

THE DIAPASON

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FOX PLAYS KIMBALL AT INDUSTRY SHOW MUSIC TRADE CONVENTION

Many Products Familiar to Readers of THE DIAPASON Are Exhibited Effectively at Four-day Chicago Meeting of N.A.A.M.

Several facets of the increasingly diverse organ field were represented at the music industry trade show and convention which took place July 21-24 at the Palmer House, Chicago.

The Kilgen Organ Company was the only builder of pipe organs to exhibit at this show. The company had the deft musical services of Helen Westbrook, well-known radio, theater and recital organist, to display its new Imperial model.

The Klann Organ Supply Company was the first firm in its category ever to take space at the convention of the National Association of Music Merchants. The exhibit, especially a remarkably quiet blower, attracted considerable attention.

The electronic organ manufacturers, whose spinet instruments, we are told, are far outstripping pianos in the home market, were of course represented in force. The new Kimball instrument based on a new engineering departure was demonstrated July 23 in a recital by Virgil Fox in the hotel's grand ballroom. His usual virtuosity was in evidence and he succeeded in demonstrating that the Kimball instrument now needs as extensive research in a tonal direction as it has had in its engineering if it is to achieve its potential.

George Wright, theater organ recording star, gave a series of effective programs on the new Gulbrandsen theater model skilfully installed in the Eighth Street Theater. The instrument gave a very satisfactory impression of the once familiar movie-house sound.

The Conn instrument attracted much interest as it was demonstrated by 14-year-old Glenn Derringer. What seemed to us the most effective Hammond playing we heard was that by Marty Melcher in the hotel's mezzanine, sponsored by Electronics, Inc. The Baldwin exhibit emphasized small home models when we visited it, aiming at the merchants for whom these smaller instruments are of vital importance.

The Allen Company had a sizable two-manual church model on hand which was being cleverly demonstrated and was also available for visitors to try.

The several manufacturers of carillons and chimes arranged to have their instruments heard to advantage. Members of the staff of THE DIAPASON visited the showings of Schulmerich Carillons, Inc., of Maas-Rowe Carillons and of J. C. Deagan, Inc. These companies, each of which uses a very different principle, provided listening opportunities for comparison and contrast.

ORGAN HISTORICAL GROUP ELECTS SLATE FOR SEASON

At the third annual conference of the Organ Historical Society June 16 in Baltimore, Md., with thirty-three members present, these officers were elected: President, Barbara J. Owen; vice-president, Donald R. M. Paterson; secretary, Edgar A. Boadway; treasurer, Thomas S. Eader; auditors, the Rev. Leonard Ellinwood and Fred Mitchell; councillors, William King Covell, Robert Colby, Homer D. Blanchard, F. R. Webber, Albert F. Robinson and Kenneth F. Simmons.

Copies of a proposed constitution were distributed by the committee of which Mr. Boadway is chairman. Mr. Eader was chairman of arrangements.

ORGAN INSTITUTE'S ELEVENTH SUMMER SESSION



STUDENTS and faculty of the eleventh summer session of the Organ Institute are shown assembled on the campus of Phillips Academy in Andover, Mass. The forty-three persons who attended this year's session came from twenty-

five states and from four foreign countries.

On this season's faculty were: Arthur Howes, director, E. Power Biggs, Catharine Crozier, Harold Gleason and Homer G. Mowe.

SYRACUSE SESSION HEARS BIGGS, GEHRING AND RAVER

Syracuse University's organ festival July 15-18 attracted a sizable following from the university summer session and from Maine, West Virginia, Wisconsin, North Carolina, the District of Columbia, Tennessee and Ohio.

Philip Gehring, who moves this fall from Davidson, N. C., College to Valparaiso, Ind., University, opened the series. His program included: Echo Fantasia, Sweelinck; Sonata 1 in D, C. P. E. Bach; Récit de Tierce en Taille, de Grigny; Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; "The White Rock," Vaughan Williams, and Toccata, Suite, Gardner Read.

The second recital was played by Leonard Raver, an alumnus of Syracuse University who will spend 1958-59 on a Fulbright grant in Holland. His program began with: Prelude, Chaconne and Finales, Purcell-Edmunds; Prelude and Fugue in F sharp minor, Buxtehude; Suite du Premier Ton, Clérambault, and Toccata in F, Bach. The Clérambault Suite was sung in its liturgical form with a small choir of students. Following the intermission Mr. Raver played a group of contemporary American compositions, all in manuscript. These were: Fantasia, Otto Luening; "Prothalamion," Daniel Pinkham, and Sonata, Opus 60, Seth Bingham.

A capacity crowd attended the recital by E. Power Biggs July 17. Mr. Biggs programmed: Partita sopra la Aria della Folia da Spagna, Pasquini; "La Romanesca," Valente; Concerto 3, Soler; "Balletto del Granduca," Sweelinck; Variations in E minor and Concerto 2, Handel; Fantasia in F minor, K. 608, Mozart; "Litanies," Alain, and Fantasia and Fugue in G minor, Bach. His encores included Pavanne, Byrd; Noël in G, Daquin, and Trumpet Tune in D, Clarke.

Mr. Biggs delivered the last lecture in

a series of round-table conferences the same week illustrating with tape recordings of various European instruments. Discussion and questions followed in which Fenner Douglass, Oberlin Conservatory, and Walter Holtkamp participated, along with students and Syracuse faculty members.

NEW SET OF OPPORTUNITY SCHOLARSHIPS ANNOUNCED

Opportunity fellowships for 1959-60 have been announced by the John Hay Whitney Foundation, 630 Fifth Ave., New York City. These awards in creative fields, including music, will give opportunity for talent development in young people whose opportunities would otherwise be limited by barriers of race, cultural background or region of residence. Previous fellowships have been given to: Negroes, Spanish-Americans, Chinese and Japanese-Americans, American Indians, residents of the Virgin Islands, Puerto Rico, Hawaii, Guam, Alaska, Samoa and the Appalachian Mountain area.

BIDWELL PROGRAM BOOKLET FOR 1957-58 IS ANNOUNCED

Word from Marshall Bidwell reminds our readers that the usual informative program booklet of the free organ recitals in the Carnegie Music Hall, Pittsburgh, Pa., for the season 1957-58 is again available and will be sent out without charge to the first 200 writing in.

This season of recitals was Mr. Bidwell's twenty-sixth; it was the sixth-third in the history of the music hall series.

DR. THOMAS ARMSTRONG, whose lecture on the Wesley family was one of the delights of last summer's I.C.O. in London, was knighted in the Queen's Birthday Honours list published in June.

BRIAR CLIFF TO GET MÖLLER FOR CHAPEL THREE MANUALS IN COLLEGE

Sioux City, Iowa, School to Have Gallery Installation in New Building—Great and Positiv Unenclosed to Form Display

Briar Cliff College, Sioux City, Iowa, has contracted for a new three-manual Möller organ. It will be installed on the rear gallery of the new chapel which was designed by Barry Byrne and Parks, Evanston, Ill. The president of the college is Sister Mary Matilda, O.S.F. The great and positiv division are exposed to form the display on the gallery with the swell division enclosed directly behind them. The specification was designed by Möller's representatives, Clifford J. Beguelin and W. A. Brummer.

The stoplist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Sallcional, 8 ft., 61 pipes.
Prinzpal, 4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Tremulant.

SWELL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Violo de Gambe, 8 ft., 61 pipes.
Violo Celeste, 8 ft., 49 pipes.
Fugara, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Schalmei, 4 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Nasonflöte, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Prinzpal, 2 ft., 61 pipes.
Cymbale, 2 ranks, 122 pipes.
Tremulant.

PEDAL ORGAN.

Soubasse, 16 ft., 32 pipes.
Quintaton, 16 ft.
Gedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft.
Octave, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Contre Trompette, 16 ft., 12 pipes.
Trompette, 8 ft.

A.G.O. COMPETITION WINNER JOINS OBERLIN FACULTY

Ray Pylant Ferguson, winner of the national A.G.O. competition in organ at the Houston, Tex., convention last June, has been appointed to the organ faculty at the Oberlin, Ohio, College conservatory of music beginning Sept. 1. He will also serve as organist and choirmaster at the Methodist Church of the Cross, Cleveland Heights.

Mr. Ferguson leaves the staff of the Southern Baptist Theological Seminary and the Central Presbyterian Church in Louisville, Ky. A complete sketch of his career appeared in the November, 1957, issue of THE DIAPASON.

ANNOUNCE FOURTH ST. MARK'S COMPOSERS' COMPETITION

St. Mark's Episcopal Church, Philadelphia, has announced its fourth composers' competition with a prize of \$200 to be awarded for a four-part setting for mixed voices of a mass, without creed, in English. Judges will be Leo Sowerby, Paul Callaway and the Rev. John Norris. The winning work is to be published by H. W. Gray & Co. and will be given its first performance April 25, the Feast of St. Mark.

The competition closes Dec. 31. Further information may be obtained from Wesley A. Day, 1625 Locust Street, Philadelphia 3, Pa.

New Closing Dates

In order to maintain and improve services to correspondents and advertisers, changing conditions necessitate moving up our closing dates. Beginning Sept. 1 deadlines will be as follows: For all general news, A.G.O. reports, etc., 10th of the month preceding date of issue; recital programs, 5th of the month; advertising copy, 5th; new music, records and books for review, 1st day of the month.

Wide Music Survey Features Session of Organ Institute

By ARTHUR HOWES

The 1958 summer session of the Organ Institute at Andover, Mass., was the gathering point for advanced students and teachers from what were until recently the four corners of the United States—Washington, California, Florida and Maine—as well as from twenty other states and the District of Columbia and from four foreign countries.

A rich musical fare was offered by the faculty, E. Power Biggs, Catharine Crozier and Arthur Howes, each of whom gave a recital and conducted six master classes in the Methuen Memorial Music Hall, and by five "alumni" of the Organ Institute who played the final week. These included: Wilbur Held, Ohio State University; Dorothy Young and Bob Whitley, San Francisco; Bruce Bennet, Baltimore, and Edward Hansen, Seattle. In addition, there were many performances by students.

Several interesting new works were played for the first time at Methuen. Paul Davis played Toccata 1950 by Jurg Baur; John Merrill played the second of Fantasies in Three Rhythms by Manfred Kluge. A new sonata by Wilmer Welsh, played by Bruce Bennet, proved to be engaging.

The repertory discussed and played in the master classes was chosen by the faculty from lists of pieces submitted by the students indicating works they wished to play in class for faculty criticism. Comprehensive, it encompassed music of all periods and schools from Frescobaldi and Sweelinck to Hindemith and Langlais. The following list is a selection from more than twice this number of works that were requested by the students and is in all respects representative of the complete list:

Böhm: Prelude and Fugue in C major, Prelude and Fugue in A minor; Buxtehude: Toccata and Fugue in F sharp minor, Toccata in F major, Fantasie "How Brightly Shines Yon Morning Star," Jig Fugue, Prelude and Fugue in G minor, Prelude, Fugue and Chaconne; Daquin: Noels; Frescobaldi: Toccata; Gabrieli: Canzona; Lübeck: Prelude and Fugue in E major; Muffat: Toccatas 6 and 8 from "Apparatus Musico-Organisticus"; Pachelbel: Toccata in E minor, "Vom Himmel hoch" (two settings), Partita "Christus der ist mein Leben;" Scheidt: Variations "Warum betrübst;" Sweelinck: Variations "Vater unser im Himmelreich;" Walond: Introduction and Toccata.

Bach: Prelude and Fugue in E minor, Passacaglia, Prelude and Fugue in B minor, Prelude and Fugue in D major, Eight Little Preludes and Fugues, Prelude and Fugue in G major, Fantasia and Fugue in G minor, Schübler Chorale Preludes, Chorale Preludes "Schmücke dich o liebe Seele," "Wir glauben all in einen Gott," "Nun komm der Heiden Heiland," Prelude and Fugue in A minor, Prelude and Fugue in E flat major, Selections from Orgelbüchlein, Partita "O Gott du frommer Gott," Sonatas 1 and 4, Toccata Adagio and Fugue in C, Toccata in D minor.

Alain: Fantaisie 2, Litanies, Trois Danses; Baur: Toccata 1950; Brahms: Chorale Preludes; Dupré: Prelude and Fugue in G minor; Franck: Three Chorales, Pièce Héroïque, Prelude Fugue and Variation; Hindemith: Sonatas 1 and 2; Kluge: Fantasies in Three Rhythms; Langlais: Suite Brève, Suite Médiévale, "Te Deum," "The Nativity," "Chant de Joie," "Chant de Paix;" Mendelssohn: Sonata 6; Messiaen: "Dieu Parmi Nous," "Celestial Banquet," "Vision of the Church Eternal;" Milhaud: Nine Preludes, Pastorale; Mozart: Fantasia in F minor, K. 608; Reubke: Sonata; Simonds: "As Now the Sun's Declining Rays;" Sowerby: "Requiescat in Pace."

RICHARD J. PIPER



RICHARD J. PIPER has been appointed vice-president of Austin Organs, Inc. He began his organ building career as an apprentice in the reed voicing department of Henry Willis & Sons, London, England, where he came under the tutelage of Henry Willis III. He became head flue voicer and tonal finisher, serving for many years. He was associated with the tonal work of many of the famous Willis cathedral organs, including St. Paul's, London, Liverpool and Canterbury. He is a founder member of the Institute of Musical Technology and the Incorporated Society of Organ Builders.

Mr. Piper joined the Austin organization in 1949 and was appointed tonal director in 1952.

The intermingling at Andover of organists from various sections and schools of music gave rise to the same general observation that has been made before at other Organ Institute summer sessions. It seems clear that organ study throughout the United States and Canada is carried on at a high level, leading to splendid technical facility and generally excellent musical results in contemporary and nineteenth-century music but that there is a general lack of knowledge and understanding of the performance conventions and traditions of baroque organ music. Stylistic concepts and ideas are hazy and mostly founded upon nineteenth-century practices. This difficulty is by no means unrelated to the organs now available and upon which most organists must do their best to play the music of several centuries. Many devotees of baroque music report that they cannot make extensive use of this most valuable portion of the repertoire because the organs at their disposal lack suitable tonal resources to realize these Baroque masterpieces.

The session this year was remarkable for the number of mature and well-developed talents that displayed themselves in the master classes; the level of all class performances was high, and seemed in every way to justify the existence of this summer school which is devoted entirely to the organ and organ music.

SUNDAY EVENING SERIES IS HEARD AT MOUNT KISCO

A series of three evenings of music was heard at St. Mark's Episcopal Church, Mount Kisco, N. Y., May 25 and June 1 and 8. The first program was an all-Bach organ recital by Edgar Hilliar; Virginia Berwick played a piano recital for the middle event; the final program was of ensemble music and included the Mozart Quartet, K. 298, for flute and strings, Weber's clarinet quintet and Respighi's Poem for string quartet and voice.

THE DIAPASON

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The Eighteen Chorales: Come, Holy Ghost, God and Lord (2) ... By Waterside in Babylon ... Soul, Adorn Thyself with Gladness ... Lord Jesus Christ, Be Present Now ... Lamb of God, Pure and Holy ... Now Thank We All Our God ... From God Shall Naught Divide Me ... Saviour of the Nations, Come (3) ... All Glory Be to God on High (3) ... Jesus Christ, Our Blessed Saviour (2) ... Come, Holy Ghost, Creator Bless ... When in the Hour of Utmost Need.

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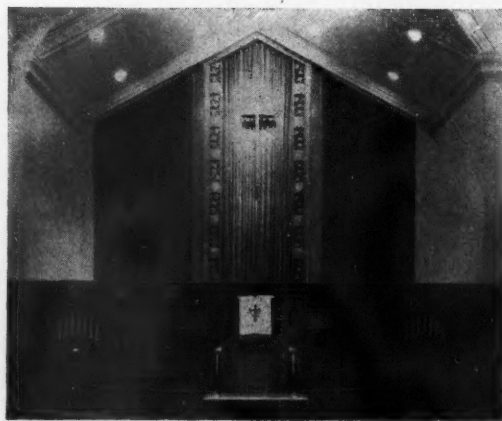
This collection "shows Bach at his best both as organ and clavichord composer" (Harvey Grace). In addition to the two Preludes written for each of the six parts of the Lutheran Catechism, the collection contains part of the Lutheran Liturgy for the organ alone, namely the Prelude (Eb) and the Postlude (St. Anne Fugue, in Eb), six Preludes based on the Kyrie, and three Preludes based on the chorale version of the Gloria in Excelsis (All Glory Be to God on High).

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**MARIETTA BACH SOCIETY
HOLDS 36th ANNUAL MEET**

The thirty-sixth annual meeting of the Marietta Bach Society was held July 30 at Cisler Terrace, the home of the late Dr. Thomas H. Cisler, its founder. The program was announced in the traditional manner with the playing of chorales by a brass choir. Clavier music was followed by the Ricercare in Three Parts by an ensemble from the Mid-Ohio Valley Symphony Orchestra.

An impromptu Bach choir and a sextet from the Marietta Oratorio Society sang excerpts from the Christmas and Ascension Oratorios. Accompaniment was given by William E. Waxler at the organ, Mrs. C. Fred Miller at the piano and orchestral members. A sextet of college students accompanied by John E. Sandt at the organ and R. Clayton Morris at the piano sang numbers from the St. Matthew Passion.

Mr. Sandt played "In Thee, Lord, Have I Put My Trust." Mr. Waxler played the Prelude in B minor. The traditional closing numbers of the program were Bach's original melody, "Come, Sweet Death," as an unaccompanied string solo and "Before Thy Throne I Now Appear," played on the organ by Miss Lillian E. Cisler.

**LONDON CONDUCTOR GUESTS
AT CAPITAL "U" INSTITUTE**

The annual church music institute at Capital University, Columbus, Ohio, was held July 6 to 11. Guest consultants were Charles Farncombe, London, England, and Marie Joy Curtiss from Detroit, Mich. Capital University faculty members who participated were Dr. Ellis Snyder, Dr. Gene Taylor and Marjorie Jackson.

Mr. Farncombe is organist and choir-master of St. Savior's Knightsbridge Church, London, conductor of the Handel Opera Society, the Board of Trade choir and the Dartford Symphony Orchestra. Mrs. Curtiss is choral director at the Southeastern high school, Detroit.

The daily sessions included lectures, demonstrations and panels dealing with all aspects of music in the church. One of the events was an organ recital by Miss Jackson.

**MRS. ROGERS IS APPOINTED
TO L.I. CHURCH AND SCHOOL**

Lily Andujar Rogers, F.A.G.O., began her new duties as organist-director of St. Gabriel's Episcopal Church, Hollis, N. Y., Sept. 1. Mrs. Rogers will direct a choir of men and boys, a women's choir and a girls' choir. She will also teach music in the Woodhull Schools which are associated with St. Gabriel's.

Mrs. Rogers was the first dean of the Queens Chapter of the A.G.O. and has served on the Guild's national council. She holds the post-graduate diploma of the Guilman Organ School where she studied with Willard Irving Nevins and with Dr. Harold Friedell.

**FULBRIGHT APPLICATIONS
NOW RECEIVED FOR 1959-60**

The Institute of International Education is receiving applications until Nov. 1 for awards for study in Europe, Latin America and the Asia-Pacific area in 1959-60 under the Fulbright Act. The awards include tuition, maintenance and travel to and from the countries of the winners' choice. About 1,000 opportunities for Americans to study abroad in an unlimited number of fields are provided for.

Persons interested in the awards should write to the institute offices in New York, Chicago, Denver, Col., Houston, Tex., Washington, D. C., or San Francisco, Cal.

**MCCURDY & ELAINE BROWN
PROGRAMS HIGHLIGHT MEET**

Dr. Alexander McCurdy will be heard in a recital Oct. 26 at the First Presbyterian Church, Philadelphia, Pa., as the first musical event of the convention of the Pennsylvania state music teachers association. The recital will be followed by a vesper service in the same edifice.

The final event of the meeting will be a program Oct. 28 of the "Singing City" under the direction of Dr. Elaine Brown. Between these events lectures and recitals in piano, voice, composition and musicology will be featured.

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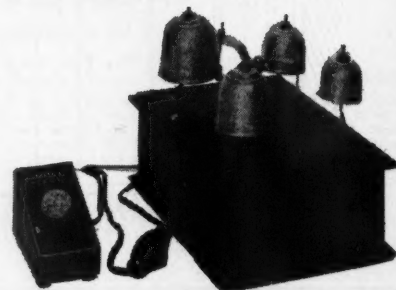


CATHARINE CROZIER (Mrs. Harold Gleason) and Dr. Gleason are shown in the music room of their home at Winter Park, Fla. Dr. Gleason's hand rests on the new residence organ just completed and his wife plays the Challis harpsichord built especially for the Gleasons and designed to withstand the rigors of Florida's warm summers. The console of the organ was provided by the Aeolian-Skinner Company; the organ itself was built by Aug. Laukhoff, Weikersheim, Wittenburg, Germany. Though the installation contains only six voices, these are cleverly distributed on two manuals and pedals to make the instrument convenient and practical for playing a considerable range of organ literature. The wind pressure is 1 3/4 inches.

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G. DONALD KAYE

Fleischer at Rockefeller

Heinrich Fleischer is the regular organist of Rockefeller Chapel, University of Chicago, but he plays a full recital there only a few times a year. Perhaps the knowledge that there are such rare opportunities to hear him partly explains the increasingly large audience for these recitals; perhaps there is also a growing awareness that few players of our generation can match the authority, the depth and the spiritual communication of this man. And one is rarely conscious of the technical problems involved.

In his delineation of the Frescobaldi organ mass, "Orbis Factor," one had a constant sense of the religious service for which the short segments of this work were written. Registration generally spare made the big, romantic E. M. Skinner organ seem deceptively suitable.

Pachelbel's Chaconne in F minor seems to us the kind of thing which finds Dr. Fleischer at his best; a work of cumulative tension seems to set off something within the man. Bruhns' Prelude and Fugue in E minor was the only work on the program in which the organ's tendency to sound thick and heavy was in evidence.

Dr. Fleischer has been one of the few champions in America of the organ works of Johann Nepomuk David, one of Germany's most illustrious contemporary composers. He gave a fine exposition of the architecture and the meanings of a Prelude and Fugue in A minor. He did not succeed in achieving a cohesion of the episodic qualities of Lenel's Toccata on "We Now Implore God, the Holy Ghost."

The familiar Reger "Benedictus" and the Messiaen "Outburst of Joy" completed the program.—F.C.



G. DONALD KAYE has been appointed organist and choirmaster of the West End Methodist Church, Nashville, Tenn.

After completing the bachelor of arts degree at Wilkes College in 1955, Mr. Kaye attended the Juilliard School of Music where he studied with Vernon de Tar and Fritz Rikko. He was awarded the C. F. Peters music publishers' prize in organ.

Mr. Kaye has served as director of music at the Brooklyn Friends School and at St. John's Lutheran Church, Williston Park, Long Island. He is married to the former Jean Bradley Bohn.

SMITH COLLEGE has received an anonymous gift of \$7,000 from an alumna to set up a scholarship for the study of organ, the first such scholarship in the history of the college.

