

## THE DIAPASON

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**RALPH KINDER DEAD;  
ORGANIST, COMPOSER****REACHED AGE OF 76 YEARS****Occupied Position at Church of the Holy Trinity in Philadelphia for More than Thirty Years—Later At Trinity Memorial Church.**

Ralph Kinder, noted American organist and composer, died in Bala, a suburb of Philadelphia, Nov. 14 at the age of 76 years. For the last eleven years he had been organist and choirmaster of Trinity Memorial Church, Philadelphia. For more than thirty years he was at the Church of the Holy Trinity, where his recitals were musical events of the first rank. In January, 1951, Mr. Kinder marked his seventy-fifth birthday by giving a recital of his own compositions at Trinity Memorial Church.

Mr. Kinder was born in England Jan. 27, 1876, and was brought to this country when he was 4 years old. The family settled in Bristol, R. I., and his first position was at Trinity Church in Bristol. For many years he studied piano, organ and theory under Professor Hamilton C. Macdougall, who presided over the music at Wellesley College. In 1897 Mr. Kinder went to London and continued his studies under Dr. C. W. Pearce, Dr. E. H. Turpin, Edwin H. Lemare and Edward d'Evry. On his return in 1898 he was appointed organist and choirmaster of Grace Church in Providence, R. I.

On Sept. 1, 1899, Mr. Kinder went to Philadelphia to assume the post at Holy Trinity Church, being brought to Philadelphia by the Rev. Floyd W. Tomkins when the latter became rector of Holy Trinity.

In addition to his church work Mr. Kinder played recitals in many cities and a large group of his pupils is carrying on the fine traditions he inculcated in them. In 1927 "The Complete Organ Recitalist," a British publication, stated that Mr. Kinder had played more than 1,000 recitals. Among his compositions which have become well-known in the standard organ repertory are Berceuse in C, "Grand Choëur," Fantasia on "Duke Street" and "Jubilate Amen."

**RECITALS IN LOS ANGELES****PLAYED BY CLARENCE MADER**

Clarence Mader, organist of Immanuel Presbyterian Church in Los Angeles, played a recital series there in November. The opening program took place Nov. 9 and the following numbers were included: Toccata on a Gregorian Theme and Seven Sketches, Edward Shippen Barnes; Chorale Prelude, "How Brightly Shines the Morning Star" and Fugue in C major, Buxtehude; "October Interlude," Mader; Fantasia in G major, Bach.

Mr. Mader was assisted in the second recital, Nov. 16, by Robert Prichard, pianist. They played compositions by Bach, Scheidt, Mudde, Ritter, Saint-Saens and Mozart. On Nov. 23 Mr. Mader offered works by Peeters, Raphael, Bach, Kuhnau, Diggie, Howells, Van Hulse and Stehle. The last program, Nov. 30, was as follows: "Thanksgiving," Purvis; Five Compositions for Organ, Snow; Chorale in E major, Franck; First Suite from "King Arthur," Purcell; "Bell Serenade and Summer Wedding," Mader.

Mr. Mader delivered a lecture Nov. 17 at Fresno, Cal., for the San Joaquin Valley Chapter of the A.G.O. and the following night he gave a recital at St. James' Episcopal Cathedral in that city. By request he included in that program his Symphony for Organ, which had its first performance Oct. 6 in Los Angeles.

IRENE ROBERTSON, F.A.G.O., Mus.D., head of the organ department at the school of music of the University of Southern California, began her duties as organist of the First Church of Christ, Scientist, Beverly Hills, Cal., Nov. 1. The organ, completed within the last year, is a four-manual Aeolian-Skinner of eighty-five ranks.

