenor.

Within the last fifty years a music program has been developed in the junior and senior high school so that there are today few high schools that do not have a mixed voice choral organization and a boys' glee club, and while the mixed voice chorus is not common in the junior high school, the boys' glee club has become so popular that it has become a part of the curriculum. Consequently, adolescent boys have been receiving instruction on how to use their voices during the period of mutation from teachers who have made a study of the problems that are associated with the changing voice.

In the junior high school a plan has been evolved that enables adolescent boys to keep on singing during the period of the change-of-voice—the *alto-tenor* plan, as it is called. The philosophy of the plan is preservation of the voice during the adolescent period. Though the term *alto-tenor* has become a household word in school circles, it is not so well-known nor is it generally understood by choirmasters. A brief description of the plan is therefore in order.

Alto-tenor is the term used to describe, as well as classify, the boy's voice after it has lowered (in pitch) to the stage when the changed voice is beginning to develop. It was coined to meet the need for a suitable designation for the third part of four-part (SATB) music for adolescent boys in the upper grades of the elementary school in the days before the junior high school came into existence. The voice sounds neither like a boy's nor a man's; it has a timbre peculiar to the voice at this stage. The quality has not yet become masculine, that is tenor or bass. Today *alto-tenor* is a generally accepted term in the junior high school. G below middle C to G an octave higher has come to be the accepted *alto-tenor* range. Years of experimentation have proved that this is a safe and practical one for carrying out the *alto-tenor* idea of classification. While this range is one for *alto-tenors* as a class, some are able to sing several notes higher than the high G and others can sing a few notes lower than the low G. Ability to sing a low F is the criterion used to determine that a voice has reached the *alto-tenor* stage. Every boy's voice passes through this stage, in most cases during the junior high school years, though some reach it in the sixth grade of the elementary school while others do not reach it until the early high school years. Some boys seem to skip the classification because their voices lower from *alto* to *bass* so quickly or because their voices pass through the *alto-tenor* stage in the long summer vacation.

At what stage in the adolescent period is it possible to predict whether a boy's voice will develop to tenor or bass? When the status of the voice can be labeled as *changed*, the change has taken place quickly or slowly and the quickly changing voices change to *bass* while the slowly changing develop to *tenor*. This is nature's way of working. Quickly changing voices are always the more numerous. Hence among adolescents there are always more *basses* than *tenors*. A quick change takes place in a month or so, though in the majority of cases it takes about a semester to a year; a slow change takes a year at least, but more

often longer, maybe from two to three years. In school, therefore, boy *basses* are found in the junior high school, but boy *tenors* are not found until the freshman or sophomore years of high school.

During adolescence the boy's voice lowers gradually as he grows older. He finds he can sing a few notes lower than he could previously, and as these new notes develop the highest notes of his range become difficult to sing. Then as a few more new low notes develop, the highest notes which he found difficult disappear; that is to say the voice lowers as a whole. This lowering process continues during the adolescent period up to the time the voice develops to the *settled* status. It is easier to observe in the quickly changing voice.

Once a voice can be called *slowly changing*, it should be regarded as a potential tenor and it should be dealt with as if it were going to be tenor until it is evident that it is not going to be tenor.

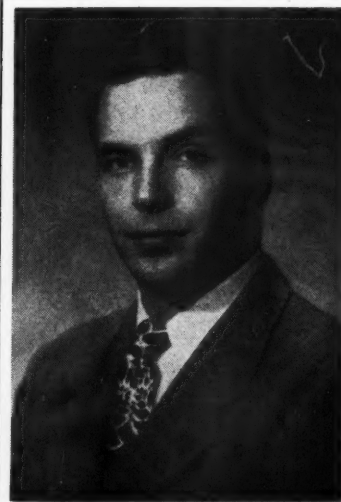
If a boy remains in the *alto* classification for a year or longer, it is not too soon to regard the voice as *slowly changing* and hence potentially tenor. When it reaches the *alto-tenor* classification, if the voice is going to be tenor, the change from the *alto-tenor* status to tenor may take from a year to eighteen months—often longer—and it is difficult to detect that any change has taken place, for the tenor voice develops so gradually and imperceptibly. The voice is considered to be tenor when it has lowered to the tenor range—to C (octave below middle C)—though there is little or no trace of tenor timbre in some voices at first. It is because of this, together with the length of time it takes, that tenors are very rare in the junior high school and their voices immature in the high school; and because of the immaturity, the voices of high school tenors must be used with care, especially in the upper range. There must be no forcing of the high notes, and not until the voices have matured sufficiently should they be dealt with like adult voices.

Acknowledging the fact that tenors are less numerous than *basses* among adolescents, are they more scarce than they should be because of the procedure used in the junior high school? In other words, are any potential tenors lost in the junior high school years because of the *alto-tenor* plan of dealing with the voices?

Vocal procedure in the junior high school is based on the premises that the principles of voice training which have proved best with the boy's voice in the grade school—namely, downward training—are the best to use with the adolescent boy's voice; and that because of the continuity in the method of training, the boy is able to sing during the adolescent period. Obviously the better the training during the pre-adolescent period, the better the chance of success in preserving the boy's voice during the change. Many of the problems that arise during the change can be referred back to the pre-adolescent period.

Because the junior high school has mixed classes, the SATB (T being *alto-tenor*) classification is the most practical one for choral work. The problem that this classification creates is that it is not possible to maintain an *alto-tenor* section for any length of time because of the quickly changing voices. The *alto-tenor* whose voice is changing slowly, however, remains in the classification for a considerable length of time. Hence an *alto-tenor* section can remain intact for a certain period if it is made up of slowly changing voices.

Although the policy about the boy's changing voice is to encourage it to lower, the policy should not be misinterpreted in the case of voices which are changing slowly. Many potential tenors are lost for good by being classified too soon as *alto-tenors*. There is no harm in having a boy whose voice has reached the *alto* stage sing the *alto-tenor* part, provided he uses it correctly, for the ranges of the two parts are almost the same. The trouble is, more often than not, that the voice is not used correctly because the boy is singing in a mixed voice group where he is exposed to influences that are not conducive to the right use of the voice. He is apt to force, and this leads to trouble later on. Forcing the slowly changing voice to lower during the pre-tenor period is just as wrong and as bad for the future voice as



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trying to retain the upper notes of the range at any stage during the adolescent period.

Classified as *alto-tenor* too soon, a boy loses control over the upper notes of his range. The result is that if the voice is going to be tenor, these notes become difficult to sing when he becomes tenor; and if he forces them, he will have trouble around high E and F. It is at this stage—generally the early high school years—that a potential tenor may be lost if he is not properly guided. The boy becomes discouraged at his inability to manage his upper range, so he wants to sing bass. If he is transferred to bass, and if nothing further is done, he may never sing tenor again.

No harm is done by transferring a young tenor to bass if he has been having difficulty with his upper range. As a matter of fact, it is better to transfer him, but the boy has to understand that he is not a bass and that he must sing only in a range that is comfortable. He will be of little use as a bass, and he will soon realize this, for the *tesitura* of the part will be less and less comfortable the longer he sings bass. This is nature's way of warning him that he is in the wrong classification. He should be transferred back to tenor where he will be more comfortable. Thus he has been saved as a tenor. Since he may have difficulty around high F, he must be warned and made to realize that the high notes of the tenor voice are slow in developing, that they will be slower than usual in his case because he has not been using them while singing bass and that it will take some time to gain control over them.

What can be done to save as much of this potential material as possible? The boy whose voice is changing slowly always has a considerable range at any stage during the adolescent period compared with the boy whose voice changes quickly; and during the transition stage he does not encounter the difficulties that are inherent in the quickly changing voice. He would benefit from the type of training that is given in the voice class. The potential tenor voice needs more nursing in the pre-tenor stage than it has been getting in the school music program; it should be dealt with in a special group in the voice class.



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CHARLES PEAKER, WHO HAS TOURED ENGLAND



Dickens Character Describes Summer in Great Britain

By CHARLES PEAKER

I have been to services, masses, concerts, choir-practices, plays, art galleries and taverns, museums and organ factories. I have played recitals in Lincoln and Glasgow Cathedrals, "St. Martin in the Fields," Norwich Cathedral and King's College in Cambridge, also less formal sessions in the Abbey, the Temple Church, the Chapel Royal at Windsor and an old parish church in Wales. To save space, I am going to talk like Alfred Jingle.

"Empress of Britain"—great swells, but dined! Belle Isle—"Calm sea and a prosperous voyage!" Usual fearful inexplicable delay disembarking, Montreal—Edwin Northrup—car—thankful—St. Hyacinthe—Mr. Stoot recovering; see factory and new console for St. Paul's tomorrow.

