

THE DIAPASON

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

Forty-third Year, No. 11.—Whole No. 515

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

Subscription \$1.50 a Year—15 Cents a Copy

LARGE FOUR-MANUAL FOR HALL IN BRISTOL

TO CONTAIN 94 REGISTERS

Harrison & Harrison, Ltd., Chosen to Build Instrument for Auditorium in English City—Stoplist Shows Resources.

The English firm of Harrison & Harrison, Ltd., is engaged in building a large four-manual organ for Colston Hall in Bristol, England. The instrument will have ninety-four speaking stops and twenty-four couplers. With a few exceptions the specifications indicate a "straight" organ. The exceptions include the availability of the great reeds and the solo tuba on the choir manual and some duplexed ranks on the pedal.

The stoplist is as follows:

GREAT ORGAN.

Double Geigen, 16 ft.
Open Diapason 1, 8 ft.
Open Diapason 2, 8 ft.
Open Diapason 3, 8 ft.
Geigen, 8 ft.
Hohl Flöte, 8 ft.
Quint, 5½ ft.
Octave, 4 ft.
Principal, 4 ft.
Wald Flöte, 4 ft.
Octave Quint, 2½ ft.
Super Octave, 2 ft.
Mixture, 3 ranks.
Mixture, 5 ranks.
Contra Tromba, 16 ft.
Tromba, 8 ft.
Octave Tromba, 4 ft.

SWELL ORGAN.

Quintaten, 16 ft.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Lieblich Gedeckt, 8 ft.
Echo Gamba, 8 ft.
Voix Celestes, 8 ft.
Principal, 4 ft.
Lieblich Flöte, 4 ft.
Twelfth, 2½ ft.
Fifteenth, 2 ft.
Mixture, 5 ranks.
Contra Oboe, 16 ft.
Oboe, 8 ft.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.

(Unenclosed)

Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Principal, 4 ft.
Stopped Flute, 4 ft.
Nazard, 2½ ft.
Super Octave, 2 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Twenty-second, 1 ft.
Mixture, 3 ranks.

(Enclosed)

Double Dulciana, 16 ft.
Claribel Flute, 8 ft.
Salcional, 8 ft.
Vox Angelica, 8 ft.
Dulciana, 8 ft.
Dulcet, 4 ft.
Clarinet, 8 ft.
Cornopean, 8 ft.
Contra Tromba, 16 ft.
Tromba, 8 ft.
Octave Tromba, 4 ft.
Tuba, 8 ft.
Tremulant.

SOLO ORGAN.

(Enclosed except Tubas)

Contra Viola, 16 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Viole Sourdine, 8 ft.
Viole Octavante, 4 ft.
Cornet de Violes, 3 ranks.
Harmonic Flute, 8 ft.
Concert Flute, 4 ft.
Harmonic Piccolo, 2 ft.
Orchestral Oboe, 8 ft.
Cor Anglais, 8 ft.
French Horn, 8 ft.
Orchestral Trumpet, 8 ft.
Tuba, 8 ft.
Tuba Clarion, 4 ft.
Tremulant.

PEDAL ORGAN.

Double Open Wood, 32 ft.

INTERIOR OF CATHEDRAL OF ST. JOHN THE DIVINE IN NEW YORK



ANNOUNCEMENT IS MADE of the re-designing and rebuilding of the organ in the Cathedral of St. John the Divine, New York City, by the Aeolian-Skinner Company. The magnificent cathedral, which is 601 feet long, 146 feet wide and 177 feet high, is the largest Gothic church in the world. It offers an unparalleled setting in this country for a cathedral organ built along American classic lines, adapted to the acoustical characteristics of the building.

The design of the instrument is by G. Donald Harrison and Joseph S. Whiteford, president and vice-president of the Aeolian-Skinner Company, and by Dr.

Norman Coke-Jephcott, noted choral and organ authority and composer, who is organist and master of the choristers of the cathedral. The complete specifications will appear at a later date. The instrument was built originally by the Ernest M. Skinner Company in 1910 and many of its fine voices are being retained in the new plans.

Of interest is the state trumpet, which will be placed *en chamade* fashion under the west end rose window. Its silver bells will point out directly down the nave at a height of seventy-five feet above the nave floor. This stop has been designed especially for the cathedral.

in New York City, died Sept. 4. Mr. Ward was 66 years old. His enviable reputation as a recitalist was largely due to the notable programs which he played every Tuesday at St. Paul's Chapel from 1929 to 1939.

Mr. Ward was born in 1885 in Brooklyn. At the age of 13, under the tutelage of J. Stanley Farrar, he began the study of the organ. While still in his teens he studied voice, choir conducting and organ with the late Lacey Baker of Calvary Episcopal Church. Years later, in 1909, he succeeded Mr. Baker at St. George's-by-the-River, Rumson, N. J. Mr. Ward studied piano and composition with August Walther and S. Reid Springer. Another important post, held by Mr. Ward for eleven years, was at Trinity Cathedral in Trenton, N. J. He also served other churches in and around New York City.

As the composer of a great deal of published sacred and secular music, Mr. Ward occupied an established position. He was an ardent lover of medieval music and in his recitals played many historical numbers which were virtually unknown.

Mr. Ward is survived by his widow, Florence E. Ward.

HERBERT RALPH WARD DIES;

RECITALIST AND COMPOSER

Herbert Ralph Ward, organist and choirmaster of the First Presbyterian Church, Ridgefield Park, N. J., for the last three years and for ten years organist of St. Paul's Chapel of Trinity Parish

ORGANISTS OF CANADA HOLD BIG CONVENTION

ST. CATHARINES IS THE HOST

Interesting Program Fills Three Days—Registration Reaches 256, Largest in History of C.C.O.—Trip to Buffalo.

Organists of Canada descended in force on their country's garden city, St. Catharines, Ont., in the last week of August and held a convention marked by organ recitals, a service, interesting discussions and papers and varied entertainment. It was the largest convention ever held by the Canadian College of Organists and the total registration reached 256. The quality of the program and the perfection with which it was carried out were a source of many enthusiastic comments by all who were present.

St. Catharines, a city of 30,000 people, only twelve miles from Niagara Falls, offered a rare setting for the convention events. An unusual number from the United States were drawn to the meeting and they came from Michigan, Illinois, Ohio, Pennsylvania, Kentucky and even from Minnesota. This led to a fraternization between church musicians of the two countries and cementing of the friendship between the two groups. The words of one of the speakers who referred to "enrichment by association" came to mind as one attended the various program items.

Events followed one another so rapidly that the three days were crowded, but the Niagara trip, the visit to Buffalo, the dinner at the beautiful Refectory overlooking Niagara Falls, as well as the social gatherings at the close of each evening and the daily luncheons and banquet, were occasions for refreshing any spirit weary of a surfeit of organ recitals.

Give \$10,000 for B.O.R.F.

A large gathering of members and visitors attended the annual meeting Tuesday morning, Aug. 26, held at the Queensway Hotel. R. G. Geen, the president, presided and extended a welcome to all. Four centres have been established during the last year—Owen Sound, Ottawa, Chatham (Kent County) and Saskatchewan—making a total of eighteen centres. The membership has been increased considerably.

Mr. Geen was happy to report that the British Organ Restoration Fund for St. Michael's Cathedral, Coventry, England, not only has reached the objective of £10,000 but has been oversubscribed. The contribution of £10,000 has arrived in Coventry and it was the unanimous wish of the members that the amount oversubscribed be forwarded also. Mr. Geen had visited Coventry in July and stated that only the walls and tower of the cathedral were standing. The building of the new cathedral was to be begun this year and Dr. Ernest Bullock is in charge of the installation of the organ.

The British Organ Restoration Fund was started in 1943 with a committee consisting of Dr. Healey Willan, chairman; H. G. Langlois, secretary-treasurer; Sir Ernest MacMillan and the president and secretary of the College ex officio. The money has been raised through the efforts of the various centres throughout Canada. It has done a great deal to stimulate the activities of the Canadian College of Organists and to unite the College in its efforts toward a common object.

To Reform Wedding Music

The following resolution was approved: That a motion be presented to the General Council of Churches expressing the regret of the Canadian College of Organists that the choice of music at weddings is too often of a secular and inappropriate type. The C.C.O. hopes that the Council of Churches will take the matter

[Continued on page 18.]

**NEW BRITAIN, CONN., CHURCH
BUYS THREE-MANUAL KILGEN**

The First Church of Christ, New Britain, Conn., has awarded the contract for a three-manual organ to the Kilgen Organ Company, St. Louis. The specifications were drawn up by Duncan Phylfe, music director of the Choate School, and George White, who heads the New England branch of the Kilgen Company. It was decided to utilize some of the ranks from the previous organ. Installation is planned for the first of the year.

The specifications of the organ are as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Fourniture, 5 ranks, 305 pipes.
- Cymbal, 3 ranks, 183 pipes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Octave 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Principal, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Flute, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Double Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Violoncello, 8 ft., 32 pipes.
- Open Diapason, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Doppel Flöte, 8 ft., 32 notes.
- Open Diapason, 4 ft., 12 pipes.
- Flauto Traverso, 4 ft., 32 notes.

- Mixture, 4 ranks, 128 pipes.
- Flautino, 2 ft., 32 notes.
- Bombarde, 16 ft., 32 pipes.
- Contra Oboe, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.
- Bombarde, 4 ft., 12 pipes.

**AEOLIAN-SKINNER IS OPENED
IN MILWAUKEE BY BRUENING**

A two-manual Aeolian-Skinner organ of seventeen stops in Nazareth Lutheran Church, Milwaukee, was opened with a recital Sept. 14 by Herbert D. Bruening of St. Luke's Lutheran Church, Chicago. The instrument, which replaces a Hook & Hastings of 1909, flanks a large rose window above the west gallery of the church.

Mr. Bruening's program was as follows: "Psalm 19," Marcello; Aria in F., Handel; "Kyrie, Gott heiliger Geist," "Jesus, Joy of Man's Desiring" and Fugue in D minor, Bach; "All My Heart This Night Rejoices," Bunjes; Noel, d'Aquin; Toccata, Snow; "Pentecost," Titcomb; "L'Organo Primitivo," Yon; "Echo Bells," Brewer; "Grand Choer Dialogue," Gigout.

FOLLOWING COMPLETION OF a musical project for Hunter College in New York City, a farewell party was given for Bruce Prince-Joseph aboard the "Queen Elizabeth" in New York harbor Sept. 3 by Dr. and Mrs. George N. Shuster, former land commissioner of Bavaria and president of Hunter College. Other guests present were the Baron and Baroness Louis Francois von St. Paul of Bavaria, the Count and Countess Johannes von Ziegler of Czechoslovakia, Mme. Frederike Zweig, wife of the late novelist, Stefan Zweig, and Alberta Kelley, Mr. Prince-Joseph's New York representative. Mr. Prince-Joseph, recipient of a government fellowship, will be in Europe for one year with the Fulbright Commission in Paris studying and playing historic organs and harpsichords. He will return to the United States in July, 1953.

THE DIAPASON.

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



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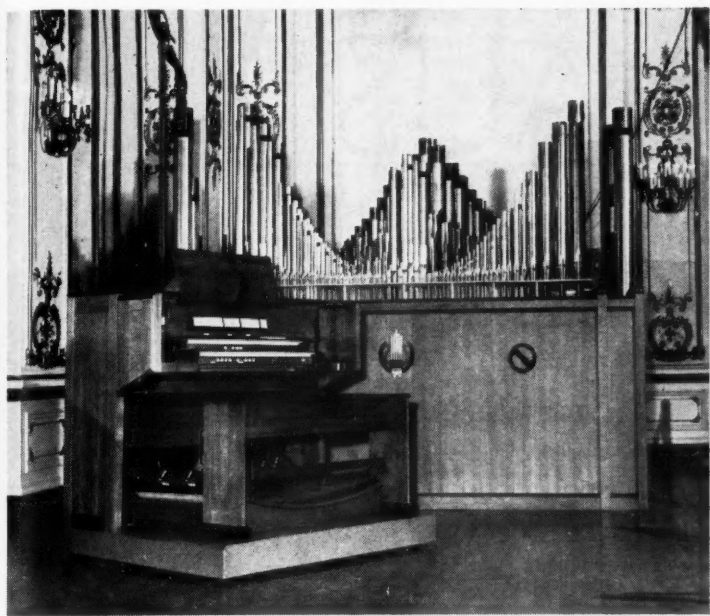
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MOLLER ORGAN DISPLAYED AT A.G.O. CONVENTION



HERE IS PICTURED the two-manual chamber type organ displayed by M. P. Möller, Inc., at the San Francisco convention of the A.G.O. The resources of the instrument were recorded in the May issue of THE DIAPASON, and in the convention report in the August issue there is an account of the chamber music program played on this organ by Messrs. White and Linzel. The organ stood in the gold room of the Fairmont Hotel.

HERBERT JOHN AUSTIN GOES TO JACKSONVILLE CHURCH

Herbert John Austin, A.R.C.O., A.R.C.M., has been appointed organist and choirmaster of the Church of the Good Shepherd, Episcopal, in Jacksonville, Fla., and he began his work there Sept. 15. Mr. Austin is a native of Sussex, England. He passed the examinations of the Royal Col-

lege of Organists and the Royal College of Music in 1922. Part of his training consisted in the assistantship to Chastey Hector, Mus.D., at the Brighton Parish Church in Brighton, England.

Mr. Austin came to America in 1924 and his first appointment was at St. Paul's Episcopal Church in New Orleans. In 1928 he went to St. David's Episcopal Church in Roland Park, Md., a suburb of Baltimore, and remained at that post for twenty-two years. For the last two years Mr. Austin has been at Trinity Church, Portsmouth, Va.

Mr. Austin will be assisted in his work by his wife, the former Margaret Gardner Hooper of Baltimore. At the Church of the Good Shepherd he will play a four-manual Skinner organ and direct a choir of men and boys.

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The October issue, containing several Christmas carol-preludes, and including works by Widor, Buck, Dubois, Van Denman Thompson, Rob Roy Peery, and Charles Cooke, will be sent on approval upon request.

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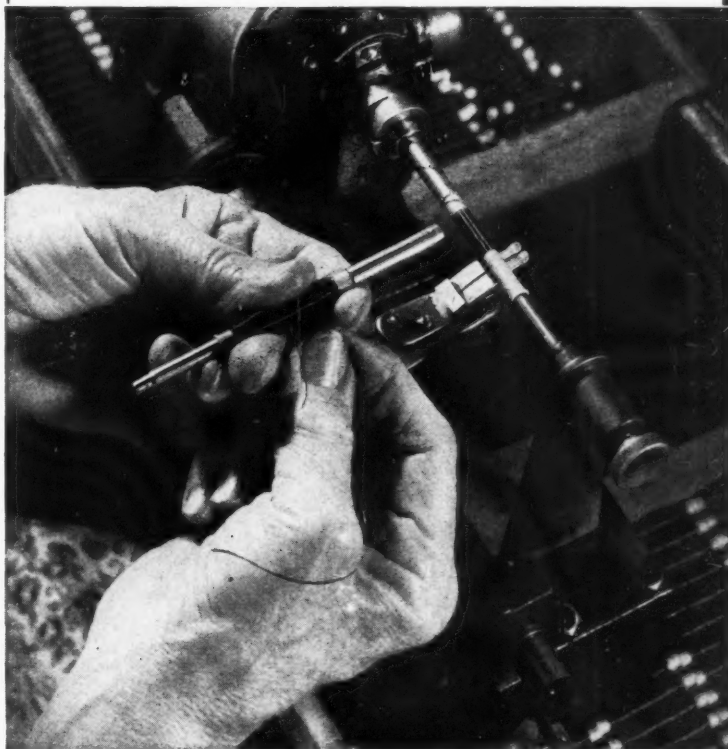
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nent in the Organ World.**

The death of Harry Benjamin Jepson, Mus.D., on Aug. 23, which was reported in the September issue of THE DIAPASON, marked the end of a significant career in American organ playing and composing. Dr. Jepson, who was university organist at Yale from 1895 to 1939, was one of the noted organists and composers of his day, one of the first American exponents of modern French organ music, and the teacher of more than 500 pupils, many of whom now hold positions of prominence.

Dr. Jepson was born in New Haven Aug. 16, 1870. He studied piano, organ and composition with Gustav Stoeckel from 1889 to 1894 and composition with Horatio Parker from 1895 to 1899. Subsequently he did extensive work with Widor in Paris. His appointment as choir-master at Yale University came in 1899 and in 1907 he was made a full professor. Dr. Jepson married Mabel Preston Wyatt of Norwalk, Conn., in 1895.