**HAROLD GLEASON, WHO RECEIVES DOCTOR'S DEGREE****VIRGIL FOX TO GIVE CHICAGO  
RECITAL AT ORCHESTRA HALL**

A special event early in the new year will be a Chicago recital by Virgil Fox. He will play at Orchestra Hall on the evening of Jan. 6. The performance will be under the management of Bertha Ott. The Chicago recital will be the first of the new year for Mr. Fox. He will play in Illinois, Indiana, Massachusetts, Texas, Virginia, Kentucky, Tennessee, Florida, Nassau, New York, New Jersey and Georgia before Easter. After Easter he will be on an extended west coast tour.

Mr. Fox's appearance at Orchestra Hall will be his first downtown Chicago recital in several years. He has planned his program as follows: Toccata, Haines; "The Desert" and "Chollas Dance for You," Leach; Very Slowly, from Sonata, Sowerby; Sonata on the Ninety-fourth Psalm, Reubke, or Sonata in G major, Elgar; "How Gladly Do I Welcome," Brahms; Prelude from Suite Op. 5, Durufle; "In dulci Jubilo" (three versions) and Toccata in F major, Bach; "Chant de Paix," Langlais; "Giga," Bossi; Introduction and Fugue on "How Brightly Shines the Morning Star," Reger.

**FALL FESTIVAL IN DETROIT****FEATURES RECITALS BY COCI**

The third annual fall music festival at St. John's Episcopal Church in Detroit featured two recitals by Claire Coci and a concert of choral and instrumental music under the direction of August Maelberghe, organist and choirmaster of the church. The festival opened Nov. 2 with a program by the church choir, vocal soloists, Emily Mutter Adams, violinist, and Mr. Maelberghe, organist. Works performed included numbers by Mozart, Bach, David McK. Williams and Van Hulse.

Miss Coci's recitals Nov. 3 and 4 attracted capacity audiences and elicited high praise from the music critics. On the first program she listed the following numbers: Concerto in D, Vivaldi; Bach; Chorale Preludes, "My Soul Doth Magnify the Lord" and "Lord Jesus, Abide with Us" and Toccata and Fugue in D minor, Bach; Chorale Preludes, "Lo, a Rose Is Blooming" and "Deck Thyself, O My Soul," Brahms; "Pulcinella" and "Harlequin's Serenade" from "Carnival," Crandell; "Mist," Doty; "Pageant," Sowerby; Chorale in B minor, Franck; Variations on a Noel, Dupre.

Miss Coci's second program featured a new composition by Mr. Maelberghe entitled "Flandria." This number, which is dedicated to Miss Coci, is soon to be

published by the H. W. Gray Company. She also played compositions by Pachelbel, Fiocco, Bach, Langlais and Dupre. The closing number was Reubke's Sonata on the Ninety-fourth Psalm.

**CEDAR RAPIDS ORGAN MOVED****TO COE; OPENED BY BIDWELL**

Dr. Marshall Bidwell, organist and director of music at Carnegie Institute in Pittsburgh, played the dedicatory recital Oct. 22 on the Cedar Rapids war memorial organ, which has been moved to the T. M. Sinclair Memorial Chapel at Coe College, Cedar Rapids, Iowa. This four-manual Skinner organ was designed by Dr. Bidwell in 1929 for the Coliseum, a civic auditorium in Cedar Rapids. He was at that time professor of organ at Coe College. The city recently gave the instrument to the college. Additions made in the new installation include new mixtures and mutations in the swell and great divisions and other changes.

At the dedication Dr. Bidwell played the following program: Trumpet Tune and Air, Purcell; "The Hen," Rameau; Toccata in F major, Bach; "Nombres," from "Symphony of the Mystic Lamb," de Maleingreau; "Madrigal," Jawelak; Giga, Bossi; Fantasy on Swiss Airs, Breitenbach; Fugue in G minor, Dupre; "Sportive Fauns," d'Antalfy; Concert Pedal Study," Yon.

**RECITAL BY ELLSASSER DEC. 3****AT TOWN HALL IN NEW YORK**

In an attempt to direct attention to the large organs in municipal auditoriums and concert halls, Organ Concerts, Inc., has announced a series of recitals on some of these instruments by Richard Ellsasser. The first will be on the four-manual Skinner in Town Hall, New York City, Dec. 3. Mr. Ellsasser will play works by Vivaldi, d'Andrieu, Stamitz, Bull, Bach, Vierne, Karg-Elert, Yon and Ellsasser. The program will conclude with an improvisation.