Hints for sea-going organists. Learn to manage without generals and bring small stepladder if short like me. Couplers across dash board rare—swell super works wherever swell coupled. Solo tuba to swell for Zaccheus and tuba goes to pedal via swell to pedal; result—confusion. Great to pedal pistons present help in trouble but pedal pistons now affect great; cathedral organ on screen—audience in nave—don't register for choir. Recital following evensong? Then don't attempt sweeping changes at adjustor panel (if there is one), but work away from existing combinations. Great set-up thus, sometimes: (1) claribel, (2) add third open, (3) another nice open, (4) add 16 ft., 4 ft., 2 ft., yet the thing sounds clear and imposing in service—odd—very!

Take Lincoln! Hold down triad—draw third open, add second open, add first open—doctrine of Trinity! Reverse process—each voice still serenely clean—how come? Lincoln swell and solo enclosed—Nags-head swells—awkward—very! 1890 console at speed, like Massey-Harris thresher (home-sick for prairie) but music in church grand. Full swell closed—caged lion; full swell open—"thunder on the left," but Mr. Holtkamp wouldn't like it. Swell to choir—swell a bit late—canon at the unison a second after—grit teeth and go on. Yet, voices and organ at one with Dr. Slater high up in his cucumber-frame (drafts). Reflection—organs in England splendidly placed in splendid buildings—London convention for our church—architects financed by our organ-builders?

Glasgow. Fine old Willis—re-Willised. Some generals, more couplers—swell strings—flutes caught cold, the diapasons 16 ft., 8 ft., 4 ft., 2 ft., mixture—Joe Louis. Tuba (heard in Edinburgh) Gabriel's Trump.

St. Martin in the Fields. First warden, George I. Rebuild by Spurden Rutt. Console a "festival of lights," finger-nail glissando on stop-tongues. Lots of mutations, lots of reeds (tuba, tromba, harmonic trumpet) useful duplexing, dulciana at all pitches—two sets of great diapasons—one set too loud—shake Nelson! Altar organ makes it a three-manual—I like—most English organists distrust it. John Churchill splendid musician.

Cleveland House, Dorking. Lady Jeans charming and accomplished—very. Played a Stark two-manual with no clothes on—tracker action—gladly gave place to lady J. who made it sound human. Warm three-manual in another hall—late Sir James—more my cup of tea. Clavichords, harpsichords and spinets—12-year-old daughter plays little dance of her own on latter—charming! Cheese omelette—grand evening. P.S. Saw old barrel-organ consigned to Gordon Jeffery. Played "Dundee" on it—he won't like it. Romantic old barrel—I mean organ, not Gordon.

Norwich—"Old Cathedral—earthy smell," 110 stops, console like a railway station. No generals (mustn't mention the twelve generals on my new console—Dives & Lazarus) Hill, Norman and Beard, like the Dorking organs. Starting with Dr. Statham's own fine Rhapsody in C—better book ticket for India now. Choir enclosed, choir positif, great secondary, great primary (in case). Reeds and mutations create a tutti that sizzles but immense building smiles and cher-

ishes it. Double touch pistons and heavier pressure affects the pedal. Rocking tablets transfer manuals to other claviers—dangerous for visitors. Grand instrument. Recital happily over—eat, drink and thank God.

Cambridge. King's College—Harrison & Harrison. Taken in at night. Climb the steps—flashlight and keys, tombs and echoes—chilly. Strange voices follow the music around, but seventy-stop organ friendly. Full swell drawn—you want oboe alone—just pull it a bit harder—the rest retire obligingly—very nice! Swell shoe for speed of tremulant. Huge panels hinged on console for adjustments—can't touch till recital—Pandora! Quiet stops that come faintly and sweetly over the centuries—spectral response from east end. ("Bah! humbug" said Scrooge.) Twenty-second on swell. Peremptory reeds at 16 ft., 8 ft., 4 ft. in solo box seem to appear everywhere but on solo. Tuba—forked lightning; diapasons talk like Dr. Samuel Johnson, but 4 ft. and 2 ft. more than a match for them. Time to retire to dormitory. Turn power off—thuds and groans in darkness. Down the steps past pedal mixture and bourdon—lights off—torch on—glow-worm! Sleep with a marble sixteenth-century dean? Never! Up again—lights on—reverse batteries—light—flight.

Recital follows evensong. How they do sing: "Non Angli, sed Angeli" (not Anglicans, but angels). Boys in choir-school practice three times a day—men hand-picked scholars in arts, law, medicine, philosophy; candles in storm—lanterns—marvelous carving—glorious glass. Service by Howells, composer present, big congregation. Superb singing—psalms most eloquent—anthem a model—blessing—choir retires. Climb familiar stairs, anxious heart—great pistons revised by Hugh McLean, brilliant young Canadian, who now does all the playing—now 6:30—7:35 all over—cheerfulness returns. Dinner great hall—later candle-lit room—portraits of deans and dons (now dust); wines, fruits, nuts, cigars, snuff and dignified conviviality. I on provost's right, Dr. Howells his left. Boris Ord, who has created the tonal splendors in the chapel, on my right. American continent might still be asleep—still undiscovered, across waste of waters. (Memo—impromptu phrase for speech someday—good—very!)

Postludes at short notice Abbey, Temple, Windsor and other places. Willan, MacMillan, Bach and Handel—inured to lolly din now. Zeus briefly, hurling thunder-bolts. At Chapel-Royal—Sir William Harris at one console—I at the other. How well he improvises as choir retires! I take over like co-pilot. Rothwell organ—stops between keys—easy! Half-hour program with 32 ft. pipes in scarlet and gold standing around, while lions and unicorns peer sightless over shoulder. Tea with Sir William and Lady Harris in beautiful old drawing room—peace in the ancient precincts—lengthening shadows on Merbecke's house and Castle Keep.

Sunday morning almost anywhere in this country—trees, swans on the sun-flecked river—air shot through and

through with bells—Norman porch—dim religious light—worn steps—bells muted now—silence—organ music. Choir comes in with clergy—organist looks down much as a skipper watches his crew silently from the bridge. Returns to bench, canticles, psalms—organ thunders—his ears must be pinned downstairs, for choir and organ are sweetly together when storm subsides. Meditative verse—organ silent, then unenclosed choir organ in a faux bourdon of its own—now a clarinet or a great flute muses alone. Gloria Patri—sound of many waters. Anthem, Gibbons or Byrd perhaps—no apparent note—no visible direction—organist again looks dispassionately down from the "Bar of Heaven" as hundreds of other men are doing at this moment. Composer buried below, but his thoughts wing their way among the vaulted arches as they have done for centuries.

One sad exception! Famous cathedral—distinguished organist, but he is away. "Comfort, O Lord"—choir uneasy and baffled by poor accompaniment—16 ft. gamba on choir? Really! Last verse of hymn unison—harmonic "Cul de sac"—very bad.

Wales. Senator and Mrs. Rupert Davies. Castle—"storied urn and animated bust," park, pond—fountains, hall—I begin to get illusions of grandeur. Little town below—"Unto the Hills Around." Ancient parish church. Grand Father Willis organ of twenty-nine stops. Flutes 8 ft., 4 ft., 2 ft., on choir and a lieblisch 8 ft., stopped diapason 8 ft., claribel 8 ft. and flute 4 ft. on great. Heavenly corno di bassetto on unenclosed choir, bad-tempered corneopon on swell (little attention since Queen Victoria's day). Trumpet and clarion on great, still untamed, also formidable principal and fifteenth to complement the Falstaff of an 8 ft. Great double is a contra gamba and swell double, a lieblisch bourdon. Pedal is 'cello 16 ft., 'cello 8 ft. (independent), bourdon 16 ft. and open diapason 16 ft. (And how do you like that Edwin?) Tutti a marvelous uproar rising to a glittering pinnacle. Definitely not for Karg-Elert's nuances, but fine for Bach if you have the precision of a Swiss watch and the sure-footedness of a mountain goat. Remembered moments: Thalben-Ball's brilliant playing at the temple, Sir William McKie and his consummate mastery in the psalms, Mozart's Feminor as played by Dr. Peasegood. Early morning in Norwich Cathedral—dim lights—fog—no organ, procession singing—Dr. Statham with his choir—great building hushed—copes and candles—plainsong, Willan. Early morning in Lincoln—ancient chamber high up in cathedral, leering stone face projects from wall. Dr. Slater is directing the boys in their daily practice—how they read—how they sing. It is cold. Windsor—westerling sun through gorgeous glass as Sir William Harris accompanies the Magnificat. He, too, walks to parapet and looks down through Ducal banners as his choir sings an early English anthem.

As for the promenade concerts and Liverpool Cathedral and Henry Willis.—they'll have to wait—it's ten to two! "And so to bed."