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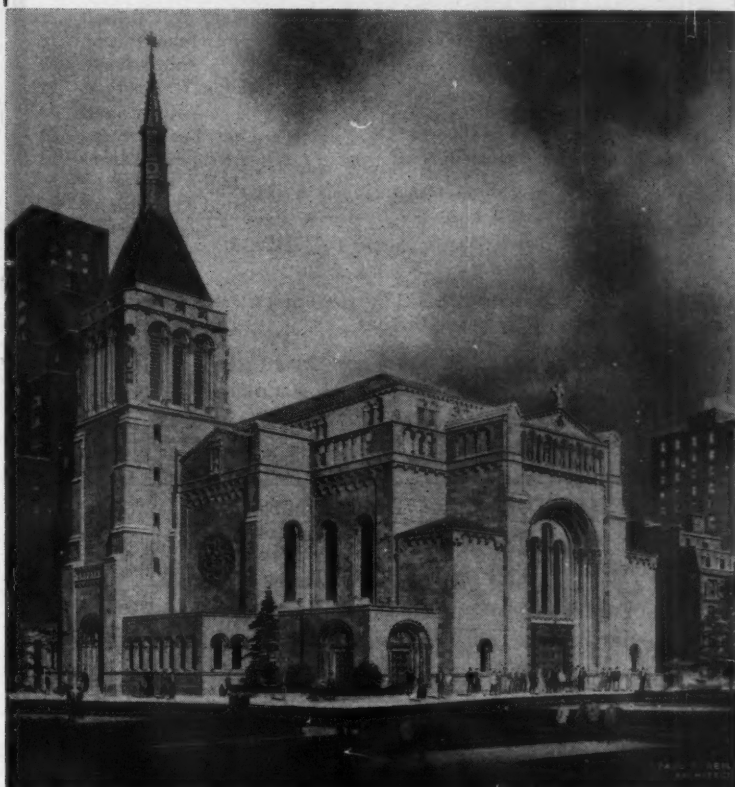
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Prinzpal	8'	32 pipes
Sub Bass	8'	12 pipes
Flute á Cheminee	8'	from Swell
Octave	4'	12 pipes
Koppelflöte	4'	32 pipes
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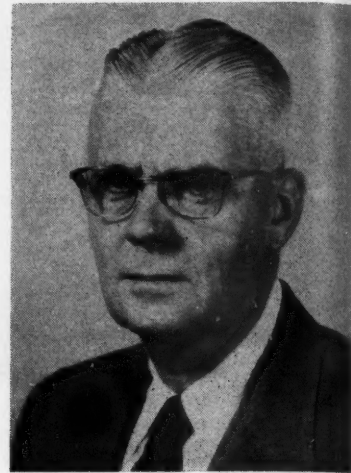
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E. M. Skinner Instrument in Missouri Methodist, Columbia, Undergoes Extensive Refurbishing—Perry Parrigin Is Organist

The E. M. Skinner organ in the Missouri Methodist Church, Columbia, Mo., has recently been worked on by the Aeolian-Skinner Organ Company. In addition to minor repairs and cleaning, a complete rebuilding of the console has been carried out and certain tonal changes and additions have been made in the instrument, particularly in the great and pedal divisions.

The new tonal plan for the organ was drawn up by Thomas Potter, midwestern representative for the Aeolian-Skinner Company, and Perry G. Parrigin, the director of music at the church and university organist at the University of Missouri.

The revised stoplist for the organ is as follows:

Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Carillon, 3 ranks, 183 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 bars.
Celesta, 61 notes.
Tremulant.

SOLO ORGAN.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Flauto Mirabilis, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Diapason, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft.
Echo Lieblich, 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaten, 8 ft.
Still Gedeckt, 8 ft.
Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Rauschquinte, 2 ranks, 64 pipes.
Bombarde, 16 ft., 12 pipes.
Fagotto, 16 ft.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.
Chimes.

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedackt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Fourniture, 4 ranks, 244 pipes.
Rohrfloete, 8 ft.
Flute Celeste, 8 ft.
Flute Triangulaire, 4 ft.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Sallicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

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"Steadfast in Faith; a Prayer for Peace," a recent choral work by Joseph W. Clokey, was sung from manuscript Aug. 1 by the summer session chorale at Claremont, Cal. The composer was at the organ. This was the second performance of this work, the first being given in 1955 by St. Paul's Episcopal choir, Akron, Ohio.

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Seeing We Also		
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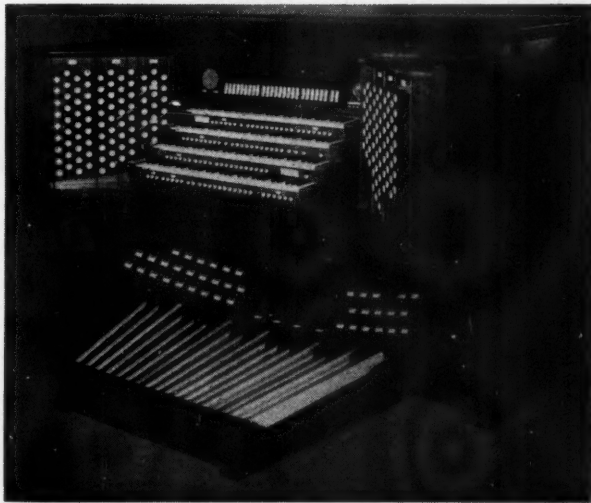
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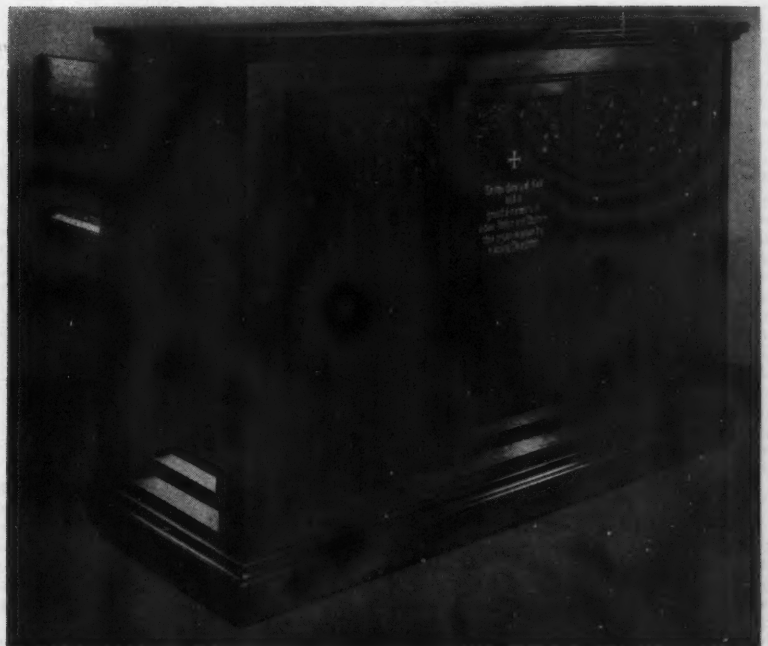
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Organ Flowers and Anthem Weeds: Is This Your Garden?

By AUSTIN C. LOVELACE

(This address was given at the national A.G.O. convention in Houston, Tex., June 26, 1958)

The peculiar subject of this talk indicates a disparity between organ and choral music in the church—a disparity brought to my attention in many ways during the last few years. In many brochures received which list choral and organ music used within a season the preludes and postludes are far superior to the anthems. The organ music reveals an attempt on the part of the organist to perform an extensive cross section of great literature and to keep up with the better new publications. But such is rarely the case with anthems. They indicate a rut—the same old warhorses, chestnuts and tearjerkers used year after year, with very few lists indicating that the director has searched out the treasures of past ages or has sorted the wheat from the chaff in the contemporary harvest.

What is the reason for such a disparity? First and foremost we must say that organ teachers have done on the whole a better job than the choral teachers. Our colleges, universities and conservatories base their course of study on the standard literature for the organ. Study the suggested list of music to be learned in Harold Gleason's book and see how the student will certainly be exposed to music of all periods. But how many students in our schools have ever seen more than two or three things by Palestrina? How many know that Monteverdi wrote some beautiful works for the use of the church? To how many are Vittoria, Perti, di Lasso names from a textbook only? The absence of such names from choral lists indicates that our church choir offerings are not up to the level of the organ literature performed. Choral classes in many schools tend to place the major emphasis on conducting patterns and techniques and include only a smattering of anthems for conducting purposes. Survey courses in sacred choral literature tend to be the exception rather than the rule.

Another reason there are flowers in the organ field is that the American Guild of Organists has consistently raised the level of organ playing by its examinations. A student cannot pass the Association and Fellowship without thorough preparation. The organ pieces chosen are guides to fine literature. The Guild conclaves and conventions display excellent pieces well played. At every turn the Guild has been growing flowers in the organ field. For this a big bouquet. It is true that for the director there is the Choirmaster's examination, but the number of persons taking this is not nearly so large as the number taking the organ exams. And it is rather difficult to change the choral patterns by being exposed to this exam alone.

Two recent books indicate a further disparity. One book was a listing of anthems for Protestant church choirs. The preface gave an exciting and worthy basis for the choosing of material, leaning heavily on ideas advanced by Archibald Davison in *Protestant Church Music in America*. Therefore, it came as a shock to discover that not only had the compiler omitted all the anthems suggested by Dr. Davison but had actually included several which Dr. Davison had roundly condemned.

The second book was a recent publication on church music which included several different lists of materials, compiled by various persons. Without exception the choral lists were filled with unworthy anthems. Yet the organ lists, without exception, were good. Why organ flowers and anthem weeds?

Perhaps part of the blame can be laid at the door of the multiple choir system. In the desire to get everyone into some choir—from the *crier* choir to the *crypt* choir—directors have grasped at anything handy for material. Youngsters are asked to sing cut-down adult anthems or massed choirs are asked to sing souped-up versions of old chestnuts,

AUSTIN C. LOVELACE



AUSTIN LOVELACE, S.M.D., A.A.G.O., is the minister of music at the First Methodist Church, Evanston, Ill., and faculty member at Garrett Seminary. He is the composer of many anthems and teaches at many choral workshops.

with a tid-bit tossed here, now there, until a veritable Brunswick stew is the result. And in dragging in the "cherubs" (a name which should be outlawed except in heaven, where it belongs) to be cute and sweet for dotting parents music which is completely unsuitable for worship has been foisted on congregations. Apparently many musicians have not learned that some material is for teaching purposes only and that some choirs are learning choirs. This is not to say that I oppose the multiple choir system. It is fundamentally sound and is properly an adjunct of Christian education as well as a service group for worship leadership. When choirs take part in worship services they should be subject to the laws of decency, beauty and appropriateness.

• • •

But who is most to blame? The director of the choirs. Writing in the July, 1957, *A.G.O. Quarterly*, Seth Bingham said: "Some have blamed the publishers for issuing so much 'junk' (and who can deny it?) thereby discouraging serious composers from writing for the church. The publisher's stock answer is, of course: 'We have to eat; we can't sell masterpieces which nobody will buy'—a specious argument, but based on economic reality. We all know of publishers who loyally stick their necks out by printing a certain number of fresh modern works of genuine interest—'prestige stuff' they dub it. All honor to them! We are also aware of certain publishers who deliberately traffic in the mediocre, the soporific, the slushy. And how do they manage to stay in business? Where do they get the stuff? Why, from the self-styled 'composers' who concoct it. And who are these? Well, we're sorry, but many of them happen to be organists or choir directors. *But who decides what music to buy?* Here, friends, we're very close to home. The organist or choirmaster who knowingly buys this trash and wishes it on his choir with the lame excuse 'that's what the congregation wants', not only cheapens himself but incurs a heavier responsibility than that of the unscrupulous publisher. Neither of them can be legally prosecuted. But he who refuses to buy this pseudo-religious tripe strikes a blow against the 'phony' publisher and in favor of the conscientious one."

Another reason for poor anthems is the difficulty encountered by the director in seeing new things. The average music store does not carry a complete stock, and when a stack of review anthems is brought to the counter it is usually filled with the same old daisies which invite the game "Love me, love me not." Most end up "love me not." A few publishers and dealers make available examination packets on approval with much of the necessary winnowing already accomplished, but these are a minority. Regardless of the difficulty of the problem, it is the duty of the director to see as much music as is possible if only for the sake of comparing the poor and good and for develop-

ing a sense of good taste and good judgment.

Perhaps the fact that the organist pays for his own music, while the church pays for the anthems, makes the average director a little less careful in choosing anthems. Perhaps if he had to buy anthems from out of his own pocket there might be fewer weeds.

It is now time to go into the garden and to pull some weeds. But immediately the question rises: which are the weeds and which the flowers? This is a good question, for some weeds look like flowers. Let us examine the qualities of a good anthem.

The starting point is the text, although one would not guess this judging from texts heard in churches over the country. Many are nothing but maudlin sentimentality. Others are patently unsuited for singing. Some are even an affront to religion. A recent publication uses a text which includes Santa Claus and his reindeer in the story of the birth of Christ at Bethlehem. If this continues we may someday expect to hear "Here comes Peter Cottontail hopping down the resurrection trail."

Consider also the spate of materials of late which might be called the ding-dong school. If in doubt, have the choir sing ding-dong or some other related bell sound. Christmas bulletins each year are cluttered with this drivel. Consider also the anthem with humming instead of text. It is highly questionable whether humming can ever be defended in an anthem. Better leave tone poems to the organ which is better suited to this. Anthems are strictly vehicles for a text.

Consider, too, such a "classic" as Shelley's "Hark, Hark My Soul." Because it is pretty and sweet, no one seems to have taken the trouble to look at the words. There is a lot of singing by the angels, but the vagueness of meaning is closely related to the greater vagueness of "The Beautiful Isle of Somewhere." Or contrast the sentimentality of such a text as "I Walked Today Where Jesus Walked" with the compelling call of "O Master, Let Me Walk with Thee." Then too there are many texts of the "In the Garden" type which Dr. Henry Sloane Coffin classified as blasphemous. Perhaps "My God and I," with its anthropomorphic presentation of God and its over familiarity (can you really imagine jesting and joking with the God of creation and our salvation?), belongs in this class. From these it is but a small step to the downright degradation of religion inherent in the jukebox songs such as "Talk to the Man Upstairs," "He," "I Believe," "There Ain't No Flies on My Jesus" or "Put Your Snout under the Spout Where the Gospel Comes Out."

• • •

We are now at the bottom of the pile. The Episcopal Church perhaps wisely has decreed that only such texts may be used as come from the Holy Scriptures, the Prayer Book and the Hymnal. This would certainly seem to be safe, and yet I would make bold to suggest that there are some texts in the Bible which do not have too much to say to the present age. There are many passages which are sub-Christian, and it becomes necessary to study the text of every anthem, even if it is scriptural, to see if it is theologically sound, profound in its message, beautiful in its expression and meaningful to the listener.

While there is safety in the rule of the Episcopal Church, I feel that there is a responsibility to present worthy texts and insights of poets who are writing today. The Hymn Society of America is still looking for new hymns, and certainly the Holy Spirit did not cease to speak to men with the death of King David or even Charles Wesley. Certainly we should encourage poets as well as composers to present the Christian message in new and vital ways, and it is a director's job to seek out the best and to use it.

Finally, concerning a text, we must remember that it should be related to its usefulness and placement in the service of worship. At this point there is a need to make fuller use of the liturgical year and the lectionary for guidance. There is also a crying need for cooperation between minister and musician so adequate planning is done far enough in advance to insure the choice and preparation of proper music.

(Continued on page 44)

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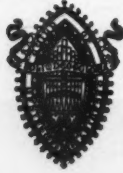
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The President's Column

To each and every member of the American Guild of Organists, Greetings!

It is evident that the Guild, largely through the long and devoted service of Dr. S. Lewis Elmer, has reached maturity as a cultural power in this country and, consequently, as one to be reckoned with. It will remain so only as long as we continue to share his tireless, unselfish pursuit of the ideals and purposes of his beloved Guild and follow, as does he, the very center of the path which these reveal. Circumstances will change with the times and we shall change with them, but our reaction to them will always reflect our first principles. These have long demonstrated their timelessness, sharing as they do the timelessness of art itself.

Problems we have and shall continue to have. Life in any organization actually depends upon them. We attempt to solve them and sometimes succeed; when we do, others follow or overlap and through the process they necessitate we continually gain valuable experience.

Impulses already felt in the Guild will be weighed and some may find implementation. These, again, may generate others, indicating an evolutionary development. The appointment of Dr. Elmer to the national executive committee is basic to this philosophy of administrative continuity which is inherent in the traditions of the Guild. His appointment to the chairmanship of the national convention and expansion committee reminds us that he it was who, at the time of the fiftieth anniversary of its founding, was able to announce that the slogan "Chapters in every state" had been realized.

It is the intention of the present administration to promote with vigor all the activities appropriate to the Guild—academic, practical, creative, educational, social—to the end that individually and collectively we shall continue in ever increasing measure to command the respect of those whom we serve in so high a capacity as well as the respect of the musical world. This is the key to the fullest realization of our corporate contribution to American culture at one of its highest levels.

In this effort I shall keep constantly in mind the inescapable fact that all this depends ultimately upon you as individuals and more particularly upon your individual gifts and potentialities. Please be assured of my interest in your individual activities as they relate to the Guild and of my eagerness to become continually more familiar with them.

May we, to whose cultivation the inheritance of the last sixty-two years is entrusted, prove in our day as worthy as did the founders in theirs. We assume our task with confidence and enthusiasm and echo with one of the most famous of our musical forebears, "Soli Deo Gloria!"

HAROLD HEEREMANS

EAST TENNESSEE CHAPTER—The East Tennessee Chapter held its June 17 meeting at the First Presbyterian Church, Johnson City, with Miss Lucyle Campbell, dean, presiding. Following a business session Mrs. D. G. Stout, church organist, played a recital on the Henry Bridges organ, a three-manual Moller. Among the numbers were: "Oh Sacred Head," Bach-Strungkr; Prelude in G, Bach; "Come, Sweetest Death," Bach-Fox; Fugue a la Gigue, Bach; Chorale, Prelude, Chorale and Fugue, Franck; Carillon, Sowerby; "The Cuckoo," Daquin-Biggs; "Romance sans Paroles," Bonnet, and "Thou Art the Rock," Mulet.—**LUCYLLE CAMPBELL**, Dean.

Forty Attend Workshop

The Syracuse Chapter conducted a sacred music workshop June 27 and 28 at Trinity Episcopal Church. A committee headed by Robert L. Kendall planned a series of events designed to be of immediate value to musicians working in small churches with limited choirs and organs. Approximately forty musicians attended, chiefly from Syracuse and suburbs but also from Utica, Rome and Auburn, N. Y.

The workshop opened with dinner Friday evening and proceeded to a session on choral technics with John L. Baldwin, Hamilton College, Clinton, N. Y. He used the group as a choir and put a half-dozen anthems into rehearsal, working long enough to develop some of the sort of choral sound he advocates.

Saturday morning was occupied with a discussion of organ literature conducted by Will O. Headlee, Syracuse University. The topic was "repertory for organists who can practice two hours a week" with fairly simple literature illustrated briefly and with examination copies available.

After luncheon Robert F. Schulz, Canisius College, Buffalo, talked on the organization of the adult choir and repertory for the Roman Catholic Church. The group then moved out onto the grounds of the church for a recital by Mr. Kendall on the Maas-Rowe carillon. Concurrent meetings followed in which Roman Catholics met with Mr. Schulz for a discussion of choral repertory and Protestants met with Mr. Baldwin. There was ample opportunity for discussion and for the interchange of ideas.

At dinner the Rev. Charles Noble, dean of the chapel of Syracuse University, spoke concerning the purpose of our work in church music. David Gooding, Lakewood, Ohio, followed dinner with a recital in the church. He programmed: Offertoire sur les Grands Jeux, Couperin; "Vater unser," Buxtehude; Fugue in E flat (St. Anne), Bach; "My Master Hath a Garden," Peeters; Sonata 3, Hindemith; "Rorate Coeli," Demessieux, and "Te Deum," Langlais. A social hour followed in the parish house and the workshop concluded on a note of good companionship.

WILL O. HEADLEE, Recording Secretary.

BRIDGEPORT CHAPTER—The annual meeting of the Bridgeport Chapter was held at the Hitching Post Restaurant May 19. After a delicious roast-beef dinner annual reports were read and the new slate of officers for 1958-59 was elected. The new officers are: Dean, Florence Beebe Hill; sub-dean, Charles Hickman; secretary, Harris Bartlett; treasurer, Edgar Alken; registrar, Gertrude Bayers; librarian, Ruth Freeman; auditors, Mary Heaphy Williams and George Rowan; executive committee, Dorothy Menne, Ellen C. Williams, Charles Hickman, Phyllis McCurry, Leland Bengner and Dorothy Partridge. Gratitude was expressed to Dorothy Menne, the out-going dean, and Mrs. Hill, the new dean, was formally introduced and concluded the business meeting. Following the business portion a binaural recording of the recent anthem festival was played for the members.—**PATRICIA Y. BROWN**, Publicity.

ASHEVILLE, N. C., CHAPTER—The annual meeting of the Asheville Chapter was held June 23 in the S. and W. Cafeteria. All incumbent officers were returned to office. They are: Dean, Walter H. Ball; sub-dean, Clair F. Hardenstine; secretary, Mrs. Frank E. Ratzell; treasurer, Russell B. Wooden. Dean Ball shared with the members his thoughts on the theme "On Being a Church Musician."—**CHRISTINE L. RATZELL**, Secretary.

New Closing Dates

Beginning Sept. 1, it becomes necessary to move the closing dates for news to be used on these pages. The new deadline will be the 10th of the month preceding date of issue. All chapter reports should be sent to THE DIAPASON, 343 South Dearborn Street, Chicago 4. Materials should be typewritten, double-spaced on one side of a standard-sized sheet of paper. Exact dates and place names must be included.

WATERBURY, CONN., CHAPTER—The annual meeting of the Waterbury Chapter was held June 10 in the parlors of the First Methodist Church with Fred Black, organist and choir director, acting as host. At the business meeting which followed dinner, the following officers were elected: Dean, Mrs. Robert Birt; sub-dean, Margaret Powers; corresponding secretary, Mrs. Harold Wright; treasurer, Robert Birt. After the business meeting Mrs. Birt showed pictures of Portugal, Spain and Rome. She outlined the history of Gregorian chant accompanied by records. Recordings of the May program were also heard.

Chapter members were conducted through the Austin organ factory in Hartford May 10. The group then went to St. John's Episcopal Church where Clarence Watters gave a short recital on the four-manual Austin. A new small Austin unit organ in the new chapel of the church was also heard. To complete the afternoon members went to the Trinity College chapel to hear Mr. Watters play the same program on the four-manual Aeolian-Skinner. He played Bach, Franck and Dupre.—**MILDRED R. WRIGHT**, Secretary.

ROCKLAND COUNTY, N. Y., CHAPTER—The final meeting of the Rockland County Chapter was held at Grace Episcopal Church, Nyack, N. Y., June 16. These officers were re-elected to serve another term: Margaret Rednour, dean; J. Buchanan MacMillan, sub-dean; Marilyn Sneden, secretary; Eugene Jebosky, treasurer; Kathleen Martine, registrar; the Rev. David Jenks, chaplain; Ruth Churchill, Harlow Hawthorne and Mr. MacMillan, program committee. The events of the last year were reviewed with special mention of the hymn festival and the youth choir festival. Plans for the coming year were discussed, including the formation of a Guild student group at the Nyack Missionary College.—**KATHLEEN S. MARTINE**, Registrar.

LEXINGTON, KY., CHAPTER—The Lexington Chapter closed the year of monthly meetings May 13 with a dinner-meeting at the Coach House, attended by members and minister guests. Harvey O. Davis of Transylvania University was the speaker, giving an insight into the place of contemporary music in the church. Dean Arthur N. Wake presided over the business meeting and was re-elected dean for next year.