**CANTATA BY LEO SOWERBY****TO HAVE CHICAGO PREMIERE**

The first performance in Chicago of Leo Sowerby's cantata "Christ Reborn" will take place at St. James' Episcopal Church Tuesday, Dec. 9, at 8:30 p.m. The composer will conduct and these soloists will be heard: Charles Greene, baritone; Marion Schroeder, soprano; Robert Nesmith, bass; Robert Morris, tenor; Stanley Larsen, baritone; Richard Carter, baritone. The cantata will be preceded by choral evensong.

**ORGAN PILGRIMAGE****MARKS DAY IN TEXAS****INSTRUMENTS IN OIL FIELDS****Large Dallas and Fort Worth Group Visits Kilgore and Longview to Hear Recitals on Recent Work of Aeolian-Skinner Company.**

As an extra event on a full and interesting program schedule for this season, the Texas Chapter of the American Guild of Organists (Dallas) and the Fort Worth Chapter, including members from Denton, Palestine, Van and Waco, journeyed 135 miles by private cars to East Texas Oct. 25. This "organ pilgrimage" was made to hear and inspect the three large instruments in Longview and Kilgore, in the heart of one of the great oil fields. The three organs were built by the Aeolian-Skinner Company and designed by Roy Perry, organist of the First Presbyterian Church in Kilgore.

The first event of the day was a luncheon served to fifty-five persons at the First Presbyterian Church in Kilgore. After the luncheon the visitors went to the beautiful sanctuary of the church for a recital by Dale Peters, A.A.G.O., a student of Dr. Helen Hewitt of North Texas State College at Denton. The compositions played were: Toccata in F and "Come, Saviour of the Gentiles," Bach; Fantasia in F minor, Mozart; "I am Black but Comely," Dupre; "The Joy and Transparency of the Gloriously Resurrected Souls," Messiaen. The program was characterized by clean and rhythmic playing and a mature interpretation of the works.

Because it is impossible to demonstrate all of the color that such an instrument possesses in a short program Mr. Perry consented to play one composition and a hymn improvisation to demonstrate the use of the trompette en chamade on this organ. This stop has gained national publicity in being the first such rank of pipes to be installed in many years. The trompette lies horizontally under the gorgeous stained-glass window in the chancel. Mr. Perry played the "Solemn Melody" of Davies as arranged by him and "Onward, Christian Soldiers," both of which ably showed the artistic way in which this stop is used.

This organ consists of three manuals and sixty ranks of pipes. Its tone is characterized by great warmth and richness.

From the First Presbyterian Church the group traveled down the street to St. Luke's Methodist Church in Kilgore. This organ is a two-manual of thirty-three ranks. The great is divided, the diapason chorus being unenclosed and standing on each side of the stained-glass window, while the soft work (usually found on a choir manual) is enclosed in a chamber opposite the swell. The organ gives the effect of a much larger instrument but is not overpowering in the small and relatively dead room.

The program was played by Robert Cobb, a student of Mrs. Dora Poteet Barclay at Southern Methodist University. The following pieces were presented: Dorian Toccata, "God's Time Is Best" and Fugue in G minor, Bach; "Chant de May," Jongen; "Chartres," Purvis; Toccata, Gigout. The music selected showed the color and ensemble possibilities of this interesting organ.

After the program at St. Luke's the group drove twelve miles to Longview for a visit to the First Baptist Church. This church is just a year old and is a striking example of modern Gothic architecture. The building is 210 feet long and the ceiling is 90 feet high in the center. A stained-glass window 65 feet in height stands behind the baptistry. The organ, of four manuals and eighty-seven ranks, is installed in two ideal chambers on the two sides of the choir loft. There are only two enclosed sections—swell and choir—of the seven divisions.