Dr. Jepson conducted the university choir until his retirement, at which time President Charles Seymour made a speech in which he characterized him as a man who had combined "musicianship and unusual ability to lead young men and to interest them in church music." As a composer, Dr. Seymour said, "Professor Jepson's harmonies a few decades ago were regarded as boldly 'modern,' but now that the times have caught up with him they may be regarded as a natural and logical product of the newer era of composition."

In THE DIAPASON of Aug. 1, 1936, a sketch of the life and work of Dr. Jepson, from the pen of Miss Pauline

Voorhees, was published. Miss Voorhees wrote that "Harry Benjamin Jepson is a name, or rather a personality, to be remembered for many years to come, as was his distinguished father, Benjamin Jepson, who held the position of music supervisor in the public schools of New Haven for fifty years. As the latter influenced the lives of hundreds, probably thousands, of individuals by his wonderful personality and friendliness, so the son, inheriting those same characteristics, has left an indelible stamp upon all who have had the good fortune to have come in contact with him. We who have studied with him always realized that he was and is an exceptional teacher, but it is the man that we shall always remember. His unaffected simplicity, friendliness, kindness and understanding make him many friends. At commencement time it is he for whom the alumni ask and search until they find him."

Among Dr. Jepson's pupils who have become well-known may be mentioned Seth Bingham, Douglas Moore, Edward Shippen Barnes, H. Leroy Baumgartner, Frank Bozyan, Luther Noss, Robert G. Barrow, G. Huntington Byles, Walter W. Carruth, Virginia Carrington Thomas and Bruce Simonds.

Older readers of THE DIAPASON will recall an outstanding series of articles written by Dr. Jepson in 1918. They were entitled "The Organist and His Opportunities," "The Organ and Its Critics" and "The Organist and His Audience."

Dr. Jepson designed the famous Newberry memorial organ in Woolsey Hall and played many series of recitals on it. As a composer Dr. Jepson became recognized throughout the country. He wrote three sonatas and many shorter pieces, one of the most popular being his "Pantomime." He was the editor of "Yale University Hymns."

Dr. Jepson gave recitals throughout the United States and played at many exhibitions. At the height of his career he was regarded as one of the most skillful concert organists in the world.

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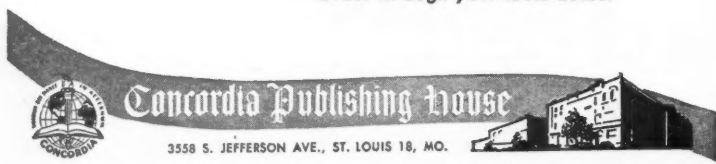
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MARY S. ENVALL



Envall taught Sunday-school classes, served as officer of a number of church societies, was teacher in the summer vacation school and taught music to children as well as to adult students.

Miss Envall made her home with her nephew, Emil Dalberg, who survives her. Mr. Dalberg's mother died when he was born and he was reared by Miss Envall.

CALVARY CHURCH, NEW YORK, ANNOUNCES WINTER SERIES

Jack H. Ossewaarde, organist and choir-master of Calvary Church, New York City, has announced two series of musical services and programs at that church in the 1952-53 season. The first is a series of Sunday evening presentations of great requiems. These programs, scheduled for 8 o'clock, will be as follows: Nov. 9, Verdi's "Manzoni Requiem"; Dec. 14, Durufle's Requiem; Jan. 18, Mozart's Requiem in D minor; Feb. 15, Faure's Requiem; March 22, Brahms' "German Requiem."

The second series will consist of nine programs on Monday evenings at 8:30. The opening event will be an organ recital by Mr. Ossewaarde Oct. 20, featuring music by Bingham, Byrd, Purcell and Reubke. The program Nov. 17 will consist of music for women's voices, harp and organ, and Handel's "Messiah" will be heard Dec. 1.

Music for soprano and organ is planned for Jan. 5 and there will be a choir concert Jan. 26. A Brahms program for contralto, men's voices and organ is being prepared for Feb. 2. Sowerby's "Forsaken of Man" will be performed March 9. A concert of piano and organ music by Franck will be heard April 20. The series will close May 4 with the annual spring choir concert.

EMMA PAMILLA COMES, who for some years was organist of St. Stephen's Episcopal Church in Pearl River, N. Y., died Sept. 15 at the age of 85 years. Miss Comes was a granddaughter of William D. Comes, who became precursor at the Brick Meeting-house in New York City in 1840 and who directed the first oratorio ever presented in Newark, N. J.

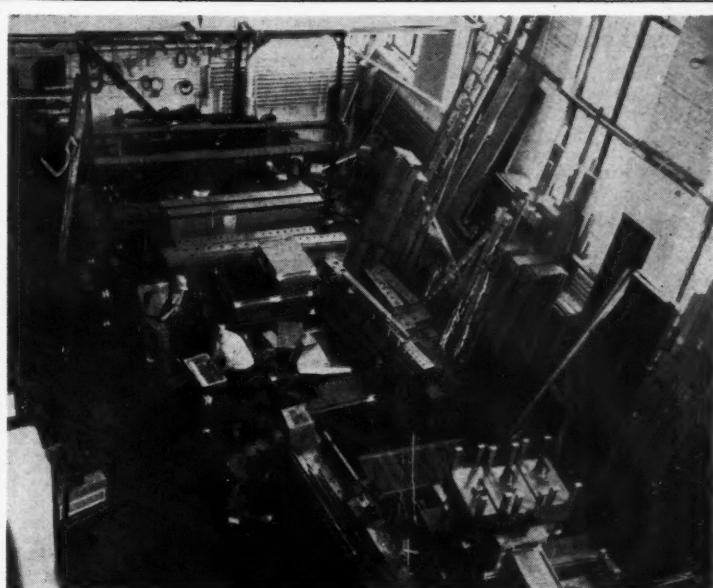
MARY S. ENVALL, WHO SERVED CHURCH 54 YEARS, IS DEAD

Mary S. Envall, organist emeritus of the First Lutheran Church of Galesburg, Ill., died Sept. 11. Miss Envall had served the church as organist for fifty-three years and as organist emeritus since 1948. She was 80 years old. Miss Envall was stricken with a heart ailment while practicing at the organ Sept. 5. She had played in church the preceding Sunday.

Miss Envall began her musical career early, singing in the choir when a student at the Galesburg high school. Her first music lessons were given her by her sister, the late Emily Envall Dalberg. After her sister's death in 1892 Miss Envall became organist of Immanuel Lutheran Church at Altona, Ill., serving there two years.

In order to enhance her early knowledge of music, Miss Envall became a student of the Knox Conservatory of Music, taking piano, organ and voice. She was graduated with the class of 1900.

In addition to her musical work, Miss



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MORE CHRISTMAS SUGGESTIONS

ATTRACTIVE NEW CAROLS (S.A.T.B.)

- As I Walked in Bethlehem, W. H. Anderson.....(4057).....12
- There is a Flow'r, Norman O. Smith.....(4068).....12
- Three Christmas Carols, Kenneth Meek
Jesu of a Maiden; Sleep, Sweet Babe;
A Babe is Born.....(4088).....15
- Two Christmas Carols, Set 2, Bancroft
Carol of the Northern Lights;
Cradle Song (Unison).....(4020).....12
- Two Christmas Carols, James Lyon
Sing Morning Stars; Away in a Manger.....(4013).....10

S.S.A.

- Mary, W. H. Anderson.....(3042).....12
- O Starry Night, Keith Bissell.....(3040).....12

ANTHEMS (S.A.T.B.)

- And the Glory of the Lord, Handel.....(4024).....12
- And the angel said unto them, Sweelinck.....(Cant. Sac. 65).....15
(Latin and English words).....15
- Arise, shine, G. J. Elvey.....(MT 225).....12
- Bethlehem, Gounod.....(OA 938).....15
- Christians be Joyful, Wadely.....(OA 1276).....15
- Christ's Bell, A. Hollins.....(OA 1219).....12
- Hallelujah Chorus ('Messiah'), Handel.....(4025).....15
- Hosanna to the Son of David, Vittoria arr.
Drummond Wolff.....(4089).....15
- I Sing Thy Birth, F. W. Wadely.....(MT 1053).....15
- Of the Father's love, E. H. Thiman.....(OA 1184).....15
- On this the Christmas Morn, Job.....(MT 1029).....20
- Remember O Thou Man, C. S. Lang.....(OA 1158).....15
Unison and organ, chorus ad. lib.
- See amid the winter's snow, J. E. West.....(C 56).....15
- Sing O Heavens, Maunder.....(MT 777).....15
- There were Shepherds, Healey Willan.....(OA 871).....15
- The time draws near the Birth, C. S. Lang.....(OA 1242).....25
- While Shepherds watched, Eric Thiman.....(MT 1040).....15

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GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- Open Diapason (new), 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Super Octave (new), 2 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 61 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 68 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trompette (new), 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Dulclana, 8 ft., 73 pipes.
- Nazard 2 1/2 ft., 68 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tremolo.
- Chimes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.

- Gemshorn, 16 ft., 61 pipes.
- Octave, 8 ft., 32 notes.
- Diapason, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Gemshorn Quint, 5 1/2 ft., 32 notes.
- Fagotto, 32 ft., 12 pipes.
- Trombone, 16 ft., 44 pipes.
- Waldhorn, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Waldhorn, 8 ft., 32 notes.

CITATION TO BIGGS AS HE BEGINS 11TH SEASON ON AIR

A citation has been awarded to E. Power Biggs by the National Association of American Composers and Conductors in recognition of his services to American music. This honor was conferred upon Mr. Biggs as he began his eleventh season of weekly organ recitals broadcast over the CBS network from the Busch-Reisinger Museum at Harvard University.

The citation reads as follows:

A citation is awarded to E. Power Biggs, the distinguished concert organist. By his brilliant artistry, Mr. Biggs has demonstrated the infinite capacities of the modern pipe organ as a medium of expression. He has untiringly brought his full virtuosity and artistic sensitivity to the consummate interpretation of American compositions. Our citation is made in recognition of the incentive he has given to American organ composers, and of the dignity and prestige he has brought to organ music by his numerous broadcasts and recitals.

ROBERT RUSSELL BENNETT, President.

As a feature of the tenth year of the broadcasts Mr. Biggs played during the last season one or more compositions by American composers on every program. There were forty-five such numbers, each by a different composer. Mr. Biggs also has performed music of all periods and nationalities, including many concerted numbers.

To open the eleventh season Mr. Biggs was assisted in the programs of Sept. 21 and 28 by trumpeters from the Boston Symphony. They performed concerted music by Frescobaldi, Krebs, Stanley and others.

**NEW (1952)
CHRISTMAS MUSIC**

Mixed Chorus (S.A.T.B.)

- They Saw the Light Bainbridge Crist .15
- A Great and Mighty Wonder John Blackburn .20

Mixed Chorus (S.A.B.)

- Go Tell it on the Mountain John W. Work .20

**Mixed Chorus, a cappella
(S.S.A.T.T.B.B.)**

- Rise Up Early Richard Kountz .20

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- Christ, the Lord, Is Born Roberta Bitgood .15
- Carol of the Christmas Chimes Richard Kountz .15
- Jacques, Come Here Richard Donovan .20

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- Carol of the Sheep Bells Richard Kountz .15
- As It Fell Upon a Night Katherine K. Davis .20
- Rise Up Early Richard Kountz .20
- All Weary Men Kneel Down and Pray . . Mary Weaver .20

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- Kempinski, L.—The Precious Gift (Medium)60
- Niles—The twelve days of Christmas (Medium) 1.00

PIANO SOLO

- The Bells of Bethlehem—Wolfman50
- Christmas Carols in Chimes

CHORAL MUSIC (SATB)

- 10007—In that lovely far-off city—Niles20
- 10018—O Holy night—Adam-Buck (with piano acc.)20
- 10103—This Endris Night (A Christmas Carol)—Lea-Morgan (Curwen)18
- 10055—When Jesus lay by Mary's side—Weaver22

(SAB)

- 10038—Come to the Stable with Jesus—O'Hara22
- 9998—Sing, O Heavens—Tours22

(SSA)

- 10039—Come to the Stable with Jesus—O'Hara22
- 10093—The First Christmas—Dougherty22
- 10044—A Very Merry Christmas—Robinson .18

(SA)

- 10047—Come to the Stable with Jesus—O'Hara20

(TTBB)

- 10048—Come to the Stable with Jesus—O'Hara22

CHRISTMAS CAROL COLLECTIONS

- Merry Christmas! A Baker's Dozen of Christmas Carols—In very easy arrangements for the piano by Walter Kirby. Illustrated by L. F. Grant60
- Coleman—Christmas Carols from Many Countries .60
- The Diller-Page Carol Book—34 Christmas tunes for old and young to play and sing. 1.00
- Mattinger, A. H.—Christmas Carols, their Authors and Composers. 1.00
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- Neidinger, W. H.—The birthday of a King (High, Medium & Low)50
- Niles, J. J.—I wonder as I wander (Horton) (High & Low)60
- Jesus, Jesus rest Your head (High & Low)60
- O'Hara, G.—Come to the stable with Jesus (High, Medium & Low)60
- Speaks, O.—There's a song in the air (High, Medium & Low)75
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MUSICAL VESPER SERVICES

AT GRAND RAPIDS CHURCH

A series of musical vesper services has been planned for the fall at First (Park) Congregational Church, Grand Rapids, Mich. The first two programs will consist of recitals on the four-manual Aeolian-Skinner organ. On Oct. 5 Miss Gertrude Beckman, organist of the Twelfth Christian Reformed Church in Holland, Mich., will play the following numbers: Concerto in B flat, Felton; "Praised Be Thou, Jesus Christ," "We Christians Rejoice" and "Comest Thou, Jesus, Down from Heaven to Earth," Bach; Toccata in F major, Bach; "Tierce en Taille," Couperin; "Impromptu," Viérne; "Song of Peace," Langlais; Variations on a Noel, Dupré. On Nov. 2 John Davis, Jr., minister of music of the church and dean of the Western Michigan Chapter, A.G.O., will present an organ program. Nov. 30 the chancel choir, directed by Mr. Davis, will sing the Bach "Magnificat" and Dec. 21 the combined choirs of the church, under the direction of Mr. and Mrs. Davis, will participate in the thirty-fifth annual candlelight service.

BRUCE E. LEBARRON LEAVES

POST TO ENTER MINISTRY

Bruce E. LeBarron, organist and choir-master of St. Paul's Episcopal Church, Albany, N. Y., since October, 1950, has resigned his post there to enter Berkeley Divinity School in New Haven. Mr. LeBarron plans to become a clergyman in the Episcopal Church. At St. Paul's he developed a multiple choir system and directed several programs of sacred music in addition to the two main services on Sunday. Mr. LeBarron also planned Advent and Lenten recital series played by outstanding organists.

W. Edgar Curtis, director of music of the Albany Academy for Boys and conductor of the Albany Symphony Orchestra, will succeed Mr. LeBarron at St. Paul's. Mr. Curtis was formerly associate organist of St. Giles' Cathedral, Edinburgh, Scotland, and was the assistant of Dr. Albert Schweitzer on his last European recital tour.

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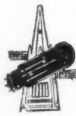
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- THE HAGUE:** What this modest and quiet young girl achieves can be compared to playing of the greatest artists. We can, without any doubt, speak of an extraordinary talent.
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Pass Guild Examinations of 1952; List Is Announced of Successful Candidates

The following is a list of the successful candidates in the 1952 Guild examinations, as announced by the examination committee Sept. 5:

FELLOWSHIP.

Walter Franklin Anderson.
 Ronald Kent Arnatt.
 Wesley A. Day.
 Royal R. Duckworth.
 Robert E. Lodine.

ASSOCIATESHIP.

Corliss Richard Arnold.
 Shirley Bickhardt.
 Margaret Lothrop Budd.
 Florence Ann Clarke.
 Alinda B. Couper.
 Ronald W. Cross.
 Mrs. Everett L. Curtis.
 Wayne N. Devereaux.
 Herbert Gotsch.
 Bruce M. Hector.
 John H. Henzel.
 Henry S. Jacobs.
 Mary Eleanor Jones.
 Donald Glen Larson.
 Richard K. Lindroth.
 Robert Sutherland Lord.
 William Henry Mooney.
 Emily Dickson Pearce.
 Dale Hugh Peters.
 Robert C. Rayfield.
 Tom Vernon Ritchie.
 Marian Jean Scofield.
 Jean Swanson.
 Beatrice Ann Ulrich.
 John H. Upham.
 William Gerald White.
 Hazel Wilson.