The April 8 meeting was held at Nunneley Music Hall, Georgetown College. A highly organized and efficient Guild student group played an outstanding program of organ music on a new "portativ" Schlicker organ of unusual flexibility. Mrs. Lewis Bradley expressed a welcome to the chapter, commented on the program which appears on the recital page and invited members to examine the new organ at the close of the meeting. Sophomore and junior students performed with a high degree of proficiency. A coffee hour followed.—**ELIZABETH MCCLURE MAHAN**, Secretary Pro-tem.

NORTHEASTERN PENNSYLVANIA CHAPTER—At a dinner-meeting June 24 the following officers of the Northeastern Pennsylvania Chapter was installed: Dean, Mrs. R. Lloyd Hallock; sub-dean, Miss Miriam Trethewey; secretary, Mrs. William Henkelman, and treasurer, Miss Charlotte Bohrer.—**NATALIE K. HENKELMAN**, Secretary.

A.G.O. Executive Committee

The following appointments to the national executive committee were ratified by the council at its meeting July 2: S. Lewis Elmer, Hugh McEdwards, George Mead and Alec Wyton. Harold Heeremans, president, Charles Dodsley Walker, secretary, and George E. Powers, treasurer, are ex officio members.

Dr. Elmer was also appointed to the national convention and expansion committee, succeeding Dr. Seth Bingham.

Canacadea Holds Institute

The tenth church music institute at Alfred University, sponsored by the Canacadea Chapter. July 13-18, was the largest in the history of the conference. Fourteen States and Canada were represented.

Choral music and conducting were in the hands of Dr. Elaine Brown. Dr. Doris Watson gave members a good beginning technique in the formation of handbell choirs and much valuable instruction in choosing and arranging music. Dr. Robert Baker gave practical help in the playing of church services. Dr. Donald D. Ketting trained a choir of forty-eight teen-agers, accomplishing miracles in blending of tone. Dr. David N. Johnson exhibited carefully chosen service music to the group.

Evening programs for the week included a choir of chapter members and their singers directed by Lois Boren Scholes, accompanied by Gloria Phillips; a lecture-recital by Dr. Johnson in the First Congregational Church of Wellsville, N. Y., demonstrating the possibilities of small organs; a program by Dr. Baker on the Moller organ in the village church in Alfred, where he introduced each number with comment and anecdote; Dr. Watson and her husband, the Rev. George Watson, in a program of bell music by "freshmen choirs" of varying ages; the institute concert with the youth choir, directed by Dr. and Mrs. Ketting; the institute choir directed by Dr. Brown, and a bit of a Handel concerto played by Dr. Marshall Bidwell. **LOIS BOREN SCHOLES**, Dean.

ROCKFORD, ILL., CHAPTER—The Rockford Chapter concluded a successful year with its first city-wide choir festival for children May 19 at the Court Street Methodist Church. Lowell Salberg was festival director, successfully molding the nine participating choirs into a cohesive unit. Churches taking part were: First Presbyterian, First Mission Covenant, Court Street Methodist, Christ Methodist, Church of the Christian Union, Unitarian, Grace Methodist, Zion Lutheran and Freeport's First Presbyterian.

BERKSHIRE CHAPTER—A junior choir festival sponsored by the Berkshire Chapter was held at the South Congregational Church, Pittsfield, Mass., May 28. Mary Wigent Hornberger, the Garden City, N. Y., Community Church, directed. Nine choirs participated from Pittsfield, Dalton, Lee, North Adams and Stockbridge. The theme of the festival was "sacred music through the centuries." Grace M. Chandler was service organist. Mrs. Prentice Bradley played the postlude. About 500 attended the service.—**GRACE M. CHANDLER**, Dean.

CANACADEA CHAPTER—The Canacadea Chapter held its annual meeting in the form of a dinner at the home of the dean May 18. All of the officers were re-elected for the ensuing year and plans were made for the church music institute. The program for the meeting consisted of a rehearsal for the institute concert.—**MARIAN CARLSON**, Registrar.

News of the A.G.O.—Continued

N. Y. City Chapter Begins to Formulate Its Plans for Midwinter Conclave

This year's midwinter conclave in New York City, as announced in THE DIAPASON for July, will be sponsored Dec. 29, 30 and 31 by the New York City Chapter. Among events so far scheduled are a recital by Marilyn Mason and a program by the St. Paul Choristers of men and boys from Flatbush. Further events will be announced as they become definite.

MANATEE CHAPTER—The first of a series of summer programs of organ and vocal music was given by the Manatee Chapter July 10 at the Evangelical United Brethren Church, Bradenton, Fla. The program consisted of a piano and organ duet and organ interludes by Mary E. Gross, Gladys M. Connors, Katherine Thompson and Wilson Kretschmar. Five vocalists sang.—GLADYS M. CONNORS, Registrar.

LA JOLLA CHAPTER — The La Jolla Chapter and the park and recreation department of the city of San Diego jointly sponsored Jerald Hamilton in recital at the Spreckels organ pavilion July 14. Mr. Hamilton played an interesting and un-hackneyed recital, displaying clean-cut registration, artistic phrasing and sensitive control. A large and enthusiastic audience heard the program listed on the recital page.—DOUGLAS IAN DUNCAN.

PEORIA CHAPTER—The Peoria Chapter had the final meeting of the season as a dinner at Vonachen's Junction June 10. After a delicious meal Past-dean James Cluskey installed the officers for next year.

As a highlight of the evening Dean Carl Andres awarded framed copies of the "Organists' Creed" to two members who have served as church organists for fifty years or more. They are Claudia Burkhalter and Edward Miller, who were also made life members of the Guild. Announcement was made that Catharine Crozier and Oswald Ragatz will play in Peoria next season.—AGNES W. CHRISTOPHER, Registrar.

New Chapter Formed in Bay State

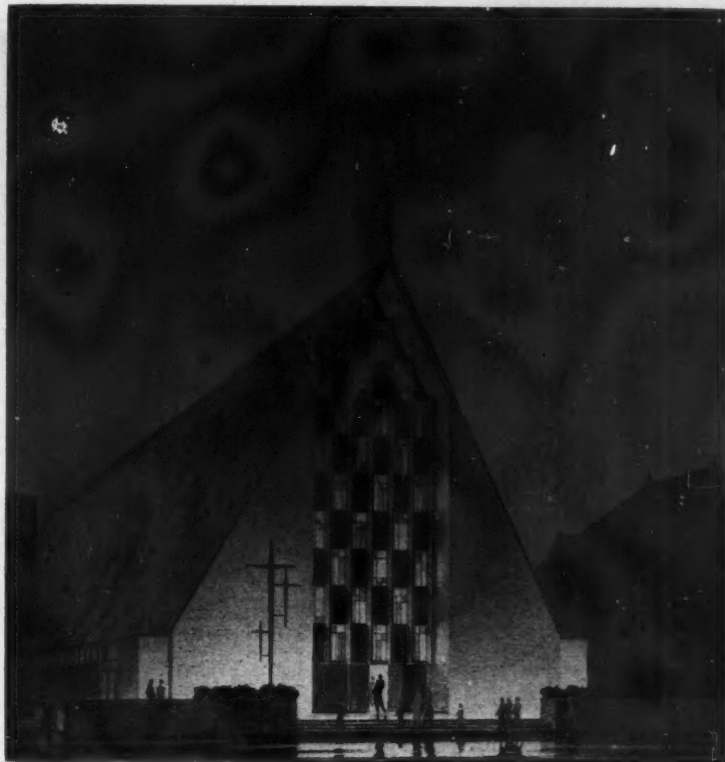
The Merrimack Valley Chapter was formed at a meeting at the Lawrence Street Congregational Church, Lawrence, Mass., June 11. Robert Reich presided, explaining the workings of an A.G.O. chapter. It was voted to continue for the summer with the present officers: Dean, Robert Reich; sub-dean, Alvin Wooster; treasurer, Richard Chadwick; secretary, Mrs. Thomas Byers; registrar, Horace N. Killam, Jr.; auditor, Donald Harrison, and chaplain, the Rev. Lawrence E. Tee.

The following towns and cities were represented: Andover, North Andover, Lawrence, Lowell, Haverhill, Billerica, Chelmsford and Everett, Mass., and Pelham, South Byfield, Westville and Salem, N. H.

Melville Smith, director of the Longy School, Boston, gave a lecture on European organs, showed colored slides and played some tape recordings. Refreshments were served.

CHICO, CAL., CHAPTER—The Chico Chapter met May 10 at the suburban home of Charles Thompson. Dean Janice Hill presided over the business meeting. Nominated and elected for next year's officers were: John Wurschmidt, dean; Lucille Kunsemiller, sub-dean; Janice Hill, secretary, and Kathrin Thompson, treasurer. Marge Williams took charge of the program following the business meeting. The program, "Why Can't We . . .," centered around suggestions for next year's programs. At the conclusion of the program refreshments were served.—WILLIAM TABER, Secretary.

SAN DIEGO CHAPTER—The installation dinner of the San Diego Chapter was held at Trinity Methodist Church June 2. Officers were installed by Chaplain Richard C. Willars. A past-dean's pin was awarded Isabel Tinkham, retiring dean. The student scholarship of \$100 was given to Juanita Kirk, student of Marguerite Nobles.—MARGARET HAMILTON, Historian.



ARTHUR RIGOLO, ARCHITECT

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		*Oboe	16'
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		Oboe	8'
		*Clarion	4'
		Tremolo	
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*Pommer	16'	*Unda Maris	8'
OctavBass	8'	*Blockflöte	4'
Gedeckt	8'	*Principal	2'
*Pommer	4'	*Quinte	1 1/3'
ChoralBass	4'	*Cymbel	III
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Mixture	IV	Tremolo	
*Posaune	16'		
Oboe	4'		

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Training the Young Organist—Problems and Opportunities

By RICHARD T. GORE
(Continued from August issue).

Let us consider these points in order. Timidity is not a useful quality in a businessman, a lover or a musician. Too many young organists are timid as singers. The best organists, I have found, are fairly competent singers. It is not strange that such organists play hymns well: they can play for singing because they themselves can sing.

It often happens, in poetry, that there is no punctuation at the end of a line. So strong is the impulse of the poetic line, however, that we need some sort of break just the same. Those of you who have heard Dylan Thomas recite his own poems on recordings realize the skill with which he pauses a split second at the ends of lines. Yet the very people who are moved by this poetry will go to church the next day and "glue-ily" sing through two lines of a hymn at the insistence of the organist. Equally offensive and far more numerous are those who insist on breathing at every comma that occurs in the course of a musical phrase. One merely makes the poetry ridiculous by chopping it up in this fashion: "Our Maker, Defender, Redeemer, and Friend." You chuckle at this; but you know as well as I do that many organists play this line in this manner and choirs sing it. Such performers break the back of the musical phrase. They do not stop at hymns but disfigure anthems, oratorios and masses by this stupid enslavement to the comma. One cannot too often admonish the young organist to preserve the integrity of the musical phrase. These words should be emblazoned in every choir rehearsal room or at least in the minds of every organist and choirmaster: PRESERVE THE INTEGRITY OF THE MUSICAL PHRASE!

The Germans have an expression, *die Unerbittlichkeit des Rhythmus*, the inexorableness of the rhythm. When a hymn is given out, the congregation must sense this irresistible rhythmic drive, which in a tune like "O Quanta Qualia" has the majestic propulsion of a great natural force. To convey this through his playing the student organist must, first of all, study conducting. Through the experience of leading others he learns to become a better leader of himself. He must also learn the importance of the downbeat and develop the technique of giving stress to the downbeat by delaying it ever so slightly. The delay must be minute—felt rather than heard—but such a delay serves mightily to stress the fall of the downbeat and to increase the tension from which it comes.

A factor frequently neglected in hymn playing is style, of which tempo is a part. Styles in music change. It is silly to play "Onward, Christian Soldiers" in the same style as "O God, Our Help In Ages Past." Sullivan's splendid, thrilling song is a military march. Some do not think it appropriate to the church serv-

RICHARD T. GORE



RICHARD T. GORE, PH.D., F.A.G.O., is the head of the music department of the College of Wooster, Ohio. He is widely known to non-organists for his appearances on a popular TV quiz program.

ice; but if it must be sung, let the organist by all means play it in the style of Sousa and at a good march tempo. Many other 4/4 tunes of the Victorian period, though not quite so martial as this one, sound more valid and meaningful when one thinks two to the bar instead of four. Furthermore, such an approach to the music results in one's being able to sing a line of the poem in one breath. A lady once said to Canon Douglas, "Should the hymns be fast or slow?" "My dear lady," he replied, "the fast hymns should be fast and the slow hymns should be slow."

What to do between stanzas of hymns has plagued organists for years. When I was an apprentice, it was the style, and still is, to prolong the final note of each stanza. This has always seemed rather silly to me; we do not do this to any other strophic songs. Why not just hold the final note its full length, take enough time out for a good breath and carry on with the next stanza?

When the hymn has more than three stanzas, or is used as processional or recessional, I recommend interludes, long or short, between each pair of verses. David McK. Williams is an expert at improvising such passages, sometimes modulating so smoothly that the singers fail to notice that the four stanzas are sung in four different keys. Organists who cannot improvise can repeat the last phrase of the tune as an interlude. The interlude not only provides a few seconds of rest for the singers but allows them to hear the organ as a solo instrument. The short modulating interlude may take the form of a simple chord progression. For a festival procession, an interlude as long as the hymn tune may be used.

Variety in hymn registration should never be sought as an end in itself. What we bring to a specific stanza should be appropriate to that stanza. Occasionally it may be appropriate to let a stanza of a quiet hymn be sung unaccompanied; with a good choir to lead them, a congregation

may enjoy the challenge of unaccompanied singing, especially if the minister gives a cordial invitation and perhaps compliments them afterward. There seems to me no reason why we should not devote a few minutes now and then to helping the congregation sing more efficiently. A memorable event of this kind took place after evensong in New York's Church of St. Mary the Virgin Christmas Eve in 1938: the choir came down, after the formal part of the service, and mingled with the congregation, and the choir-master led the entire company in some delightful but less well-known carols. Congregations are not so resistant to new things as we think they are. But let us remember that in introducing hymns new to them, just as in making new friends, several meetings are necessary and without the dynamic leadership of the organ, nothing can be accomplished.

In mentioning the modulating hymn-interlude, I seem to take it for granted that the young organist can transpose. Very few organists of any age can transpose because they have never tried. Like other tricks of the trade, transposition is not difficult when learned at an early age. It has nothing to do with musicianship; that is, it is a mechanical device not dependent upon creative genius or unusual talent. In our college we require that our third- and fourth-year students transpose hymns as much as a third away from the printed key. The best training in this skill is not through the use of the C clefs; the technique is easily acquired when one combines *harmonic reading with reading by intervals*. By the former I mean this: when we see the opening chord, let us say of the Doxology, we see not a G major chord with root in bass and soprano but a major chord—and so on with every chord in the piece. To read in this way requires nothing but practice. But the method breaks down when we stumble onto sounds containing passing tones; now the method of reading by intervals must be used. This means to observe the melodic activity of each voice—soprano, alto, tenor, bass. Instead of reading pitches, we see that at a given spot the soprano progresses by step, the alto does the same a third lower, the tenor leaps a fifth, etc. When you teach transposition to a young student, always start with a familiar tune like "Duke Street," "Dundee" or "St. Anne." Have him play two adjacent parts, using the interval method, now two others, now all four. As he gains mastery he will be able to handle four parts at once and in time will be able to transpose unfamiliar hymns at sight. It is also excellent training for the mind to do what Charles Ives' father advised his son to do, play hymns in two keys at once. "It stretches the ears," said old George Ives, the Danbury bandmaster. When the two keys are a tritone apart, the result is astonishingly close to the sounds of certain living composers, and some poverty-stricken tunes become positively interesting when played in this way.

But why learn to transpose? Because many hymns are printed in keys too high for unison singing. (Our people will not be able to sing in parts until the happy day arrives when the public schools decide to teach the reading of music notation.) And unless our congregations are composed of tenors and sopranos only, any tune that goes above E flat is too high; and some that do not go so high

(Continued on page 34)

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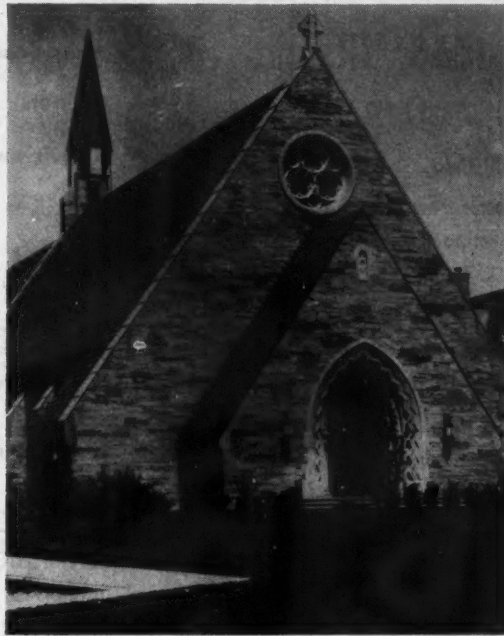
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DOUGLAS BREITMAYER



DOUGLAS R. BREITMAYER of Elyria, Ohio, has been awarded a Fulbright grant to study organ and harpsichord in France for the coming year. A graduate of Heidelberg College, Mr. Breitmayer received his master of sacred music degree from Union Theological Seminary, New York City, where he studied with Robert Baker.

He has served on the faculties of the University of Missouri and Carthage, Ill., College and has been director of music of churches in New York, Missouri and Michigan. Last year he was interim director of music at the Covenant Presbyterian Church, Charlotte, N. C. He is a member of the Peoria Chapter of the A.G.O.

YOUNG ORGANISTS TO SPEND JUNIOR YEAR AT SALZBURG

Seven organists are listed among the first group of juniors of the Oberlin, Ohio, Conservatory of Music who will study in Salzburg, Austria, next year under a new experimental plan. These young people are: Kim Beamon, Edward Brewer, Carol Lou Leonard, Lois Nilson, Larry Palmer, Patricia Williamson and Max Yount.

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Edna L. Springborn was given special recognition from the pulpit Aug. 3 on her thirty-fifth anniversary as organist and choir director of Grace Lutheran Church, Buffalo, N. Y. She not only directed the music of the church but served as superintendent of the Sunday school for twenty-five years. She has reached a wide area through her organ teaching; many organists in the churches of Buffalo and vicinity are her students.

The church's pastor expressed the wish that Miss Springborn might have many years of continued service. The president of the church council gave Miss Springborn a gift of beautiful jewelry; she responded graciously, speaking of her joy in her work; she greeted people at the door at the close of the service. Her organ numbers were: "Now Thank We All Our God," Karg-Elert, and Air for G String, Bach.

Miss Springborn is a charter member of the Buffalo Chapter of the A.G.O. and has been dean of the chapter twice and also secretary and treasurer.

**SEVENTY-SEVEN REGISTER
FOR SEWANEE CONFERENCE**

The eighth annual Sewanee summer conference on church music was held at the DuBose Conference Center, Mont-eagle, Tenn., July 15-24 with seventy-seven organists, choirmasters and choristers from twenty states attending. The course of study covered a wide range of subjects dealing with the selection and performance of church music for the liturgy of the Episcopal Prayer Book. Members of the conference also provided a choir for the Sunday service at All Saints' Chapel, Sewanee, and concluded the conference with a festival evensong July 23. To date 532 church musicians have attended the eight conferences held. They have come from thirty-two dioceses of the Episcopal Church and from 187 localities.

The faculty, under the direction of Dr. Adolph Steuterman, F.A.G.O., was listed in the May issue.

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Flor Peeters is shown with Miss Frieda Murphy, San Jose, Cal., Miss Ann Cassal, London, England, and Miss Allein Lurton, Birmingham, Ala. Miss Murphy



COCHEREAU AND TOURISTS

received the "premier prix avec grande distinction" in Mr. Peeters' organ class at the Royal Conservatory in Antwerp, Belgium. Misses Cassal and Lurton each received a "premier prix."

Pierre Cochereau was visited by the

music and arts tour directed by D. Sterling Wheelwright. At the organ in M. Cochereau's studio are seen Miss Mable Groutage, Canton, Ill., and Dr. Wheelwright.

Wedding Service Music Discussed— with Bibliography

By HERBERT D. BRUENING

(Reprinted from the June, 1958, issue of *Lutheran Education*.)

The word *church* is the cue to the approach we should take in choosing music for a church wedding.

"A church wedding needs to be a churchly wedding," Conrad Bergendoff declares in his foreword to *Wedding Music* by Fryxell.¹

Walter E. Buszin says: "The marriage rites of the Church all point forward to realities of the future and do not hark back to romantic experiences. The Christian bride and bridegroom, realizing this, want their wedding service to remind them not only of their future responsibilities, but also of their allegiance to Christ, the Bridegroom of their souls, and of their utter dependence upon God's grace and mercy for a happy and successful marriage."²

The Joint Commission on Church Music of the Protestant Episcopal Church in the U.S.A. enunciates this principle: "The music, like the (wedding) ceremony, should, above all, be an act of worship of God. . . . In church, the music should be serious and dignified, in order to accord with the strength and depth of feeling and purpose of the persons being married and of the prayers of the Church for them. Yet, a wedding is a festival which the music, though serious, should mark with grace, tenderness, and joy."³

These basic excerpts are taken from three detailed discussions of suitable music for a church wedding. They state the case well.

Pre-nuptial Recital Music

In some churches the organist plays a short recital before the nuptial service. He may feel uninhibited in his choice of organ music because this is a "recital" before the service. Yet he isn't entirely

at liberty to select music without regard to the occasion. What kind of music should he play? Should all of it be quiet and slow music? This may be justifiable if it is necessary in a given case to keep the irreverent conversation of assembling guests from becoming loud. However, music played only *adagio* and *pianissimo* may be difficult for the hard of hearing to follow. Moreover, music in a single mood tends to bore listeners. Playing only music that is loud and lively will do the same thing. Why not strive for a judicious happy medium?

The middle-of-the-road ideal applies also to music based on various types of tunes for hymns and to music not inspired by such tunes. Some of each kind, thematic and nonthematic pieces, can be played. Preference may be given to compositions based on hymns being used in the wedding service. Such hymns may be *Redeemer* hymns as well as hymns addressed to the Father and to the Holy Spirit. In his prelude recital before the wedding service the organist should use good judgment in building a good nuptial recital program. While not in full accord with the foregoing principles, the program of M. Emile Bourdon is interesting. Preceding the marriage service of Prince Rainier and Grace Kelly, this organist of the Cathedral of Monaco on April 19, 1956, played compositions by Bach, Buxtehude and Handel.⁴ Does this organist's choice suggest anything?

Processional Music

For many bridal couples there is only one acceptable wedding processional, the "Bridal Chorus" from the opera "Lohengrin" by Richard Wagner. Controversy still rages around this choice. Some say it is the traditional wedding march for the processional. Others say it is not traditional at all. Note these points of view:

They (the wedding marches of Wagner and Mendelssohn) are now associated with weddings in church and not opera or the theater. To say that our grandfathers did not use them is beside the point; to say they are not "traditional" is not exactly true. To those who associate them with weddings in churches, they are traditional, whether they have been in use 5 years or 500 years.⁵

The Rev. Donald H. Gratiot, chairman of the music commission of the Episcopal Diocese of Rochester and rector of Christ

⁴ "Music for a Wedding," *The American Organist*, March 1957, p. 82.