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**MELVILLE SMITH SUCCEEDS
WILLIAM ZEUCH IN BOSTON**

Melville Smith, director of the Longy School of Music, has been appointed organist and choir director at the First Church in Boston. Mr. Smith will begin his duties Oct. 1.

A resident of the area since 1941, Mr. Smith enjoys an enviable reputation in the music circles of Boston, both through his work at the Longy School, which he will continue, and as a virtuoso on the organ. He was for seven years organist and choir director at the Mount Vernon Church, Boston.

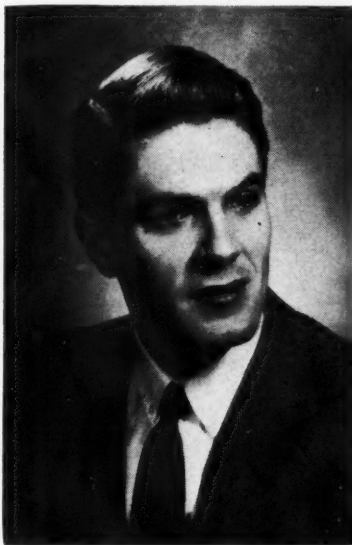
After receiving his A.B. degree at Harvard University in 1920, Mr. Smith was appointed the Elken Naumburg Traveling Fellow; the following year he was appointed the John Knowles Paine Fellow. He studied for four years at the Ecole Normale de Musique, Paris, studying organ, piano and composition with Nadia Boulanger. Returning to this country, he became instructor in musical theory at the David Mannes School, New York, following which he was made instructor in musical theory at the Eastman School in Rochester. In 1931 he was made associate professor of music at Western Reserve University, Cleveland, during which time he served as organist of the First Unitarian Church.

William Zeuch retired as organist and choir director of the First Church in Boston in June of this year after completing thirty years of continuous service with the church. Mr. Zeuch has been made organist emeritus.

**ELECTRONIC ORGAN BUILT
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The Kinsman Manufacturing Company, Inc. of Laconia, N. H., has acquired the full rights of the Brattleboro Organ Development Group and will start production in November of one and two-manual models of an electronic organ. The instruments have been designed to take advantage of modern production methods. Emphasis has been placed on the quality of tone, versatility and high fidelity.

JOHN C. CHRISTIAN



JOHN C. CHRISTIAN, who has just received his Master of Music in organ from the University of Illinois under Professors Russell Hancock Miles and Paul Pettinga, has been appointed assistant professor of organ and music history at Mars Hill College, Mars Hill, N. C., beginning in September. Mr. Christian gave his graduate organ recital in April and was awarded performance honors by the graduate committee of the school of music. He served as the graduate assistant of the organ department in 1955-1956 and served as organist of the University Baptist Church, Champaign, Ill.

**SAN DIEGO STATE COLLEGE
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San Diego State College, San Diego, Cal., will have a new organ to be built by D. A. Flentrop of Zaadam, The Netherlands. The Treble Clef Alumnae Association is giving the instrument to be dedicated in late 1957.

**FREDERICK WEAVER DIES;
LONG BALTIMORE CAREER**

Word has reached the office of THE DIAPASON of the death June 1 of Frederick D. Weaver, well-known Baltimore organist and teacher. Mr. Weaver was organist of the First Presbyterian Church for forty years and in more recent years was organist and director in St. Mark's Evangelical and Reformed Church. Since 1909 he had also played and directed for the Baltimore Hebrew Congregation.

Mr. Weaver was on the faculty of the Peabody Conservatory of Music for thirty-one years. He was one of the first organists to broadcast weekly radio recitals. He was active for many years in the Chesapeake Chapter of the A.G.O. He first subscribed to THE DIAPASON in 1912.

Frederick David Weaver was born in Bellefont, Pa., in 1887. He received artist's degrees in both organ and piano from Peabody Conservatory which he entered as a scholarship student at the age of 17. He taught at the Gilman School before joining the Peabody faculty.

Mr. Weaver is survived by his widow, Frances Koch Weaver, organist and director in the Hampden Methodist Church, and by two daughters and a son.

**BIDWELL'S PROGRAM BOOK
MAKES USEFUL REFERENCE**

The book of programs for the sixty-first season of free recitals at Carnegie Music Hall, Pittsburgh, Pa., is available without charge to anyone who writes in for it. Marshall Bidwell, organist and director of music at the Music Hall, has provided a foreword with a breakdown by composers, a useful index and the specification of the organ. The ample program notes should be a useful source for anyone making up organ programs.

KATHARINE FOWLER, organist and choir director of the Western Presbyterian Church in Washington, D. C., conducted her senior choir in the Brahms Requiem May 20.

HELEN MAE SHIFFER has been appointed organist and choir director of the Zion Evangelical and Reformed Church in Bethlehem, Pa.

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Flow Of Christmas Music Quickens As Fall Season Begins

By FRANK CUNKLE

Christmas anthems, of course, comprise a major portion of the quantity of new choral music issued since THE DIAPASON for August went to press. There are many arrangements of fine carols from various lands; there are new melodies set to familiar texts and there are carols and anthems which borrow neither words nor music. Little of this new music makes heavy musical or vocal demands on singers but the publishers have attempted to appeal to all tastes.

Among the carol-tune arrangements, H. W. Gray lists Leo Sowerby's setting of the familiar old French "Manger Carol" for solo and unison chorus. Much of the effectiveness of this rests in an imaginative accompaniment. Clarence Dickinson's "Sleep, My Jesus, Sleep" also provides an effective accompaniment, this time to a Dutch lullaby tune. It is available in all standard voicings. Charles Black has also chosen a Dutch carol as the basis of "The Song of Simeon." Though a little contrived, this combination of a beloved Gospel text with a fine tune will appeal to many choirs. Goldsworthy's arrangement of "The Twelve Days of Christmas" is a little less in the game-song tradition than one usually expects for this carol but it is done with the usual Goldsworthy care.

Summy brings out a male chorus version by Margrethe Hokanson of a fine Norwegian carol, "A Joyous Christmas Song," and Richard Warner's treble setting of the Austrian "The Saviour Is Born" with Dr. Warner's inevitable modulation.

Also of Norwegian origin is Walter Ehret's "Noel! Noel!" (E. H. Morris) which high school and other youth groups are sure to like. Likewise conceived for school use is Tom Scott's SAB version of the spiritual "Rise Up, Shepherd, and Follor."

Several new melodies set to standard texts come from H. W. Gray. Garth Edmundson's settings of "Lamp of Our Feet" for Advent and "What Star Is This?" are both easy and useful. Claude Means hit upon a simple little tune for "To Us Is Born a Little Child" and kept his little a cappella arrangement in the same small mold. David H. Williams' "The Savior Now Is Born" has a modal solo which would be especially lovely for a boy soprano but which would sound well in a group of young voices. The choral parts are easy. His setting of "O Come, O Come, Emmanuel," though well-made, is not likely to replace the standard tune. William Y. Webber's "Hail Jesus Christ" offers a pleasant antiphon idea which may spark some experimentation by inventive directors. John Rodgers' "Of the Father's Love Begotten" is a festival setting of a plainsong needing a large well-trained choir.

Among original carols are two by Mary E. Caldwell (Gray). "Carol of the Little King" has a pleasing tune and is available in standard voicings. "Carol of

the Lonely Shepherd" exploits some color-effects in voices and organ. Jean Reynolds Davis' "Adoremus" for women's voices has a highly individual flavor. With the suggested guitar accompaniment it should go well on a carol program. Two contrasting carol tunes alternate in "A Christmas Prayer" by Stanley A. Day, a "combined-choir" anthem. The Dickinsons have arranged "Ring Christmas Bells" by Carl Reinicke for youth choir, hand-bell choir and organ. Surely this is a "must" for churches with hand-bell choirs. Alfred M. Smith's "Mary's Lullaby" is a tiny unison carol which even the youngest child can sing. Juniors with even slight experience with chant or other free rhythm will have no difficulty with "To the Christ Child" by Regina Holmes Fryxell.

From Remick Music Corporation comes "Night Journey of the Wise Men" by Haydn Morgan, a narrative piece with changes of rhythm and key and with divisi in all parts. This needs a good a cappella group. Jessie Fisher's SA "Joyous Tidings," on the other hand, makes its appeal to the most limited resources. Similarly the little SA pieces by Marshall Jenkins (Morris), "The Very First Christmas Day" and "Let the Infant Jesus Sleep" can be done by the least-experienced children's groups.

Admirers of Britten's "A Ceremony of Carols" (Boosey) will be glad to know that the treble chorus, "This Little Babe," is now available separately. The harp accompaniment should be used if possible.

• • •

Only one extended work appears this month—a pageant for Epiphany by Harold Friedell and Lee Hastings Bristol, Jr., entitled "The Feast of the Star." It is a carefully worked-out candlelight service whose music and text are mostly traditional and usually familiar.