William C. Teague of St. Mark's Ca-

thedral (Episcopal), Shreveport, La., presented a fine program, consisting of the following: Concerto 10, Allegro, Handel; "Rhosymedre," Vaughan Williams; Prelude and Fugue in A minor, Bach; Roulade, Bingham; "Patterakis," Roy Perry; Symphony 6, Finale, Vienne. The entire program was of great interest, but the piece which was composed by Roy Perry is most effective. Such a work requires a large organ, full of color and warm texture, to bring out its full beauty.

After this program the group departed for dinner and home. Richard McGrew, a radio and high fidelity recording specialist, accompanied the group and made tape recordings of all of the programs. A beautiful fall day added to the pleasure of the round trip of 270 miles.

"THE MESSIAH" will be performed Sunday, Dec. 7, at 3 p.m. and Monday, Dec. 8, at 8:15 p.m. at Rockefeller Memorial Chapel, University of Chicago, under the direction of Richard Vikstrom. Handel's original orchestration will be used and the choir will number forty-five voices. They will be assisted by twenty-one players from the Chicago Symphony Orchestra.

THE CANTATA CHORUS of Concordia Teachers' College, River Forest, Ill., will be heard in a program of Bach cantatas Dec. 14 at the college gymnasium. Professor Carl L. Waldschmidt will conduct the group in the "Magnificat," "Come, Redeemer" and "For unto Us a Child Is Born."

**MEMORIAL IS OPENED  
IN BURLINGTON, IOWA**

**MRS. JAMISON AT CONSOLE**

**Three-Manual Aeolian-Skinner Organ at First Presbyterian Church Is Gift of Mrs. E. P. Eastman in Memory of Her Parents.**

An Aeolian-Skinner organ of three manuals was dedicated Nov. 16 at the First Presbyterian Church of Burlington, Iowa. The organ is the gift of a member of the congregation, Mrs. E. P. Eastman, and is a memorial to her parents, F. A. Smith and Lucy Parker Smith.

Mrs. James E. Jamison, organist and choir director of the church, was at the console for the service of dedication. Numbers which she played included: Concerto 1 and Sonatina from "God's Time Is Best," Bach; Allegro Vivace, Sammartini; Adagio from Overture to the "Occasional Oratorio," Handel; Rigaudon, Campra; "Carillon," Sowerby; "Epilogue," Willan. Other musical features of the service were the performances of a cantata, "Come, Let Us Sing," and Dickinson's Reverie for violin, cello, harp and organ.

The instrument was designed by G. Donald Harrison and Mrs. Jamison. Dr. William H. Barnes was the consultant. The stoptlist is as follows:

**GREAT ORGAN.**

Quintaten, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohr Flöte, 4 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Chimes, 25 notes.  
Tremolo.

**SWELL ORGAN.**

Geigen Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Nachthorn 4 ft., 73 pipes.  
Mixture 3 ranks, 183 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

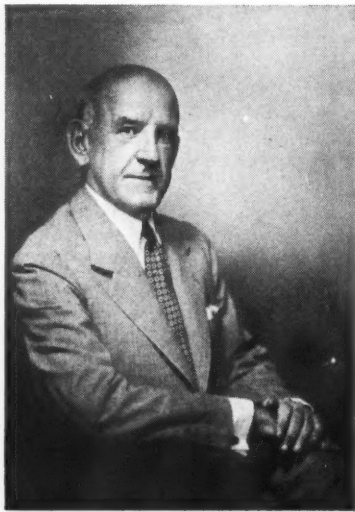
**CHOIR ORGAN.**

Viola, 8 ft., 73 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Koppel Flöte, 4 ft., 73 pipes.  
Rohr Nazard, 2 2/3 ft., 61 pipes.  
Block Flöte, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 49 notes.  
Tremolo.