CHOIRMASTER.

The Rev. Joseph R. Foley, C.S.P.
 Gove B. Harrington.
 The Rev. James R. King, C.M.
 Peggy Rednour.
 Frank J. Sturm.
 Cecil A. Walker.
 Dana Cottle Brown.

Iowa Chapters to Participate.

The Iowa Chapters of the A.G.O. will participate in the Iowa Music Teachers' Association annual conference Oct. 19 and 20. The conference will be held at Grinnell College, Grinnell. Barrett Spach, organist of the Fourth Presbyterian Church, Chicago, and his wife, Maurine Parzybok Spach, contralto, will give a concert. A lecture entitled "The Organ in Ensemble Music" will be delivered and several such works will be performed.

EARL STEWART, Iowa State Chairman.

New Chapter in Connersville, Ind.

The newly-organized Whitewater Valley Branch of the Indiana Chapter opened its first season with a cooperative supper at the home of Mr. and Mrs. J. Urba Joyce in Connersville. The serving tables were gay with fall flowers and the guests were seated at small tables. After supper a short business meeting was conducted by the regent, Mrs. Roy W. Adams, at which time it was decided to petition national headquarters for full chapter status. Lawrence Apgar, a member of the music faculty of Earlham College, outlined the monthly programs for this season and stressed the importance of good attendance at the church music conference to be held at Earlham College Oct. 11 and 12. The program of the evening was given by Mr. Apgar, demonstrating the manner in which an organist approaches a new or-

gan with which he is unfamiliar. Following the program several of the members had the pleasure of playing Mrs. Joyce's Wurlitzer electronic organ.

The Whitewater Valley Branch has sixteen professional members.

MRS. J. URBA JOYCE, Secretary.

Buffalo Chapter Sings Rounds.

The first meeting of the 1952-53 season of the Buffalo Chapter was held Sept. 16 in the Richmond Avenue Methodist Church. Mabel Leard Huber, organist of the church, was hostess. After the dinner Dean Wallace A. VanLier, M.Mus.Ed., gave a resume of the San Francisco national convention. His report was thoroughly enjoyed by the large group present.

Dr. Roberta Bitgood will long be remembered in the Buffalo Chapter and a letter to her was read by the secretary. The dean attended Dr. Bitgood's reception in Holy Trinity Lutheran Church Sept. 9 and spoke a few moments relative to the many phases of her work in the Buffalo Chapter.

Another feature of the meeting was a very fine program of rounds and canons in unusual vocal combinations, presented by a choral ensemble directed by Clara Mueller Pankow.

EDNA L. SPRINGBORN, Secretary.

Wedding Music Denver Topic.

The first meeting of the Rocky Mountain Chapter was held Sept. 8 in St. John's Cathedral, Denver. Mrs. Elizabeth Burt, dean, opened the meeting with the reading of the religious principles of the A.G.O. Mrs. Burt announced that Miss Marian Scofield, secretary, had been notified of her success in passing the associateship examinations. Dr. Kelly O'Neal, minister of the Central Christian Church, was appointed as chaplain for the chapter.

Eugene Abernatha, program chairman, introduced Everett Hilty of the University of Colorado. Mr. Hilty led a discussion on "Music for Weddings." He began his discussion with the vocal numbers, those suitable and in good taste, as well as some less desirable. Mr. and Mrs. Bertram Coffin, of the University of Colorado, sang some of the songs suggested. Organ compositions were played, while others were suggested. After the program the group went to the parish hall of the cathedral, where refreshments were served.

ESTELLA C. PEW, Publicity Chairman.

HARRISBURG, PA.—The Harrisburg Chapter has established a \$100 scholarship for further study in music. Frank Mulheron of Duncannon, Pa., was the first recipient. He is organist and choir director at Salem Evangelical and Reformed Church, Harrisburg. Officers elected for the year are: Dean, Irene Bressler; sub-dean, Katherine R. Copenhaver; registrar, Mrs. Mark M. Miller; secretary, Joseph E. Dibeler; treasurer, Mrs. H. B. Wood.—MRS. MARK M. MILLER, Registrar.

SUFFOLK, N. Y., BRANCH—The Suffolk Branch held its annual picnic on the attractive grounds of the vice-regent, Mrs. Catherine Margeson, in Stony Brook, Long Island, N. Y., Aug. 26. This was purely a social affair, with no planned program, but all expressed themselves as having had a most enjoyable time. Each one brought a covered dish and the ice cream was donated by one of our subscribing members, Ben West. An organ recital in October and a musical program for November, besides the annual Christmas party in early December, make up tentative plans.—ERNEST A. ANDREW, Regent.

PORTSMOUTH VA.—The Portsmouth Chapter held its first meeting of the season Sept. 9 at the Park View Methodist Church. Cedric Lyons was elected sub-dean, replacing Herbert J. Austin, who has accepted a position outside of the state. Miss Betty Lou Vellines replaces Mr. Lyons as a member of the auditing committee. A most interesting discussion on the subject of choir organization was led by the dean, Herbert G. Stewart.—CHARLES COOKE, Registrar.

The President's Column

The record of this, the fifty-seventh year of the A.G.O., is full of historical interest and distinguished achievement, with rich promise for the future. It is the fiftieth anniversary of the first fellowship examination, given in 1902. The first chapter of the Guild (the Pennsylvania Chapter) was organized in 1902 and its fiftieth anniversary was observed at the annual meeting of the chapter in May. There are now twelve chapters in Pennsylvania.

The second chapter, then called the New England Chapter, was organized in Boston in 1905. The name was changed to Massachusetts Chapter, and in June, 1952, at the request of the members, the name was changed to Boston Chapter. There are now six chapters in Massachusetts. The third chapter, then called the Western Chapter, was organized in Chicago in 1907. The name was changed to Illinois Chapter. There are now six chapters in Illinois.

We now have 208 chapters, the Sequoia Chapter in Eureka, Cal., being the most recently organized. The Ogden, Utah, Chapter has the distinction of being the 200th and at a dinner meeting of the chapter in July this event was celebrated, the charter was presented and officers were installed by the president of the Guild. All memberships in the A.G.O. are now held through chapters.

All of us who were so fortunate as to attend the biennial national convention of the A.G.O. in San Francisco were inspired by the wonderful programs of organ, orchestral and choral music, the masterly lectures on Guild examinations and other practical subjects of value to organists and directors of choirs, and with the warmth of fraternal spirit which impressed everyone present and was frequently commented upon as pervading the sessions. Much was made of the significance of the distinctly national character of the American Guild of Organists, as evidenced more than ever by this notable demonstration of the A.G.O., this association of church musicians, including both organists and choral directors from all parts of the country, on the west coast. As a result of great emphasis being laid upon the desirability of much more attention being paid to the choral work on a par with the organ work in the national objectives of the A.G.O., this is being stressed through every chapter. A particularly gratifying element in the convention was the attendance of such a large number of young members and the remarkably high character of the playing of the fifteen finalists from every Guild region in the organ playing competition.

With such interest and talent on the part of our younger members the prospects of our organization are bright indeed and the incentive to our entire membership is strong. We owe a debt of gratitude to the San Francisco convention committee and all who assisted in providing us with this latest triumph of the A.G.O. It is of interest that 12,800 copies of the official convention program were mailed to several countries, giving the A.G.O. actually an international character, for we have many members in various countries.

At the October meeting of the national council all of the invitations will be carefully considered and the 1954 biennial national convention city will be chosen. Plans are being completed for the 1953 series of regional conventions, to be held throughout the year. Again we anticipate

that we shall have 100 per cent participation, as in 1951. The fifteen regional chairmen are requested to report dates to national headquarters in order that conflicts may be avoided.

The tenth annual national conclave of deans and regents will be held in Dallas, Tex., with the Texas Chapter acting as host during the Christmas holidays. Deans, regents, regional chairmen, state chairmen and, in fact, every member of the A.G.O. will be welcome; also friends of members. Particulars will be given in November.

Let us all resolve to do more for the Guild individually, this season than ever before and the results will be rewarding.

S. LEWIS ELMER.

ST. JOSEPH VALLEY—The executive board has held several meetings this summer, establishing the second Tuesday of every month as the meeting night of the group and planning programs for the 1952-1953 season. The programs will include lectures on church music, examination of music suitable for both choir and organ, several clinics, one of which is for two-manual organs, round-table discussions and a meeting with pastors, organists and choir directors. The first meeting of the 1952-1953 season of the St. Joseph Valley Chapter was held as a dinner meeting at the Community House, Trinity Episcopal Church, in Niles, Mich. Forty members and guests were present. Henry Overley, A.A.G.O., head of the department of music at Kalamazoo College, lectured on the "Song of the Church." Illustrating his talk with recordings, he showed the trend of church music from the early Hebrew chants and the Gregorian chant to the Reformation period, down through the centuries to the gospel hymn. His lecture was inspiring and educational.—MRS. PAUL McMULLEN, Registrar.

TEXARKANA CHAPTER—The Texarkana Chapter presented John Eargle, A.A.G.O., in a recital Aug. 29 at the First Methodist Church. Mr. Eargle has been studying organ at the Eastman School of Music, Rochester, N. Y., for the last two years and is a pupil of Catherine Crozier. He will be organist at the Protestant Chapel of the University of Rochester for the coming year and will complete requirements for the bachelor's degree. The program of his recital consisted of the following numbers: Paraphrase on the "Te Deum," Langlais; "Song of Peace," Langlais; "Kyrie," Bach; "Lo, A Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; "Litanies," Alain; "Agin-court Hymn," Dunstable; "Requiescat in Pa-e," Sowerby; Prelude and Fugue in G major, Bach; Aria, Feeters; "Outbursts of Joy," Messiaen.—DOROTHY ELDER, Registrar.

WILLIAMSPORT, PA.—The chapter opened its fall program with a covered dish picnic at the home of Mrs. Russell Achy, Catawissa, Pa., Sept. 6. Miniature golf was enjoyed following the supper with prizes awarded to Eugene Winner, Robert Sheffer, Elwood Sobers and Ruth Young. A further treat was provided when the Guild had the pleasure of playing the concert model Hammond organ in the Achy home.—EVELYN KLINE, Secretary.

UTAH CHAPTER—The Utah Chapter held its first meeting of the season Sept. 12. Dinner was served at the Aviation Club in Salt Lake City. After the dinner members and friends assembled at the famous Mormon Tabernacle to hear a delightful program played by Alexander Schreiner. The Utah Chapter has planned an extensive program for the coming year.—MARCIA CROSBY, Registrar.

RICHARD M. PEEK

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

News of the A.G.O.—Continued

Year's Events Planned in Lancaster.

An organist-clergy dinner Sept. 8 at St. Peter's Lutheran Church, Neffsville, Pa., opened the season for the Lancaster Chapter. The feature of the evening was a review of Charles O'Connell's "The Other Side of the Record," by Mrs. Charles E. Workman.

Programs for the year were announced. An anthem clinic will be held Oct. 6 at Bethany Presbyterian Church. Bernard West, organist and choirmaster of St. Patrick's Cathedral, Harrisburg, will speak Nov. 3 on Catholic church music and the mass. The Christmas party is planned for Dec. 1 at the Hamilton Park Evangelical and Reformed Church. "The Practical Use of Guild Examinations in the Church Service" will be the subject Jan. 5 at St. James' Episcopal Church.

One of the features of the season will be a choir festival Feb. 1 at Zion Lutheran Church. Reginald F. Lunt will be in charge. The chapter will sponsor Walter Baker in a recital at the First Presbyterian Church March 3. There will be a "church musicians' question-box" April 6 at Trinity Lutheran Church. The May 4 meeting will be devoted to a discussion of tonal design and the annual picnic will be held June 1.

REGINALD F. LUNT, Registrar.

Winston-Salem Workshop Planned.

The Winston-Salem, N. C., Chapter met at the Congregational Christian Church Sept. 9, with Mrs. John Haney, dean, presiding.

The chapter, having one of the sixteen memberships in the local Arts Council, voted to hold a workshop through the council on choir conducting and repertoire for the smaller city and rural churches, with members of the Guild teaching. It also was voted to have a choral lending library, the materials to be lent from the various choirs represented in the Guild, with each member giving two hours of time during the year at the Arts Center to issue the materials. As a member of the Arts Council the Guild is responsible for two one-hour programs, sponsoring a visiting organist and a local one, and two ten-minute radio programs.

Plans were made for a children's hymn festival to be held Sunday, Nov. 2.

MRS. RALPH CONRAD, Secretary.

LONG BEACH, Cal.—The chapter met Sept. 9 at the First Brethren Church. Gene Driscoll was elected dean to fill the vacancy created by Dr. Emerson Cox's resignation. Refreshments were served by Mrs. Shelby Barnard and her committee. A program was presented on the Hammond organ by Belle Marty, Agnes Spies and Gene Driscoll.—EDITH MARTINA WYANT, Reporter.

ST. JOSEPH, MO.—The St. Joseph Chapter opened its second full season with a picnic supper at the home of Mr. and Mrs. John Lefler Sept. 2. After the supper, which was attended by twenty-five members, a business meeting was held indoors, the dean, Mrs. Elsie Durham, presiding. The following new committees were appointed: Program, social yearbook, publicity, membership and calling. An outline of the programs for this year was announced as follows: October, a dinner honoring the ministers from the churches of Guild members; November, a study of hymns, their origin and lore; a special event in November will be a recital by a

guest organist; December, Christmas party at which members will take part in forming a human pipe band; January, anthem meeting with special attention to Easter material; February, round-table discussion followed by a film on organ building; March, lecture on the life of Albert Schweitzer; April, junior choir program with all junior choirs of the city participating; May, national Guild day; the chapter will present local members in an organ recital, assisted by a combined chorus from the churches of the city.—BARBARA BORKOWSKI, Secretary.

TACOMA, WASH.—The first meeting of the Tacoma Chapter was held Sept. 8 at the First Congregational Church, with the main matter of business being plans for the regional convention to be held in Tacoma in the spring. After the business session Doris Helen Smith played selections on the recently rebuilt Roosevelt organ and reports of the national convention were given by Mrs. Beatrice McHaney and Frank Nurdling.—GRACE JOHNSON WALKER, Recording Secretary.

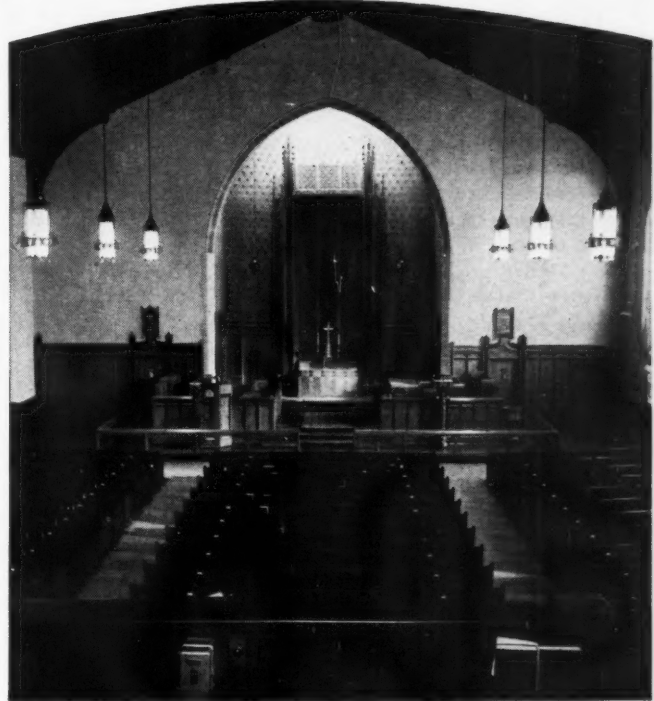
CENTRAL OHIO CHAPTER—The first meeting of the 1952-53 season for the Central Ohio Chapter was held Sept. 15 at the Central Presbyterian Church, Columbus. The meeting was opened with greetings by our new dean, Lawrence S. Frank. A resume of the year's program was presented by Mrs. Mildred Burch, program chairman. Miss Gertrude Schneider presented names of available recitalists for the guest artist concert series. The chapter voted to bring two guest recitalists—Carl Weinrich and Claire Coci. The remainder of the evening included echoes of the San Francisco convention presented by Lowell Enoch, our contestant in the national organ competition, and Mr. Frank.—MARIE EALY, Secretary.