For Thanksgiving Philip Warner has arranged the familiar Handel "Thanks Be to God" aria for mixed voices (Summy); David H. Williams has written "Every Good Gift," a youth choir unison item (Gray) and W. Glen Darst has set a new tune to "Praise to the Lord" (Gray). Norman Coke-Jephcott's New Year's anthem, "The Gate of the Year," expands a tiny, charming poem into a big, pompous choral piece with a colorful accompaniment (Gray).

A couple of patriotic anthems are adapted to school use. "Men with Vision" (Gray), which Ruth Hampton has made from a Scandanavian melody, is dignified and effective and quite easy. "America's Prayer" by Winifred Thompson Kerrick (Morris) is rather routine material but may well find an appreciative audience.

In the general anthem category are three from Summy: Candlyn's "Lord God of Life" is conventional but is constructed by an experienced hand and will sound. John Rasley's "Psalm of Faith" is a straightforward chorale type without experiments. "A Morning" by seventeenth-century Kindermann is a mild, pleasant motet but not an outstanding example of its genre.

Laurence Dilsner's "Lord, Make Me an Instrument of Thy Peace" (J. Fischer) is standard a cappella material with vivid contrasts and resonant climaxes.

ROBERT KNOX CHAPMAN



ROBERT KNOX CHAPMAN has been appointed organist and choirmaster of the Church of the Holy Trinity, Philadelphia, succeeding Eugene Rohn who moves to St. Thomas' Church, White-marsh. Holy Trinity Church has a long tradition of fine preaching and fine music. Robert Elmore served the church for seventeen years.

Mr. Chapman leaves Christ Episcopal Church, Baltimore, Md. Previously he served in the Cathedral Church of the Nativity, Bethlehem, Pa., in St. Matthew's Episcopal Church, Wheeling, W. Va., and at the Chapel of the Incarnation in New York City. In his various posts Mr. Chapman has engaged in teaching, both privately and in colleges, and preparatory schools, and has developed numerous choral groups.

Among Mr. Chapman's teachers have been Arthur Priest and T. Tertius Noble. He has been extremely active in the A.G.O., having been a dean and founder of the Wheeling Chapter and a member of the executive boards of the Lehigh and Chesapeake Chapters. He is married and has a son.

From Meridian Music Corporation come three by Tom Scott: an arrangement of the early American "Wondrous Love," a setting of William Blake's poem "The Lamb" in interesting two-part counterpoint and "Requiem," a curious rendering of a Stevenson poem. Ranges and tessituras suggest school and youth groups.

The Edwin H. Morris Company publishes three SATB arrangements by Walter Ehret: Bach's "If Thou Art Near," Gretchaninoff's "O Be Joyful, All Ye Lands" and "Adoramus Te" by Vincenzo Ruffo. All are suitable for school or church use. The same publisher issues two simple original anthems by Roff: "Be Appeased, O Generous God" and "Incline Thine Ear" as well as two arrangements: the hymn-anthem "Are Thy Toils and Woes Increasing?" and an SSA version of Palestrina's "Jesu! O King Most Wonderful."

A small two-part treble anthem "Remember These Things" by Hovdesven and a set of responses arranged by Maurice C. Whitney come from M. Witmark and Sons. Boosey and Hawkes

sends us Walter Ehret's version of a Sanctus by Mozart and a "Hallelujah, Amen" by Bach. It would be helpful to have the sources of these indicated on the copies.

Gray's edition of early American Moravian church music should be widely known. Helen and Clarence Dickinson have prepared the series, each of which has a distinctive character. "Blessed Are They" by Johann Soerenen appears this month. This reviewer wonders why a women's choir needs to sing a great Handel mixed chorus but if there are such choirs, Ruth E. Bailey's version of "For Unto Us a Child Is Born" is certainly tailor-made for them. The same remarks might apply to Thomas Matthews' male arrangement of the "Alleluia" from Bach's Cantata 142, though the block-harmony style of these voice parts does not necessitate such radical re-arrangement. No reflection is intended on the skill with which these arrangements are made or on their practicability. A little introit by the Dickinsons, "O Come, Let Us Worship the Lord," contrasts a simple melody in tenor solo and chorus with a curiously referential phrase in the bass solo. Richard Warner's "How Firm a Foundation" uses the fine old folk-hymn-tune for a simple unison and two-part version. The accompaniment grows in size and complexity as the hymn moves into later stanzas. Probably Clarence Dickinson's reasons for arranging "Salvation" by Malthie Babcock are personal (Dr. Babcock was pastor of the Brick Presbyterian Church at the turn of the century). Certainly the music is not long on distinction or charm and would hardly have recommended itself to Dr. Dickinson strictly on its merits. Stanley Day's "My God, How Excellent Thy Grace" is a hymn-anthem in a strong, easy arrangement with much unison. It should be effective with almost any choir.

For a hymn-festival or choir concert, Maurice Whitney's big setting of "O God, Our Help in Ages Past" will be useful and effective. Three trumpets, two solo voices, a big organ part and opportunity for the congregation to join in with the choir should make this a fine closing on such occasions. Everett Titcomb's "The Lord Reigneth" is also a rouser although on a smaller scale. It is easy and useful.

AN INTERNATIONAL FESTIVAL of contemporary music to be held in Warsaw, Poland, Oct. 10-20 will have about 100 composers, teachers and musicologists from other countries as guests of the Polish ministry of art and culture.

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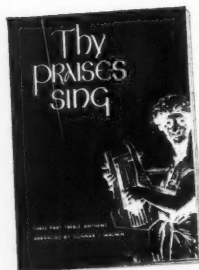
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Ministers of Music, See before You Sign; Know Your Ground

By CHESTER L. CABLE, JR.

When considering a position in a church there are several important elements that need to be kept in mind. Even the most experienced and alert person can overlook a vital point which could alter his actions were he aware of it. Be extremely careful and thorough in your correspondence and in your interview with the church because your future in that particular situation depends upon it.

The most important element when considering a position is a personal interview with the music committee and the minister. No amount of correspondence will give as clear a picture of the situation as a personal interview. Unless it is out of the question because of the distance, present obligations, or the time involved, every effort should be made to arrange for an interview. Better yet, spend a couple of days in the community and acquaint yourself with the people.

Preparation for the Interview

In view of preliminary correspondence, outline the type of program you intend to use in the particular church. Have a goal in mind and build your program around it. This outline will prove invaluable in that it will keep you from overlooking any part of your program in the interview. You will be dealing with business men and they will appreciate a business-like manner on your part.

Do some research on the economic condition of the community. This survey will give you an idea of the type of people you will be expected to work with and will also give you an insight into their level of living. Don't accept the opinions of friends in this matter unless they have actually lived in the area. You will need to know about living costs: i.e. rent (unless a house is furnished for your use), food costs, heating, etc. A larger salary won't do you any good if you have to spend it all on necessities.

When you consider a church which is over 500 miles away, check on the climate. You will save yourself a great bill if you know what to expect beforehand and then regulate yourself accordingly.

Have an extra copy of your credentials with you for the interview and be able to supply the music committee with a date when you would be able to assume your duties.

The Interview

Arrange to meet with all of the members of the music committee. In your correspondence with the committee, try to establish an understanding to that effect. Occasionally a few people will try to railroad the hiring and will thereby alienate some of the other members of the committee to your program. It is to your advantage to have them all at the meeting and aware of what is going on.

Ask the music committee members to explain their desires in the way of a music program and then give them your proposals, taking into consideration their suggestions. It is a good idea to let them speak first so that you will be able to learn of their understanding of the work of the ministry of music without the influence of what you have to offer. A clear understanding of the objectives of the music committee and the person being interviewed is of the essence. There must be a meeting of the minds. Don't leave anything unsaid, no matter how trivial, if it is related to the music program.

Have a definite understanding concerning: (1.) Your duties. You will want to be as helpful as possible without going too far afield from your own line of endeavor. (2.) Salary. Discuss the possibilities of salary advancement. If your program is successful you will expect to be rewarded for it. You'd better make sure the music committee feels the same way. (3.) Weekly day off. Don't take the day off for granted or you will end up working seven days every week and be expected to. Many church workers are in favor of a floating day off, that is, taking it when they

feel like it or when they find the time. For your own security and the peace of mind of the church, establish a regular day. (4.) Vacation. Have a definite period of time set aside and even the date, if possible. (5.) Moving expenses. Some churches will bear the expense of moving the minister of music. There isn't a set rule in this matter so it depends on the arrangements you make. (6.) Housing. Where a parsonage is available for your use there isn't any problem, but . . . make sure it is in good repair before you move in. If there isn't an extra parsonage, suggest that the music committee locate a suitable dwelling for you and supply them with the details of what type of dwelling you would be interested in (size, price). (7.) Expenses. Providing that an expense account is not set up, arrange to have a portion of your salary written off as an expense allowance. You will do considerable calling in connection with your duties and should receive the benefit of this reduction in your gross income. (8.) Music budget, piano and organ tuning and repair. Make sure you will have the wherewithal to carry on your program and keep the pianos and organ tuned and in good condition. Ask for complete control in the expending of the funds appropriated for the music department.