⁵ *The American Organist*, October, 1956, p. 344.

Episcopal Church, Rochester, N. Y., wrote in the *Diocesan Digest*:

The Wagner and Mendelssohn wedding music properly belongs to the opera house and the concert stage. Certainly it should never be used in Church, for it is secular to the core. The argument is sometimes offered that it is "traditional" for weddings. Yet most of our grandparents did not have it at their weddings—it came into popular use about 1900; fewer of our great-grandparents ever heard it, and none of our great-great-grandparents did, for it had not yet been written in their time. One can scarcely appeal to tradition in such a case.⁶

Music for Church Weddings (see bibliography) relates this incident:

During the intermission period of the Columbia Broadcasting System Sunday afternoon symphony program on July 29, 1950, Richard Wagner's granddaughter (second child of Sigfried) was interviewed. The subject of Wagner's second marriage came up and the following conversation took place:

Interviewer: Was the "Bridal Chorus" from "Lohengrin" used at the wedding?

Granddaughter: Goodness, no!

Interviewer: How about Mendelssohn's "Wedding March" from the "Midsummer Night's Dream" music?

Granddaughter: No, nor that either.

Interviewer: Why?

Granddaughter: Nobody gets married to them in Europe.

Interviewer: They are very popular over here.

Granddaughter: Yes, I know, since I am in this country. However, we never heard of it in Europe until we saw it in the movies, and then we thought it was a Hollywood joke.

Interviewer: What music do people get married to in Europe?

Granddaughter: Well, we make a difference between secular and sacred music. And besides, I would be superstitious to get married to the "Bridal Chorus."

Interviewer: Why?

Granddaughter: Well, the marriage of Lohengrin and Elsa did not last long.

The march from "Lohengrin" seems to be traditional in our country but not in Europe. Incidentally, Fr. Gratiot claims that Wagner originally wrote his composition as a funeral dirge ("hum it and see," says he) and later incorporated it into the opera "Lohengrin" in 1850.

Regarding the operatic background of Wagner (and Mendelssohn) Carl Halter concludes: "The plea that these pieces have an operatic origin is weak on two

counts: first, because origin never determines function absolutely, and second, because the origin of the music plays practically no part in the thinking of those who wish to have it used."⁷

Why all the fuss about Wagner and Mendelssohn if "traditional" is a mere point of view and operatic background is either unfamiliar or immaterial to some bridal couples? Here are some answers:

1. Obviously, these wedding marches, radically unchurchly in character, and rendered banal by overuse, are not good music for the service. How much more meaningful it would be to have the bride and groom approach the altar to the tune of "Let Us Ever Walk with Jesus" or "Lord, We Come Before Thee Now" or a host of other hymns and hymn preludes which would really express the significance of the occasion.⁸

2. It is not only this well-known connotation of the "Bridal Chorus" but also its trivial character which make it unfit for church use. Its faults more than outweigh any value it may have acquired through popular association with weddings. The Mendelssohn piece is better music, but the elimination of both of these marches is much to be desired. Processional music of greater worth and suitability is gradually coming to be known and used.⁹

Why must processional and recessional at weddings be marches? Edward W. Klammer states:

A processional or recessional is not the equivalent of a march and, when employed in a church, should always be walked, never marched, and certainly not "waltzed." It is, therefore, immaterial whether the music played during a processional is in duple, triple, or free rhythm. While the music played by the organist may also serve the purpose of steadying those who take part in the processional or recessional, its chief purpose should be to contribute to the reverent spirit of worship which should prevail.¹⁰

Using appropriate hymn tunes or music based on them is nothing new in American life, according to Charles Collins. Writing in his column "A Line o' Type or Two," he observed: "Our browsing down this sideline of musicology, a field we seldom invade, has convinced us that before the vogues of the Mendelssohn and Wagner marches the American people used hymn compositions that were appropriate for the occasion."¹¹

(Continued on page 42)

¹ Regina Holmen Fryxell, *Wedding Music* (Rock Island, Ill.: Augustana Press, 1956).

² *Lutheran Witness*, June 10, 1952, p. 4.

³ *Music for Church Weddings*. An official publication of the Joint Commission on Church Music of the Protestant Episcopal Church in the United States of America (Greenwich, Conn.: Seabury Press, 1953), p. 7.

⁶ *Ibid.*, June, 1956, p. 188.

⁷ Carl Halter, *The Practice of Sacred Music* (St. Louis: Concordia Publishing House, 1955), p. 51.

⁸ *Ibid.*

⁹ *Music for Church Weddings*, p. 15.

¹⁰ *Wedding Music*, Parts I and II (Saint Louis: Concordia Publishing House, 1952).

¹¹ *The Diapason* of July 1, 1947, under "Seeks Wedding Music Data," as quoted in *Chicago Tribune*, June 9, 1947.

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Convention Hears Cathedral Sermon: Music in Worship

By DAVID McK. WILLIAMS

(This address was given at the opening service of the national convention of the A.G.O. in Christ Church Cathedral, Houston, Tex., June 23, 1958.)

This congregation, large and important though it be, is but a small segment of that company of faithful people called the Church. Whatever the motives or impulses that brought us here it must be ultimately to bring our praises to God.

Some of us have come unprepared for this expansive, outpouring expression. Some have even arrived late to meet so rich and privileged an appointment. But everyone here present, in some indefinable way, contributes to help the group.

Some of us catch only the fleeting moments of the exaltation which accompanies this duty. Some see the Almighty in terms of His sweeping length and breadth; some in His mighty heights and depths; some, perhaps nearer to Him, see Him in His infinite goodness and some, still nearer, learn much of Him through affliction. While God is too vast to be completely comprehended by any one mind, to the group he reveals himself in totality. To the group he is Alpha and Omega, from the birth of Creation to the death of Time.

This is one of the reasons why public worship is much more important than private devotions when it is often the case that the outside world intrudes and takes possession all too easily.

The Role of Public Worship

The Church has her authorized forms of public worship which are known as liturgies. They were compiled by church fathers and others who probably never heard of psychology, and yet these liturgies are so constructed that the impact on the minds and senses of worshippers is inescapable.

In public worship we hear and read of God putting on glorious apparel; he girds himself with strength; he decks himself with light as with a garment; he rides upon the wings of the morning and upon the Cherubim—and we are not in the least bit mentally disturbed. Indeed we sing and speak these things with enthusiastic and ecstatic understanding.

Everything in Church conspires to aid the worshipper—the building itself; the significant decoration; the preaching of the Word; the music and, above all, the Scriptures and the prayer book. In the whole world there is nothing comparable to these books. So rich and resounding are the mere words that even apart from their sense we are lifted by them to a higher plane. So lofty in content are the words of these books that in their majestic flow they expand in meaning every time we hear them. These great words and phrases quicken our wonderment and imagination which in their turn open doors to belief and worship.

We may come to church with vague intentions; we leave with a blessing, a blessing of peace. Not the insecure, fictional peace of the nations, but that which passes understanding. It dwells in hearts and minds. It should be not only our privilege but our joy to participate in corporate worship.

We remember that in one of the psalms the musician sings of his gladness when his friends suggest to him, "Let's go to church." Glad too we should be, for here are we not of the blessed company of the faithful?

Failure in the accomplishment of perfect worship must not be taken too much to heart. Clergymen may sometimes allow theology to stand in the way of simple faith and unquestioned believing. A musician will often substitute technique for the rapture of religious musical expression. Congregations might do well to remind themselves of the first verse of Psalm 58: "Are your minds set upon right things, O ye congregation?" There probably isn't one person here whose mind will not wander at some time dur-

ing this hour in church, but here again another benefit to be derived from corporate worship is in the fact that all of our minds do not wander at the same time so that the thread of the spirit of prayer, praise and adoration is unbroken.

Techniques of Worship

There is technique involved in worship and technique is derived from devotion and practice. In the technique of the liturgy, action helps us to keep alert. We stand for praise, we sit for instruction, we kneel in prayer. While these actions are mere attitudes, they are good so long as we understand their significance. Form and technique can carry us through many arid stretches and spiritual vacancies and we must not minimize their value. We should remember, however, that technique in worship, as in art, has no value whatsoever except as means to an end.

As a group we divide ourselves into three parts—the clergy, the choir and the congregation. The priest functions at the altar, font, pulpit and lectern. He celebrates the mysteries according to the authority given him at his ordination. He interprets for us; he admonishes and instructs us; he is our pastor.

The choir leads the people in their corporate parts and itself carries the large musical expressions such as the two great Christian hymns, the Te Deum and Gloria in Excelsis, anthems and the propers of the day.

The congregation exercises itself in dialogues with the clergy: litanies, psalms, canticles and hymns.

These parts for clergy, choir and congregation have been clearly defined since the early centuries of the Church. The priest voices every word of his parts of the liturgies for the entire group. The choir sings its allotted parts, never to please the worshippers but always to intensify the meaning of the word and to offer their songs for all to the great Creator of all things in heaven and earth.

(Continued on page 35)

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CHICAGO, SEPTEMBER 1, 1958

That Word Diapason

When the late Siegfried E. Gruenstein founded this professional journal for organists nearly forty-nine years ago, he little realized what would happen to the title he chose for it. He borrowed this from what was then the name of the organ's genuinely ubiquitous stop; now, less than half a century later, it has become more generally associated with his beloved magazine than with the stop from which it came.

The first September issue of THE DIAPASON (in 1910) printed the stoplists of three organs. In a Hillgreen-Lane specification the word "diapason" appeared on three separate ranks, in a Tellers on five and in a Möller on four. A quarter of a century later, in THE DIAPASON for September, 1934, an Aeolian-Skinner stoplist contained three diapasons, a Willis nine, a Möller seven and an Austin five.

In contrast, thumb through your 1958 issues. You will find a Möller in almost every issue with no stop bearing the diapason nomenclature; at least three Aeolian-Skinners, two Casavants and three Reuters have no mention of our namesake whatever.

Have you ever tried to explain the title of our Guild's monthly journal to a layman? Or, better, have you heard one layman explain it to another? We wish you might hear the way it is pronounced on telephone calls to the editorial office and see the dozens of ways it appears on letters.

Noel Bonavia-Hunt defined "diapason" as "the name given to the principal flue stop of the organ, representing pure organ tone in all its pitches." Frederick Audsley called it "the word employed by the early English organ builders to designate the stop yielding the foundation tone of the organ."

William Barnes says in his familiar book, *The Contemporary American Organ*, "an organ without a diapason is not an organ at all." But now diapasons may be called principals or prinzipals, spitz principals or spitzprinzipals.

Some organs on the continent of Europe used to contain a special tuning rank, we have heard somewhere, not used for playing and called a diapason or a diapason normal.

In Mr. Gruenstein's well-worn unabridged Webster's are a variety of definitions for the word "diapason." Any of his friends, remembering his fascination with both the sounds and meanings of words, will suspect that he knew every separate special use of the word and savored its various and devious implications again and again before he adopted the word for his own. We like to think he may have relished especially such meanings as "the entire compass of tones" and "the standard of pitch" as he christened his brainchild THE DIAPASON.

It's Yours

A few weeks after this issue has been read many more than 250 Guild chapters in our forty-eight states, and a couple in such distant places as Hawaii and the Panama Canal Zone, will be getting their fall schedules under way. This seems to us a suitable time to invite chapter officers to make wider use of the pages of THE DIAPASON.

Many chapters meet monthly from early fall to late spring. How many report their activities regularly? Let us tell you: In the year 1958 so far, seventy-one chapters have sent in no reports whatever; forty-nine have sent us a single report, and thirty-seven only two. Those who we feel had a good record (five or more of a possible nine) numbered forty-one.

Do you wonder why your chapter is not represented in your magazine? Ask your registrar.

♦ ♦ ♦

Recently we received a telephone call from a long-time subscriber. "I looked in the June issue and then in the July issue," he complained, "and now in the August issue I still can't find a word about the death of our town's leading organist." "Did you send in the news?" he was asked. "Why, no, of course not," he replied in a hurt tone.

There is no Associated Press for organists' activities but you can keep us informed on the appointments, retirements, honors and deaths involving organists in your district.

Reporting the C.C.O. Convention

THE DIAPASON will continue its long practice of reporting the events of the Dominion convention of the Canadian College of Organists which was meeting in Ottawa as this issue was mailed. Since the periodical became the College's official journal in 1933, accounts of these fine meetings have regularly been provided by special correspondents. President Stafford herself wrote interesting accounts of the bulk of these conventions.

This magazine's founder was invited to address the C.C.O. convention in 1952. Our publisher's account of the 1958 convention will appear in THE DIAPASON for October.

Letters to the Editor

A Tracker Experiment

New York City, June 25, 1958—

Dear Sirs:

In a recent magazine article E. Power Biggs is directly quoted as follows:

"Everything was fine until Ben Franklin discovered electricity. It's all right to use electricity to supply the wind for an organ, but when the keys and playing action are operated electrically, you lose the direct, sensitive control of the instrument. Gee whizz, the organ tends to become a machine!"

Mr. Biggs is, of course, referring to the claim made by many and denied by at least as many more that the attack and decay of a note played on an organ with a tracker action can be voluntarily controlled by the organist to artistic purpose. There is no point in further discussion of the arguments on this question but it is nevertheless high time that the matter was settled before more churches and university museums install new tracker organs. I therefore propose a simple experiment: set up a test organ which can be played alternately by tracker or electro-pneumatic action and see if Mr. Biggs or anyone of similar convictions can convince a jury of their peers. Such an instrument could be made at very little expense mostly from the spare parts in an organ builder's store room.

Take a discarded but sound tracker chest and remove the top board and slider for one rank. Assign the pallets in pairs two to a note, taking care that the corresponding two holes in the chest are reamed to equal diameter. Now improvise roller board, squares and trackers to provide mechanical action to one member of each pair of pallets. A tracker is connected to one wire and a conventional electro-pneumatic pull down action to a second wire. This latter is wired to a key contact installed under the same key that operates the other pallet of the pair. Fit a new slider with holes bored so that in one position the wind passes to the pipe only by way of one pallet while in the second position it passes only by way of the other pallet. Fit a new top board with large openings cut part way through and covering the outlets of both pallets and a connecting pipe footing spaced midway between the two outlets as shown. Adjust the two actions so that each pipe speaks at the same point in the fall of its key regardless of which pallet is operative.

The result of this operation is an organ which has both tracker and electro-pneumatic actions both of which are activated by the player for every key depressed. The slider, instead of silencing the rank, simply shifts the course of the air so that the pipes speak either by way of one action or the other. The organist need not know the position of the slider since the "touch" or feel of the action would always be the same. It would indeed be a rudimentary organ of only 2 1/2 octaves, but this should certainly be sufficient to establish the point.

Those distinguished organists who believe that they can influence the attack manually might then be invited to demonstrate their prowess before a selected audience, or, if this is too severe a test, to tell which action is operating by their own ears. No doubt the classic organ has many virtues which should be copied today but it would be wise to make certain of our ground before discarding B. Franklin's invention in favor of a reactionary course in pursuit of what may prove to be an illusion.

Apologies are offered in advance to any erudite reader who writes in to say that this proposed experiment has all been published in 1895 in the Zeitschrift für Orgelbaukunst or such.

Very sincerely yours,

ROBERT A. LEHMAN

Trackers and Service Playing

Trenton, N. J., July 11, 1958—

Dear Sirs:

I have been following with interest the discussions on the tracker organs which have been running in THE DIAPASON. In my experience as performer and organ technician I find tracker organs a vehicle for retrospective musical performance, but as far as the majority of organs in use is concerned, they must be flexible for service playing. I do not deny the need for better music and recital capabilities in an organ, but I do know that trackers are the bane of the existence of the console-conducting organist. For the Germanic Museum nothing could be finer than an outstanding tracker. But in churches enough baroque material can be supplied along with the orchestral material needed for service accompaniment to satisfy the most conservative "retrospectivist." I would ask these die-hards to describe an adequate means of conducting a choir from a tracker console. Then perhaps they would be justified in a small way in their scream for trackers.

Sincerely,

WILLIAM R. MEMMOTT

La Mesa, Cal., Aug. 15, 1958—

Dear Sirs:

I am the only living charter member of the San Diego Chapter of the A.G.O. I am still active so know whereof I speak. I was not able to go to the convention this year on account of a temporary indisposition and looked forward to reading your writeup of it all. It sounds as though you covered it pretty well until you came to Virgil Fox's recital which of course you should know was put last because after Virgil's recital all others are a let-down.

We have had Virgil five or six times; he was 20, I think, the first time. He always draws a crowd. . . . There must be a good reason. You know he has the best church position in New York and as many recitals as he can play beside.

Sure he is a showman, but that's what we need. Did you know Dr. Elmer at the San Francisco convention told three San Diego members Virgil Fox had done more to make people organ conscious than any other organist in the world. Analyze it for yourself. There are lots of good organists, yes, fine ones, but none of them has what he has.

So many have gone baroque which is, of course, dull and dead, especially to the general public which musicians need to help support their concerts. We cannot here in San Diego pay for any concert but his with collections. Others in adjacent cities tell me the same thing. Some of us will not be swayed by the whims of the baroqueists which will be over before too long.

You know as well as I do Virgil is a fine

Looking Back into the Past

Forty-five years ago the following news was reported in the issue of Sept. 1, 1913—

The specification of the large Austin outdoor organ for Balboa Park at San Diego, Cal., was published. This instrument was presided over until his death by Dr. Humphrey J. Stewart and was the gift to San Diego of John D. Spreckels. It attracted worldwide attention.

G. Darlington Richards, for several years associate organist of St. Thomas' Church, New York, was appointed organist and choirmaster of St. James' Church, effective Sept. 1, succeeding Dr. Walter Henry Hall, who resigned to take a place on the faculty of Columbia University.

The question of "dead" combinations, stirred up by the console standardization committee of the A.G.O. and through criticisms of the committee's recommendation of combination pistons which do not move the stops, provoked a debate which filled a page of the issue of THE DIAPASON.

Andrew D. White, president-emeritus of Cornell University, placed the contract for a large organ for Bailey Hall at the university in Ithaca, N. Y., with the J. W. Steere & Son Company of Westfield, Mass.

♦ ♦ ♦

Twenty-five years ago these occurrences were recorded in the Sept. 1, 1933, issue—

Several hundred organists gathered in Chicago the first week in August for the twenty-fifth anniversary convention of the National Association of Organists. The recitalists ranged from 21 to 82 years—the former age being represented by Virgil Fox and the latter by Clarence Eddy. Dr. Charles Heinroth was re-elected president of the organization. Among the other performers heard were Wilhelm Middelschulte, Julian R. Williams, Charles M. Courboin, Leslie P. Spelman, Rollo Maitland, Thomas Webber, Jr., and E. Stanley Seder.

Organ builders from every part of the United States met in New York Aug. 22 and 23 to organize the National Organ Builders' Association and approved a business code to be submitted to the NRA in Washington.

♦ ♦ ♦

Ten years ago the following events were recorded in the issue of Sept. 1, 1948—

Summer recitals were featured at the John Wanamaker store in Philadelphia, Pa.

James T. Quarles retired from the University of Missouri.

David A. Pressley was honored after 51 years at the Washington Street Methodist Church, Columbia, S. C.

Walter Lindsay retired from the Olney Presbyterian Church, Philadelphia, Pa.

Frank A. McCarrell, prominent Harrisburg, Pa., organist and Helen E. McGurley, Newport, R. I., both died July 20.

These appointments were announced: Homer Humphrey to the Church of the Covenant, Boston, Mass.; Harold M. Frantz to the Fountain Street Baptist Church, Grand Rapids, Mich.; Frederick Stanley Smith to Christ Church, Raleigh, N. C., and Harold Reeves Yarroll to the Central Presbyterian Church, Washington, D. C.

A four-manual Aeolian-Skinner was reported for the Southern Baptist Seminary, Louisville, Ky.; three-manual Möllers were announced for St. Mark's Episcopal Church, Louisville, Ky., and for St. Paul's Methodist Church, Monroe, Mich.

organist and plays everything as correctly as any other but also in a way to make it interesting—of course, at unheard-of speed which others can't do, as you say.

What I am getting at is you did not cover the whole recital which I wanted to hear; one or two numbers, new to me, you did not mention. Wouldn't it be possible to finish your review of his recital in a future issue for the benefit of those who could not attend?

Could it be you also are jealous of him and his wonderful personality?

I have a class of young students who all feel the same way and they are all playing in churches and recitals and I am interested in new material all the time. And he generally finds it.

Sincerely,

ETHEL W. KENNEDY

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Three recitals were played in the art gallery of the Museum of New Mexico, Santa Fe, in late May and June. Zoe Anne Montgomery was assisted in her program May 25 by Lucien Hut, pianist. Wesley Selby's recital June 1 included music of W. F. and J. S. Bach, Lübeck, Langlais, Peeters and Franck. Dr. Thyra Pliske Leithold played the closing recital of the series June 15, including music of Bach, Handel, Franck, Bingham, Alain, Purvis and Vierne.

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Ruth Krebbiel Jacobs, Editor
Choristers' Guild Letters
47 El Arco Drive
Santa Barbara, Calif.

Dr. Thor Johnson says,

"All fine! Please know of my heartiest approval of the excellent collection of three-part anthems selected by Roy Ringwald. It is a pleasure to write in its behalf."

Dr. Thor Johnson, Conductor
Cincinnati Symphony Orchestra
Moravian Music Festival

Dr. Federal Lee Whittlesey says,

"Please accept my congratulations for the fine book and the novel and effective promotion. I am sure that this book of three-part anthems will have a wide use. As I go through the material I become increasingly aware that here is a book that will have an appeal not only to choirs of limited man-power, but also to large choirs. A tendency with some directors who have a full choir loft is to use too much involved material. I have always felt that worship is best implemented by simple things well done. I believe your book will be a boon to all directors who sense their responsibility as leaders in worship. Though we have a relatively large choir—80 voices—I intend to get PRAISE HIM, and I know we will use it with our adult choir as well as with our high school group."

Dr. Federal Lee Whittlesey, Minister of Music
Highland Park Methodist Church (Dallas)
Author: A Comprehensive Program of Church Music
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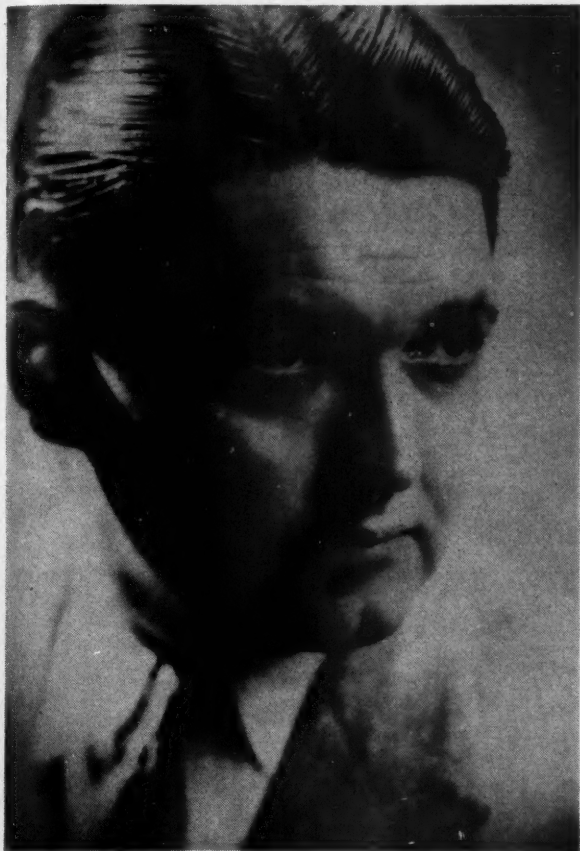
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Many of us have sat through long hours of tone painting, done well, on good instruments. We are indebted to many players who have boldly turned away from all this to hurl scintillating toccatas at us—fugues laid out as on a drafting board—chorale preludes in uncompromising, straight delivery; sharp, clearly etched lines, staccatos stabbing the air with precision, sometimes above a mannered pedal legato—we have been shown the organ accommodating itself to other instruments, behaving circumspectly, considerately, and so on.