KANSAS CITY, MO.—The Kansas City Chapter has elected the following officers for the current year: Dean, Luther Crocker; sub-dean, Richard Helms; secretary, Mrs. Anton Erickson; treasurer, Miss Martha Lee Cain; registrar, Miss Helen Hummel; auditor, Mrs. Elmer Herren; board members, Mrs. Edna Scotten Billings, Miles Bl'm, Dr. Charles Griffith, Mrs. A. R. Maltby, Mrs. Gerhard Wiens and Charles W. McManis.—MRS. ANTON ERICKSON, Secretary.

NORTHERN VALLEY CHAPTER (N. J.)—At the meeting Sept. 8, celebrating the first anniversary of the chapter, a recital was played by Harriet Conant Dearden at the Hackensack Unitarian Church. Mrs. Dearden, assisted by Nancy Poole, flutist, presented the following program: Passacaglia (Symphony in G), Sowerby; Arioso, Bach; Counterpoint XIII, "Art of Fugue" (organ and flute), Bach; Variations on "America," Charles Ives; "Chant de May," Jongen; Sonata in G, Robert Russell Bennett. . . Officers of the chapter for the year are: John W. Harvey, dean; Percy L. Bailey, Jr., sub-dean; Mrs. E. W. Winfield, secretary; Edward Utley, treasurer.—MRS. E. W. WINFIELD, Secretary.

BRIDGEPORT, CONN.—The 1952-53 season of the Bridgeport Chapter began with a picnic Sept. 14 in Westport at the home of the former dean, Mrs. Ethel Brandon. In spite of the inclement weather a large group of enthusiastic members attended. . . After the picnic supper a short business session was conducted by Dean Robert Lenox. Phyllis McCurry, program chairman, outlined the programs for the coming season. Mrs. George Kish, Jr., and Mrs. Ethel Brandon, former deans, reported on the Canadian College of Organists convention held in August. Dr. Arthur Denues of Westport concluded the meeting by the showing of slides of famous churches taken by him on his recent trip to Milan and Florence, Italy.—FLORENCE BEEBE HILL, Publicity Chairman.

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Much credit is due Mr. Stanley Saxton, Head of the Organ Department of Skidmore College, for designing the organ. His knowledge of organ construction, acoustics, church service requirements, and recital demands has produced a well-balanced organ for all uses.

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 Oremus (Prelude on "Our Father").....Garth Edmundson
 Fugue on G A E.....Norman Coke-Jephcott
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Choral (For S.A.T.B. unless otherwise noted)

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 Behold I Stand at the Door.....(S.S.A. or S.S.A.B.) T. Carl Whitmer
 Prayer of Humility.....W. A. Goldsworthy
 Jesu, Jesu, Little Son.....S. A. Day
 Communion Service.....(Modal, in Unison) Harold Friedell
 Te Deum, Laudamus.....(Modal) Roger Hannahs
 The Birth of Christ.....Jean Pasquet
 God Bless Thy Year.....(New Year's) Claude Means
 Who are These like Stars.....Richard Warner
 O God of Might.....Bortniansky, arr. Black
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(Signed) Adrian Standaart
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*"Memento errare humanum est perseverare autem
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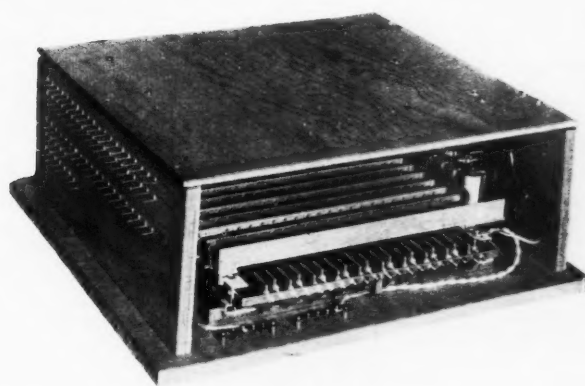
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The Allen Organ Company has completed the installation of a large three-manual electronic instrument in the Central Presbyterian Church, Rochester, N.Y. The console and the entire organ were manufactured in the Allen factory at Allentown, Pa. The specifications include forty-seven speaking stops, plus manual and intermanual couplers. Instantaneous remote, capture type combination action is used and each manual is under separate expression.

The tone generating equipment is mounted on individual external racks, but a new type of tone circuit is employed, making possible the building up of the main harmonics which are desired. The tone generation is accomplished through the operation of 225 standard electronic tubes. The speaker system is based on the Allen "Gyrophonic Projector" method, wherein the speakers actually move to disperse and radiate the music. High fidelity speaker equipment, including tweeters, is used.

The organ includes a baroque type great and one of the interesting features is the presence of notes in the mixture stops which actually run a full octave above the highest note in a pipe organ (the top C in the 1-ft. register). The manufacturer claims that this effect will prove very interesting to organists, since it introduces an unusual clarity.

**RAMIN QUILTS LEIPZIG POST;
PROTESTS SOVIET REQUEST**

Günther Ramin, internationally known concert organist and cantor of St. Thomas' Church, Leipzig, the post which was at one time held by Bach, has resigned as head of the Musical Institute of Leipzig University and chief conductor of the Leipzig Gewandhaus Choir. Dr. Ramin's resignation followed his refusal to conduct what he called a propaganda work by Dimitri Shostakovich, Soviet composer. The composition is a choral work, "Song of the Forests," written to boost Stalin's forestation plan, hailed by Soviet newspapers as "a plan to transform nature." Dr. Ramin remains at St. Thomas' Church, an office to which he was appointed by the church, not by the state.

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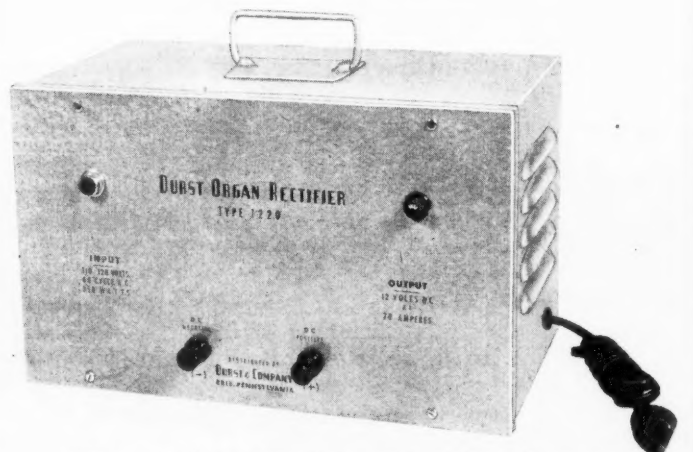


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THE DIAPASON

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

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

S. E. GRUENSTEIN, Editor and Publisher

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

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

Advertising rates on application.

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

CHICAGO, OCTOBER 1, 1952.

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

A Canadian Achievement

To the average reader of THE DIAPASON the initials "B.O.R.F." may mean little and he may even have been unaware for what the letters stood. To those who are familiar with what the organists of Canada have been doing since the second world war B.O.R.F. has signified a movement of which the church musicians of Canada may well be proud. It has taken form in the British Organ Restoration Fund to help their brethren in England.

At the convention of the Canadian College of Organists in St. Catharines, Ont., the last week in August a report of what has been achieved was presented. Briefly summarized, the goal of the movement was to raise £10,000 as a contribution toward the reconstruction of the organ in the devastated Coventry Cathedral of St. Michael. This sum has been oversubscribed and the objective thus has been more than realized. R. G. Geen, president of the Canadian College of Organists, visited Coventry in July and reported to the convention what he had seen. He told of the warm reception accorded him there.

Coventry was one of the cities on which the late unlamented Adolf Hitler vented his wrath. It was his intention utterly to destroy the city and thus set an example to Britain of what other cities might expect. As an expression of love for their mother country the Canadians undertook to assist the people of Coventry to heal the wound that the war had inflicted. Thus the lowest form of brutality, as exemplified in the destruction of Coventry, became the occasion for an example of the fruits of a Christian spirit on the other side of the Atlantic. The various centres of the C.C.O., representing the organists from coast to coast, set about in 1943 to raise money to contribute to the fund that had been launched. Through entertainments, organ recitals and other local activities the fund was able to grow to its final proportions. From month to month C.C.O. reports in THE DIAPASON would state that a goodly amount was raised for B.O.R.F. and this aroused

curiosity on the part of many who were not informed as to what the relatively small but energetic and resourceful group was doing.

At present only the walls and tower of St. Michael's Cathedral are standing, but the reconstruction is to be begun before the end of the year and the installation of the organ is a project under the leadership of Dr. Ernest Bullock. When it shall have been completed it will serve as evidence of the force of the saying that truth crushed to earth shall rise again and as a monument to the generous spirit and the labor of nine years by the sympathetic church musicians of a neighbor of whom the organists of the United States are proud.

On Baroque-Minded Players

Orchard House, La Grangeville, N. Y.,
Sept. 3, 1952.—My dear Mr. Gruenstein:

No, it's not about baroque organs but about baroque-minded players.

Not long ago a distinguished organist visited me and gave numerous examples of the tendency now prevalent in organ playing to scrap so-called expressive elements in interpretation. Also, to deduce from the splendid studies of musicologists in the matter of embellishments that their "translations" must invariably be interpreted the same. That is, no matter what awkwardness of melodic approach results from literal application of the rules, the ornament must be the same as prescribed. Granting that such an embellishment is correct in itself, considered by itself, several points should be kept in mind.

First, early composers just waded around in scores of musical abbreviations—a shorthand system with the usual shortcomings—and these early men were seldom as exact as moderns in delineating their ideas apart from their fully written out notes.

Then, contemporary "new-thoughters" chiefly lose sight of that which is the final decider in all musical matters: namely, counterpoint. If counterpoint says the embellishment should be used as written, that's just fine. But if counterpoint says that it must not be taken too literally, then the interpreter will have to modify this or that embellishment so as to achieve greater flexibility in melodic progress. Otherwise there is sure to be a stiffness which stops the over-all progress of melodies and the ornament will stick out too prominently.

The whole thing as stated above suggests to me that a basic trouble with most organists is that they have not studied their advanced counterpoint as applied to composition with a composer. Nor is it likely that they have ever composed at all. Also, the players certainly have not heard, by comparative criticism, the finest string quartet and orchestral interpretations. If they had heard these critically they would know that seldom does "music take care of itself," a favorite motto of some.

So mechanistic does much baroque played music sound that I am sure the early composers would have great surprise to know that so many players exist at this late day with so little comprehension of the role of counterpoint (in its many phases) in interpretation. They would remark, perhaps, that the music really is incandescent but the player doesn't feel the heat!

The general point I wish to make is that counterpoint decides most elements of interpretation not only of the embellishments but of sentiment or the lack of it in the final expression.

In conclusion, I rather think that the baroque-minded belong to the Puritan persuasion. My friend said that they wish to "mow down" everybody else. Usually organists are generous to other organists, but the wave of the mechanistic changes that I fear that being sprayed with too much purity always results in limiting musical power and a deep, inner urge.

T. CARL WHITMER.

VIRGIL C. TOMS APPEARED for the first time as organist and director of music at the Old Bergen Church, Jersey City, N. J., at the morning service Sept. 14. Mr. Toms succeeds Miss Martha A. M. Mahlenbrock in this position. Miss Mahlenbrock had been organist of Old Bergen Church since 1947. Formerly a student at Yale and organist at Princeton University and Mount Holyoke College, Mr. Toms returned to the organ field a year ago as organist of the Church of Our Merciful Saviour in Penns Grove, N. J., after a long absence in the air force and in government work in Washington.

THE CHOIR SCHOOL of the Prospect Presbyterian Church, Maplewood, N. J., opened the season with a record registration of 132 children and young people and forty placed on waiting lists. The annual dedication service of the school will be held Sunday, Oct. 19, at the morning service. The motet choir will join the three youth choirs of the school, making a chorus of 175. Walter N. Hewitt, A.A.G.O., Ch.M., L.T.C.L., is director of music, organist and assistant to the minister. He will complete nineteen years at the Maplewood church in May, 1953.

THE HYMN SOCIETY OF AMERICA, INC.

President—The Rev. Deane Edwards, New York.
Chairman Executive Committee—William Watkins Reid.
Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N. Y.
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Headquarters—297 Fourth Avenue, New York 10.

By REGINALD L. McALL, MUS.D.

We are now passing a milestone in the religious life of America, the celebration of which has just commenced. In about 3,000 communities of Canada and the United States services of thanksgiving were held Sept. 30 for the completion of the Revised Standard Version of the Bible. (It will be recalled that the Revised New Testament was issued in 1946.) The previous evening an official observance took place in the nation's capital, to which all its leaders were invited, including President Truman. The music was led by a massed choir formed by the local chapter of the A.G.O. and directed by Dr. Robert Hieber.

On New Year's Day, 1949, the Hymn Society had been honored by the suggestion that it provide a new hymn to be specially written for this celebration. It accepted the mandate, and invitations were issued to well-known hymn writers as well as members of the society and the general public. Dr. Earl Harper and Dr. Philip S. Watters were co-chairmen of a special committee to collect the hymns and appraise them, and then to choose the best hymn for the purpose, with the understanding that the winning hymn should be suitable for use with a familiar tune. More than 500 manuscripts were received.

Last May a final choice was reached. The winning hymn, entitled "The Gift Divine," was written by Sarah E. Taylor of Rhode Island. Its text is included in the half-million copies of the order of worship supplied for use Sept. 30 and during Christian education week, which ends Oct. 5. Two tunes are suggested—"Ancient of Days" and "Charterhouse." The latter is found in the following hymnals: Presbyterian, Episcopal (1940), "New Church Hymnal" (Revell), Canadian Anglican and Christian Science.

We give the text of the hymn in full:

O God of Light, thy word, a lamp un-
failing,
Shines through the darkness of our earth-
ly way
O'er fear and doubt, o'er bleak despair
prevailing,
Guiding our steps to thine eternal day.
From days of old, through swiftly rolling
ages,
Thou hast revealed thy will to mortal men,
Speaking to saints, to prophets, kings and
sages,
Who wrote the message with immortal
pen.
Undimmed by time, thy word is still
revealing
To sinful men thy justice and thy grace;
And questing hearts that long for peace
and healing
See thy compassion in the Saviour's face.
To all the world the message thou art
sending,
To every land, to every race and clan;
And myriad tongues, in one great anthem
blending,
Acclaim with joy thy wondrous gift to
man.

SARAH E. TAYLOR

Miss Taylor was the guest of Hymn Society officers and members of the Bible Hymn Committee at lunch Sept. 12. She is the daughter of a Primitive Methodist minister in England. Miss Taylor came to America as a girl and was graduated from Brown University with high honors. Six years of her long career as a teacher were spent in mission schools, and her hymn shows her familiarity with the Scriptures and the hymnal. She won a contest for a state song for Rhode Island and has penned many poems and a

Looking Back into the Past

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

Clarence Dickinson was appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith.

A four-manual organ built by George Kilgen & Son was opened in the new St. Mary's Cathedral at Wichita, Kan.

Ernest M. Skinner was commissioned to build a large four-manual organ for Williams College.

THE DIAPASON called attention in an editorial to "a decided and almost alarming shortage" of good men at the organ factories.

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

At the annual meeting of the Canadian College of Organists, held in Toronto for three days beginning Aug. 29, Dr. Ernest MacMillan was elected president.

A four-manual organ built by the Wicks Company for St. Stanislaus' Catholic Church, Chicago, was dedicated Sept. 25 and Edwin Stanley Seder was at the console.

The specifications of the main five-manual organ and two three-manuals installed in the Roxy Theater, New York, by the W. W. Kimball Company were published. The main organ was said to be the largest unit organ ever built. Another specification presented was that of a four-manual built by M. P. Möller for the Euclid Avenue Baptist Church in Cleveland. A second large four-manual built by M. P. Möller was for the new edifice of the First Presbyterian Church of Chicago. Still another four-manual described was that built by George Kilgen & Son for St. Peter's Catholic Church, New York City.

The engagement of Edith McMillan Robinson of St. Paul and William H. Barnes of Evanston, Ill., was announced and the wedding was set for Oct. 22 at the House of Hope Presbyterian Church in St. Paul.

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

Announcement was made of an important series of organ recitals which will give radio listeners throughout the United States the opportunity to hear E. Power Biggs on the classic Aeolian-Skinner organ in the Germanic Museum of Harvard University at Cambridge, Mass. The recitals are to be broadcast over the network of the Columbia Broadcasting System every Sunday morning. The initial recital in the series took place Sept. 20.

Claire Coci was appointed to teach organ at the Oberlin Conservatory, substituting for Arthur Poister, who had entered the army and was at Camp Grant.

few hymns.

It is expected that the society will soon issue Miss Taylor's winning hymn with both tunes so that it may be available to individual churches for permanent use.