Remember to . . .

Survey at least one year's bulletins to see what the church has done in the past. Pay special attention to the hymns (to see how often they are used), anthems and organ music. The bulletin will give you a good insight into the level of appreciation. Don't glance through the bulletins; stop . . . and study them.

Check the music library and the organ. A good library is an asset to any director, but remember it is not always indicative of the choir's ability or members' level of appreciation. The library is only the result of another director's efforts. Note the condition of the music and whether there is any sort of filing system for the anthems. The condition of the music and organ is a good indication of the church's interest in its music program. An organ which is out of tune and in a state of disrepair shows too clearly the church's attitude but remember you may be the person to change that.

Note the general appearance of the church buildings. As is the organ, they are a guide to the interest and enthusiasm of the people who inhabit them.

Get as many of the conditions of your employment in writing as possible so that you will have them for future reference. Time is likely to alter the understanding of what was expected on both sides; therefore, the written document is very valuable.

Discount facts and figures regarding the size and ability of the church's choirs. Remember that the music committee is likely to be biased about the church and then, too, it will try to make the situation as appealing to you as possible so that it can build up the number of persons interested in the position and thereby give a good selection of qualified personnel to choose from.

The music committee and the minister will make every effort to look into your background thoroughly and you owe it to yourself to give them as thorough a going over. Don't rush through the interview or cut short your visit in the particular community; your future depends upon your thoroughness.

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SARNIA CENTRE—The annual meeting of the Sarnia Centre was held June 19 at the home of J. France, chairman. The officers elected for the 1956-57 season are as follows: Bruce Birrell, chairman; Griff Colebrook, A.C.C.O., vice-chairman; A. E. Harris, secretary, and J. M. Watson, treasurer. It was unanimously voted to send \$50 to the C.C.O. building fund.—A. E. HARRIS, Secretary.

FESTIVAL AT STRATFORD HEARS VARIETY OF CHOIRS

The Stratford Shakespearean Festival, Stratford, Ont., Canada, has included several choral groups in its music festival. The Festival Singers, directed by Elmer Iseler, which made their debut at the festival in 1955, continued their appearances this year and further heightened their reputation. The first appearance of the group this summer was July 28.

The Canadian Council of Christians and Jews sponsored a series of Sunday concerts of various Canadian choral organizations. The Estonian Male Choir from Toronto and the Polish Symphonia Choir of Hamilton were heard July 15. The Columbian Choir of Windsor and the Schneider Orpheus Male Chorus of Kitchener sang July 22. The Latvian Mixed Choir Daina of Toronto and the Ukrainian Girls' Quartette closed the series July 29.

GUEST CHOIRS at the Berlin Festival, to be held in Germany Sept. 16 through Oct. 2, will be Our Lady's Choral Society of Ireland, the Bach Choir of Freiburg and the orchestra of the Collegium Musicum Winterthur, Switzerland, joining under Theodor Egel in the Bach Mass in B minor.

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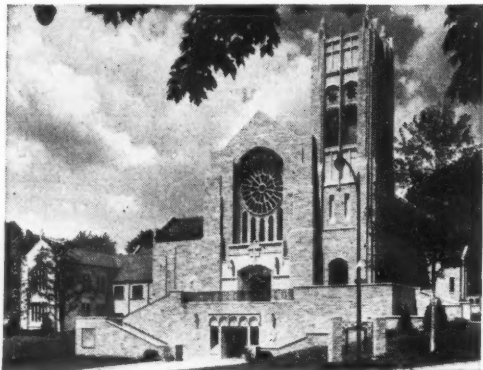
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Sowerby's Ten New Hymn-Preludes Are Welcome Addition

By FRANK CUNKLE

The steadily increasing partiality among composers and organists for recital and service pieces (preludes, fantasias, etc.) based upon hymn-tunes appears in new organ works received this month. Heading the list are ten new hymn-tune preludes by Leo Sowerby in H. W. Gray's St. Cecilia series. Based on tunes not all of which are widely familiar, they all display Dr. Sowerby's command of this medium in which he has worked so often and so successfully before. Each of these appears as a "prelude on" the tune-name by which we list it here. "Deus Tuorum Militum" is a big piece suitable for recital use. Dedicated to Alec Wyton it has the famous "state trumpet" in mind and needs some powerful reeds for its maximum effect. "Sine Nomine" is also imposing in character with its marching pedal and full-organ ending. The tune "Capel" adapts itself to a kind of delicate scherzo treatment which has considerable charm. The more familiar "St. Dunstan's" tune with its highly individual qualities inspired the composer to a very big treatment of his material; this prelude should have very wide appeal.

Dr. Sowerby gives Orlando Gibbons' "Song 46" a lyric, meditative treatment for the softer stops. An adequate organ is needed for the noble effect intended for the large-scale prelude on "St. Patrick" (not the Arthur Sullivan tune of that name). The chromatic, rubato setting of the spiritual "Were You There?" may not be as popular with the young baroque enthusiasts as with some congregations; it certainly does not violate the spirit of the tune. "Land of Rest" continues the strong folk qualities of the tune with a transparent diatonic setting which has a mixolydian modal flavor. There is a rise in intensity as the

piece grows and a dissolution at the close. "Charterhouse" has a more traditional contrapuntal texture based on single and double diminutions of theme motives in the manuals while the pedals sing the chorale melody. The piece has a calm, devotional character. "Ad Perennis Vitae Fontem" is a big recital piece which starts small and lyrically, proceeds to a jolly fugue and moves on to a brilliant finale.

Also in Gray's St. Cecilia series are two of the pieces played by Dr. Charlotte Garden at her convention recital in the Cathedral of St. John the Divine. Alec Wyton's "Fanfare" was designed with the cathedral's renowned state trumpet in mind and needs a large edifice and a sizable organ for its spacious, noble effect. Clarence Dickinson's "The Joy of the Redeemed" ("O Quanti Qualia") is a straightforward set of variations on the tune employing a wide variety of musical devices. Dr. Dickinson is also represented with a re-issue of his perennially favorite "Berceuse." Garth Edmundson's Toccata on "How Brightly Shines the Morning Star" is a showy piece on the favorite Christmas chorale complete with pedal cadenza. It seems a natural for holiday recitals.

The fifth in Novello's organ music club series (available from British-American and H. W. Gray) is a Preludium, Canzona and Ciacona by Flor Peeters. It is a useful recital item of not inordinate difficulty. The Canzona is small and song-like and will probably be played often by itself. The Chaconne is not highly original but is inventive and well-constructed.

Three Chorale Preludes by Egil Hovland come from Summy Publishing Company. Hovland is a new name to this reviewer. These pieces are much simpler in texture than the Sowerby music and have less individuality. Diatonic in conception and largely very consonant, they never obscure the basic theme or present it in fragments. If they are a bit obvious, they are none the less useful and interesting. "The Great White Host" is based on a Norwegian melody

which bears a striking resemblance to a familiar Appalachian one; the setting is quiet and reverent. "All Glory Be to Thee" is based on a sixteenth-century chorale; it uses three stanzas to grow toward a full-organ ending. "Deep and Glorious, Word Victorious" builds some pleasant, uncomplex canonical writing about a Crüger melody.

The harvest album in Novello's series of "Festal Voluntaries" contains five pieces based on Thanksgiving hymn-tunes. Vernon Griffiths' Recessional on "St. George" ("to which most of us sing 'Come, Ye Thankful People, Come') seems to this reviewer a bit lavish with its material for a piece of its length. Heathcote Statham's Divertimento on "Monkland" ("Let Us with a Gladsome Mind" or "Praise, O Praise Our Lord and King") would justify a crisp performance. "Holyrood" is not generally used here at Thanksgiving but Lloyd Webber's Intermezzo on it is a pleasant little piece. Francis Jackson's Division on "Nun Danket" exploits a tripping figuration under which a heavy reed sings "Now Thank We All Our God." This one will require careful practice as will the brilliant Ivan Langstroth Toccata on "Wir pflügen" in which the familiar "We Plow the Fields and Scatter" tune booms out over a rapid, decorative manual part which the pedals take over to close the piece.

Two new pieces by Edwin Shippen Barnes are published by Carl Fischer. "Festal Prelude in G minor," despite its rather unorganistic use of octave passages and its obvious development of thematic material, will probably find favor with many organists. "Song for Organ" is a pleasant lyric tune with a chromatic accompaniment whose legato problems may recommend it for teaching.