But Noehren's recital, for me, differed from all this; throughout I felt he communicated, in purely musical terms, the essence of the composer's intention, the integrity, as it were, of the composition in each case.

Whether French or German, old or recent, objective or subjective, each piece was for me an unique musical experience. One could notice Noehren's deceptively easy action at the console, the evenly sustained accuracy of everything done.

One could enjoy a reverberant building and note how the player did not therefore abandon a basically legato style. One could approve his retention of a registration long enough for the listener to feel related, through it, to the music and one could marvel at the great beauty that resulted from the simple act of finally closing the shutters on Swell or Choir divisions at a cadence.

But remaining over was still the unsolved mystery of why the music came to this listener, at least, with such eloquence. That is a bewilderment that I am happy to take away with me from any musical performance.

That's why I go back again, year after year, not to find the answer, but again to confront something that eludes me, but which nourishes. I shall never willingly miss an opportunity to hear this recitalist again.

A final observation: Robert Noehren instinctively displayed a mastery of practical acoustics that today's hi-fi engineers will never learn. I hope some day to hear him play in a different acoustical setting. It will be another revelation.

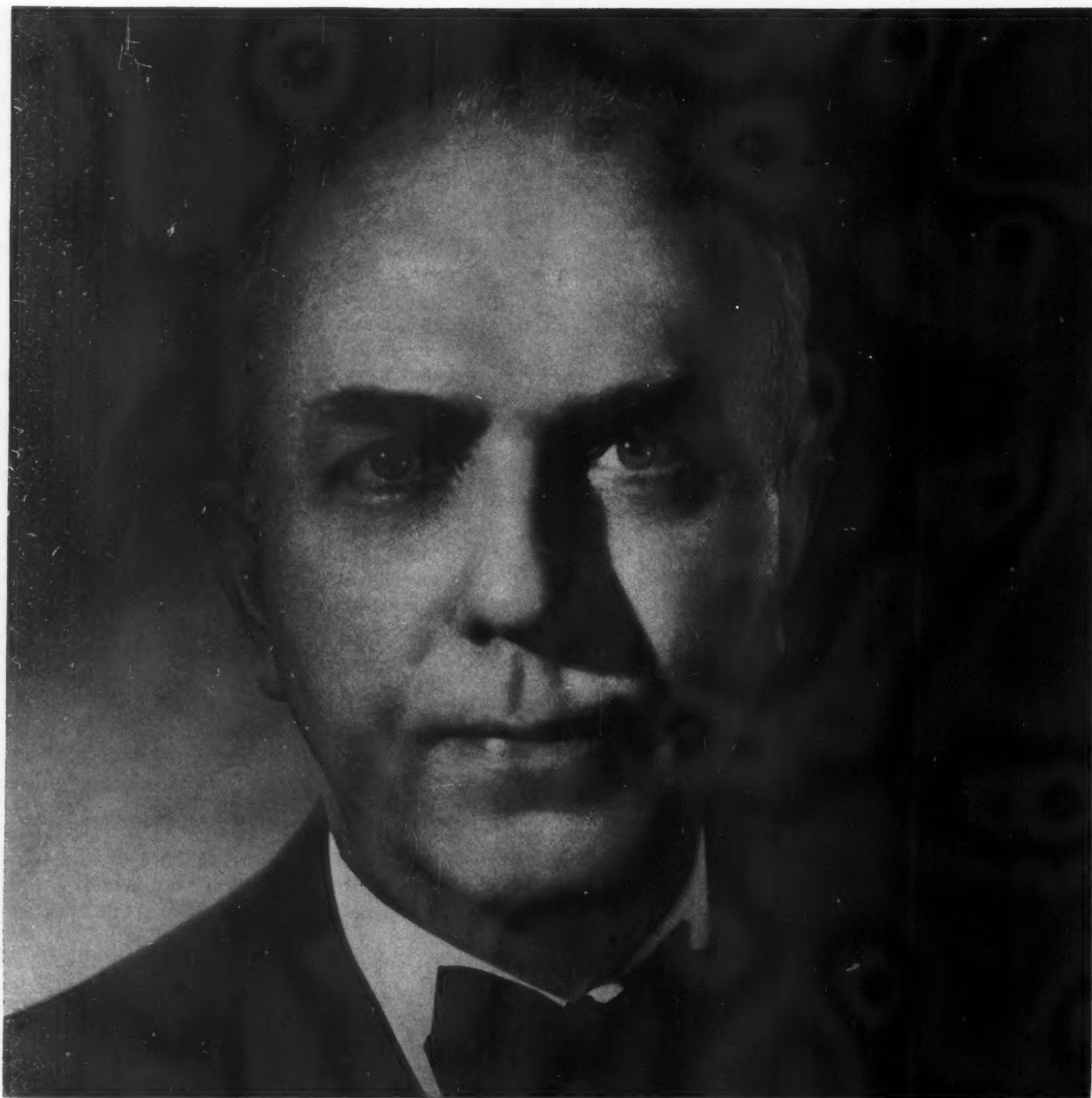
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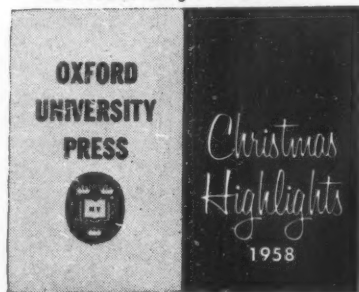


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42.123 .30

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*Avalanche Quota
of Holiday Music
Prods Some Ideas*

As Christmas music begins to arrive in quantity a familiar question arises: how much "window-dressing" do folk-carols need and how much can they stand? Every year many new arrangements appear, often constructed with com-mate skill and usually putting to work the whole battery of choral techniques from the middle ages to the most recent radio stylings. All of us have heard these versions performed with great verve and luster; certainly they make ear-tickling listening. But how much of the original carol is left after the hums and "oohs" and divisi and sound effects and descants have been added. These arrangements are not confined to a few publishers nor to a few composers and arrangers, so, obviously, many directors must like and buy them. But let us be aware of the trend and ask ourselves questions from time to time.

A thick stack of material, Christmas and otherwise, reached us from the H. W. Gray Company. Among the carols is "Up and Wake Thee, Peter Lad!" arranged for SAB with descant; the tune is pleasant and not too familiar. Leo Sowerby has arranged the Kirkpatrick melody of "Away in a Manger" for combined choirs; it retains some simplicity. Elinor Warren's "Come to the Stable" for combined choirs and soprano solo is original material. Ralph Marryott's "Winds Softly Blow" uses divisi and hums for its effects. David H. Williams' "Visit of the Magi" might require some generalship to synchronize its forces. John Huston has arranged an old French "What Is this Fragrance?" with effective simplicity. Searle Wright's a cappella "Fanfare Noel" is not so simple but has an unusual flavor and an interesting rhythm. William Self's "A Christmas Celebration" is a good addition to the carol list. "Come, Thou Long-Expected Jesus" is an interesting modal experiment for Advent by Richard Warner.

On Gray's non-Christmas list we find a setting of William Blake's "The Lamb" by Undine Moore for two trebles, largely in canon at the unison. Mabel Daniels' "Canticle of Wisdom" is for SSA; Sowerby's "Turn Thou to Thy God" begins with some interesting two-part writing, ST versus AB; it is a big, long work with a fine climax. Stanley Day's "The Boy of Galilee" is a three-stanza youth choir anthem, SA with descant. Garth Edmundson's "Praise Ye the Lord on High" has a tune which responds to imitative treatment. Charles Black's "Go Down, Moses" is a highly arranged version of the spiritual for soprano, bass and combined choirs. The Dickinson arrangement of "O Blessedness of Great" is now available for treble.

Music for the formal service as usual occupies an important part of the issue from Gray's. A George Mead Communion Service in E minor is a useful setting; all sections are short and not difficult. Sowerby's in G is much larger in scope; dedicated to Sir William McKie it bears the strong stamp of the composer's individuality. Willis Bodine's unison Music for the Parish Eucharist is another interesting approach to the service problem. Alec Wyton has a very sensible setting of the Nicene Creed.

Among new Novello issues are a Communion Service in G by Charles Hutchings, a Te Deum Laudamus in E flat by C. S. Lang and a Magnificat and Nunc Dimittis in G by H. K. Andrews. All are well-made works in the long tradition. Two more spirituals by Philip Wilkinson ("I Got a Robe" and "Nobody Knows") seem to us no more characteristic than the "Swing Low" previously noted. Thiman's "Here Beauty Dwells, and Holiness" is a practical lyric anthem. William Harris' "This Joyful Eastertide"

JACK RUHL



JACK RUHL has been appointed to serve as full-time organist at the First Presbyterian Church of Fort Wayne, Ind. Mr. Ruhl has served on a part-time basis since September, 1951. He shares the responsibilities for the musical program with Lloyd Pinkerton, minister of music.

Mr. Ruhl attended Northwestern University where he studied organ with Barrett Spach, receiving his bachelor of music degree in 1950 and the master of music in 1951. He has continued organ study with E. Wayne Berry, Columbus, Ind., and George Wilson of Indiana University and has attended master classes under Heinrich Fleischer and Virgil Fox.

Mr. Ruhl is an active member of the Fort Wayne Chapter of the A.G.O., having served for the last two years as sub-dean and program chairman and for the last four years as editor of its monthly newsletter. In addition to his duties as organist he serves as editor for the monthly parish paper and is in charge of the chancel guild.

Last season Mr. Ruhl appeared as one of the guest pianists in a performance of the Concerto for Four Pianos by Bach and the Concerto for Three Pianos by Mozart on the Fort Wayne Philharmonic subscription series and as guest pianist with the Philharmonic Quartet in a performance of the Brahms Piano Quartet.

is a rather pretentious arrangement of a fine tune.

The R. D. Row Music Company, now distributing through Boston Music, sends us several new issues. Of special interest are Three Sacred Concerts for the Christmas Season by seventeenth-century Johann Schein. These are flexible as to voicings and are based on chorales. Cecil Lapo's "Christmas Meditation" is small and delicate. William Bradley's "Ho, Everyone That Thirsteth" is an average Christmas anthem. Richard Moffatt has a difficult but interesting a cappella Alleluia with a soprano solo and texts for Christmas and Easter.

In Row's non-Christmas category are two practical, well-made Austin Lovelace items: "The Sons of Men Singeth" and "Send Down Thy Truth." Of the same sort are Robert Graham's "Call to Remembrance" and Edith Lang's "Go Not Far from Me." William Blanchard's "An Anthem of Praise" is festival material with available parts for brass choir. Cecil Lapo added big leaps and vocal fanfares to his "I Rise and Sing" on "St. Patrick's Breastplate." David Wehr's "O Jesus I Have Promised" is a hymn anthem along usual lines. His "Sun of My Soul" is an original melody; the men's voices lie very low. Francis Snow's "I Will Not Leave You Comfortless" is pleasant, lyric and useful.

A "carol sequence," "Rejoice and Be Merry," by Cedric Davie comes from

Oxford University Press. Arranged for treble voices, its tunes are familiar but on the whole not overworked. The piano accompaniments would require complete rearrangement for use with organ. Also for Christmas are H. E. Piggott's unison "A Babe Lies in a Manger" and "Come All You Children," Donald Cashmore's arrangement of the Czech "Rocking" and C. Armstrong Gibbs' "To My Heart." For traditional service use are Clifford Harker's Evening Service in A flat and Christopher Le Fleming's Magnificat and Nunc Dimittis in D. For treble groups are an SA Henry Ley arrangement of Mozart's "Ave Verum" and Enid Hugh-Jones' SSA of William McKie's "We Wait for Thy Loving Kindness." For unison voices are Frank Spedding's "Hosannah! Music Is Divine" with a chromatic piano accompaniment and Elizabeth Poston's easy "Happy Are Thy Men."

Augsburg Publishing House sends two unfamiliar carols: "The Furry Day Carol" arranged by Cassler and "Midnight, Sleeping Bethlehem," Liang-Christiansen, with syllabic accompaniment. A set of three motets by Knut Nystedt ("Thus Saith the Lord," "Peace I Leave with You" and "I Will Praise Thee, O Lord") are for an unaccompanied chorus of professional caliber, for they are difficult and have both tuning and reading problems. "Eternal Light," Krieger-Raphael, divides into six parts. Winston Cassler's "O Brother Man" is chromatic but in capable hands would be very strong. Paul Christiansen's "O God, Our Help in Ages Past" is an expansion of the hymn. Oscar Overby's arrangement of Grieg's "God's Son Has Made Me Free" is labeled a "simplified version." Sateran's "Christ, the Sure Foundation" is a simple chorale. Also based on a chorale is a fifteenth-century motet by William Mudde, "Sing Praise to God Who Reigns Above." Austin Lovelace's little "The Beginning of Wisdom" sets an interesting poem.

Noble Cain's "Go, Tell It on the Mountains" is the kind of "concert arrangement" which seems a bit dated. Flammer also brings out an SSA of the same arranger's "Let Us Break Bread Together." Charles Lowden's SAB of "Break Forth O Beauteous Heavenly Light" has incomplete harmonies and demands accompaniment. Among other rearrangements is an SSA of "Praise Ye the Lord" from the Saint-Saëns Christmas Oratorio. "All Souls on Earth in God" by Broadus Staley is an easy combined choir item.

For Christmas, Flammer offers several voicings of Frances Williams' "In the Highest Glory," Lois Emig's rather secular "A Round for Christmas," John Dressler's "The Christmas Symbol" with an alto solo and hums and Lanson Demming's TTBB "A Christmas Song." Robert Graham's "Ah, Dearest Jesus, Holy Child" is for New Year's.

Russell Woollen's unison Mass for Boys' Voices (World Library of Sacred Music) is musical and practical. Though it is printed from manuscript by a photographic process, it is easy reading. There is no Credo.

Healey Willan's settings of the "Great O" Antiphons for Advent (Concordia Press) come in an edition for choir and another fuller edition containing a great deal of interesting information and a Christmas Eve service based on the antiphons.

John Leo Lewis' "God Who Made the Earth" is a very short, simple bit for unison or two-part chorus.

Carl Mueller's "Beloved, Let Us Love One Another" (Presser) is a straightforward anthem with short solos.

Harry Harter's "One Church, One Faith, One Lord" is a bright anthem with a real organ accompaniment.

The new "Canyon Hymnal for Boys and Girls" (Canyon Press) was a big undertaking for Alison Demarest. It contains a mine of useful information about the good selection of familiar hymns. Its three different editions are designed for clearly specified uses. Music leaders in need of such a tool should give this hymnal some serious consideration.—F. C.



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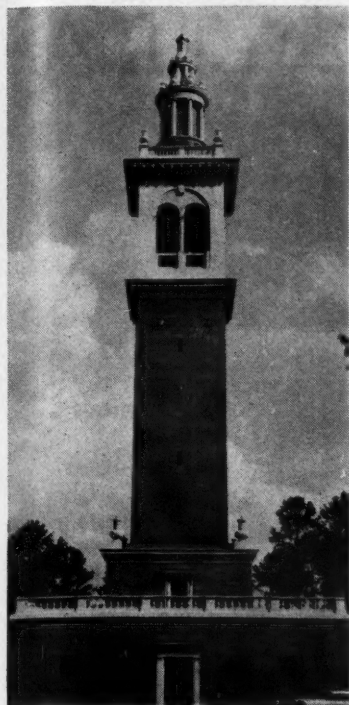
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FESTIVAL COMBINES 350 FROM 26 UPSTATE CHOIRS

The Broome County, N. Y., council of churches sponsored a festival of praise May 18 in the I.B.M. field house, Endicott, N. Y. Twenty-six churches of four denominations in Binghamton, Chenango Bridge, Endwell, Endicott, Conklin, Johnson City, Owego and Vestal participated, furnishing a massed choir of 350 members. Newton S. Fink was the director and Harold C. O'Daniels the organist.

ANNOUNCE PUBLICATION OF HISTORICAL VOLUMES

The American Institute of Musicology, which is concerned with the publication of the works of composers of importance in the historical development of music, has announced volumes 4 and 5 of the complete works of Clemens non Papa, volume 5 in the projected fifteen-volume complete works of Willaert and volume 1 of a planned five-volume complete Compere.

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CHARLES G. SMITH, JR.



CHARLES G. SMITH, JR., organist and choirmaster of Grace Episcopal Church, New Bedford, Mass., has been awarded a Fulbright grant for a year of study of choral music and organ at Trinity College, London, England. His wife and two small children will accompany him.

Mr. Smith graduated from Harvard University in 1947. He did graduate work at the University of New Mexico and received his master of music degree from the New England Conservatory of Music studying with George Faxon and Carl McKinley.

Prior to going to Grace Church Mr. Smith was organist and choirmaster at Grace Episcopal Church, Sandusky, Ohio, where he also directed the Sandusky Choral Society in the annual performance of Handel's "Messiah." He was previously assistant to Mr. Faxon at St. Paul's Cathedral, Boston, and organist-choirmaster at St. John's Methodist Church, Watertown, Mass. After more than five years as a boy soprano in the choir of Trinity Church, New York City, he was assistant organist at St. Luke's Chapel and Trinity Chapel, both of Trinity Parish.

Mr. Smith was instrumental in organizing the New Bedford Chapter of the A.G.O. and is presently dean of the chapter.

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Training the Young Organist—Problems and Opportunities

By RICHARD T. GORE
(Continued from page 12)

are still too high because their tessitura is too high. The ability to transpose is also handy when a singer wants to sing some piece unobtainable in a suitable key, e.g., the baritone who wants to intone "If with All Your Hearts."

One more technical matter I should like to touch on briefly is the playing at the organ of vocal scores written for the piano. In the years that have intervened since 1926, when I first had to play "The Messiah" at the organ, I have come to regret that it is ever necessary for the organ to serve as deputy for the orchestra. Not only is the composer's intention falsified, but the listener tends to think of the instrumental part as an accompaniment instead of what it should be in an oratorio or cantata: a protagonist as eloquent as the singers. Nevertheless, I suppose it is better to hear good music thus falsified than not to hear it at all, and so our young organist must perforce learn how to adapt piano reductions of orchestral scores to the organ. A few guiding rules may be helpful here: (1) always consult the orchestral score; (2) in passages where the full chorus sings, play in the pedal only the upper notes of l.h. octaves; (3) never play thick l.h. chords; (4) bring screaming high passages down an octave; (5) use the pedal sparingly, almost never with a solo singer; (6) fill in the harmonies lacking in the piano score; (7) translate orchestral effects into organ terms: e.g., represent the full string orchestra by a diapason chorus with mixtures; (8) do not play repeated chords literally, but tie over the higher notes; (9) change most arpeggio effects to sustained harmonies; (10) transpose ineffective solos an octave higher or lower, as needed; (11) play very rapid string tremolos, such as those in the Handel air, "Why Do the Nations?" as single notes. But better than any of these suggestions, scrape together an orchestra and have a go at what the composer wrote!

A word about repertory. We must not try to fight the fact that when it comes to music people like what is familiar to them. They do not like organ music because they have not heard it. Our organists do not play the great literature of the organ in connection with church services. Playing it in recitals will not do. Not only is the organ recital an obsolete form, but recitals occur too rarely to be of much use in acquainting people with the repertory. But there is nothing to prevent us from playing first-rate organ music at the morning worship services. If in his church the offertory is instrumental, the young organist may plan a whole series of organ offertories that will set before the people the greatest things that organ music has accomplished. This is the time to play the Third Part of Bach's "Clavierübung," his Eighteen "Great" Chorales, movements from the fine organ works of Mendelssohn, Franck, Dupré, Langlais. Every time we fill in this part of the service with some barely audible tidbit of low vitamin content we cheat our audience and cheapen ourselves. An offering is properly a sacrifice: it should be the nobles: music we can think of, performed with all our skill and courage; its preparation should entail hours of sacrifice on our part! With your pastor and committee to back you up,

you can even bring about a condition of quiet during prelude and postlude so that these, too, may enrich the service instead of serving as a background for chatter.

But how are we to combat the very natural reaction, in the minds of many, that when the organist plays energetic toccatas, fugues and sonatas as preludes and postludes, he is merely showing off? Actually this reaction makes no more sense than to say, when the cook serves up a delicious meal, the cook is merely showing off. If the music be good, there is just as much spiritual nourishment in its performance as there are calories in a good dinner. The fact that many people consider music making a kind of circus feat shows that they themselves are not music makers. All you have to do is to show them that the making of music is the most natural thing in the world. Anyone can learn to make music—with a little application. A thrilling performance of Mendelssohn's Third Sonata, of a Franck Chorale, of a toccata by Sowerby, Reger or Bach makes a prelude to the church service that does just what the prelude should do—it takes us out of ourselves and puts us in touch with something significant beyond ourselves—something significant, mind you, not something as puny as our personal cares. The main reason why people resent hearing great music in church—apart from the tradition that everything in the church service has to be as gentle and innocuous as possible—is that, forced to be in its presence, they are unable to ponder on their own pettiness. If the organ music is insignificant and *sotto voce*, they can stay safely in the little cocoons of their egos.

One word about arrangements. Most arrangements falsify the original and don't sound very well on the organ in any case. Some of Bach's own arrangements fall into this category, e.g., the "Schübler" Chorales. But now and then one hears a transcription that makes fine organ music. Mr. Biggs once played Schubert's "Litany" on the organ of the Germanic Museum; it turned out to be a perfect organ piece, not unlike Bach's "Ich ruf zu dir."

• • •

A neglected aspect of repertory in which it is easy to interest young players is chamber music for organ and other instruments, string or wind. The chorales of Krebs and Kauffmann, the church sonatas of Corelli, the seventeen "Epistle Sonatas" of Mozart are readily accessible. Less well-known are the Bach Sonatas for violin and clavier, some movements of which sound excellent with organ.

I want to speak of matters which should concern the young organist beyond the acquisition of the skills thus far outlined in this paper. I do not know whether young people's attitudes toward professional training have changed over the country as a whole; all I know is that a good many of the students that come to us as college freshmen are far less aggressive than the students of a generation ago. They have as much talent, as much intelligence; what they lack is curiosity. It is easy to fix the blame for this on the public schools, on the laxness and apathy of parents, on TV, on the overemphasis on easy success and soft livin' typical of our age. Too many of our young musicians lack curiosity, lack the thirst for learning; they are too easily satisfied with a small repertory which they play year in and year out. As I have said, it is easy to attribute this complacency to general causes; but I should like now to discuss briefly one specific factor which we all need to think about—namely, the gap between our church life and our cultural life.

BRITISHER SUCCEEDS MAX ELSBERRY AT WATERTOWN

Russell Green of Sutton, Coldfield, Warwickshire, England, has been appointed organist and choirmaster of Trinity Episcopal Church, Watertown, N. Y., succeeding Max R. Elsberry who has held the post for six years. Mr. Elsberry resigned to return to the University of Illinois to study for his Ph.D. in musicology.