**PEDAL ORGAN.**

Contre Basse, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten, 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Flute, 8 ft., 12 pipes.  
Quint, 8 ft., 12 pipes.  
Choral Bass, 4 ft., 32 pipes.  
Flute, 4 ft., 12 pipes.  
Fagotto 16 ft., 32 notes.

**RALPH KINDER**



THE DIAPASON.

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29 Chorale Preludes (Chorales K to Z), incl. No. 60: Wir glauben all an einen Gott (The Giant Fugue or The Credo); Schuebler Chorales, Nos. 1 to 4, 6; 18 Great Chorales, Nos. 1, 2, 4, 6 to 11, 17, 18; Clavierübung III, Nos. 1 to 6, 12 to 15.
- VIII Peters Edition No. 247:**  
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- IX Peters Edition No. 2067:**  
Aria (F); 14 Chorale Preludes; Partita (Chorale Variations on "Ach, was soll ich Suender machen"); Fantasia (G [Concerto]); Fantasia con imitazione (b); Fantasy and Fugue (a); 2 Fugues (G [Fugue a la Gigue], G); Labyrinth (c); Pedalexercitium; 3 Trios (G, G [Telemann], c).

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9991—Death, I do not fear thee, from the Motet "Jesu, Priceless Treasure"—Bach-Damrosch (5 parts).....	18
10104—Everyman's Prayer—Pitfield (Curwen).....	20
10056—Eye Hath not seen—Matthews.....	18
10027—Festival Te Deum No. 7 in Eb—Buck.....	25
10060—Give us Faith for Today—Wilson.....	20
10028—He shall come down like rain—Buck.....	20
10020—Hear my cry—Milligan.....	22
10019—If with all your hearts, from "Elijah"—Mendelssohn.....	20
10005—Let all mortal flesh keep silence—Diggle.....	22
10022—O bone Jesu (O blessed Jesus)—Palestrina.....	15
10029—Sing Alleluia forth—Buck.....	20
10105—Thou, Who Art All Holy—Haydn-Jacobson (Curwen)....	25
10053—Three Chorales—Bach.....	20
10040—Wayfaring Stranger—Niles.....	22
10051—We love the place, O God—Talmadge.....	18
9994—We thank Thee, Lord—Matthews.....	22
10011—Wondrous Love—Niles.....	20

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**ORDER FOR A THREE-MANUAL**

Instrument to Be Installed in First Presbyterian Church, Where Dr. and Mrs. William Eddowes Have Charge of Music.

M. P. Möller, Inc., has received the contract to build a three-manual organ for the First Presbyterian Church of Huntington, W. Va. This church has a reputation for its musical program, which is headed by Dr. William Eddowes, director of music, and Mrs. Josephine Eddowes, organist. Dr. and Mrs. Eddowes are known for their work in the summer at Ocean Grove, N. J., where Mrs. Eddowes gives daily recitals through the season. The stoplist of the new organ will be as follows:

- GREAT ORGAN.**
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.
- Tremulant.
- SWELL ORGAN.**
- Rohrbourdon, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Hautbois, 4 ft., 73 pipes.
- Tremulant.
- CHOIR ORGAN.**
- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 bells.
- Tremulant.
- PEDAL ORGAN.**
- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.

**RECITALS OPEN NEW ORGAN IN NASHVILLE, TENN., CHURCH**

A recital Nov. 9 by F. Arthur Henkel at the West End Methodist Church of Nashville, Tenn., completed a series of five dedicatory programs played in the last two months on the new Möller organ there. The instrument was designed by Cyrus Daniel, F.A.G.O., and Richard Thomasson, both of whom participated in the series. Mr. Henkel, organist and choirmaster of Christ Church, Episcopal, and teacher of organ at Belmont College, played the following numbers: Allegro, Maquaire; Sonata on the Ninety-fourth Psalm, Reubke; "The Bells of St. Anne de Beaupré," Russell; Adagio for Strings, Barber-Strickland; Serenade, Lemare; Finale, Baldwin. The opening recital was played Oct. 12 by Warren Hutton, organist of the

church and instructor in organ at George Peabody College for Teachers. His program was as follows: Toccata in E minor, Pachelbel; "Blessed Are Ye, Faithful Souls," Brahms; Noel, d'Aquin; Chorale Prelude, "A Mighty Fortress," Pachelbel; Toccata and Fugue in D minor, Bach; "Dreams," McAmis; Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert; Toccata, Widor.