John Leo Lewis' Toccata on "Duke Street" (Harold Flammer) is a substantial recital and service piece which begins with carefully restrained energy and gathers steam as it progresses toward a brilliant close.

From Edition Le Grand Orgue come two originals by Robert Leech Bedell, the edition's editor: a lyric "Cantilene

in B minor" and a chromatic "Miniature." He has also arranged a Bach Lento for violin or cello and organ under the title, "The Sleep of the Child Jesus," and has issued a number of reprints from foreign editions. These include, as usual, some minor Karg-Elert works, a "Priere du Matin" and three pieces based on chorales (a showy improvisation on "Wunderbarer König," a tiny sarabande on "Verlass mich nicht" and a canonic improvisation on "Machs mit mir Gott"). These chorale pieces are printed together. A Lecocq Elevation and Communion, a Ropartz "Priere," a de Maleingreau "Offrande Musicale," a Sortie Fugue and a Giga by Bossi, a Prelude by Samazeuilh, a René Vierne "Meditation," "Grand Chorus in D" by Wallace Sabin, and a Prelude and Scherzo on Bach's "Wedge" Fugue subject by Wilhelm Middelschulte complete Dr. Bedell's list.

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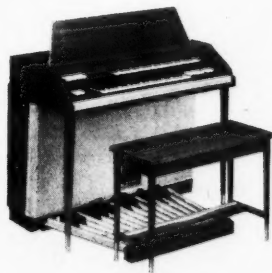
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ROBERT SUTHERLAND LORD



ROBERT SUTHERLAND LORD, M.A., A.A.G.O., has been appointed minister of music of the Edgewood Congregational Church of New Haven, Conn., beginning in September. Mr. Lord will be in charge of the musical program of the church and will direct four choirs.

Previous to his New Haven appointment, Mr. Lord has served congregations in Marblehead, Mass., and in Bridgeport, Conn., where most recently he was minister of music at the First Presbyterian Church. He served as student assistant organist while at Dartmouth College where he received his A.B. in 1952. Mr. Lord received a senior fellowship at Dartmouth—the first time that a music student there had been so honored. Receiving his A.A.G.O. in 1952, he continued his education at Yale University where he received an M.A. in the history of music. He is presently working toward the Ph.D. in the history of music at Yale, studying with Leo Schrade. His organ study has been with George Faxon, Boston; Maurice F. Longhurst, Dartmouth; H. Frank Bozvan of Yale University, and for the last three years he has been a student of Clarence Watters, Trinity College, Hartford.

Mr. Lord is well-known as a recitalist around New England, having most recently given a recital in the City Auditorium of Portland, Maine, and the First Congregational Church of Bradford, Mass. He is married and has one child.

ST. BARTHOLOMEW'S NOON-DAY SERIES GIVEN BY POWERS

George Powers played the Friday noon-day recitals at St. Bartholomew's Church, New York City, in the month of August. His Aug. 3 recital featured Handel's Concerto 1 and Bach's Prelude and Fugue in G minor. His all-Franck program Aug. 10 was followed Aug. 17 by an all-Walther one. Mr. Powers on Aug. 24 included works of Marchand, Titelouze, Franck and Dupré, and for his final August program he played Bach's Prelude and Fugue in B minor and Percy Whitlock's "Plymouth" Suite. Harold Friedell will resume the noon-day series in September.

THE FAMOUS "DEAD SEA SCROLLS" provided the basis for a work for men's chorus by Henry Cowell, performed July 7 at Tanglewood, Mass., by the Yale Glee Club.

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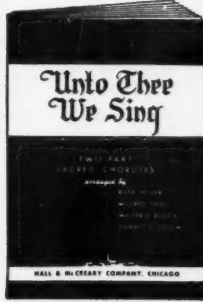
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*Fine Recital Given
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By SETH BINGHAM

A rising young virtuoso, Harriet Slack Richardson, was heard in a fine recital Aug. 14 in St. Paul's Chapel, Columbia University. A former pupil of Catharine Crozier, Mrs. Richardson has already won a reputation for impeccable technique and a finished style.

Notable in the well-chosen program was her playing of the Muffat Toccata with its strongly contrasting sections, Handel's Concerto 13 ("The Cuckoo and the Nightingale"), in which she used the Aeolian-Skinner brustwerk and positif divisions to great advantage, and her incisive attack and drive in Alain's "Litanies." Her rather deliberate tempo in the Bach Passacaglia and Fugue was probably due to her unfamiliarity with the chapel's resonant acoustics.

Other numbers were the Pavane from Robert Elmore's "Suite in Rhythm," Prelude and Fugue in B major by Saint-Saens, and the writer's "Rhythmic Trumpet," all admirably set forth with clean phrasing and resourceful registration.

*KATHRYN LOEW RESIGNS
FROM LAKE FOREST CHURCH*

Kathryn Karch Loew has resigned her post as organist in the Episcopal Church of the Holy Spirit, Lake Forest, Ill., to reside in Kalamazoo, Mich., where her husband, Dr. Cornelius Loew, will introduce courses in religion at Western Michigan College. Mrs. Loew is a graduate of the University of Michigan where she received her Mus. B. and Mus. M. degrees. She was elected to Phi Beta Kappa and won the Albert Stanley medal as the outstanding senior in music. She also holds the degree of M.S.M. from the Union Theological Seminary in New York. Mrs. Loew's organ study was with Palmer Christian, Carl Weinrich, Robert Baker, Charles Peaker and Barrett Spach. She has held church positions in Michigan and New Jersey.

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Programs of Recitals

Richard T. Gore, Wooster, Ohio—Mr. Gore, professor at Wooster College, played the following all-Bach recital July 23 at the First Unitarian Church, Oakland, Cal., under the auspices of the department of music of the University of California: Suite in F major, Prelude and Fugue in C minor, Trio-Sonata in C, "All Glory Laud and Honor," "Come, Redeemer of Our Race," "These Are the Ten Holy Commands," "The Old Year Hath Passed Away," "Kyrie, God the Holy Spirit," Toccata in F.

James Boeringer, New York City—Mr. Boeringer and his student, Gertrude Gerner, played a series of summer organ recitals at Our Saviour Lutheran Church. The program Aug. 2 included: "Schmücke dich, o liebe Seele," "Allein Gott in der Hö'h sei Ehr" and "Christ lag in Todesbanden," Telemann; "O Gott, du frommer Gott" and "Herzlich tut mich verlangen" (two settings), Brahms; Three Chorale-Preludes on Welsh Hymn-tunes, Vaughan-Williams. The following numbers were played Aug. 9: Toccata and Fugue in D minor, Bach; "Gothic Suite," Boellmann; "Christ Is Our Cornerstone," Miles; "Ye Watchers and Ye Holy Ones," Moser; "How Lovely Shines the Morning-Star," Lenel. The recital Aug. 16 included: Trio-Sonata 4, Bach; Sonata 6, Mendelssohn; Sonata 2, Hindemith.

Students of Lilian Carpenter, New York City—Students from Miss Carpenter's summer class played at her studio Aug. 10. The following took part in the recital: James Mell, William B. Giles, Marie Lambert, Collins Smith, Doris Kane and Justine Johnston. The program included: "Heut' triumpheret Gottes Sohn," "Nun komm, der Heiden Heiland," "Komm, Gott heiliger Geist," "Bist du bei mir," "Alle Menschen müssen sterben," Prelude in D and "Cathedral" Prelude in E minor, Bach; Andante Grazioso, Best; Allegro, Concerto 4, Handel; Toccata in E minor, Buxtehude; Prelude, Clerambault; "Te Deum," Langlais.

William J. Hawkins, A.A.G.O., East Orange, N. J.—Mr. Hawkins, organist-director in the First Federated Church, Bayonne, N. J., played a recital July 26 in the Smithtown, N. Y., Methodist Church. These numbers were included: Prelude and Fugue in E minor, Bach; Sonata 1, Rheinberger; "Meditation Serieuse," Bartlett; Intermezzo, Callaerts; "Harmonies du Soir," Karg-Elert; Three Mountain Sketches, Clokey; "Fiat Lux," Dubois. Miss Edith Hoffman, soprano, assisted.

Stanley E. Walker, M. Mus., A.A.G.O., College Place, Wash.—Mr. Walker played the following program of English organ music for summer school students at Walla Walla College July 25: Trumpet Tune and Air, Purcell; Prelude, Air and Gavotte, S. Wesley; Chorale Song and Fugue, S. S. Wesley; Solemn Melody, Davies; Trumpet Tune, Purcell; Air, "Water Music" Suite, Handel.