Mr. Green began his musical career as a solo chorister at Lichfield Cathedral. He has been organist and choirmaster at the Edgbaston Old Church since 1933 and conductor of the Birmingham Festival Choral Society 1946-1955 and adjudicator for the British federation of music festivals. His compositions include anthems, part songs and miscellaneous instrumental music.

Mr. Green holds the F.R.C.O., the CH.M. and the A.R.C.M. He, his wife and small daughter sailed from Liverpool July 16.

There is no need and no time to explore this matter as thoroughly as we might, but we can at least admit that it is regrettable that the church, which used to be at the very center of our intellectual life, holds now a peripheral, ancillary position. The church, which used to employ the greatest musicians of each generation as its choirmasters, has not had a supremely great musician on its payroll since the resignation of W. A. Mozart in 1781. The best minds among the clergy today are not at work in pulpits but are in the classrooms of our colleges and universities. With a few exceptions, the western church has not brought into being any distinguished visual art since the sixteenth century. We must not find it strange, therefore, that there is no particular stimulus in the church membership, either among clergy or laity, toward artistic expansion in music. Since most churchgoers do not go to concerts, never hear music through recordings or broadcasts, they are content to hear the same old tear-jerkers Sunday after Sunday. Churchgoing long since parted company with cultural challenge and has become a part of our comfortable, middle-class respectability. Nature abhors a vacuum: into the void caused by the absence of musicians of integrity and vision has come a hoard of non-musicians equipped by attendance at summer schools operated by ex-jazz band leaders, feeding our congregations a shoddy substitute for music that bears much less resemblance to the noble music of the western church than oleo does to butter. The congregations accept this out of sheer ignorance. They cannot demand a better product because they have never known one. This is why our organists can get by with their puny repertoires of viscous lollypops. This is why the rafters of American churches are crawling with pipeless organs, on the short pedalboards of which, I might add, the players crawl with the left foot only, the right being on the swell pedal.

What can we do about it? Years ago I asked this question of Dr. Elmer. He could suggest no quick and easy remedy; nor can I. Those of us who work with young people know that in them is our one hope—that is, if we can get to them before their minds are closed or their souls warped. Remember the scene in *Through the Looking-glass* where Alice reaches the top of the hill, looks out over the country and finds it laid out like a chessboard? With proper guidance, a young music student can be in Alice's position, surveying the entire area of music, with its infinite possibilities for genuine artistic service or for easy substitutes. We cannot make his choice for him, but we can at least show him the map.

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It will fill a real need in the music program of many of our public schools. The music is of high quality and the accompaniments are in keeping with the spirit of the hymns. I shall take pleasure in recommending this to teachers and supervisors in my workshops.

Adeline McCall
Chapel Hill Schools
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We believe that SELECT UNISON ANTHEMS is a book that is much needed, for these selections are well within the voice ranges. They are adapted to children and the tunes are appealing.

Paul Simpson McElroy
First Congregational Church
St. Louis, Missouri

The selection for cherubs is excellent and I believe the arrangement will be well-received by our churches.

Carl Wallace
The Church of Wide Fellowship
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SELECT UNISON ANTHEMS by Peggy Hoffmann contains many beautiful melodies for children, and the accompaniments are simple enough to be played by any church organist. I am sure that it will find an important place in the literature for children's choirs.

W. L. Housewright
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I am very favorably impressed and feel that there is a real need for this type of publication. Incidentally, it is being passed around in my university department and everyone is reacting well to it.

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**Convention Hears
Cathedral Sermon:
Music in Worship**

By **DAVID McK. WILLIAMS**
(Continued from page 17)

The Church has three authoritative books: the Bible, the prayer book and the hymnal. It is of the hymnal that we will occupy ourselves for a moment. This book, unlike the Bible and the prayer book, is subject to constant change and in changing, it expresses the religious mood of almost every generation. In its scope this book is so comprehensive that from it could be written an illuminating and very satisfying history of Christianity and the Church.

Survey of Hymnody

Now I ask for your good patience while going over some very familiar ground. But since it is good ground I will offer no apology.

Hymnody is founded on the psalms which to the Hebrews and early Christians were their hymns. These are the songs which Jesus used and which the Jews sang when they were sick at heart by the sad waters of Babylon.

Our hymnal contains the first Christian hymns written by St. Luke: 1. The Prophecy of Zacharius, 2. The Rhapsody of the Virgin at the Annunciation, 3. The Valé of Simeon the ancient, when in the temple he held in his arms the Holy Child. The first popular hymnwriter was St. Ambrose, Bishop of Milan (b. 340), who wrote in meter and in the vernacular. His hymns are still in use. Following St. Ambrose, we have 1000 years and more of Latin hymnody leading us to pre-Reformation times. Then came a great flood of German hymns. Martin Luther depended on the singing of these hymns to launch his message. These hymns are now among the most treasured possessions of the Church. We know how J. S. Bach 150 years later took these well-

known tunes and harmonized them over and over again to emphasize the meaning to every verse. While Luther was flourishing in Germany, three Frenchmen (John Calvin, Louis Bourgeois and Clement Marot) were together in Geneva, the musical result being the Genevan Psalter leading to the complete metrical version of the Psalms which became the basis of religious song in Scotland, England and our own country for many years. Some of these hymns are still in use. Then came Isaac Watts and the Wesley Brothers with their gentler expressions of the Christian message. Both John and Charles Wesley, like Martin Luther, depended on hymn-singing in their crusades for the spiritual revival of England and our country.

Hymns from these and many, many other sources are found in the hymnal together with contributions from men and women of today, people whom we know, as living witnesses to the living faith.

This book deserves more study than most of us give to it. A good way to learn the book is to come early to church. Read some of the book. Note the sources of words and tunes. You will be interested to discover how St. Ambrose meets Martin Luther; how St. Francis greets the brothers Wesley; how Cardinal Newman extends his hand to simple John Bunyan; how J. S. Bach walks with our admirable and much loved Leo Sowerby and how austere and learned fathers of the Church salute devoted laymen—and all in the understanding of Christian brotherhood. In hymns all the articles of the creeds are clothed in verse and song so that they fill us with gracious understanding and believing, carrying us beyond the sometimes doubtful and oftentimes quarrelsome word.

Poetry to Sing

For all of its wealth of content I have given you but a faint idea of your singing book.

We are not like lions or wolves which roar and howl, nor like snakes that hiss, nor like pigs that grunt and squeal, nor like our friend Elsie who, if she were

here, would moo all over the place. No! We, being human, have the inestimable gift of speech, and when we want to reach the heights or depths of eloquence we sing.

Words like "Hosanna" and "Alleluia" cannot come into the fullness of their meaning until they are sung. They are self-explaining. No dictionary can add to their meaning. It is only in song that they recreate the ecstasy inherent in them.

As poetry is written to be read aloud, to bring hymns to life they must be sung. The thing least needed for this is a trained voice; the thing most needed is the will to praise God. Of all aids to worship, that of song is probably the greatest. The early Christians were known as singing groups. They sang whenever they gathered together and they sang their way to the arenas of their martyrdom.

The Bible references to singing are almost countless:

"Sing we merrily unto God our strength; make a cheerful noise to God."

"The ransomed of the Lord shall return and come home to Zion with singing."

And from the hymnal let us give you just a few lines which should urge us to express ourselves from the heart of song:

Wesley wrote: "O for a thousand tongues to sing My dear Redeemer's praise."

The last verse of "When morning gilds the skies": "Sing, suns and stars of space, Sing, ye that see his face Sing, Jesus Christ be praised."

An equally well-known hymn: "Rejoice, ye pure in heart Rejoice, give thanks and sing."

And finally, our last beautiful hymn of this service contains these words: "O friends, in gladness let us sing Supernal anthems echoing Alleluia."

FOUR ORGAN recitals by Richard Ellsasser at the Hammond Museum, Gloucester, Mass., were taped for rebroadcast this fall and winter on Radio Moscow in Russia. Mr. Ellsasser's fall tour begins Sept. 24 in Fort Wayne, Ind.

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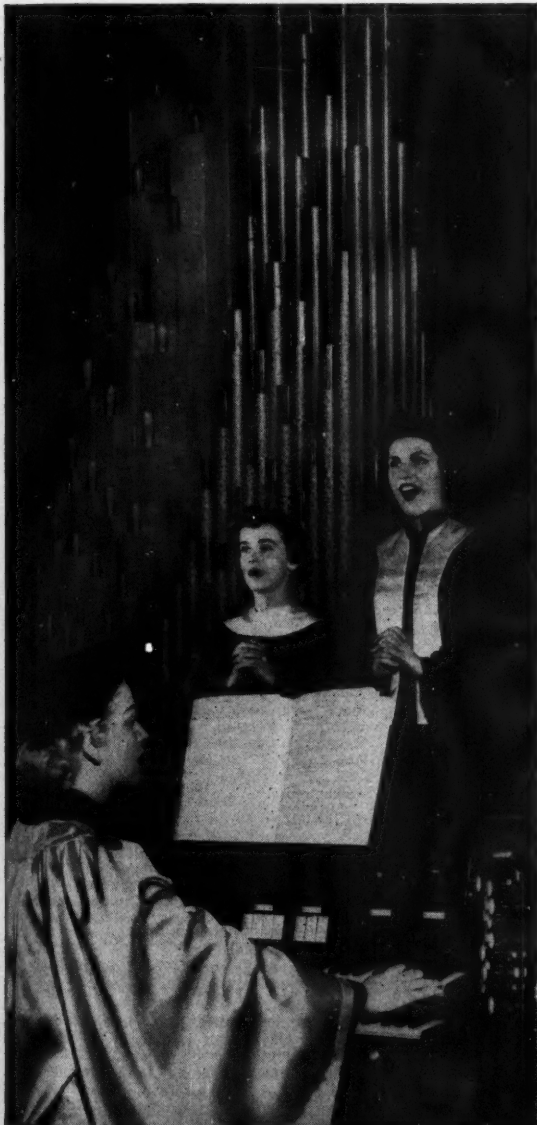
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Programs of Recitals

New Closing Dates

Recital programs for these pages must arrive at the office of THE DIAPASON no later than the 5th of the month preceding date of issue beginning Sept. 1. New closing dates are necessary in order to maintain and improve our service to readers and correspondents.

Robert Noehren, Ann Arbor, Mich.—Dr. Noehren played this recital Aug. 20 in the Basilica of Our Dear Lady, Konstanz, Germany: Prelude, Fugue and Chaconne in C major, Buxtehude; "Erbarm Dich mein, o Herre Gott" and Fugue in D major, Bach; Concerto in D minor, Vivaldi; "Mein Jesu, der Du mich" and "O wie selig seid ihr doch, ihr Frommen," Brahms; Prelude, Fugue and Variation, Franck; "Le Tumulte au Pretoire," de Maleingreau.

Preston Rockholt, Albany, N. Y.—Mr. Rockholt played the third program in the series at the Riverside Church, New York City, July 22, including: Toccata avanti la Messe della Dominica, Frescobaldi; Prelude and Fugue in F sharp minor, Buxtehude; "Ach Gott, erhöhr' mein Seufzen und Wehklagen," Krebs; Fantasie and Fugue on "Ad Nos," Liszt; Psalm Prelude 2, Set 2, Howells; Suite "Médiévale," Langlais. His doctoral recital June 2 at Lutkin Hall, Northwestern University, Evanston, Ill., included: Grand Jeu, du Mage; Flute Solo, Arne; Concerto 2, Handel; "Jesu, Priceless Treasure," Walthers; "Ach, Gott," Krebs; "Wachet auf" and Prelude and Fugue in D major, Bach; Sonata, Reubke; Psalm Prelude, Howells; "Litanies," Alain.

Roger Nyquist, Rockford, Ill.—Mr. Nyquist played a recital July 9 in partial fulfillment of the requirements for the master of music degree at Syracuse, N. Y., University. His program in Crouse Auditorium included: Introduction and Toccata, Walond; "My Soul Doth Magnify the Lord," "Comest Thou, Jesus, from Heaven Above" and Fantasie and Fugue in G minor, Bach; "Pièce Héroïque," Franck; "Prayer for Epiphany Sunday," Tournemire; "Ascension Day," Messiaen.

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., New York City—Mr. Heeremans played this program July 31 at the Union Chapel, Oak Bluffs, Martha's Vineyard, Mass.: Grand Choeur, "Joshua," Handel-Nevens; Prelude and Fugue in E major, Lübeck; "O Hail this Brightest Day of Days" and "A Mighty Fortress," Buxtehude; "O Gott, du frommer Gott," "O Man, Bewall Thy Grievous Sin" and Fantasie in G major, Bach; Adagio, "Golden" Sonata, Purcell-Nevens; Carillon, Vierne.

George Gregory, Laredo, Tex.—Mr. Gregory played a recital May 13 at Christ Episcopal Church for the Tuesday Music and Literature Club: Toccata in E minor, Pachelbel; "Now Thank We the Holy Ghost," Buxtehude; Voluntary in E minor, Stanley; "Sleepers, Wake!," "Deck Thyself, My Soul, with Gladness" and Toccata, Adagio and Fugue, Bach; "To Thee, O Lord" and "All Glory Be to God on High," Edmundson.

Homer Humphrey, Boston, Mass.—Mr. Humphrey was recitalist July 15 on the summer series at the Portland, Maine, City Hall, playing: Prelude and Fugue in C, Bach; "Rhosymedre," Vaughan Williams; "Eventide," Parry; Introduction and Allegro Risoluto, Sonata in C minor, Salomé; Prelude and Fugue in B, Saint-Saens; Cantilena in G, Foote; Andante, Symphony 2, Widor; Chromatic Fantasie, Thiele.

John D. Jeter, Marshall, Tex.—Mr. Jeter played this program July 27 as the first in a series of recitals at the First Baptist Church: Grand Jeu, du Mage; Introduction and Toccata in G, Walond; Largo, Sonata 5, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "The Legend of the Mountain," Karg-Elert; Aria, Peeters; Fugue in E flat (St. Anne), Bach.

George Wilson, Bloomington, Ind.—Dr. Wilson played this Indiana University faculty recital July 27 at the university auditorium: "Homage to Perotin," Roberts; Concerto 3, Soler-Biggs; "The Cruel Ship's Carpenter," Heiden; Two Movements, Sonatina, Sowerby; Introduction, Passacaglia and Fugue, Willan; Scherzo, Durufle; Prelude and Fugue in B major, Dupré.

Lowell Salberg, Freeport, Ill.—Mr. Salberg played this program July 6 at the Washington, D. C., Cathedral: Prelude and Fugue in C minor, "Alle Menschen müssen sterben" and "Ich ruf' zu dir," Bach; Variations on an English Folk Tune, Scheidt; Fantasy for Flute Stops, Sowerby; "Divertissement," Vierne.

Virgil Fox, New York City—Mr. Fox opened the summer series at the Riverside Church July 8, playing: Fond d'Orgue, Marchand; Trumpet Tune and Air, Purcell; "In Dulci Jubilo" (Three Verses) and Arioso, Bach; Prelude and Fugue in G minor, Brahms; Communion, Tournemire; Symphonie Concertante, Jongen.

Students of Mrs. Lewis Bradley, Georgetown, Ky.—Neville Carmichael, Jeanette Barbour, June Brown, Bonnie Cave, Rebecca Conley, Max Jackson and Loretta Midkiff played this recital April 18 on the portativ Schlicker at Georgetown College before the visiting Lexington Chapter of the A.G.O.: Clausulas, Santa Maria; "O Sacred Head," Kuhnau; "Good News from Heaven," Pachelbel; Basse et Dessus de Trompette, Clérambault; Chaconne, Couperin; "Our Father Who Art in Heaven" and Prelude in G, Bach; Larghetto and Allegro, Concerto 3, Handel; Carillon, Vierne.

Irving Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley played this recital July 18 on the summer series at the City Hall, Portland, Maine: Introduction and Toccata, Walond; "Herr Gott, nun schlüss den Himmel auf" and Fantasie and Fugue in G minor, Bach; "My Heart Is Filled with Longing" and "Deck Thyself, My Soul," Brahms; Rondo for Flute Stop, Rinck-Dickinson; Lebhaft, Sonata 2, Hindemith; Toccata, Gigout; "Joy of the Redeemed," Dickinson; Concert Overture in C, Hollins; Pavane, Rhythmic Suite, Elmore; Finale, Symphony 1, Vierne.

Students of J. Herbert Springer, Hanover, Pa.—Donald A. Boyer, Albert Eric Bachman and Fred Gross, senior students at Gettysburg College, played this recital May 18 at Christ Chapel: Voluntary on "Old 100th," Purcell; Aria, Buxtehude; "Come, Saviour of the Gentiles" and Toccata and Fugue in D minor, Bach; Toccata in E minor, Pachelbel; Carillon, DeLamarter; Pastorale, Franck; Psalm 19, Marcello; Improvisation on a Gregorian Tune, Titcomb; Allegro Cantabile, Adagio and Toccata, Symphony 5, Widor.

Peter Brown, Hicksville, L. I., N. Y.—Mr. Brown, pupil of Charles F. Boehm, played the following program at the Methodist Church, Bethpage, L. I., June 1: Rigaudon, Campra; Aria, Buxtehude; "Melodie," Mathews; Prelude, Clérambault; Two "Liturgical" Preludes, Oldroyd; "In Dulci Jubilo" and "Little" Prelude and Fugue in F, Bach; "Romance Sans Paroles," Bonnet; "To a Wild Rose," MacDowell; "The Swan," Saint-Saens; "Little" Prelude and Fugue in B flat, Bach.

Jean Skellington, Bethpage, L. I., N. Y.—Miss Skellington, student of Charles F. Boehm, played the following selections at St. Paul's Lutheran Church May 4: Trumpet Tune, Ouchterlony; Sarabande, Corelli; "Fairlest Lord Jesus," Mathews; "Hark a Voice Saith All Are Mortal," "Our Father Who Art in Heaven," "Jesu, Joy of Man's Desiring," "When Thou Art Near" and Prelude and Fugue in D minor, Bach; "Angelus," Snow; "Dreams," McAmis; "Cathedral" Prelude and Fugue, Bach.

Lowell H. Enoch, A.A.G.O., Ch.M., Pasadena, Cal.—Mr. Enoch played a recital April 27 at All Saints' Episcopal Church consisting of the following numbers: Prelude and Fugue in C minor, Buxtehude; "Allein Gott in der Hoh' sei Ehr" and Fugue in E flat, Bach; Chorale in B minor, Franck; "In Dulci Jubilo" and "Schönster Herr Jesu," Schroeder; "Rouade," Bingham; "Requiescat in Pace," Sowerby; Prelude and Fugue in G minor, Dupré.

Marjorie Jackson, Columbus, Ohio—Miss Jackson played this Capital University recital July 7: Psalm 19, Marcello; Siciliana, van Ghein; Prelude and Fugue in D major, Bach; Cantabile, Franck; Chorale, Symphony 2, Vierne; "An Eifin Dance," Edmundson; Carillon, Sowerby; "I Am Black but Comely," "So Now as We Journey" and "He Remembering His Mercy," Dupré; Epilogue on a Theme of Frescobaldi, Langlais.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson will play a Juniata College faculty recital Sept. 28 on the Möller organ in Oller Hall, including: Fanfare in C major, Purcell; Variations on the Song of the Caballero, de Cabezón; Prelude and Fugue in E flat (St. Anne), Bach; "The Bells of St. Anne de Beaupré," Russell; Modal Suite, Peeters; Robert Currier, violin, will assist.

Vernon Wolcott, Baltimore, Md.—Mr. Wolcott played this recital on the Peabody Conservatory summer series July 13: Concerto 1, "Deck Thyself" and Prelude and Fugue in A minor, Bach; Chorale in E, Franck; Sonata 3, Hindemith; Sonata 5, Mendelssohn.

Programs of Recitals

Jerald Hamilton, Topeka, Kans.—Mr. Hamilton played this program July 14 by the La Jolla Chapter of the A.G.O. and the park and recreation department of the city of San Diego in a recital at the Spreckels Pavilion. His program was as follows: Chaconne, Couperin; Noël "Etranger," Daquin; "My Young Life Hath an End," Sweelinck; "Rejoice, Christians," "Sleepers, Awake" and Prelude and Fugue in G major, Bach; Three Chorale Preludes, Brahms; Chorale in A minor, Franck; works of Schroeder, Langlais and Sowerby.

Wyatt Insko, Richmond, Va.—Mr. Insko played this program July 16 at St. Stephen's Episcopal Church: Suite, Jullien; Concerto Sgr. Albini and "Jesu, meine Freude," Walther; Prelude and Fugue (Wedge) in E minor, Bach; Sonata 1, C. P. E. Bach; Passacaille, Frank Martin; Variations on the English National Anthem, Reger. Mr. Insko played the Jullien, Walther, J. S. Bach and Reger at Montreat, N. C., Aug. 4 sponsored by the 1958 Presbyterian conference on church music. He completed his program with: Concerto in G major, Bach; Clockwork Pieces, Haydn; Rhapsody 3 on Breton Tunes, Saint-Saëns.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played vesper recitals June 29 and July 27 at the First Presbyterian Church, including these numbers: Toccata and Fugue in F major, Buxtehude; "Lord Jesus Christ, Be Present Now," "Blessed Jesu, at Thy Word," "Christians, Rejoice" and Preludes and Fugues in G and A, Bach; Chorale in A minor, Franck; Toccata in F major, Muffat; Air and Gavotte, Arne; "Solemn" Melody, Davies; Symphony 4, Widor; "Seelenbräutigam," Elmores; "Praise to Thee, My God, this Night," Edmundson.

Ronald Wickey, Carle Place, N. Y.—A student of Charles F. Boehm, Mr. Wickey played the following program at Trinity Lutheran Church, Hicksville, N. Y., March 2: Prelude in D, Clérambault; Sarabande, Corelli; "We All Believe in One True God," "In Quiet Joy," "O Sacred Head" and "Little" Prelude and Fugue in G minor, Bach; "Miniature" Suite, Rogers; "Forest Green," Purvis; Pastorale, Clokey; "Cathedral" Prelude and Fugue, Bach.

John Weaver, Philadelphia, Pa.—Mr. Weaver played this program July 15 at the Riverside Church, New York City: Introduction and Toccata, Walond; Flute Solo, Arne; Noël Grand Jeu et Duo, Daquin; "Sleepers, Wake!" "Jesu, Joy of Man's Desiring," "Praise the Lord, the Mighty King" and Fugue in G minor, Bach; Andante, Symphony 4, and Finale, Symphony 2, Widor; Scherzo, Symphony 2, Vierne; Sonata on the 94th Psalm, Reubke.

Lewis Zaller, Houston, Tex.—Mr. Zaller played his master's recital for the University of Houston June 29 at the First Baptist Church. His program was as follows: Fugue in E minor, Harpsichord Suite 4, Handel; Prelude and Fugue in D minor, Buxtehude; Toccata in F major, Bach; "Pastoral" Sonata, Rheinberger; Aria, Peeters; "The Evening of the Ascension of Our Lord," Benoit; Toccata, van Hulst.

David W. Hinshaw, Baltimore, Md.—Mr. Hinshaw played a recital July 27 at the Church of St. Clement, El Paso, Tex., including these numbers: "A Lesson," Selby; Arioso, Cantata 156, Bach; Fantasie, K. 594, Mozart; Chorale in E, Franck; Pastorale and Two Chorale Preludes, Hinshaw; Litany for All Souls' Day, Schubert-Hinshaw; Passacaglia and Fugue in C minor, Bach.