In addition, we strongly recommend "Selected Hymns," a leaflet containing four well-known hymns on the Bible, set to vigorous tune. Watts, Bernard Barton, Canon Briggs and Percy Dearmer were the authors of these lyrics. They will be a valuable addition to the hymns on the subject in any church, and specially for Universal Bible Sunday, Dec. 9, 1952. The leaflet may be had from the society at 2 cents each in any quantity.

The pamphlet of American hymns of this century, used for the first time at our thirtieth anniversary last May, has been secured for some churches for study and repertoire enlargement. It contains seventeen hymns with tunes and lists eighteen others of equal merit. No church should be without this collection, a sample copy of which will be forwarded on request, with suggestions for holding hymn festivals. The tunes cover a wide range of types. When holding summer hymn-sings in the mountains this year we found that they aroused unexpected interest. The less familiar tunes were taken up with zest, and the fact that so many of the authors were known to one or another of those present gave added interest. One church has procured 1,000 copies for congregational use this winter.

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*Additional information on this device or any other "Allen" product available on request.

Canadian College of Organists in Convention



ORGANISTS OF CANADA HOLD BIG CONVENTION

[Continued from page 1.]

up for serious discussion and the College will be most happy to co-operate in any way. A list of suitable numbers is being prepared by a committee which will be forwarded to all C.C.O. members.

A resolution was adopted thanking His excellency the Right Hon. Vincent Massey, C. H., Governor-General of Canada, for accepting the appointment of honorary patron of the C.C.O.

Geen Is Re-Elected President

The following officers and council members for 1952-1953 were elected:

President—R. G. Geen, Oshawa.
Honorary Vice-Presidents—Sir Ernest MacMillan, T. M. Sargent and Dr. Healey Willan.

Vice-Presidents—Maitland Farmer, Nova Scotia; G. D. Skeffington, New Brunswick; K. Meek, Quebec; D'Alton McLaughlin, Ontario; H. J. Sadler, Manitoba; Frank H. Godley, Saskatchewan; V. Barford, Alberta; Lawrence R. Cludery, British Columbia.

Secretary—Mrs. P. Pirie, Toronto.
Treasurer—H. Rosevear, Toronto.
Registrar—G. D. Jeffery, London.

Council—W. Findlay and G. E. F. Sweet, Brantford; A. F. M. Timms and W. U. Lethbridge, Galt; J. Wingall, Kent County; H. Hamer, Halifax; Miss F. D. Clark and Howard W. Jerome, Hamilton; E. Fehrenbach and R. Massel, Kitchener; Harvey Robb and E. A. Daly, London; R. G. Harries and P. Motley, Montreal; F. W. Timms and J. J. Webb, Niagara Falls; Mrs. G. K. Drynan and W. G. Rapley, Oshawa; William E. France, Ottawa; T. J. Morrison and Victor Kerslake, Owen Sound; E. Dowling and Mrs. R. D. Hunter, St. Catharines; M. C. Austin and I. F. Lenaghan, Sherbrooke, Que.; Dr. Charles Peaker, Muriel Gidley, Stafford, E. Rollinson, H. G. Langlois, T. J. Crawford, D. F. Elliot and G. Bales, Toronto; F. E. Hubble, Winnipeg; T. Jenkins and L. Wilson, Vancouver.

At the initial luncheon following the business session Mayor John Franklin welcomed the organists to St. Catharines. The speaker was the Rev. Cecil Eccleston, rector of St. Mary-on-the-Hill, Buffalo. After a mirth-provoking preamble he developed the serious theme of brotherhood through the medium of the universal language, music. In conclusion Mr. Eccleston said: "Organists are members of the priesthood of the laity and administer a sacrament of beauty. The philosophy of my Master with your music can save the world." The speaker was introduced by Cyril Hingston, organist of St. Mary's Church, and thanked by Eric Dowling.

Recital by George Hannahson

George E. Hannahson gave the first recital of the convention Tuesday afternoon at the Knox Presbyterian Church. He established himself at once as a competent and interesting performer when he opened his program with the "Grand Jeu"

of DuMage, followed by the graceful Rondo from the Concerto for the Flute Stop by Rinck, whose works, no longer appearing frequently on recital programs, deserve preservation in these modern days. The Bach number was the Prelude and Fugue in E flat major, played with virility. Then came the Franck B minor Chorale. The last three numbers all were by American composers of today—Garth Edmundson's Passacaglia from his "Impressions Gothique," Seth Bingham's popular Roulade and Sowerby's Toccata. It was a well-rounded program that gave the convention an auspicious musical start.

"Singing in Tune" was the subject of an address Tuesday afternoon, filled with information and couched in language that kept his audience in a good humor, by one of Canada's first-rank organists and educators—J. J. Weatherseed, F.R.C.O., of Montreal. Mr. Weatherseed is well known to Canadians as an adjudicator, lecturer and examiner for the Royal Conservatory. From the age of 15 he has held church appointments, first in his native England, later in Manitoba, Ontario and Quebec. During twenty years as organist and choirmaster of St. George's Anglican Church in Montreal, Mr. Weatherseed was instructor in piano and organ at McGill University and lecturer in music appreciation, history and form.

The afternoon closed with a demonstration of the possibilities of the new concert model Hammond electronic organ by Porter W. Heaps of Chicago. Mr. Heaps, whose study of and recitals on the Hammond have attracted nationwide attention, explained the harmonic drawbar system of registration and gave those who play these instruments a large fund of information and suggestion. He then played a short program which included an excellent performance of the Chorale in B minor of Cesar Franck. This was one of many seminars on the Hammond which Mr. Heaps has presented in all parts of the country.

Bach Service Is Held

A Bach service in the evening was under the direction of A. C. Hannahson at the large First United Church, one of the many outstanding churches of St. Catharines. Mr. Hannahson opened the service with two Bach chorale preludes and the rarely beautiful singing of the Chorale "O'er Field and Forest Stealing" by a choir which showed its excellent training. Solos from the cantata "God's Time Is the Best Time" were sung by Mrs. Harry Watts, contralto, and Norman Minnoch, tenor. One of the hymns was "Ein feste Burg," sung in the tempo customary in German churches, which is slower than that generally adopted, but which adhered to tradition. A half-hour sermon in which he dwelt on Bach's abiding faith and emphasized that Christianity and music go together was preached by the Rev. Angus J. MacQueen, minister of the First St. Andrew's Church of London, Ont.

The recital by Mrs. Muriel Gidley Stafford, organist of the Park Road Baptist Church in Toronto, followed the service.

Mrs. Stafford suffered from the fact that she had to begin three-quarters of an hour late, on a hot night, when her audience already had been listening to a day filled with events, musical and otherwise. But she soon overcame this handicap with ease and grace and demonstrated a fact of which her Canadian colleagues have been aware for some time—that she is one of Canada's ablest organists. She plays with assurance and a complete command of the organ. The program opened with Hindemith's Second Sonata, whose three movements make an appeal to many—which is purely a matter of taste, though the andante movement has its moments of general interest. After three of the "Eighteen" by Bach came a superb performance of Leo Sowerby's "Requiescat in Pace," a fine work in the form of an elegy; a delightful interpretation of Dupré's "Spinning Song," which was shown at its best, and, as a climax, Healey Willan's Prelude and Fugue in C minor—a concert piece of great impressiveness. The composer was present to hear Mrs. Stafford.

Choral Clinic by Ifor Jones

One of the outstanding events of the convention was the lecture Wednesday morning by Dr. Ifor Jones, conductor of the famous Bach Choir of Bethlehem, Pa., on "Choral Conducting." The first part of his talk dealt with the situation of choral work generally on this continent, including all its phases from the training of children and the adolescent to adult groups. The dismal truth of his findings, eloquently illustrated from his experience, should rouse all his listeners to study their efforts and to appraise their worthiness. Dr. Jones' statements that "the music choirs sing is the responsibility of the choir director only" and "the conductor must both create and recreate the urge to sing good music" constitute a challenge. A conductor, he said, must possess a working knowledge of harmony and counterpoint to understand and impart to others the musical gems of the past and to differentiate between the good and the bad in modern compositions and arrangements. With real affection Dr. Jones spoke of the madrigals and motets of the sixteenth and seventeenth centuries and the great benefit derived from informal singing.

The usual technical questions of diction, pitch and tone were not discussed directly but were contained more or less under a different heading—gestures. The following is a significant quotation from Dr. Jones' speech on the subject: "Life is short—and so are rehearsals! Time, when one is working with a singing group, is of the essence. What I have learned, both by observation and actual experience, is that gestures must be almost the predominating factor and that a large vocabulary, plus a good conductor's voice, if you know what I mean, include about all that is necessary to set forth ideas in any given piece. My master, the late Sir Henry Wood, more than once advised me to avoid unnecessary verbiage and wordy

explanations. Your gestures can be eloquent; they convey not merely the phrases, accents, legato, staccato and so on, but are synonymous with what you are as a musician. They signify your capacity as a person, sharing your knowledge with others, and therefore must be of the finest, most effective, most sensitive quality. Gestures are acting—devices to be used as actors use them on a stage. They express you as you play an instrument."

To conclude Dr. Jones called for questions and a lively discussion was provoked.

The organists were guests of the T. Eaton Company for luncheon and the chairman of St. Catharines Centre, A. C. Hannahson, presided. C. L. Gray, superintendent of the organ department of the Eaton Company spoke briefly, outlining how the department came into being and the great progress in organ building it had made so far. J. J. Weatherseed voiced the thanks of the assembly to Mr. Gray and the Eaton Company.

Bus Trip to Buffalo

Immediately after luncheon six chartered buses started across country via Niagara-on-the-Lake, where a stop was made to visit St. Andrew's Presbyterian Church, built in 1831, and on to Niagara Falls, Fort Erie and Buffalo. The schedule was disturbed at the border by the oft-repeated "Where were you born?" The excessive heat drove us to wonder "Why we were born." Partly to alleviate our humiliation and pain at this time a police escort, arranged by the Buffalo Chapter of the A.G.O., appeared on the scene and conducted us safely through heavy traffic in a nonstop trip to Holy Trinity Lutheran Church. Refreshments were served on arrival, after which Dr. Roberta Bitgood displayed the fine Möller organ in the church by playing the Toccata in C, Bach; "God Himself Is with Us," Bitgood; Meditation on Brother James' Air, Darke, and Toccata on "Ave Maris Stella," Dupré.

The cavalcade, which looked like a huge caterpillar wriggling through the maze of cars, made its way next to St. Paul's Cathedral to hear Raymond Glover, deputizing for Dewitt C. Garretson, play: Chaconne, Purcell; Antiphon, "I am Black but Comely," Dupré, and the Dorian Toccata, Bach, on the chancel organ of classic design built by Schlicker. The final visit in Buffalo was to Westminster Presbyterian Church, where John Hofiman demonstrated the new Aeolian-Skinner organ installed in the chapel. He played the following exacting program with control: Sonata 3, Hindemith; "Rhosymedre," Vaughan Williams, and Prelude and Fugue in G, Bach. The Hindemith Sonata gave the recitalist an opportunity to display the positivist division attached to the west wall of the chapel.

Greetings were extended to the visitors by Wallace Van Lier, dean of the Buffalo Chapter, and responses were made by Dr. Charles Peaker and A. C. Hannahson.

Group at Annual Meeting in St. Catharines, Ont.



The buses transported us back to Niagara Falls, where dinner was served at the beautiful Refectory. Last but not least, on a full day's bill of fare, was the visit to the Niagara Barn Theater to see the play "I Remember Mama."

Visit New Organ in Thorold, Ont.

The caravan of organists left St. Catharines early Thursday morning in buses as guests of the Keates Organ Company to hear the new organ of two manuals just installed by this builder in St. John's Anglican Church, Thorold, Ont. On the way the new locks in the Welland ship canal which joins Lakes Erie and Ontario were visited. The new organ, designed as an ideal small instrument, made a highly favorable impression in the hands of William H. Wickett, A.C.C.O., who played the Allegro from Handel's Concerto in F, the "Song of the Chrysanthemum," by Bonnet, which recalled the American recitals of its composer and which is not often heard in this decade; d'Aquin's "The Cuckoo," two Bach chorale preludes and the Prelude and Fugue in D major of Bach. This organ of twelve ranks of pipes, with some of its soft voices unified, gave the audience a half-hour of real satisfaction and interest.

Dr. William H. Barnes' talk on "Modern Trends in Organ Design" kept his audience attentive for an hour after the recital. He imparted much information on classic and romantic design and other points and then answered a number of questions from those present until it became necessary to return to St. Catharines.

Editor Is Luncheon Speaker

It was a pleasure for the C.C.O. to have S. E. Gruenstein, editor of THE DIAPASON, attend the convention this year and to hear him speak at the Thursday luncheon. At the beginning of his address on "Half a Century as an Innocent Bystander" Mr. Gruenstein pointed out that THE DIAPASON and the C.C.O. both started life in the year 1909. It was not until nineteen years ago, however, that the two joined hands, when THE DIAPASON became the official magazine of the C.C.O. Mr. Gruenstein spoke of the many changes in organ design and mechanism during these years, the battle between the classic and the romantic in the search for the ultimate in organ tone and the ever-changing fashions in organ repertoire. It was interesting to hear the program of music played at the opening of the Boston Music Hall organ in 1863.

Mr. Gruenstein was concerned with the status of the organist in the church. He felt that there should be greater recognition of the worthiness of directors of music and, on the other hand, the director should have the right conception of the nature of the position and work to live up to it. In conclusion he said: "Regardless of changing fashions, the organist has a distinct responsibility in helping to keep religion alive."

Thursday afternoon found the organists gathered in St. George's Anglican Church,

where that church's organist and choir-master, Eric Dowling, F.C.C.O., was the recitalist. Mr. Dowling's offerings ran the gamut from Lübeck to Mulet. It was a program of large dimensions, but avoided the extremists of present-day composition. The numbers were played in a clean-cut and scholarly style. One selection, Florence Durell Clark's Fantasia on "Angeles et Virginem," is the work of a member of the C.C.O. The Reubke Sonata on the Ninety-fourth Psalm was the most taxing item among the offerings. It was followed by Karg-Elert's "The Reed-Grown Waters," into which Mr. Dowling injected delightful color. With Lübeck's Prelude and Fugue in F major, Bach's Prelude and Fugue in B minor, the Reubke work and the final number, "Thou Art the Rock," by Mulet, all presented on a hot afternoon, Mr. Dowling had assumed a breath-taking task, which he carried out most successfully.

New Choral Music Demonstrated

Following Eric Dowling's recital the convention audience withdrew to St. George's parish hall and there redistributed itself into four sections ready for choir practice under Frederick C. Silvester of Toronto. Six new anthems by contemporary Canadian composers were handed out and rehearsed by Mr. Silvester with pleasing informality. The conductor lauded the splendid sight-reading ability of the choir and the choristers enjoyed learning the good material available from the pens of their confreres. The anthems used were: "Great Is the Lord," Willan (Oxford); Two Introsits, H. G. Langlois; "Blessed Art Thou, O Lord," Egerton; "O Lord, Our Heavenly Father," Weathersced; "Ride on, Ride on in Majesty," Silvester, and Three Christmas Carols, Kenneth Meek, all published by the Western Music Company.

The feature of the banquet on the last evening of the convention was an address by Charles Peaker, F.R.C.O., on "Bach, the Man." Mr. Peaker, who has proved himself as interesting and outstanding a speaker as he is an organist, was heard with the closest attention throughout his talk, in which he related many incidents of interest in the life of Bach, making his address one of the highlights of the three days in St. Catharines.

Recital by Robert Rayfield

The convention came to a close in a blaze of glory with the recital of Robert Rayfield of St. Paul's Episcopal Church in Chicago. Mr. Rayfield and the large audience in the First United Church had the advantage that came from permission to applaud and took full advantage of the privilege. At the close of his first group, which consisted of the Prelude and Fugue in G major of Zachau, a Siciliano and Borev by Stanley, Frescobaldi's "Toccatà per l'Elevazione" and Bach's Gigue Fugue, Mr. Rayfield received a tremendous ovation. The same thing followed the Franck "Grande Piece Symphonique," the andante movement of which was superb.

The last of three groups included Schumann's popular Sketch in D flat, a "Chant Heroique" by Langlais, which no doubt appealed to those who love that type of music; Messiaen's "Celestial Banquet," Horatio Parker's Allegretto, which once graced innumerable programs and should not be lost in desuetude, and a brilliant performance of the Liszt Prelude and Fugue on "B-A-C-H."

Mr. Rayfield took off his coat for the second part of his recital, and the coatless audience wondered why he had not done so earlier, but, with or without formal attire, he maintained the enthusiasm of his audience to the end.