Will O. Headlee, Asheville, N. C.—Mr. Headlee played a recital Aug. 5 at the Duke University chapel, Durham, N. C. His program: Prelude and Fugue in G minor, Buxtehude; "Was Gott tut, das ist wohlgetan," Kellner; Passacaglia and Fugue in C minor, Bach; Pastorale, Franck; "Rhythmic Trumpet," Bingham; Sonata 3, Hindemith; "Cortege et Litanie," Dupré.

Peg Carol Bie, Dallas, Tex.—Miss Bie played her graduate recital for the school of music at Southern Methodist University May 15 at the Highland Park Methodist Church. Her program included these numbers: "Christus, der ist mein Leben," Pachelbel; Fantasie and Fugue in G minor, Bach; "He Remembering His Mercy," Dupré; Scherzo, Symphony 2, Vierne; "La Nativité," Langlais; "Outburst of Joy," Ascension Suite, Messiaen; Sonata on the 94th Psalm, Reubke. Miss Bie played a program Aug. 7 at the Church of the Incarnation based on Episcopal hymn-tunes. The program: "Christ Is My Life," Pachelbel; "Sleepers, Wake!" and "In Thee Is Gladness," Bach; Passion Chorale, Kuhnau, Bach and Brahms; "Rhosymedre," Vaughan Williams; "St. Kevin," Whitford; "Adoro Devote," Titcomb; Toccata on "O Filii et Filiae," Farnam; "Our Father," Sonata 6, Mendelssohn; Toccata and Fugue in D minor, Bach.

Thane McDonald, Winston Salem, N. C.—Mr. McDonald, organist of Wake Forest College, gave the first recital July 22 in the new Wait Chapel before an audience of 1200. He included: Psalm 19, Marcello; "In Thee Is Joy" and "My Inmost Heart Doth Yearn," Bach; Prelude, Clerambault; Pastorale on "Forest Green," Purvis; "Before the Image of a Saint," Karg-Elert; Chorale in A minor, Franck; "Twilight at Fiesole," Bingham; "Vision," Rheinberger; "Take the Name of Jesus with You," Horace Miller; "Bread of the World," Stanley Saxton; "Will There Be Any Stars in My Crown?" Thane McDonald; Fantasie, Bubeck.

David W. Hinshaw, Fort Bliss, Tex.—Mr. Hinshaw played the following program Aug. 12 in St. Clement's Episcopal Church, El Paso, under the auspices of the York Club: "Our Father Who Art in Heaven," Buxtehude; Rondo in G, Bull-Elisasser; Three Pieces for a Musical Clock, Haydn; Prelude and Fugue in B minor, Bach; Pastorale and Improvisation on "Come, Sweet Death," Hinshaw; Fantasie in F minor, Mozart; "Cortege and Litanie," Dupré, Andante Cantabile, Symphony 4, Widor; Prelude and Fugue on "B-A-C-H," Liszt.

Meredith Newton, Waterbury, Vt.—Mr. Newton played the following program June 26 at All Souls' Universalist Church, Oakland, Maine: Prelude in G, Bach; "If Thou Art Near," Bach-Lorenz; "Echo Carol," Lorenz; "Thanks Be to Thee" and "Trumpet Tune," Handel; Moderato and Prayer, "The Magic Flute," Mozart; Selection, Symphony 5, Beethoven; "Why?," Schumann; Selection, Symphony 5, Tschalkowsky; Grand Chorus, Franck; "Morning," Grieg; "Berceuse," Godard-Diggle; "I Love to Tell the Story," Fischer-Felton; "Praise the Everlasting Father," Richolson.

Marcia Loeffler, Rochester, N. Y.—Miss Loeffler, a student of David Craighead at the Eastman School of Music, played a recital in Kilbourn Hall July 23. Her program: "Kyrie, Gott heiliger Geist," "Wachet auf, ruft uns die Stimme," "Nun komm, der Heiden Heiland" and "Wir glauben all' an einen Gott, Schöpfer," Bach; "La Nativité," Langlais; "Rhythmic Trumpet," "Baroques," Bingham; "Ave Maris Stella 4," Antiphon 3 and "Gloria," "Vepres des Commun," Dupré.



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WALLACE SEELY, A.A.G.O., has completed twenty-five years of service as organist of the Queen Anne Methodist Church, Seattle, Wash.

He began his study of organ and theory at the age of 13 with Joseph Greener, A.A.G.O., and played for Sunday school services and substituted summers for the local Methodist Church in his high school years. In his senior year of school, Mr. Seely was appointed organist of St. Paul's Episcopal Church, Seattle. In May, 1931, he passed the Associate examination of the American Guild of Organists at the age of 18 and the same year was appointed organist of the Queen Anne Methodist Church.

Mr. Seely is past-dean of the Western Washington Chapter of the A.G.O. as well as other offices and is committee member in the Seattle Chapter. In addition to his duties as church organist and choir director, Mr. Seely is a public school teacher of seventh grade and junior high school chorus. He holds a B. A. degree in public school music from the University of Washington in Seattle. While at the University, Mr. Seely studied organ with Harold Heeremans, F.A.G.O.

WESTERN N. Y. DIOCESE HAS CHOIR CAMP ON LAKE ERIE

Sixty-seven choir boys from parishes throughout the Episcopal Diocese of Western New York left July 8 for a week of training and relaxation at Camp Pioneer on Lake Erie. This was the first venture in a choir camp sponsored by the commission on church music of the diocese, which was under the musical direction of H. Hugh Bancroft, noted organist and choirmaster of All Saints' Anglican Church, Winnipeg, Man., and a leading recitalist of the Canadian Broadcasting Company.

The purpose of the camp was to provide training for choir boys in the music of the liturgy and an opportunity for organists and choirmasters to gain practical knowledge from observation of these classes. Two forty-five-minute sessions were held each morning under the direction of Mr. Bancroft and in the afternoon time was provided for discussion periods with Mr. Bancroft and the choirmasters in attendance. The activities of the week were climaxed by a service of choral evensong at St. Paul's Cathedral in Buffalo.

A DISPLAY of imported musical instruments will be featured at the United States World Trade Fair to be held next April 14 to 27 in the New York Coliseum.

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Praise the name of the Lord
Lord God of Hosts
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The thirty-fourth annual meeting of the Marietta Bach Society was held 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 directed by Mrs. S. W. Stout. Opening the program from Bach's compositions for clavichord, Miss Nancy Bibb Hoye played from the Two-Part Inventions. From the Well-Tempered Clavichord, Miss Johanna Ross played the Prelude in C and David Burke played the Prelude and Fugue in C minor. Miss Flora Griffiths played the Fantasie in C minor.

From the organ works of Bach, the Fantasie in C was played by Miss Carolyn Becker. The Prelude and Fugue in D minor was played by Mrs. Roger D. Buchert. Professor Joseph J. Perkovic played movements for solo viola from the Third Suite for violincello. A string trio from the Mid-Ohio Valley Symphony Orchestra, including Mrs. Richard Gibson, violin, Professor Perkovic, viola, and Miss Eleanor Barrows, violincello, played the Ricercar a 3 (Three-Part Fugue) from Bach's "Musical Offering."

From the Christmas Oratorio, the recitative and aria, "Prepare Thyself, Zion," was sung by Mrs. Betty Gephart Frey with organ accompaniment by William E. Waxler. From the cantata "Sleepers, Wake!" the chorale "Now Let Every Tongue Adore Thee" was sung by a quartet from the men's-women's glee clubs of Marietta College, including Jack Carleton, Miss Nyla

Mason, Miss Kay Oesterle and Carl Stephan, who were accompanied by Professor John E. Sandt. An impromptu Bach choir sang the four-part chorale, "Sing Praise to God, Who Reigns Above."

From Bach's Chorale-Preludes for organ, "How Brightly Shines the Morning Star" was played by Professor Sandt. Thomas Tibbetts played "Christ, Our Lord, to Jordan Came" from the Catechism Chorale Preludes. The Prelude and Fugue in E minor (Cathedral) for organ was played by William E. Waxler, dean of the area chapter of the A.G.O. The Fugue in G was played by Miss Kate M. Chapin, teacher of organ at Marietta College.

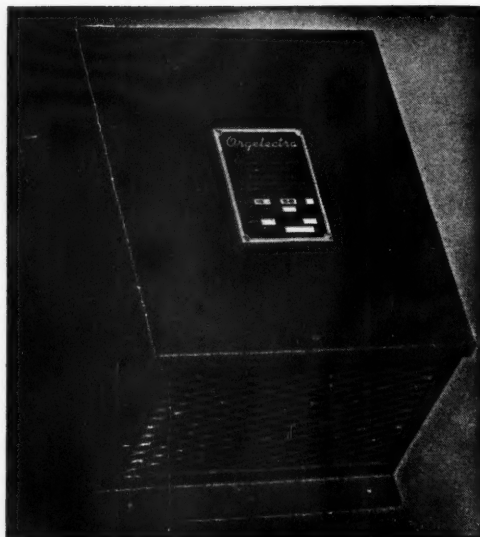
Description of performances of Bach's music abroad, especially in churches and in Bach festivals, was given by Mrs. F. Martin Luther. Following expression of tribute to the founder of the Bach Society, the late Dr. Cisler, who emphasized the spiritual purpose of Bach, the traditional closing numbers of the program were Bach's melody, "Come, Sweet Death," played as an unaccompanied viola solo by Professor Perkovic, and Bach's last composition, played by Miss Lillian E. Cisler, the Chorale Prelude for organ, "Before Thy Throne I Now Appear."