Arthur R. Croley, organist of Fisk University, was heard Oct. 19 in the following program: Prelude and Fugue on "B-A-C-H," Liszt; Prelude No. 2, Saint-Saens; Fantasia in Echo Style, Scheidt; Fugue in E flat major, Bach; Two "Antiphons," Dupré; Pastorale and Fugue, Olaf Grobel (first performance); "Song of Peace," Langlais; "The Squirrel," Weaver; Finale from Symphonty 1, Vierne. Other recitals were played Oct. 26 and Nov. 2 by Mr. Daniel, organist and choirmaster of the First Presbyterian Church and director of music at Vanderbilt University, and Mr. Thomasson, minister of music of the Belmont Methodist Church.

**CLARENCE WATTERS OPENS AUSTIN IN BRIDGEPORT, CONN.**

The new Lucas memorial organ in the First Presbyterian Church, Bridgeport, Conn., was dedicated at the morning service Oct. 12. The senior and youth choirs sang "The Omnipotence," by Schubert, with Margaret Darnton as soprano soloist, and "Psalm 150," by Cesar Franck. The organ is the gift to the church of Mr. and Mrs. Frank B. Lucas of Toilsom Hill in memory of their parents, Charles H. and Hattie M. Rogers, and James L. and Charlotte R. Lucas. The inaugural recital was played by Clarence Watters Oct. 14. Professor Watters is head of the music department at Trinity College in Hartford and organist and choirmaster of St. John's Episcopal Church in West Hartford. Mr. Watters is an authority on the French organ school. His recordings for Classic Editions have had outstanding success. Last summer he recorded for this company the complete works of Cesar Franck.

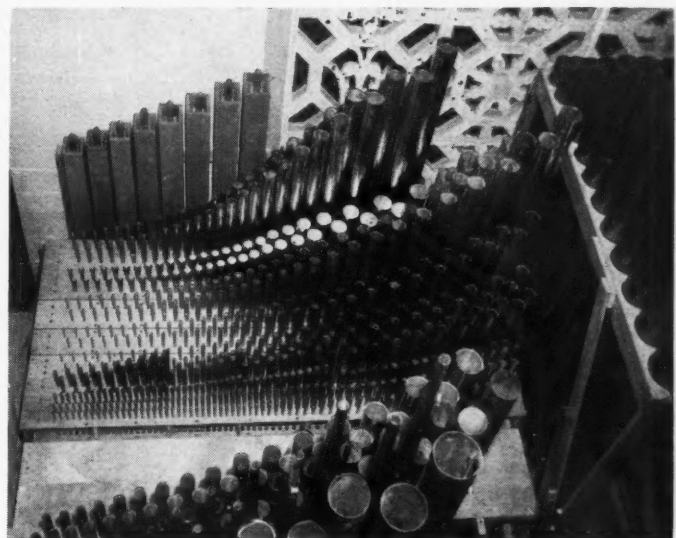
Mr. Watters' program included: "Dialogue" and "Basse de Trompette," Clerambault; "Benedictus," Couperin; "Noel Grand Jeu et Duo," d'Aquin; Fifth Concerto, in F major, Handel; "To Thee We Cry," "Through Adam's Fall," "Hark! A Voice Saith" and Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Scherzo from Second Symphony, Vierne; Prelude and Fugue in G minor, Dupré.

At the conclusion of the recital, a reception was held in the Presbyterian Hall in honor of Mr. and Mrs. Lucas, and Professor Watters. It was attended by about 500 persons.