City Council Shows Interest

St. Catharines showed the visiting organists its interest in various ways. Many business establishments displayed welcoming signs. The Queensway Hotel virtually gave up the week to the visitors. The city council voted a contribution of \$200 toward the expenses of the convention. Peaches, one of the largest fruit crops of the district, were provided in abundance by growers and many a basket was carried home. The Welch Company provided grape juice for the punch bowl, a nightly feature after the close of the day's activities, arranged by the women of the St. Catharines Centre. The peach parfait party as guests of A. C. Hannahson Thursday afternoon was a pleasing interlude between programs and earned the gratitude of the visitors for Mr. and Mrs. Hannahson, who served the products of their fruit farm. Biscuits and cakes were contributed by Peek-Freane, fruit juice by Loblaw's and ginger ale by the Niagara

Dry Company.

A. C. Hannahson, chairman of the St. Catharines Center; Douglas Campbell, secretary-treasurer; Eric Dowling and a number of others not only spent months preparing for the convention but were in evidence day and night throughout the meeting looking after the comfort of the organists.

The Hamilton Centre extended an invitation for the convention to be held there in 1953, which was accepted.

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The sorrows of my heart (Lent).....J. Rheinberger18		
O God when Thou appearest.....W. Mozart20		
(Chorus Arr. no Solo).....C. St. Saens18		
Jesu gentlest Saviour (2 Pt. SA or TB).....C. St. Saens18		

GRACE EPISCOPAL CHURCH

IN CHICAGO 100 YEARS OLD

An evensong service commemorating the 100th anniversary of Grace Episcopal Church, St. Luke's Hospital Chapel, Chicago, will take place Nov. 5 at 8 p.m. The service will be conducted by the Rev. William Turton Travis, rector. The Right Rev. Wallace E. Conkling, Bishop of Chicago, will preach the sermon. The music will include a new anthem, "Come Ye and Let Us Go Up," written for the occasion by Dr. Leo Sowerby, as well as settings of the Magnificat and Nunc Dimittis written for this service by Darwin Leitz, a former organist of Grace Church. Another former organist of the church, George McClay, associate professor of music at Northwestern University, will play the postlude. An anthem, "How Lovely Are Thy Dwellings," by Eric DeLamarter, for contralto solo and male choir, will be sung after the third collect and the service will be brought to a close with the Festival Te Deum by Gustav Holst. The present organist and choir-master, Chester A. Tucker, M.S.M., will be in charge of the musical portions of the service.

Among former organists and choir-masters of this parish during its 100 years have been Henry B. Roney, Harrison M. Wild, George McClay and Darwin Leitz.

**DR. J. HENRY FRANCIS' NEW
PLAYLET PUBLISHED SOON**

Dr. J. Henry Francis of the faculty of Mason College of Music and Fine Arts in Charleston, W. Va., has received notice from the New York publishers, Edwin H. Morris & Co., that his musical playlet, "The Legend of St. Christopher's-on-the-Hill," has been accepted and will be in production for the coming Christmas season.

The work is a Christmas dramatization with cast and chorus, applicable for sacred and secular use. The publishers have two other cantatas by Dr. Francis, "Our Christmas Spirit" and "Sing Hallelujah," and they also have a contract with him for two anthems.

The playlet has been performed at the Roosevelt junior high school in Charleston under the direction of Miss Jessie Frazer.

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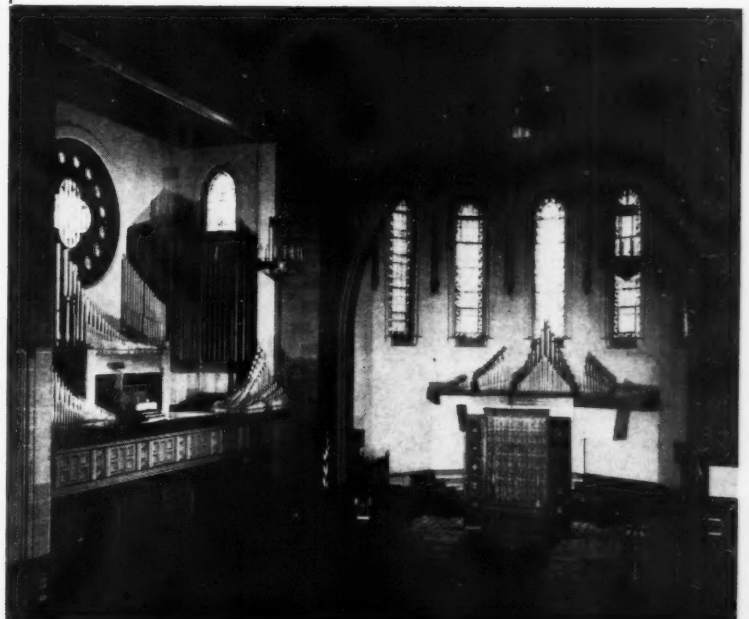
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THE REV. C. RICHARD GINDER



THE REV. C. RICHARD GINDER, F.A.G.O., of Pittsburgh, prominent Catholic journalist and lecturer and a recognized church musician and composer, now has the distinction of being editor or associate editor of four Catholic publications. A recent announcement by the Rev. Dr. John C. Selner, S.S., president of the St. Gregory Society of America, said that Father Ginder has been made editor of *The Catholic Choirmaster*, the society's official publication. Father Ginder is also editor of the magazine *The Priest* and an associate editor of *The Family Digest* and *Our Sunday Visitor*, all of which are published at Huntington, Ind.

Father Ginder has been made a member of the executive board of the St. Gregory Society. In his new editorial post he succeeds the Rev. Benedict Ehmann of Rochester, N. Y., who will continue as consulting editor of *The Catholic Choirmaster*.

The St. Gregory Society of America, founded in 1913, is devoted to the promotion of better church music. Among its patrons are Edward Cardinal Mooney, Archbishop of Detroit, and Francis Cardinal Spellman, Archbishop of New York. The society is perhaps best known for its publication of a "white list," which catalogues music suitable for use in Catholic worship.

**NOTED GERMAN CONDUCTOR
TO SPEAK IN PHILADELPHIA**

Kurt Thomas, noted German choral conductor, will be the guest lecturer at a choral conducting workshop Oct. 11 in Philadelphia, to be co-sponsored by the Pennsylvania Chapter of the A.G.O. and Haverford College. Mr. Thomas will be in America for two weeks, most of which time will be spent attending the International Olympiad in California.

Mr. Thomas has conducted in many parts of Europe and his book on choral work has had many editions. He is a professor at the Detmold Conservatory in Detmold, Germany, and also teaches regularly in Frankfurt. Many of Mr. Thomas' compositions have been published by Breitkopf & Härtel.

Assisting Mr. Thomas in the choral workshop will be the choruses from Bryn Mawr and Haverford Colleges. Inquiries should be addressed to: Dr. William Reese, Haverford College, Haverford, Pa.

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**Dr. Alexis Maltzeff,
Man of Many Talents,
Once Doomed to Die**

DR. ALEXIS MALTZEFF



Dr. Alexis Maltzeff, who in September marked the fiftieth year of his musical career, is undoubtedly one of the most "polytalented" men among the ranks of church musicians. This modest Scandinavian has had successful careers in removing appendices and tonsils, hitting high C notes while singing romantic roles in opera, teaching voice and languages, writing books, composing music and directing choral clubs and church choirs. He is an active member of the Hartford Chapter of the A.G.O., but this is but one of the professional organizations in which he has gained recognition. He is also president of the Connecticut Chapter of the American Association of Teachers of Slavic and East European Languages.

And Dr. Maltzeff's life has by no means been one of sedentary devotion to books and manuscripts in the confines of libraries and studios. He has, in fact, lived through dramatic experiences such as touch the lives of few people. In 1918 he was arrested by the Bolsheviks and sentenced to die. After being kept for seven months in an underground cell he was released through the intervention of the International Red Cross and escorted to the border between the Soviet Union and Finland.

Dr. Maltzeff was born in Viborg, Finland, and began his musical education at the age of 6. He received his doctor of medicine degree from Petrograd University and his doctor of music degree from Petrograd Conservatory of Music. Shortly after graduation he was appointed professor of singing at his alma mater and at the same time was singing leading tenor roles with the Russian Imperial Opera Company.

During world war I Dr. Maltzeff served with the Russian army's sixth field military hospital as a senior medical officer—a rank similar to that of lieutenant colonel—stationed on the frozen steppes. Later he served with the American army in northern Russia fighting the Bolsheviks.

In the early 1920s Dr. Maltzeff accepted a post as a professor of singing at Reval Conservatory. One of his pupils was Milltsa Korjus, who distinguished herself in the film production "The Great Waltz."

Dr. Maltzeff came to the United States in 1925 for an educational tour. The appeal of American life and an offer of a position as professor of Russian languages at a theological seminary in New York City were responsible for his decision to remain in this country. While in New York, Dr. Maltzeff became director of the Russian Cathedral choir and of several other choral groups. He also coached many singers as a private vocal teacher.

The early part of 1939 found Dr. Maltzeff in Hartford as a director of the All Saints Russian Orthodox Church choir and teacher at the Russian parish's school.

Among Dr. Maltzeff's anthems are: "To Thee We Sing," "I Sought the Lord," "To Thee, O Lord, Do I Lift Up My Soul," "Spring Is Nigh," "Nunc Dimittis" and "Two Sentences," the latter being listed in the H. W. Gray anthem quarterly as "very fine writing in Russian style." Dr. Maltzeff wrote the books "How to Develop a Beautiful Voice" and "Russian Grammar," in which he uses his own principles of syntax and mechanics. In his spare time he helped John Redfield, Columbia professor, to write his book "Music, a Science and an Art."

Dr. Maltzeff is a professor at Hillier College in Hartford and at Connecticut State Teachers' College.

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Manual Registration: Foundation tones speak on both manuals at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches. Mutations are provided at 5 1/3 ft. (quint), 2 2/3 ft. (nazard), 1 3/5 ft. (tierce), and 1 1/3 ft. (larigot) pitches. The strength of each is *individually adjustable*, making possible an amazingly wide variety of ensemble, solo, accompanimental and mixture registrations. All registrations are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc.

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Reverberation Unit: When the Concert Model Organ is installed in an acoustically "dead" room (such as an organist's living room), the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonor-

ity of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present.

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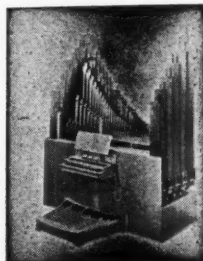
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Programs of Organ Recitals of the Month

Mario Salvador, Mus.D., St. Louis—Mr. Salvador will give a recital Oct. 7 at Kansas State Teachers' College in Emporia. He will play: Concerto in F major, No. 13, Handel; Trumpet Tune and Air, Purcell; Prelude and Fugue in D major, Bach; "Belgian Mother's Song," Benoit; Concert Pedal Study, Manari; Ricercata on "B-A-C-H," Van Hulse; "Minster Bells," Wheelton; "Water Nymphs," Vierne; "The Little White Donkey," Ibert; Toccata, Widor.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter gave a recital Aug. 13 at the City Hall Auditorium in Portland, Maine. This was his seventeenth summer as a guest organist in the summer concert series. He played the following program: Chaconne, Couperin; "A Lovely Rose is Blooming," Brahms; Sketch in D flat, Schumann; Chorale Preludes, "Hark, a Voice Saith, All Are Mortal" and "I Call to Thee, Lord Jesus Christ" and Toccata and Fugue in D minor, Bach; Adagio and Allegro Maestoso e con Fuoco from Third Sonata, Op. 56, Guilimant; "The Legend of the Mountain," Karg-Elert; Intermezzo, Sixth Symphony, Widor; "Evening Bells and Cradle Song," Macfarlane; Toccata, Gigout.

G. Criss Simpson, Lawrence, Kan.—Mr. Simpson gave the dedicatory recital July 21 on a Baldwin electronic organ at Plymouth Teachers' College, Plymouth, N. H. He played: Fantasie and Fugue in B flat, Boely; "Romance," from "Eine kleine Nachtmusik," Mozart; Prelude and Fugue in D minor and "If Thou Be Near," Bach; Sonata 2, Mendelssohn; "The Morning Star," Daller; "Within a Chinese Garden," Stoughton; "Grand Chorus," Dubois; Scherzo from "Suite Modale," Peeters; "In Moonlight," Kinder; Toccata from Symphony 5, Widor.

Ray Berry, Colorado Springs, Colo.—As a feature of the summer artist series, Mr. Berry gave a recital Aug. 10 at the University of Colorado. His program: Prelude, Fugue and Chaconne, Buxtehude; "Ave Maria, Ave Maris Stella," Langlais; Prelude and Fugue in B minor and "O Man, Bewail," Bach; Sonata 1, Hindemith; "The Mirrored Moon," Karg-Elert; "Pantomime," Jepson; "Eternal Purposes," "The Children of God" and "God among Us," Messiaen.

Dr. Alfred Brinkler, Portland, Maine—Dr. Brinkler gave his fortieth anniversary recital Aug. 22 on the Kotzschmar memorial organ at the city hall. His numbers: Allegro and Adagio from Symphony 6, Widor; Toccata and Fugue in D minor, Bach; Chorale, Honegger; "Marche Triomphale," Karg-Elert; "Elegie" and "Evening Bells and Cradle Song," Macfarlane; Finale, Brinkler.

Richard McCoy, Peekskill, N. Y.—For a recital Sept. 14 at St. Paul's Methodist Church Mr. McCoy chose the following: Prelude and Fugue in E minor and Prelude and Fugue in G minor, Bach; Chorale Prelude, "Have Mercy on Me, O Lord" and Dorian Toccata, Bach; Three Chorale Preludes, Brahms; Adagio from Symphony 5, Widor; Chorale in A minor, Franck; Variations on an American Hymn-tune, Gordon Young.

Robert Pettitt, Boston—Mr. Pettitt played a series of four recitals in the summer at Trinity Church, where he was summer organist and choirmaster. The program of the last of these, Aug. 24, was as follows: Trumpet Tune, Purcell; Fugue in C major, Pachelbel; "Water Music," Handel; Fugue in G minor, Bach; "Praeludium," Kodaly; Sonata 3, Hindemith; "In Quiet Joy," Langlais; Prelude to Symphony 1, Vierne; An-

dante from Sonata 7, Rheinberger; Toccata, Widor.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels gave the dedicatory recital Sept. 5 on an organ built by William Barlow for the First Methodist Church, New Hartford, N. Y. He played: "Psalm 19," Marcello; "Come, Saviour of the Gentiles," Bach; Gavotte, Martini; Air, Bach; Toccata in C minor, Muffat; Intermezzo, Rheinberger; "Elevation," Benoit; Cathedral Prelude, Clokey; "Marche Champetre," Boex; "Evening Bells and Cradle Song," Macfarlane; "Cibavit Eos," Titcomb; "Harmonies du Soir" and "Nun danket Alle Gott," Karg-Elert; "Water Music," Handel.

Robert K. Hale, Gossville, N. H.—Mr. Hale played Sept. 14 at Plymouth Teachers' College. The all-request program included: Introduction and Toccata, Walond; "Water Music" Air, Handel; Minuet, Boccherini; Chaconne, Couperin; "The Garden of Iram" and "Saki" from Persian Suite, Stoughton; Nocturne, Grieg; "The Squirrel," Weaver; "The Waltzing Doll," Poldini; Showboat Selections, Kern.

Wallace Seely, A.A.G.O., Seattle, Wash.—Mr. Seely gave a recital Aug. 17 at the Queen Anne Methodist Church. His program: Suite in F, Corelli-Noble; Two Chorale Preludes, Bach; "Out of the Depths" Dupré; "Sheep May Safely Graze," Bach; "Clair de Lune," Karg-Elert; "Fiat Lux," Dubois; Cantabile, Franck; Noel, Bossi; "Christus Resurrexit," Ravanello; "Arabesque" and "Carillon," Vierne.

Harold Fink, New York City—A recital was played by Mr. Fink Sept. 28 at Trinity Episcopal Church in Asbury Park, N. J. He included on the program: "Psalm 19," Marcello; Prelude and Fugue in G, Bach; "Gloria in Excelsis," "Out of the Depths," Trio-Sonata in E flat, "Rejoice, Ye Christians" and "St. Anne" Fugue, Bach; Three Movements from "Pentecost Symphony," Tournemire; Finale from Sonata 1, Mendelssohn; "Miserere Mei," Wilkes; Symphonic Movement, Weitz.