Charles F. Boehm, Westbury, L. I., N. Y.—Mr. Boehm played the following selections at a pre-nuptial recital in the Clifton Lutheran Church, Marblehead, Mass., June 28: Aria, Buxtehude; "Prayer," "Gothic" Suite, Böellmann; Sinfonia and "Jesu, Joy of Man's Desiring," Bach; Aria, Peeters; "Forest Green," Purvis; "Dreams," McAmis; "Liturgical" Prelude 1, Oldroyd.

Donald S. Wright, Park Ridge, Ill.—Mr. Wright played a recital Aug. 3 at the First English Lutheran Church, Whitewater, Wis., including these numbers: Concerto in A minor, Vivaldi-Bach; Variations on "Est-ce Mars," Sweelinck; Sonata in D, C. P. E. Bach; "Awake, My Heart, with Gladness," Peeters; Chorale Prelude 8, Walcha; Noël sur les Flutes, Daquin; Toccata in F, Bach.

Frederick Swann, New York City.—Mr. Swann closed the series at the Riverside Church with this recital July 29: Prelude on a Theme of Vittoria, Britten; "Was Gott tut, das ist wohlgetan," Kellner; "Requiescat in Pace," Sowerby; Air and Gavotte, Wesley; Prelude and Fugue in D major, Bach; Introduction, Passacaglia and Fugue, Willan; "Rhythmic Trumpet," Bingham; "Brother James' Air," Wright; "Litanies," Alain.

Students of Eileen Coggin, Berkeley, Cal.—Ruth Adams, Agatha Bishop, Richard Timmins, Barbara Shiells, Marjorie Criswell and Geraldine Morgan played the following numbers June 10 at the First Church of Christ, Scientist: Preludes and Fugues in F and G minor, "Let All Together Praise Our God," Prelude in D minor, "Have Mercy upon Us, O Lord" and "Lord Jesus Christ, with Us Abide," Bach; "O How Happy Are Ye" and "Beloved Jesu," Brahms; "Cradle Song," Grieg; "Now Thank We All Our God," Karg-Elert; Prelude, Prelude, Fugue and Variation, Franck; Grand Jeu, du Mage.

David N. Johnson, A.A.G.O., Alfred, N. Y.—Dr. Johnson played this program at the First Congregational Church, Wellsville, N. Y., as an event of the tenth church music institute of the Canadaca Chapter of the A.G.O.: "In Dir ist Freude," "Ich ruf' zu Dir," "Der Tag, der ist so Freudereich" and Prelude and Fugue in G major, Bach; "Herzlich tut mich verlangen," Brahms; Movement 3, Concerto in D minor, Vivaldi-Bach; "Majeste du Christ," Messias; "Gottes Sohn ist kommen," "O Heiland, reiss die Himmel auf" and "Ich stehe an deiner Krippe hier," Pepping; Prelude a un Introit du Premier Mode, Benoit.

Margaret Black, New Wilmington, Pa.—Miss Black was sponsored by the Jessie Yuille Yon scholarship committee of Mu Phi Epsilon sorority in this program April 20 at the Church of the Redeemer, Pittsburgh: "Wachet auf," "Nun komm, der Heiden Helland," "Nun freut euch," "Wir glauben all' an einen Gott" and Fantasie and Fugue in G minor, Bach; "Carnival" Suite, Crandell; Arioso, Sowerby; Festival Toccata, Purvis; "Will o' the Wisp," Nevin; Largo, Symphony 2, Allegro Vivace, Symphony 4, and Allegro, Symphony 1, Vierne.

Douglas L. Rafter, A.A.G.O., Boston, Mass.—Mr. Rafter played the following recital Aug. 6 on the Kotschmar memorial organ in the Portland, Maine, City Hall: Marche Pontificale, Symphony 1, Widor; Adagio, Concerto in D minor, Vivaldi-Bach; "We Thank Thee, Lord," Bach; Cortège et Litania, Dupré; "The Nightingale and the Rose," Saint-Saëns; Fantasie and Fugue on "B-A-C-H," Liszt; Arabesque, Vierne; "Concert Caprice," Taylor; "To the Setting Sun," Edmundson; Toccata, Lanquetit.

Richard Carlson, Fort Wayne, Ind.—Mr. Carlson played this program July 23 for the church music workshop of the campus Lutheran summer school at Wittenburg College, Springfield, Ohio: Fantasie, Micheelsen; "How Brightly Shines the Morning Star," Buxtehude; "O God, Be Merciful to Me," Bach; Flute Solo, Arne; Chorale in B minor, Franck; "Praise to the Lord," Ahrens; "Song of Peace," Langlais; Toccata in D minor (Dorian), Bach.

Richard Keys Biggs, Hollywood, Cal.—Dr. Biggs was guest recitalist July 20 at the Notre Dame Cathedral, Paris, France. His selections were: Rigaudon, Campra; "All Glory, Laud and Honor," Bach; Chaconne, Couperin; "Deck Thyself," Bach; "Elegie," "Kyrie," "Agnus Dei" and "Prière," Peeters; Toccata "Deo Gratias," Biggs.

Betty Mathis, Albany, N. Y.—Miss Mathis, pupil of Preston Rockholt, played a recital June 15 at the Cathedral of All Saints, including: Two Toccatas, "Flori Musicali," Frescobaldi; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Sonata 2, Hindemith; "Chant Héroïque," Langlais.

Bruce Eicher, Baltimore, Md.—Mr. Eicher played April 16 at the First Presbyterian Church, Philadelphia, Pa., scheduling: Passacaglia and Fugue, Bach; Fantasie (Adagio-Allegro), Mozart; Chorale in B minor, Franck; Te Deum, Langlais; Variations on a Noël, Dupré.

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#UF-3 Volume 3: Allegro Vivace, Vierne; "Adorn Thyself, Dear Soul," and "Thou Will I Love," Karg-Elert; "L'Organo Primitivo," Yon; "Prayer I," F major, Guillaum; "Vielle Chanson," D'Every; Allegro from 6th Symphony, Widor.

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#UF-5 Volume 2: Scherzo from Concerto Symphony, Gigout; "Sinfonia," Lemmens; "Minuetto," Gigout; "Andantino," Chauvet-Dubois; "Communion," Gigout; "Communion, in B flat," Bellman; "Grand Choeur," Chauvet.

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JOHN C. CHRISTIAN



JOHN C. CHRISTIAN has been appointed to the faculty of the Baldwin-Wallace Conservatory, Berea, Ohio. He will teach organ and piano there.

Prior to his appointment Mr. Christian taught at Mars Hill, N. C., College and served as organist and assistant choir-master of the First Baptist Church, Asheville, N. C. He studied with Russell Hancock Miles and Paul S. Pettinga at the University of Illinois.

THE NATIONAL Association of Music Therapy will hold its ninth annual conference Oct. 30-Nov. 1 at the Netherland-Hilton Hotel in Cincinnati, Ohio.

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New Organ Music

Novello begins a new series of early organ music with Six Chorale Preludes by Kauffmann carefully edited by Walter Emery. These range from a couple of high-spirited pieces to a fine meditative one for New Year's. These would be fine teaching material as well as worthy service music. Their style, like other music of the period, requires command of independent parts.

In the Novello "Organ Music Club" series, number 10, is Three Characteristic Pieces by Jean Langlais, three excellent little works (Pastorale-Prelude, Interlude and "Bells") in homage to Stanley. Number 12 is Two Pieces by Henry Coleman, skillful but essentially conservative; the first is a set of variations on a scale in the bass, the second a toccata in the French manner.

The Gramercy Organ Book (Flammer) is a valuable set of arrangements and editions by the late Gilman Chase. Most of the material is not available in other editions. The editorial work is uniformly meticulous. Some of the sources tapped are a bit surprising. Mark Laub's "Highlights of Familiar Sacred Music" (Presser) is in the questionable class of "easy transcriptions;" most of its material is to be found in a dozen other collections.

An odd little piece for the Christmas season is "A Little Shepherd Music" by Harald Rohlig (Concordia) for flute or recorder and organ. There is a place for it on many programs.

A "Cantilena" by Gordon Binkerd (Galaxy) is a pastorella which exploits the high registers.

Emma Lou Diemer's Festival Voluntary which won the St. Mark's award for 1957 has been issued by St. Mary's Press. In an individual contemporary idiom, this piece will interest many players. There are few technical problems. Some highly contrasted ideas are competently fused.

A HYMN FESTIVAL June 22 at the Sam Jones Memorial Methodist Church, Cartersville, Ga., featured the choirs under the direction of Birger H. Nilsen and a brass quartet.

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Two major organizations of college and university music teachers—the Society for Music in the Liberal Arts College and the College Music Society—have merged into a single organization to be known as the College Music Society. The newly-elected officers are: President, G. Wallace Woodworth, Harvard University; vice-president, A. Kunrad Kvam, Douglass College; secretary, Arthur W. Quimby, Connecticut College; treasurer, Henry Woodward, Carleton College; member-at-large, Louise Cuyler, University of Michigan.

The first annual meeting of the new society will be held in Cambridge Dec. 29 and 30.

CHARLES HURST APPOINTED
TO LA GRANGE, ILL., CHURCH

Charles Hurst assumed his responsibilities July 1 as minister of music at the First Baptist Church, LaGrange, Ill. He is a graduate of Drake University; as an undergraduate he served as a member of the teaching staff of the university and as organist at St. John's Evangelical Lutheran Church, Des Moines, Iowa.

Prior to his experience in Des Moines Mr. Hurst served as organist-director at the First Methodist and the First Presbyterian Churches of Centralia, Ill. He comes to the position in LaGrange from a period of service at St. John's Lutheran Church of Forest Park, Ill.

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Reports from Church Musicians, about praise him



I do not usually find myself so partial to collections — It is difficult to sustain the level of interest and worth in as extensive a selection as this. The main features I find exciting (and I use the word advisedly) in the new volume are fine variety of texts, new and traditional tunes, and the fact that in pieces using a number of verses of metrically similar text, repetition has been avoided, without needless difficulty.

— PRESBYTERIAN, Ohio

I am organist and choirmaster in an Episcopal Cathedral. Many of the anthems will be effectively used. Even though we are a Cathedral Church, it is still difficult to always have a good divided men's section, so "praises" to anyone who intelligently recognizes the need for good SAB material.

— EPISCOPAL, Illinois

At first glance, I said "Thumbs Down" on 3 part SAB music, but after hearing the record and playing the compositions on the piano, my opinion was entirely reversed. This is the first collection I have liked in its entirety.

— LUTHERAN, Illinois

These numbers are fresh and varied in their appeal. Roy Ringwald's scoring is definite and most helpful. The accompaniments are an integral part of the anthems with enough "modern" harmonies to be interesting. The carol arrangements are my favorites. The arrangement of the anthems in Sequence for the year should be very helpful.

— METHODIST, North Carolina

I regard this collection as a "must" in any church choral library. The wide and contrasting variety found in "Praise Him" will, I know, provide suitable music on many a special occasion. Mr. Ringwald certainly deserves a message of "well-done" for his work in preparing this excellent SAB collection.

— BAPTIST, Connecticut

I examined the collection, and found the anthems inspiring, worshipful, uplifting and dignified, and recommend them highly. I'm ordering 60 copies now, and probably will order more later.

— DISCIPLES OF CHRIST, Indiana

I and my choir are quite enthused about the entire collection, and think it is very fine. We have purchased a set for the entire choir from our local music store, and have started using it immediately.

— MORAVIAN, Pennsylvania

I find the book very beneficial for our choir of 20 voices, most of them untrained and not good at reading. They seem to absorb these pieces very rapidly, and the anthems seem to be in the range of all the voices.

— EVANGELICAL UNITED BRETHREN, Michigan

I can use a good deal of the material in our college program since the College Chorus substitutes as a church choir on some religious programs at the college. The accompaniments in several instances "make" the anthems, in my opinion, and I am as likely to choose some material on the basis of unique accompaniment as on the voice parts.

— COLLEGE PROFESSOR, Maryland

I have a mixed voice College Choir, but I think this is the best SAB collection I've seen. I may even order some and try SAB work for a change.

— SEVENTH-DAY ADVENTIST, California

One of the major problems is to convince prospective teachers and choir directors that there is good music which is no more difficult than poor music. Two things which distinguish this collection: The selections are from excellent choral literature; and the arrangements have not detracted from the original content.

— UNIVERSITY PROFESSOR, Ohio

Though simpler than most of our anthems, I am sure the whole choir will enjoy occasional anthems of this type. (Especially the members who have to put in extra work on our present anthems.) I personally prefer to do simple things well, rather than difficult things poorly, and it has been hard at times to find anthems to fit the Church Year and the abilities of the choir.

— EPISCOPAL, Kansas

The quality of texts and music is excellent. The Sequence braces a full church year, and it is good to have so much new music in a book. I'm glad it is SAB, which gives it a potential for use in a new Youth Choir and a Summer Choir.

— CONGREGATIONAL, Ohio

The arrangements show a generally high level of suitability to their texts. But then, would we expect less from Ringwald? I was happy to note the influence of Gregorian Chant; also, the excellent translations of "Ihr Kinderlein Kommet" and "le Matin." A good number of these anthems could be used without much difficulty in Catholic churches. Orchids, too, for Kacmarcik's cover.

— ROMAN CATHOLIC, Wisconsin

I have a high school choir of approximately 40 students, but only 8 boys, so I am very interested in the SAB arrangements. On the whole, we could use the book to good advantage — surely 25 anthems. I would use mostly the Church Year numbers. Thank you for providing a fine group for my needs here.

— PRESBYTERIAN, California

To have all this in one book is wonderful for the choir director. The arrangements make an ordinary choir sound very good.

— METHODIST, Missouri

I have found this volume very useful. It is hard to find suitable music for SAB to use in the Episcopal Church.

— EPISCOPAL, Massachusetts

A very good book. Beautiful music, with simple arrangements, makes it ideal for small choirs, while the melodic lines for alto and baritone retain the interest of choirs used to more intricate lines.

— LUTHERAN, Canada

The General Anthems in "Praise Him" are very good for volunteer choirs who usually find that soon after Easter attendance becomes sporadic, and instead of 10 or 12 men you expect on a Sunday morning, there are 3 or 4. We found 15 anthems we could use very well during low attendance periods, and so think the book is well worth buying instead of 15 separate anthems.

— PRESBYTERIAN, Idaho

I am delighted with the new book, "Praise Him." Especially do I like the selection of both the texts and tunes. The arrangements by Mr. Ringwald are superb. I plan to use the book both with my Youth Choir (SAB) and Senior Choir (SATB). I like, too, the arrangement of the anthems according to the Church Year.

— CONGREGATIONAL CHRISTIAN, North Car.

The musical calibre is of the best, and yet they are not too difficult. For this reason, I am ordering some to stimulate interest in a newly organized Youth Choir, with the possibility of combining the Youth with the Senior Choir on occasions, using this material.

— EPISCOPAL, Colorado

There are many times when anthems of this arrangement are extremely useful: short of singers in tenor or bass section; need for special 2nd anthems in services; if time is not available to work up some other more difficult anthem, such as after big Christmas or Easter programs.

In the summer, when many choir members are away on vacations, "Praise Him" will be invaluable for small choir personnel.

— PRESBYTERIAN, Michigan

It is a real pleasure to receive a book of this type of sacred choral music. In my opportunities to be influential in the introduction of good sacred music, in such situations, I shall be glad to recommend this volume of music.

— MENNONITE, Oklahoma

I've waited a good many years to find SAB with "meat on the bones," so to speak; and this seems to be the answer to my search. Mr. Ringwald is to be congratulated on his tasteful and skilled handling of what seems to have been an untouchable problem for other composers and arrangers.

— METHODIST, Indiana

I believe this to be the most useable collection I have seen — and in my 21 years of church choir direction I have examined many. Ringwald has used taste and discretion.

I may even get it for my college choir.

— COLLEGE PROFESSOR, Washington

I expect to leave for France in July and hope that I will be directing a choir at an Army chapel during my three years there. I will take PRAISE HIM with me, as I think it is ideal for use in most Army chapel situations. In general, I do not favor the purchase of collections rather than separate numbers, but PRAISE HIM will be an outstanding exception to that rule.

— U.S. ARMY, New York

"Praise Him" certainly impressed me as being a collection that could be used by any choir — youth or adult.

— LUTHERAN, Nebraska

It's good to know that one publishing house has made a study of SAB writing and has come up with something sensitive to the needs of mixed 3-part singing in churches.

At a meeting of choir directors in our city, it was decided to use "Praise Him" in a community youth service during Holy Week this spring.

— PRESBYTERIAN, Ohio

Should be just the thing for the small choir in our brand new Episcopal mission. I particularly appreciate the SAB feature as our group, as I suppose is true of most beginning choirs, is not very heavily represented by male voices.

— EPISCOPAL, California

I find "Praise Him" useful in every way. I set out especially to find a good high school church choir book. However, in looking into "Praise Him," I'm sure I'll use it in some of my adult groups, also.

— CHRISTIAN, Nebraska

The anthems in general are so courageous sounding; I imagine before long we will be ordering "Praise Him."

— LUTHERAN, Florida

I think it is excellent. We will be forming a United Church in our community this year. When the choir is formed, we will be getting this collection.

— METHODIST, New York

I have been most interested in a collection of anthems for use with mixed chorus in high school. There has been a dire need for a collection of this caliber for use in high school chapel programs. This certainly fills the bill!

— BAPTIST, Ohio

Not only do I find "Praise Him" acceptable to our church choir, but I feel that many of the numbers could be used by our industrial chorus of 30 mixed voices. We sing in churches now and then, and such numbers as found in "Praise Him" would be in line with good programming.

— INDUSTRIAL CHORUS, Michigan

Most three part anthems do not seem full enough, but these give an impression of great strength seldom to be found.

— METHODIST, Illinois

It is the only collection of anthems I have examined which are completely useful to our choir program. Am most anxious to start using it.

— PRESBYTERIAN, Florida

I think this collection is excellent! The selection of music and the arrangements are in extremely good taste. The accompaniments are delightful but not difficult.

— EPISCOPAL, Pennsylvania

The voice leading is such that I doubt whether a tenor part would be missed — the harmony is so complete without it.

— BAPTIST, Indiana

An excellent book of worthy music, in a much-needed form. My congratulations to you on this book. It is worthy of performance in any service of all churches.

— METHODIST, Texas

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Wedding Service Music Discussed— with Bibliography

By HERBERT D. BRUENING
(Continued from page 16)

Recessional Music

The use of Mendelssohn's wedding march from "A Midsummer Night's Dream" as a recessional has caused almost as much controversy as the use as processional music of Wagner's "Bridal Chorus" from "Lohengrin." Fr. Gratiot gives us this further information:

Mendelssohn wrote his wedding music (in 1853) as ballet music for his opera, "A Midsummer Night's Dream," based upon Shakespeare's comedy drama. As it is actually performed, the music is heard at the wedding of a jacksass! Moreover, if the congregation were to follow the directions of the music, the people then dance in the aisles, for it is ballet music.¹²

If there were nothing better in existence than Mendelssohn's wedding march, we would either have to use it or create something in its place. Neither alternative is necessary. We are not forced to use Mendelssohn, nor do we have to compose something new, though we may be qualified to do so. Fitting hymns or selections based on these hymns as well as organ works of nobility and solemnity are available to make a church wedding churchly to the last note.

Vocal Solos

How did vocal solos come to be used at church weddings? There was a time in our circles when a church wedding included hymn singing by the congregation and a sermon by the pastor. Perhaps a choir sang a selection deserving of a place in the church service. In some instances there was a nuptial eucharist. Something, however, has happened in a number of churches. The wedding service has become streamlined. Gone are the hymn singing, the sermon, the choir anthem and, certainly, the eucharist. Not everywhere and not always is this the case, but it has happened in many instances. Only the processional and the recessional, the ceremony itself (our agenda even provides a "short form") and the vocal solo remain. A so-called private or side-door wedding takes even less time and is simpler than the usual "front-door" or "open-to-the-public" wedding service.

Of course there are other factors that led to the introduction of the vocal solo at church weddings. Perhaps the small number of persons present ruled out hymn singing. Or the guests were thought to be unfamiliar with the hymns to be chosen. Getting choirs to sing at a wedding is often out of the question in our busy American way of life. If a faithful few choir members wrestle with the anthem, they do a poor job sometimes. So what could be easier than to fall back on a vocal solo? It is better than nothing, isn't it? Sometimes nothing might be better than the vocal solo.

Some bridal couples select a certain solo because of its text. If it is a sacred text appropriate to a church wedding and set to good, churchly music, it will be acceptable. Such vocal solos are available in collections called "Wedding Blessings," written for low and medium voices, edited by Paul Bunjes. Every organ loft should have a set of these two volumes ready for frequent use. Every parsonage or church office might well have a set for ready reference when a choice of vocal solos is being made. Using "Wedding Blessings" as well as vocal music listed by the *Concordia Music Bulletin* of May, 1957, will help to keep church weddings churchly.

Several years ago Cardinal Stritch, then archbishop of Chicago, banned the use of the Wagner and Mendelssohn wedding marches and certain vocal solos from the Roman Catholic churches in his diocese. His action moved Edward P. Halline to write a special lengthy column on the subject. He regarded the vocal solos banned as "tasteless confectionery"

and quoted from "a pontification" he had in the *Milwaukee Sentinel* of February 11, 1945. Here are a few extracts from his discourse.

It is a sad commentary on one phase of musical progress that the literature abounds with love songs, impassioned avowals, serenades and even drinking airs, but of music suitable for the ceremony of marriage there is a shocking scarcity.

Of course, for the simpler rites there are DeKoven's "Oh, Promise Me," Grieg's "Ich liebe dich," and Carrie Jacob Bond's "I Love You Truly." They, too, are in an advanced state of deterioration, not only from being overdone, but from their own vitamin deficiency.

The DeKoven piece is tiresome, and, furthermore, it is a plighting song and not suitable to the solemn moment when the contractual estate begins. Grieg sounds frivolous, and Mrs. Bond, with all due respect, is not inspiring.¹³

On Feb. 19, 1957, Mr. Halline was sent a copy of the *Wedding Manual* published by the Ev. Luth. Church of St. Luke, Chicago, with an accompanying letter. It was pointed out to him that there is no dearth of suitable wedding music for organ or voice.

What should the church musician do when bridal couples express requests for music contrary to his feelings or conviction? Carl Halter seems to provide the answer to this question when he says emphatically:

It is true that the musician should at all times make every effort to improve the quality of music heard in his church, but he must at all times also keep in mind that purely musical considerations place a bad third behind the dedication of the music to God, and the helpfulness of the music to man. It will help to keep one hard fact in mind: The only thing upon which the musician has a right to insist is that the words and the music used in worship be dedicated to the worship of God. In all other areas the musician is clearly in the role of a guide and teacher who by patient persuasion must gradually win his people to higher musical standards.¹⁴

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The author discusses "What is Appropriate" in a comprehensive manner and then lists titles of music under these headings: Organ Music for Recital Preceding the Wedding Service, Processionals, Recessionals, Vocal Music, Materials in Hymnals, Music for the Reed Organ, Music for Various Combinations of Instruments, Code for Publisher or Agent and the American Guild of Organists Declaration of Religious Principles. This booklet was compiled in conjunction with the Blackhawk Chapter of the A.G.O.

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St. Louis: Concordia Publishing House, 1955. 96 pages. \$2.50.