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Manger Carol (Voices in Unison)	arr. Leo Sowerby .16
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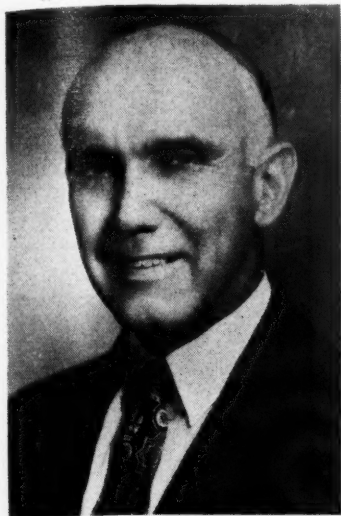
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WA-LI-RO SUMMER SCHOOL HAS SUCCESSFUL SESSION
About 100 organists, choirmasters, choristers and clergymen gathered at Wa-Li-Ro for the annual summer music school for musicians of the Episcopal Church July 9-13. They came from Ohio, Pennsylvania, New York, Wisconsin, Maryland, Illinois, Missouri, New Jersey, Michigan, Indiana, Virginia, Oregon, Florida, Nebraska, Ontario and Quebec, Canada.
The faculty was headed by Gerald Knight, former organist of Canterbury Cathedral, England, assisted by George Maybee of St. George's Cathedral, Kingston, Ont., Dr. Leo Sowerby of St. James' Cathedral, Chicago, and Paul Allen Beymer of Christ Church, Cleveland.

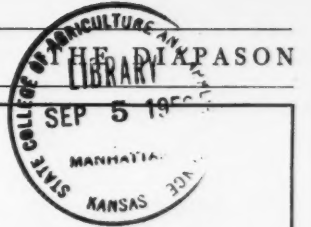
The delightful cool breezes kept the Lake Erie Islands just right for work and classes were held from 9:30 each morning until 10:00 p.m. Ralph E. Clewell, organist of St. Paul's Church, Akron, entertained at tea one afternoon at his summer home on the lake.
The final evensong at Grace Church, Sandusky, across the lake was most successful with a capacity congregation. Gerald Knight was at the organ with George Maybee directing most of the service. Dr. Sowerby directed his anthem, "My Heart Is Fixed," which he wrote for the Wa-Li-Ro choirs. Bishop Burroughs of the Diocese of Ohio presided at the service and was assisted by the Wa-Li-Ro chaplain, the Rev. D. A. Cassetta, the Rev. Hunsdon Cary of Grace Church and the Rev. Harold Forster of Bishop's College, Lennoxville, Quebec. William E. Didelius played the prelude and postlude: "Our Father Who Art in Heaven", Bach; "O Thou of God the Father," Buxtehude; "Two Elevations, Benoit; Chorale in E major, Jongen; "Credo in Unum Deum," Titcomb; Fugue in F minor, Handel. Choral numbers included Magnificat and Nunc Dimittis in G, Charles Macpherson; "Rejoice in the Lord," John Redford; "Turn Thee Again, O Lord," Attwood, and "My Heart Is Fixed, O God," Sowerby.
Mr. Beymer and Warren Miller, directors of Wa-Li-Ro, planned the week's work and service. Plans are already on the way for a prominent English organist and choirmaster to head the faculty for the 1957 season.

NEW CHAPEL ORGAN NAMED FOR BALTIMORE ORGANIST
Frederick L. Erickson, F.A.G.O., M.A., who has served as organist and choirmaster of Emmanuel Episcopal Church in Baltimore, Md., for more than forty years, has been honored by the placing, in his name, of a Hammond electronic organ in the Eccleston Chapel of the church. The instrument was given by the woman's auxiliary of Emmanuel Church, replacing the two-manual Austin which has been walled off from the chapel so as to serve only as an echo division to the main four-manual Austin in the tower and three-manual Austin in the chancel.
John Bruce Bateman is assistant organist and Richard M. Babcock has been appointed director of religious education and volunteer music. Mr. Babcock leaves St. Thomas' Church, The Alameda in Baltimore. Lewis M. Kirby, Jr. has been appointed to St. Thomas'.

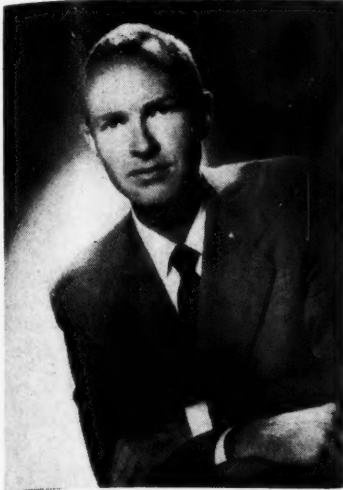
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OWEN BRADY, A.A.G.O., minister of music of the First Baptist Church of Los Angeles, Cal., was the conductor of an all-Mozart program July 1 on the "museum concerts" series broadcast stereophonically over station KFAC, AM and FM. An Allen electronic organ was used for the broadcast with Robert Mitchell, F.A.G.O., F.T.C.L., at the console. The program included the Missa Brevis in F, K. 192, four Sonatas for organ and strings and the "Ave Verum Corpus."

Mr. Brady will be the conductor of a new chorus in Los Angeles which will make its debut at Christmas singing the complete Christmas Oratorio of Bach. This choir will devote itself exclusively to Bach's works. It will be sponsored by the department of worship and the arts of the Church Federation of Los Angeles.

This last season Mr. Brady was guest conductor of the U.C.L.A. a cappella choir, of which Roger Wagner is musical director, in the complete B minor Mass of Bach at the First Baptist Church. As organist he appeared with the orchestra in the tenth annual Los Angeles festival of music under the direction of Franz Waxman. His work may also be heard in the forthcoming film, "The Ten Commandments."

PHILIP T. BLACKWOOD has resigned as minister of music at the First Presbyterian Church in Kingsport, Tenn., after seven years service. He has accepted a position in Gastonia, N. C.

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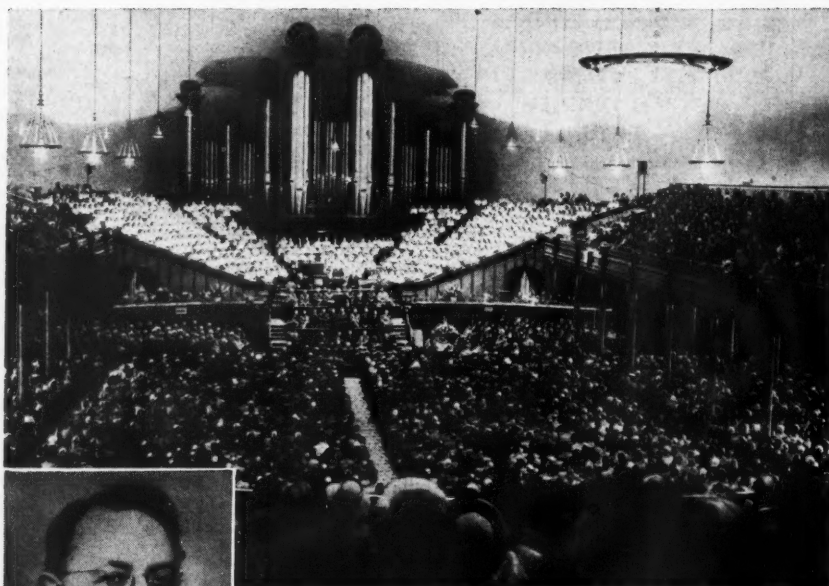
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Burlington, (Vermont) Free Press—If all organ recitals were as rewarding as that which Dr. Frank Asper gave last night, there would be quite a revival among the king of instruments.

Santa Barbara, (California) News-Press—Santa Barbara music lovers were treated to one of the most satisfying and inspiring recitals of organ music heard here in years. Dr. Asper was able to achieve a remarkable clarity of line in the complex polyphony of the classics, and a wide range of dynamic expression, timbre and color, for a degree of artistry that has seldom if ever been equalled here.

Portsmouth, (Virginia) Star—Called back for encore after encore. They never seemed to get enough of his music.