In a recital Oct. 26 at the Fordham Lutheran Church in New York City Mr. Fink will play: Toccata on a Gregorian Theme, Barnes; Fantasia on "Ton-y-Botel," Purvis; "The Bells of Berghall Church," Sibelius; "In Paradisum," Weitz; "Song of the Flowers," Peeters; Sonata on the Ninety-fourth Psalm, Reubke.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson will give his ninth annual fall vesper recital Oct. 5 at Juniata College. His program will be as follows: Sonata on the Ninety-fourth Psalm, Reubke; "Autumn Song," Elmore; "The Music Box," Liadoff-Heinroth; "Rustic March," Boex; "Westminster Carillon," Vierne. Mr. Johnson will be assisted by Jack D. Braummer, violinist.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke played Aug. 17 at a vesper service in the Westwood Community Methodist Church, Los Angeles. His numbers were: Chaconne from Cantata 150 and Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Chorale Prelude, "Rejoice, Good Christian Folk," Johann Bernard Bach; Gavotte, Wesley; Prelude on "B-A-C-H," Richard Keys Biggs; Chorale, Honegger; Chorale Prelude on "Corde Natus," John Blackburn; "Poeme Mystique," Purvis; Toccata, Andriessen.

Harriet Conant Dearden, A.A.G.O., Hackensack, N. J.—The Northern Valley Chapter of the A.G.O. sponsored Mrs. Dearden in a recital Sept. 8 at the Hackensack Unitarian Church. She was assisted by Nancy Poole, flutist. The program: Passacaglia from Symphony in G major, Sowerby; Arioso and

"Counterpoint 13" from "Art of Fugue," Bach; Variations on "America," Ives; "Chant de May," Jongen; Sonata in G, Bennett.

Charles van Bronkhorst, Chico, Cal.—For a recital Sept. 7 at the Bidwell Memorial Presbyterian Church, in which he was assisted by Warren van Bronkhorst, violinist, Mr. van Bronkhorst chose the following: "La Folia," Corelli; Air from Suite in D, Bach; Fugue in C, Bach; "O World, I Now Must Leave Thee," Brahms; "Shining Shore," Barnes; "Work Song," Bingham; "Havanaise," Saint-Saens.

Lucille Sarafian Keeler, Claremont, Cal.—Miss Keeler gave a recital Sept. 15 in Christ Episcopal Church, Ontario, Cal. She played the following: Four Chorale Preludes, Bach; Toccata and Fugue in D minor,

Bach; Chorale in A minor, Franck; "Andante Rustico" from "Sonata Cromatica," Yon; "Ariel," Bonnet; "Grand Chorus," Biggs.

THE NORTHWESTERN UNIVERSITY'S school of music will receive a total of more than \$4,200,000 from the estate of Mrs. Elsie S. Eckstein, Chicago music patron, according to the final account of the executors, filed Aug. 26. The funds are to be used to establish the "Elsie S. and Louis Eckstein Northwestern University Musical Endowment Fund" under terms of the will of Mrs. Eckstein, who died in Chicago April 27, 1950. The money may be used to grant scholarships, make additions to the faculty, promote scientific research in the field of music or the acquisition of musical or scientific instruments, the will states.



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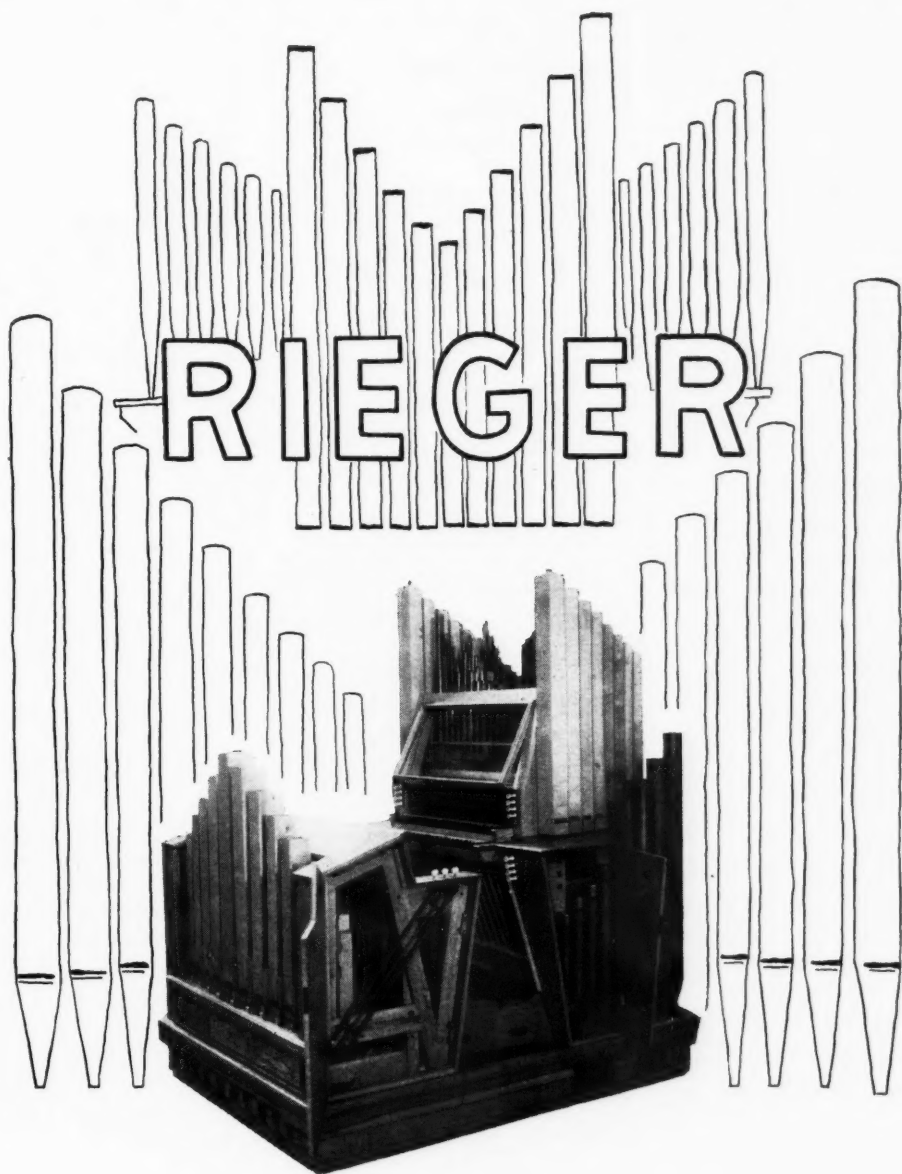
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The Cantors' Institute, which will open its first fall semester Oct. 1, offers a six-year course leading to the degree of bachelor of sacred music. Graduates of this school will be qualified to occupy posts as cantors and directors of music in synagogues. The Seminary College of Jewish Music, which will be opened in the near future, will offer advanced training in Jewish music leading to the degrees of master of sacred music and doctor of sacred music. Dr. Max J. Routtenberg, executive vice-president of the seminary, is director of the two schools, and Dr. Hugo Weisgall, composer and conductor, is chairman of the faculty.

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IRENE ROBERTSON HAS BUSY SUMMER AT CALIFORNIA "U"

Dr. Irene Robertson, head of the organ department of the school of music at the University of Southern California, has completed a heavy summer schedule of teaching both the six weeks and four weeks sessions. On the sixth annual festival of contemporary art in July organ students (Harold Chaney, Ben Herbert, Ronald Huntington, Raymond Lopez) assisted by Donald Leake, English horn, and Margaret Hindes, soprano, presented the following program: Toccata, Van Hulse; Two Chorale Variations, Ellis Kohs; Ballade for English horn and organ, Sowerby; First movement of Organ Symphony, Sowerby; "Speculum Vitae," for organ and voice, Peeters; Sonata, Krenek; Study on "B-A-C-H," Piston; "Dieu Parmi Nous," Messiaen.

Dr. Robertson gave a recital at the Riverside Inn, Riverside, Cal., for the Music Teachers' Association of California in July at its annual convention and appeared in two recitals with the Southern California Woodwind Ensemble, playing the piano scores in a Sextet by Thuille and the Quintet by Mozart.

LEILA BROWN GLENN CLOSES THIRTY-FIVE YEARS AT CHURCH

Leila Brown Glenn, organist and pianist on the faculty of the Capital University Conservatory, Columbus, Ohio, and organist-director of the First Methodist Church for the last thirty-five years, retired Aug. 31 from her Columbus church position. She was a piano-student with Addison Porter of the New England Conservatory and Ernest Hutcheson at Peabody Institute. Her organ instruction was under Henry Dunham of New England, the English organist Harold Phillips at Peabody Institute and Pietro Yon at Carnegie Hall, New York. In after years she continued at intervals with Palmer Christian at Ann Arbor, Edwin Arthur Kraft in Trinity Cathedral, Cleveland, and Marcel Dupré in France.

At the close of her last Sunday morning worship service, Mrs. Glenn was escorted to the altar by the ushers of the church and presented with a handsome

onyx electric clock by the circles and classes of First Church and she wore a royal orchid of lilac lavender, a gift from the women of the church.

LUDWIG ALTMAN was organ soloist with the full San Francisco Symphony, conducted by Arthur Fiedler, on Aug. 27. The concert was given at the Municipal Auditorium and was attended by nearly 5,000 people. Mr. Altman was heard in three organ sonatas of Mozart and in Dupré's "Cortège et Litanie." The Press reviews state: "His excellent playing won him a tremendous ovation" (*San Francisco News*); "Ludwig Altman's offerings were superbly played" (*Call Bulletin*); "provoked the largest ovation of the evening and deservedly so" (*Chronicle*).

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Bird Songs, Chimes and Water Inspire Music of Fred Hamp

Many and varied are the hobbies of church organists, but one of the most unusual which have come to the attention of THE DIAPASON is that of Fred A. Hamp of Indianapolis, who has devoted many years of his life to collecting the songs of birds and transcribing them into musical notation. He then incorporates the "bird music" into the playing of hymns, songs and organ and piano selections.

Mr. Hamp, who recently was described in the *Indianapolis Star* as "musician, ornithologist and geologist," maintains a bird sanctuary within the city's limits. He calls his woodland estate "Chimesland" because of the number of chimes and bells he has installed out-of-doors and in his home.

"The groves," says Mr. Hamp, "were God's first temples and the birds the first singers. Bird song is the most beautiful music this side of heaven. Here on this two-acre bird reserve, with dozens of pools at which birds drink, I get their melodies as they are sung, find the pitch on the piano and record them in a book with the names of the birds and the dates."

A hearing aid is utilized by Mr. Hamp in collecting the bird songs. He finds that with the volume turned on full he can hear a distance of ten miles. When the birds give forth a particularly striking melody Mr. Hamp whistles it to get the pitch and the notes and keeps whistling as he hurries into the house. At such a moment, Mrs. Hamp has related, all activity in the house is halted until the transcription can be made on the piano.

For ten years Mr. Hamp played at the New Jersey Street Methodist Church and at other times he was organist of the Zion Evangelical and Reformed Church and the Indianapolis Bible Fellowship. He is interested also in other sounds besides the songs of birds. He has learned, he says, that all nature is tuned to E flat. He hears it in the sound of the ocean, the brook and Niagara Falls and believes that it even predominates in machine shops and locomotive whistles. One of Mr. Hamp's accomplishments was the adaptation to a musical composition of the melodies of eight red-winged blackbirds.

each bird furnishing three notes of a musical phrase.

Mr. Hamp's piano study was at the Cincinnati Conservatory, which he attended three years, and he studied piano, viola and violin for a four-year period in Terre Haute. For four years he was a pupil of Charles F. Hansen, the blind Indianapolis organist.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Now Thank We All Our God," chorale from Cantata No. 79; "My Spirit Be Joyful" duet from Easter Cantata, No. 146, by J. S. Bach; arranged for organ solo or for ensemble of organ (or piano) and trumpets. Published by Mercury Music Corporation, New York City.

We are indebted to E. Power Biggs for two splendid and practical arrangements of Bach works. He has taken two treatments of old chorale melodies and arranged them so that they will be effective as organ solos and as ensemble numbers for brass and piano or organ. The first title calls for one trumpet as the solo voice. The Easter piece uses two solo trumpets. The music is easy. These two issues should prove welcome in a field that has no wide repertory and could be tilled to great advantage for service and concert use.

"Sedes Sapientiae," for organ solo, by Albert Carman; published by McLaughlin & Reilly Company, Boston.

A lovely liturgical motive is herein taken and developed into a very interesting and worthwhile prelude. The modal theme is treated contrapuntally in a way that is expert and effective. The composer, starting from a quiet level marked by simplicity and clarity, builds to a powerful climax for a close. This is good organ music, conceived in that vein and sure to return good interest on the time and energy spent in its mastery. The beauty of the music makes it suitable for any denomination or liturgical use. The music contains no impeding difficulties to trouble even an amateur player.

"Geistliche Lieder und Arien, mit beziffertem Bass," Bach-Schemelli; published in Edition Peters, by C. F. Peters Corporation, New York City.

This book contains sixty-nine spiritual songs and arias as published by Schemelli in Leipzig in 1736. The book contained sacred melodies selected from various sources, including several by Bach. All were issued in the same format used in this publication—vocal melody and figured bass. The vocal parts all use the old soprano C clef. Some of the tunes are beautiful, all are practical.

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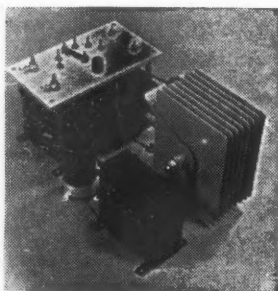
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**FAREWELL RECEPTION FOR
DR. BITGOOD IN BUFFALO, N. Y.**

A farewell reception to honor Dr. Roberta Bitgood was held Sept. 9 in the parish hall of Holy Trinity Lutheran Church, Buffalo. Tributes were paid by church organizations and musical groups, and among the gifts to Dr. Bitgood were a Gotham watch, a set of matched luggage, phonograph records, a radio-phonograph and a music box jewel case.

Before the reception Dr. Bitgood played a request program. This recital was recorded for friends of the organist. Her numbers were: "In Thee Is Joy," "Sheep May Safely Graze" and "Fugue a la Gigue," Bach; Passacaglia from "Copper Country Sketches," Weaver; "From Heaven High," Pachelbel; "Fairest Lord Jesus," Edmundson; "A Mighty Fortress," Whitford; Andante, Stamitz; Chorale Prelude on "Jewels," Bitgood; Toccata, Widor.

Dr. Bitgood has accepted a new position at Calvary Presbyterian Church in Riverside, Cal.

**THEODORE CAVANAUGH WILL
MARK FIFTIETH BIRTHDAY**

Theodore T. Cavanaugh, Philadelphia organist, pianist and accompanist, will mark his fiftieth birthday Oct. 11. This is also Mr. Cavanaugh's thirty-fifth anniversary as a church organist. He began his professional career in 1917 as organist of the Church of the Annunciation in Oradell, N. J.

Mr. Cavanaugh's organ training was with Samuel A. Baldwin at the City College of New York and with Frank H. Mather in Rutherford, N. J. He has served twelve churches in New York, New Jersey and California. From 1937 to 1943 Mr. Cavanaugh was assistant to Frank E. Ward at Holy Trinity Episcopal Church in New York City. In more recent years he held positions at the Atwater Park Baptist Church in Los Angeles, the Pioneer Memorial Methodist Church in Oakland, Cal., and Our Saviour's Lutheran Church also in Oakland.

VANITA A. SMITH, L.T.C.L., who for the past two years has been organist and director of the music department at St. Mary's Hall, Burlington, N.J., and for the last season organist and choir director at St. Mary's Episcopal Church in Burlington, is to be on the music faculty of St. Margaret's School, Waterbury, Conn., this fall. St. Margaret's is the diocesan school of Connecticut. During the past summer Mrs. Smith has been on the faculty of the New England Music Camp in Oakland, Maine, teaching piano and organ. Before going to St. Mary's Hall in 1950 she was for some time organist and choir director at St. Joseph's Episcopal Church, Queens Village, Long Island, N. Y.

**MRS. HOMER NORTON, ACTIVE
A.G.O. MEMBER, DIES IN TEXAS**

Mrs. Homer M. Norton, an active member of the Galveston, Tex., Chapter of the A.G.O., died of a heart attack Sept. 5 at her home. Mrs. Norton was 54 years old. She was born in Johns, Ala., and had resided in Texas since 1935. She moved to Galveston in 1948. Mrs. Norton is survived by her husband and one daughter, Mrs. Evelyn Lee of Houston.