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Get it. Read it. Heed it. Use it for reference. Adapt its principles and recommendations. There are chapters on the following subjects: Planning the Music, Organ Music for Wedding Recitals, Wedding Processions, Hymns, Choir Music, Holy Communion and Vocal Solos.

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"A collection of nuptial music in a variety of styles by composers whose efforts in the propagation of church music have been singularly significant and of lasting value in the history of such music." This music may be had for high voice (mezzo-soprano or tenor range) and for low voice (medium contralto or baritone). Three of the 12 compositions call for voice, violin and organ.

LAMBETH CONFERENCE ENDS WITH IMPRESSIVE MUSIC

North American composers were represented in the music sung in Westminster Abbey Aug. 10 for the solemn celebration of the holy eucharist at the close of the 1958 Lambeth Conference. The Gloria in Excelsis was by M. Searle Wright and a setting of Psalm 43 was by Canada's eminent Healy Willan.

Sir William McKie acted in his usual capacity as organist and master of the choristers; his setting of Psalm 122 was also sung.

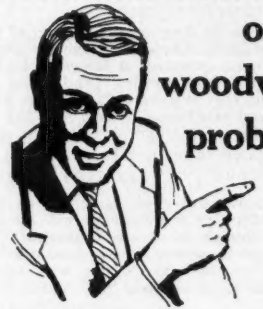
The Creed was from the Service in G minor by Vaughan Williams; the Kyrie, Sanctus, Benedictus and Agnus Dei were selected from the Service in G by Francis Jackson.

At the offertory came Vaughan Williams' setting of Old Hundredth made for the coronation of the reigning monarch.

The Te Deum was sung to a setting by Charles Villiers Stanford.

Amens included the Sevenfold Amen by Sir John Stainer, a Gibbons Amen after the Blessing and the Dresden Amen at the conclusion.

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¹² *The Milwaukee Sentinel*, October 23, 1955.

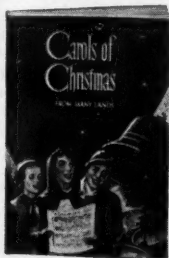
¹⁴ Halter, p. 50.

¹³ Op. cit. See n. 6.

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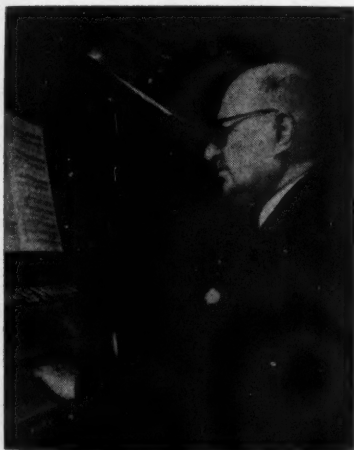
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FRANCIS MOORE HONORED AT CHICAGO AREA CHURCH

Dr. Francis S. Moore, veteran Chicago organist and former dean of the Chicago Chapter of the A.G.O., will be honored Sept. 7 at a recognition service at the Sauganash Community Church. The occasion will be his retirement as organist. The title of organist-emeritus will be conferred on him.

Dr. Moore, former student of Guilman and Clarence Eddy, served thirty-one years at the First Presbyterian Church, Chicago, and twenty-five years at the First Methodist Church, Oak Park.

A NATION-WIDE anthem competition, sponsored by Broadman Press, Nashville, Tenn., has been announced. Cash awards amounting to \$1000 will be given the winners. The contest closes Feb. 1, 1959.

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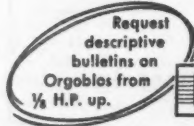
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Organ Flowers and Anthem Weeds: Is This Your Garden?

By **AUSTIN C. LOVELACE**
(Continued from page 8)

So the first step in getting rid of weeds is to look at words. But this is merely a first step, for there are many ways to set a particular text and we must decide which is the best way.

First consider the text accents—they should be set to coincide with musical accents. This is the beauty and crowning glory of plainsong. Any anthem which has awkwardness at this point should immediately be consigned to the trash heap.

Next consider the rise and fall of the melodic line. The melodic contour should follow the contour of the words and thought progression so that the climax of each comes together. This means that the mood of the music grows out of the text. It should also be noted that a text may be set theologically as well as pictorially. Study the Brahms Requiem thoroughly and see how the theological depths are skillfully plumbed and given musical form.

What about the rhythm? Does it derive from the flow of the words or does it go in spurts and jerks? Does it carry the text along or does it force the text to fit its changeable moods? Does the rhythm have a long line or is it botched by trivial patterns? Is there a relation of text to rhythm?

What about the length of the anthem? Is it long enough to cover the text and to give its fullest meaning? Or does the anthem go on and on irrespective of the thought? It is at this point that many composers have difficulty. They have been taught various forms in music—the binary form, the ternary form, the sonata form, etc.—and they tend to try to force a set pattern on a text whether it fits or not. This results in needless and senseless repetition of words and phrases for the music's sake. The musical length must be subservient to the text, and musical development and textual development should coincide. There should be an economy and suitability of musical material—for a long anthem is not necessarily a good one.

Neither is a difficult anthem superior to an easier one, for difficulty is not synonymous with excellence, although some directors consistently attempt anthems beyond the ability of their choirs.

Another consideration is the number of voice parts. There is a certain school of thought, often associated with the public schools, which considers eight-part music as the ultimate, and for many years the market was flooded with padded works in which the duplication of parts was merely designed to give a lush sound. For most music, four voices is quite adequate, but a close study of the polyphonic school and the Russian school will reveal how to use extra voices effectively. This raises the larger question of the harmonic structure of an anthem, and here we have the first chance to see how variety is possible. It is a far cry from the incidental harmonic points of Palestrina to the involved chords of Sowerby, and yet each age has produced its own harmonic idioms, each with value. When an idiom is overworked into a harmonic cliché it loses its freshness and value. Tin Pan Alley has made the added sixth unacceptable and has built its commercial success on harmonic clichés—too many of which have been accepted by church choir directors.

In the area of melody there are also many clichés—chromatic swipes, leaps of a sixth and others which are seen too frequently in the flood of anthems coming off the presses. Composers would do well to return to a study of the modes of the church and to a study of the wealth of melodic ideas in Gregorian chant. Such a study could well raise a whole garden of beautiful flowers.

The art of rhythm and the flexibility of plainsong seem to have been lost to many composers, and instead we get the rhythmic clichés of the dotted eighth followed by a sixteenth or the deadly monotony of even note values. Great choral works always have a vitality of rhythm, beauty of melody and soundness of harmony, but too few directors study a work

sufficiently at these points.

If the director is to blame, is it his fault? We have already suggested that the fault lies partly in the lack of good training in our schools and of adequate courses in the choral field. We can also lay a great deal of the blame on the lack of theological and liturgical training. Many music schools grant degrees in church music without requiring any training in liturgy or religion, and their graduates cannot understand that there is a difference between the work of a church choir and a concert choir. Public school music methods are helpful for their methodology, but they are inadequate in interpreting the place, purpose and choice of music for the church. Music is not for entertainment or for pleasing the congregation. When our schools begin to make this clear in their training, the level of leadership will rise as the number of weeds decreases.

What music shall we use then? What tests shall we make? What qualities shall we look for?

The first I would suggest is suitability. Music used for sacred purposes is partially defined and limited by its appropriateness to special needs. A beautiful composition may be excellent music and fine for the concert hall but entirely unfit for church. Such works as Dubois' "Seven Last Words," Verdi's Requiem and Rossini's "Stabat Mater," while based on texts of the church, are totally unsuited because of their operatic style. In none of these is the listener directed more to the words than to the music or more to the spiritual content than to the technique of the singers. Dr. Archibald Davison has skillfully shown the difference in suitability of many settings of the Kyrie Eleison ranging from plainsong to the operatic utterances of the nineteenth century. Certainly here is a fruitful study of the qualities which separate sacred from secular, and every church musician should study his discussion and examples in deciding what is worthy of use. After all, music of the church must be a worthy offering to God. Music is both a means of worship and aid to it, and only that which is helpful at both points is suitable.

Suitability also refers us to a study of the acoustics of the church building. Organists as a rule are fairly sensitive to the acoustical properties of an auditorium and its effect upon organ tone. An edifice which has been acoustically mistreated with absorbent materials and buried alive under tons of draperies, carpets and pew cushions offers problems to the organist, but it also offers problems to the choir. The glorious style of the sixteenth century is peculiarly ineffective and inappropriate in this setting. The masters of that century wrote in long flowing lines which call for a cathedral setting in which the tones float and intertwine with each other, bouncing from wall to wall. Without the bounce an anthem of the polyphonic school will be about as effective as most of our Vanguard missiles have been so far. They never get off the launching pad.

Suitability of the organ must also be considered in the case of accompanied anthems. To attempt Holst's Short Festival Te Deum accompanied by most electronics is sheer folly, for the brilliance required is not forthcoming or possible. Some excellent anthems will have to be laid on the shelf if the organ (and the organist) is not capable of carrying the load.

Suitability should also be thought of in liturgical terms. Across the country in several hundred different denominations there are all sorts and conditions of liturgies. Some have strict requirements, but all follow some rules or patterns. Here the musician must be guided by the minister, but he should also make it a point to know as much about other liturgies as possible. The minister will be the guide, but the musician should also be able and willing to make suggestions. The minister often is too narrow in his concept of the use of music, but likewise the musician is too ignorant of liturgical propriety. Music should definitely be liturgically correct, but it should avoid the narrow confines and stifling quality of sectarianism.

Suitability also is partially controlled by the limitations of the choir. I am hesitant to suggest this, for all too many choir directors hide behind this excuse, knowingly or not. Many an excellent anthem is laid aside, not because the choir is really incapable of singing it, but because the director is afraid to tackle it.

with the choir. Most works reveal themselves to be less difficult than they appear on the surface if one takes the trouble to analyze individual voice lines and balance problems. But we should also face facts and not attempt works beyond the choir—such as an anthem with divided tenor parts when the tenor section consists of one high baritone.

Suitability also involves the congregation. How often we hear the complaint: "But my congregation won't like that anthem." Before we berate the congregation too quickly let us consider the following facts: An anthem which takes three minutes to sing may be in the works for months before it is sung. The director spends hours studying the anthem to discover the composer's intentions. Then the choir may rehearse weekly for six or eight weeks before its performance. But we expect the congregation to absorb, to understand and to accept on a fleeting hearing of three minutes what we have spent months preparing. This is patently unfair. The solution to this is not to bow to any unfavorable reaction, but to sing the anthem again fairly soon so the congregation has a chance to begin to understand the anthem. Too many new works a season can founder a congregation, but a few new things repeated fairly often will do much to educate a congregation and to guide their growth in understanding and appreciation.

Percy Buck suggests in *The Scope of Music* that there are three levels of appreciation. The first is crude appreciation in which chiefly the senses are concerned. Many members of the congregation sit and either purr or growl at the anthem. This is the crude level. The second is intelligent appreciation, and this involves an element of comparison. The listener begins to prefer one anthem over another. A choice is made on some sort of basis of judgment. The third level is that of critical appreciation, and this calls for the maximum use of our powers of perception and discrimination. And the third level is not a plateau on which anyone can stop, for there is always something which leads us on from appreciation of something fine to something finer. As Buck puts it: "Only a fool will ever think the end of the road has been reached, for there is no end, and only conceit will allow anyone to think he has gone as far as he might have gone. And the going a little farther, which is possible to all of us, will not only result in an increase of our own enjoyment of life, but will also prevent (that) atrophy of our power of enjoyment which, as Darwin so pathetically lamented, may make our later years emotionless and grey."

So we must consider the congregation in our thinking and planning but not let them be the final arbiter of our decisions or our choices. But any anthem must eventually communicate to the man in the pew.

Next let us consider the quality of durability. An anthem should wear well with frequent repetition. I have had the sad experience, as I am sure you all have had, of being chagrined to find that an anthem which seemed so attractive lost its freshness after the first rehearsal. There must be many an anthem collecting dust across the land because it never got past the first rehearsal successfully. Of course durability is not necessarily related either to newness or oldness. Sir Walford Davies in *Music and Worship* put it beautifully when he said: "Music in aid of worship must be original in the two distinct senses of being something quite new and something so old that it has been there from the beginning."

Closely related to durability is the element of imagination. An excellent anthem always elicits an enthusiastic response from choir members as its beauties are revealed to them, for they constantly find new things in it each time it is sung. A technical problem to be overcome, a new sense of the structure of the music, imaginative use of material, a breathtaking chord—these are but a few of the elements of a masterpiece. Many people have said that music is only entertainment, but this relegates art to a place of relative unimportance. Great music is not an embellishment of life but a spiritual enrichment of it. It is a vital factor of expression, just as religion is a central—not a peripheral matter. Alvin Schutmaat writing in *The Pulpit* of January, 1957, said: "We need the arts for stimulating and cultivating our religious imagination.

The ability to see harmonies and relationships among people, things and events is surely God-given. There can be no love of one's neighbor without imagination, nor any love of God. How can a man grasp for himself the reality of Christ without a lively imagination? Pastors and teachers often fail to raise us to the heights of imagination which the gospel demands and prefer to reduce the gospel message (and I add parenthetically, many anthems) to prosaic formulas. That is why we are often considered a people without visions, mysteries or dreams."

Another element of great music should be simplicity. This does not mean that a great anthem will be necessarily simple, but the motive back of it will be simplicity itself. It was Sir Walford Davies who pointed out that the "Hallelujah Chorus" has complexities in the various voice lines, yet the fundamental material is not complicated, and the motive of rejoicing and adoration is simply and beautifully projected. Simplicity has to do, then, with form and purpose. Too many anthems today lack these qualities.

Finally, is it too much to ask that an anthem have beauty? C. E. M. Joad in *The Recovery of Belief* expresses the divinity of beauty very well when he declared that goodness, beauty and truth are the three ways in which God reveals himself to man. Beauty certainly is a gift of God, and a work of art is a presentation in form of feeling that which the artist has experienced or received from God. In the best sense it is a presentation of his own catharsis. While there are many arguments as to what is beautiful, we are obliged to make an attempt to understand what the artist felt and is trying to express if we are to see the beauty he saw. For art always reaches our feelings through the understanding. Art is not an appeal to the understanding but aims at a goal whose only approach is through the understanding. Therefore the comprehension of beauty in an anthem depends upon the inspiration of the composer, the insight of the conductor, the devotion to perfection of the choir and the understanding of the congregation. Any one of these can snip the slender thread which leads to beauty.

The purpose of the anthem then is much more than entertainment or background music. A recent article in *The Christian Century* entitled "Muzak! Muzak!" points out the danger of using music as a vague background of noise—particularly in the church. There is much music today in church that is pleasant but little more. Leonard Raver in the *Organ Institute Quarterly* says "Such music exists only on the most basic level: music to dance to, to read by, to eat with, and to talk to (or in spite of). It does not occupy us, it does not command the full attention of the mind and spirit of man." Such a base appeal has no place in the church, for as Martin Luther put it, we must return to the function of "putting music upon the living and holy Word of God, therewith to sing, praise and honor the same, so that the beautiful ornament of music, brought back to its right use, may serve its blessed Maker and his Christian people."

May I suggest a twofold attack on the weed problem: first, let each of us do some soul searching and library pruning. Let us cut out the weeds and begin the search for some new flower seed that can yield a garden of beauty and devotion.

Second, let me suggest that the Guild consider a committee of review to draw up suggested lists of anthems, such as the collection published by the Seabury Press for the Episcopal Church, to serve as a guide to its members. There might also be a committee of review to evaluate and recommend the best anthems issued each year—even if the list contains only two or three works. Such a step would be a big one in putting into practice the declaration of religious principles which says:

We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honour of God's House may be guarded in our time and in the time to come.

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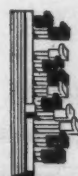
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JOHN DONEY, M.Mus., A.A.G.O., has been appointed minister of music of the First Methodist Church, Roswell, N. M., beginning Sept. 1. The church has about 2800 members.

Mr. Doney received his master's degree from Syracuse University in June where he was a student of Arthur Poister. Prior to that he received his bachelor's degree from the University of Redlands, Cal., where his organ study there was with Dr. Leslie P. Spelman. In the spring, Mr. Doney played recitals in New York City, Louisville, Ky., Harrisburg, Pa., Carlisle, Pa., and Syracuse, N. Y. For the last two years he has been organist-choir-master of St. Peter's Episcopal Church, Cazenovia, N. Y.

Mr. Doney was married Aug. 23 to Ella Mae Godshalk.

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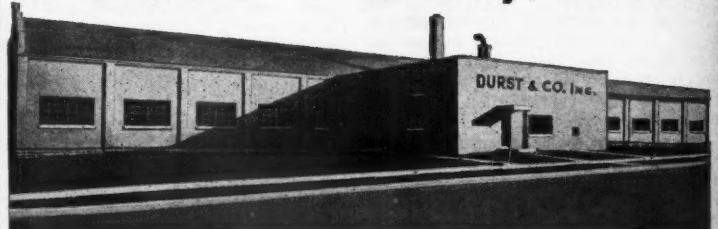
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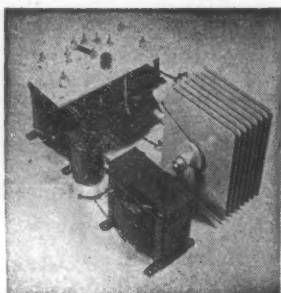
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Kilgen

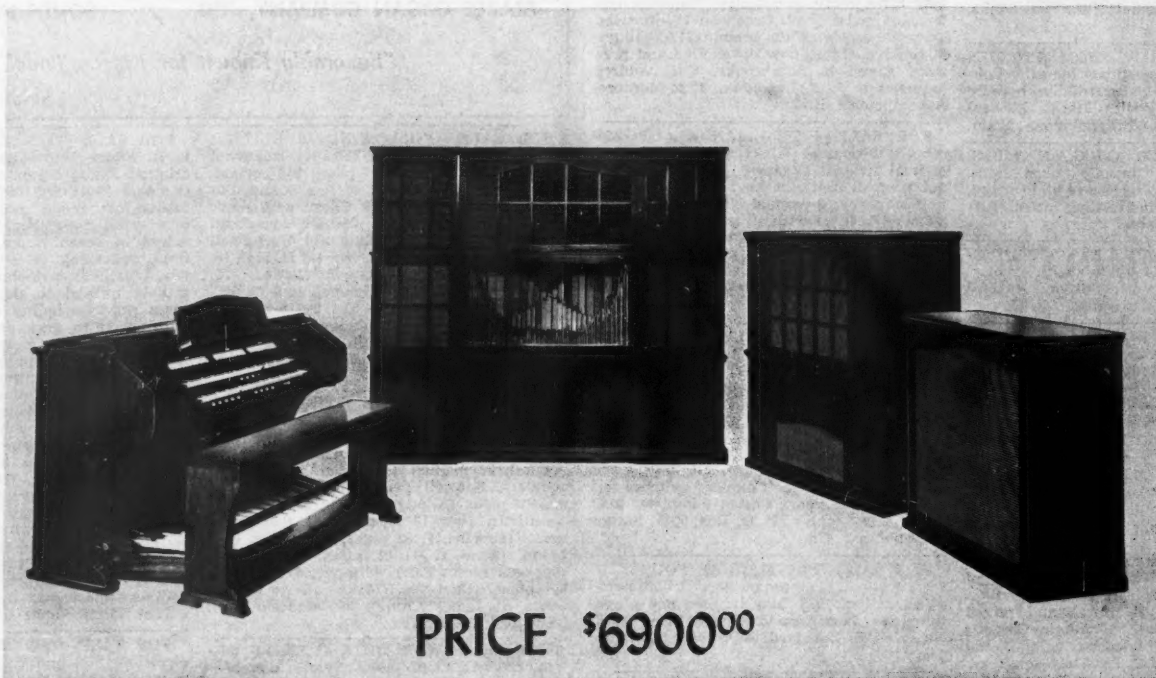
BUILDERS OF SO MANY OF THE TRULY
MAGNIFICENT PIPE ORGANS OF THE WORLD

Now Presents

THE MOST EXCITING ADVANCE IN THE DESIGN & CONSTRUCTION OF PIPE ORGANS FOR
CHURCHES, CHAPELS, SCHOOLS, ASSEMBLY HALLS, PUBLIC DINING ROOMS & HOMES

The "Imperial"

A MASTERPIECE OF EXCEPTIONAL BEAUTY & TONAL EXCELLENCE



PRICE \$6900⁰⁰

CONSOLE

AGO Dimensions & Standards
2 Manuals; 61 Note Compass
Pedals; 32 Note Compass
Artistic exterior design, modern type, stop key tablets; and
combination pistons
Size: 34" deep x 61" wide x 45" high

COMBINATION PISTONS

Controlled by patented Electro-Magnetic action with ball
bearing setters adjustable from stop tablets, moving Stop
Tablets on and off. No wind required in Console.

1-2-3 Affecting Great & Pedal Stops
1-2-3 Affecting Swell & Pedal Stops
1-2-3-4-5 Affecting Entire Organ
Cancellor, Great & Pedal Stops
Cancellor, Swell & Pedal Stops
Cancellor, Entire Organ

PEDAL MOVEMENTS

Balanced Crescendo Pedal—Balanced Expression Pedal

CASE

Entire organ encased in artistic exterior designed case, com-
pletely under expression.
Size: 47" deep x 106-1/4" wide x 91-1/2" high.

BLOWER

Encased in case of similar design, completely sound-proofed.
1/2 H.P. Spencer 110/220 Volts, 60 cycles, single phase
current, 1750 RPM.
20 Amp Rectifier
Size: 33-1/2" deep x 47-1/2" wide x 65" high

tone cabinet

Four speakers installed in matching cabinet of rigid construc-
tion, insulated for high fidelity tone.

GREAT ORGAN

16' Lieblich Gedeckt	(Swell) (Tenor C)	49 notes
8' Diapason		61 pipes
8' Flute	(Swell)	61 notes
8' Viola	(Swell)	61 notes
8' Dulciana		61 pipes
4' Octave	(Ext. Diapason)	12 pipes
4' Dulcet	(Ext. Dulciana)	12 pipes
2-2/3' Twelfth	(Ext. Octave)	7 pipes
2' Fifteenth	(Ext. Octave)	5 pipes
III Mixture	(12-15-19)	
	(Diapason)	183 notes

SWELL ORGAN

8' Diapason	(Great)	61 notes
8' Gedeckt		61 pipes
8' Viola		61 pipes
4' Principal	(Great)	61 notes
4' Flute d'Amour	(Ext. Gedeckt)	12 pipes
4' Violina	(Ext. Viola)	12 pipes
2-2/3' Nasard	(Ext. Gedeckt)	7 pipes
2' Flautino	(Ext. Gedeckt)	5 pipes
8' Orchestral Oboe	(Combination)	61 notes

PEDAL ORGAN

16' Diapason	(electronic)	32 notes
16' Violone	(electronic)	32 notes
16' Bourdon	(electronic)	32 notes
16' Lieblich Bourdon	(electronic)	32 notes
8' Octave	(from Pipes in Great)	32 notes
8' Flute	(from Pipes in Swell)	32 notes
8' Viola	(from Pipes in Swell)	32 notes
8' Dulciana	(from Pipes in Great)	32 notes
4' Octave	(from Pipes in Great)	32 notes
2' Doublette	(from Pipes in Great)	32 notes
16' Trompette	(electronic)	32 notes

The Kilgen Organ Company

4632 West Florissant Ave., St. Louis, Missouri

153 West 57 Street, New York City, N. Y.

BUILDERS OF FINE PIPE ORGANS SINCE 1851