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JOHN W. DIAL, AT CATHOLIC CHURCH FOR 53 YEARS, DIES

John Wilbur Dial, for fifty-three years organist and choirmaster of St. Mary's Catholic Church in Bridgeport, Conn., died suddenly Sept. 4 at the age of 75. At the time of his death Mr. Dial was visiting a son in Willimantic, Conn. He had retired from his post at St. Mary's in the summer. In the years he served that parish Mr. Dial had missed only one Sunday service. It was estimated that he had played for more than 1,000 weddings and 1,500 funerals.

Mr. Dial was born in 1876 in Montreal, Que., and was taken to Bridgeport as an infant. There he lived the rest of his life. He was a pupil of Gaston Dethier, noted French organist of St. Francis Xavier Church in New York City. Mr. Dial was a charter member of the Bridgeport Chapter of the A.G.O. and had served as sub-dean.

In January, 1950, on the occasion of his fiftieth anniversary at St. Mary's, Mr. Dial was honored at a testimonial dinner attended by more than 300 clergy, organists, musicians and other friends. On that occasion he was presented with a certificate from Pope Pius XII, conferring upon him the apostolic benediction. Mr. Dial was a member of the Bridgeport Council of Catholic Men, St. Mary's Holy Name Society and St. Augustine's Men's Club.

Mr. Dial is survived by his widow, Teresa O'Reilly Dial; three sons—the Rev. John W. Dial, assistant pastor of Sacred Heart Church, Waterbury; Gregory T. of Willimantic, and Wilbur F. Dial, of Bridgeport; a daughter, Mrs. John A. Cognetta, of Trumbull, and five grandchildren.

UNION SEMINARY CONFERS

DEGREES AT COMMENCEMENT

At its graduation exercises May 20 in the Riverside Church, New York City, Union Theological Seminary conferred the degree of master of sacred music on the following: Eloise Arnold, Marie Beidler, George Brandon, Richard Carlson,

Robert Cloutier, John Ferris, George Hall, John Hamersma, John Harvey, Charles Heaton, Robert Huhn, Elizabeth Lankford, Richard Litterst, Robert McCoy, Donald McDonald, Paul Marion, Gloria Massa, Paul Modlish, Raymond Ocock, Richard Peek, Marilyn Penner, Wilberta Naden Pickett, Janet Robbins, John Rodgers, Clara Schwartz, Ellouise Skinner, Eric Tennant, Eugene Wickstrom, Mary Wigent and Evelyn Wohlgenuth.

Receiving the doctor of sacred music degree were: James Carley, Robert Glover, Farley Hutchins, William Kugel and Thyra Pliske.

Appointments in the class of 1952 include:

Eloise Arnold—First Methodist Church, El Dorado, Ark.

George Brandon—St. John's Episcopal Church, Stockton, Cal.

Richard Carlson—Trinity Lutheran Church, Fort Wayne, Ind.

Robert Cloutier—Ladue Chapel, St. Louis, Mo.

Robert Huhn—First Methodist Church, Pittsburgh.

Elizabeth Lankford—Covenant Presbyterian Church, Charlotte, N. C.

Richard Litterst—Methodist Church, Westfield, N. J.

Donald McDonald—Westminster Choir School, Princeton, N. J.

Paul Marion—First Presbyterian Church, Elkhart, Ind.

Raymond Ocock—First Presbyterian Church, Evansville, Ind.

Richard Peek—Covenant Presbyterian Church, Charlotte, N. C.

Marilyn Penner—Wheaton College, Norton, Mass.

Wilberta Naden Pickett—Reid Memorial United Presbyterian Church, Richmond, Ind.

Clara Schwartz—First Presbyterian Church, Baldwin, L. I., N. Y.

Eric Tennant—First Baptist Church, Halifax, N. S.

Eugene Wickstrom—Cathedral Choir School, Cathedral of St. John the Divine, New York City.

Mary Wigent—First Methodist Church, Fort Wayne, Ind.

Christmas Anthems
LATEST PUBLICATIONS

S.A.T.B.

- BEHOLD, A STAR APPEARETH . . . HUGO NORDEN .15
- THE NIGHT IS DARK, THE WINDS ARE STILL . . . HUGO NORDEN .20
- O CHILD OF LIFE . . . T. CARL WHITMER .16

S.S.A.

- ANGELS ARE SINGING . . . HUGH BLAIR .12
- CHRISTIANS, BE JOYFUL . . . RUSSELL HANCOCK MILES .18
- TWO CHRISTMAS CAROLS . . . T. CARL WHITMER .16

S.A.

- ANGELS ARE SINGING . . . HUGH BLAIR .12
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- CAROLS FOR CHRISTMAS-TIDE . . . WALTER HOWE (Unison & S.A.T.B.) .16
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portant group an opportunity to participate in the music-making. A. Malcolm Brown, Mus.B., has agreed to organize this feature. . . . At the annual meeting in June the following were elected to take office Sept. 1: J. F. Lenaghan, chairman; Miss Irene Boomhour, secretary; Miss Doris Robinson, treasurer.—MORRIS C. AUSTIN, Chairman.

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The Wicks Organ Company has completed the installation of a three-manual instrument in Pilgrim Lutheran Church, Lakewood, Ohio. Provision has been made for the future addition of a floating echo division. The stoplist is as follows:

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Melodia, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Dulciana, 4 ft., 61 notes.
Dulciana, 2 2/3 ft., 61 notes.
Super Octave, 2 ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Lieblichbourdon, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 85 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Violina, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 notes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 85 pipes.
Viola, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblichgedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

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SHERBROOKE CENTRE—In addition to its monthly business meetings the Sherbrooke Centre sponsored four public events last season. On Nov. 26 Kenneth Meek, organist and choirmaster of the Church of St. Andrew and St. Paul, Montreal, presented a fine recital in St. Peter's Church. At Mr. Meek's request the proceeds of this recital were forwarded to B.O.R.F. William J. Doyle, organist and choirmaster of St. Patrick's Church, Montreal, was the recitalist at the centre's next public function, held in St. Peter's Church Feb. 21. At its regular meeting March 3 the centre was privileged to listen to an address on "Interpretation in Music" by Harry Long, conductor of the Sherbrooke Symphony Orchestra. This interesting talk was followed by a short program of music for French horn and piano. Irving Richards, a member of the Sherbrooke Symphony Orchestra, was the soloist. J. F. Lenaghan was at the piano. An interesting and unusual program of music for organ and brass instruments was presented in St. Peter's Church April 15. The instrumentalists were all members of the Sherbrooke Symphony Orchestra and the four participating organists are members of this centre. A feature of this program was the presentation of "tower music," in which brass instruments, placed at opposite ends of the church, were heard antiphonally. Out-of-town visitors included Mr. and Mrs. Kenneth Meek and William J. Doyle of Montreal. On June 15, as its concluding event of the season, the centre presented a recital by five of its members in St. Peter's Church. . . . Plans for this season include the formation of a small motet choir, to be composed of the "nonorgan-playing" members, so as to give this im-

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**CARL T. FISCHER, PRESIDENT
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Carl T. Fischer, president of J. Fischer & Bro., publishers of music, died Sept. 21. Mr. Fischer for twenty years was treasurer of the Music Publishers' Association of the United States, and was a founding director of the American Society of Composers, Authors and Publishers. He was 74 years old.

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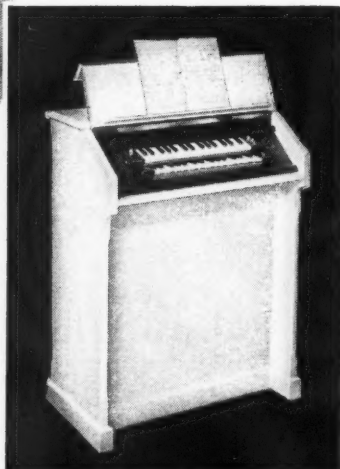
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INTERCOLLEGIATE TOURS in Boston has announced a church music and art tour of Europe for the summer of 1953. The tour will be under the leadership of the Rev. George Litch Knight and emphasis will be on great hymns and hymn writers. It is expected that this tour will have a special appeal for church musicians, clergymen and those active in religious education.

ROGER T. NYQUIST has been appointed director of choral music and organist of Zion Lutheran Church in Rockford, Ill. Mr. Nyquist is taking the place of Allen T. Elmquist, who retired after serving that church for twenty years. Zion Lutheran Church is the second largest congregation in the Augustana Synod.

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ANNOUNCE WINTER SERIES

AT ST. MARY THE VIRGIN, N.Y.C.

Ernest White, musical director of the Church of St. Mary the Virgin in New York City, and Edward Linzel, organist and choirmaster, have announced a series of organ recitals and chamber music on Monday evenings in the winter season. The series opens with a recital by Mr. Linzel Oct. 20. His program will be as follows: Concerto in D minor, Vivaldi; Three Chorale Preludes, Bach; "Soeur Monique," Couperin; Fantasia in F, No. 1, Mozart; Fantasia in C, Franck; "Ronde Francaise," Boellmann; Four Chorale Preludes, Brahms; Fantasia in F, No. 3, Mozart; "Carillon de Westminster," Vierne.

Mr. White will play Oct. 27. His numbers will be these: "Tiento de Quarto Tono," Francisco Correa de Arujo; "Tiento Llano," Juan Cabanilles; "Tiento de Quinto Tono" and "Obra de Octavo Tono Alto," Sebastian Aguilera de Heredia; Chaconne in D, Pachelbel; Five Chorale Preludes, Bach; Two Partitas and "Fantasia con Imitazione," Bach.

A recital by Mr. Linzel Nov. 3 will consist of works by Buxtehude and Franck, and Mr. White will include in his program of Nov. 10 compositions by d'Andrieu, Pachelbel, Martini, Kirnberger, Arne, Fiocco, Armstorff, Franck, Karg-Elert, Dupré and Messiaen. For the evening of Feb. 2 Mr. Linzel has chosen: Concerto 5, Handel; Four Chorale Preludes, Bach; Sonata 3, Hindemith, Chorale and Fugue in C sharp minor, Honegger; "Symphonie de l'Agneau Mystique," de Maleingreau.

A program of chamber music has been planned for Feb. 9. Mr. White will conduct and Mr. Linzel will be at the organ. They will be assisted by vocal soloists. Two Handel concertos will be featured—No. 10, in D minor, and No. 3, in G minor. Other composers represented will be Buxtehude, Durante and Barbara Pentland, whose Concerto for organ and strings will be performed.

Mr. White's Feb. 16 offerings are to be de Grigny's "Offertoire sur les Grands Jeux." Franck's Chorale in A minor and a group of Bach numbers. His program April 20 will include works by Pachelbel, Bach, Demessieux and Widor. On April 27 Mr. Linzel will again play, and Mr. White's last recital is scheduled for May 4.

The concluding recital, to be played by Mr. Linzel May 11, will feature compositions by Parisian organists. The composers to be represented are Marchand, Gouault, Franck, Widor, Langlais, Duruflé and Vierne.

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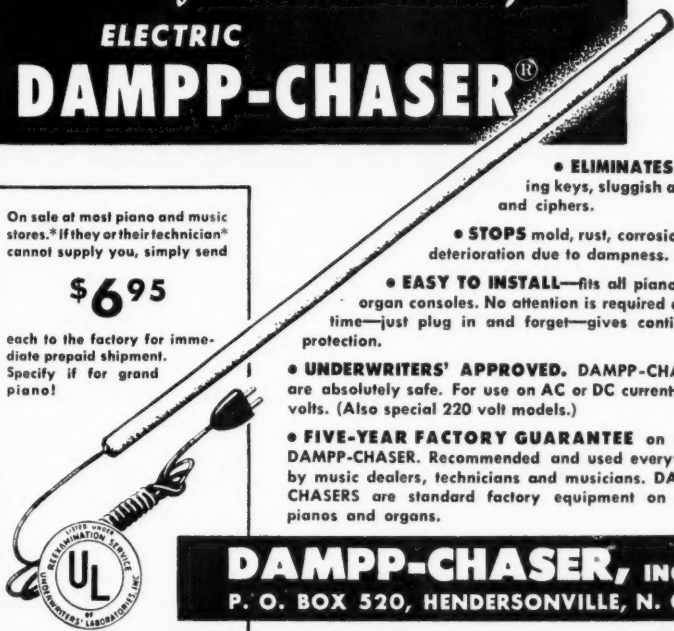
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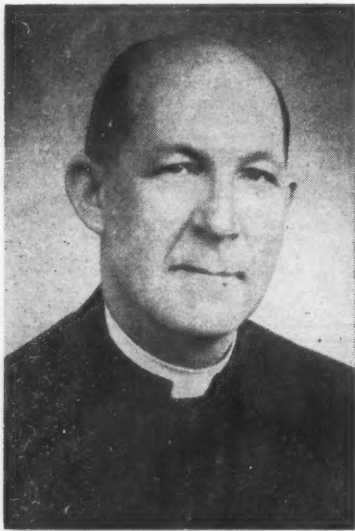
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Frederick Chapman, M.S.M., was ordained to the priesthood of the Episcopal Church in the Cathedral of the Incarnation, Garden City, N. Y., by the Rt. Rev. James P. DeWolfe July 25 and assumed the rectorship of Christ Church, Bellport, Long Island, Aug. 1.

Mr. Chapman, a pupil of Caspar P. Koch, Clarence Dickinson, T. Tertius Noble and Clarence Watters, has been dean of the Eastern New York, Hartford and Charlotte Chapters of the A.G.O. and also regional director for Massachusetts, Rhode Island and Connecticut. He is a member of the executive committee of the St. Wilfrid Club of New York. Some of Mr. Chapman's positions as organist and choirmaster were at St. Peter's, Albany; Christ Church Cathedral, Hartford, and St. Peter's, Charlotte, N. C. At the time of his entry into the ministry he was in charge of the four choirs at St. Gabriel's Church, Hollis, Long Island, and director of music at its Woodhull School. Mr. Chapman planned to confine himself to the ministry, but the organist and choir of his new church have requested him to take over the direction of its music.

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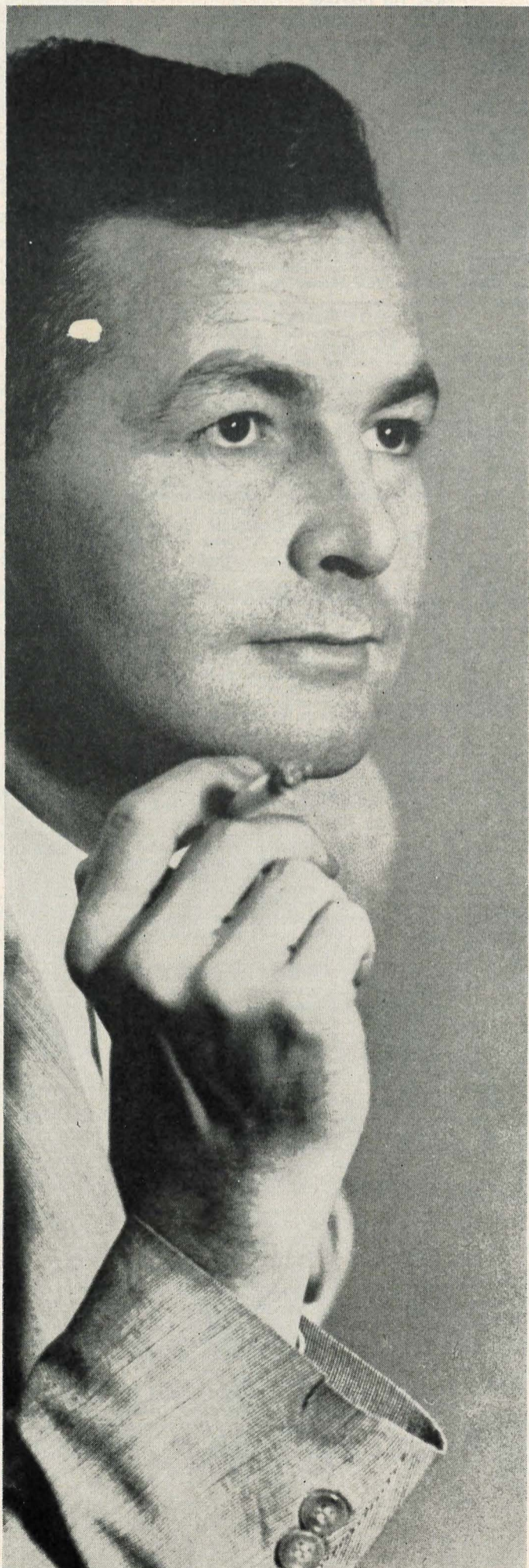
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