Mr. Watters' performance was brilliant, showing amazing technique and interpretative ability, and demonstrated the tonal beauty and power of the organ to perfection.

The organ, built by Austin Organs, Inc., consists of thirty-eight ranks and 2,500 pipes. The specification was published in the April issue of THE DIAPASON.

Mrs. George J. Kish of Fairfield, organist and choir director of the First Presbyterian Church, is the founder and first dean of the Bridgeport Chapter, A.G.O.



# SCALING

Scaling has to do with the method of balancing power and timbre among pipes throughout the compass of the stop. One way to approach this is to adopt a diameter size of one pipe and then express a constant change of diameter from pipe to pipe by means of a ratio.

If the ratio is such that the diameter is reduced by half on the seventeenth pipe, the stop will have a full bass and comparatively narrow, weak trebles. If the stop halves on the twenty-second pipe, the trebles will be of greater width than in the former example.

The adoption of any fixed ratio neglects the consideration of variables inherent in the placement of the organ, the acoustics, and the human ear itself. Art examines, but must remain independent of formulae such as these. Proper trebles give ease of speech and a fine grip on the tone. Squeaky trebles that pierce the tonal texture are usually those improperly scaled and forced into giving more tone than natural. Fluty basses that obliterate the clarity of the lower portion of the compass come from the reciprocal of the above situation.

Materials, workmanship and effort may be commendable. However, quality shows in the music only when the scaling has been born of artistic experience.



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**Barnes' Book Comes  
Out in Fifth Edition,  
Entirely Revised**

FLORENCE S. ABEL



The fifth edition, completely revised, of "The Contemporary American Organ," by William H. Barnes, Mus.D., is issued this month. The volume appears in an entirely new dress, with many additions, its various chapters rearranged to give a better sequence of the subjects treated, and in new typography throughout. That the first four editions of 10,000 copies—the first of which came out in 1930—have been sold out and that there is a continuing demand for this volume, indicates the extent of the interest in organ design in America. It is due also to the fact that this is the only work on the subject published in recent years in the United States.

There is a wealth of information for young and old who are interested in the organ, presented in language easily understood. There are stoplists of instruments from the day of Bach to the present. Then there is a chapter which contains practical information for intending purchasers of organs, with suggestions for modernizing old organs, location and space requirements, acoustical problems, etc. The pictures are many and valuable and include photographs of large modern consoles, such as those in the Riverside Church, New York, the Catholic cathedral in St. Louis, the chapel at West Point, the Liverpool Cathedral, the Wanamaker store in Philadelphia and the Atlantic City convention hall. The genesis of an organ today is illustrated by pictures of the erecting rooms of the Wicks, Kilgen and Reuter factories. And the 107 pictures of various parts of the organ include such varied illustrations as, first, the ancient hydraulic organ, tracker and tubular-pneumatic actions, various windchests and different combination actions, and, finally, the Hammond tone generator.

"The chief purpose of this work is to acquaint the reader with the details of presentday organ building as practiced by the leading builders of America, both with regard to the mechanisms and the tonal architecture in current use," Dr. Barnes states in his preface. Later he sets forth his purpose in these words: "This book is written first for the beginning student of the organ, to whom the modern organ is more or less a mystery, and, second, for organ builders and advanced students of organ construction who are interested in knowing precisely the type of action and the tonal ideas which their contemporaries employ."

The chapter on "A History of Tonal Design" has been considerably enlarged and contains information on the eighteenth century German organ and the nineteenth century French, English and American organs, with a description of baroque stops.

If there are any questions in connection with the organ that have not been considered in the 358 pages of Dr. Barnes'

FLORENCE STANDISH ABEL has completed her first year as organist and recitalist at the new Central Lutheran Church, Portland, Ore., which is an ultra-modern red brick and fir structure. The three-manual Möller is installed in the center of a large semi-circular chancel behind a modern reredos.

Mrs. Abel received her early music education in her native Princeton, Ill. She continued piano study with Grace Roberts at Alma College, Alma, Mich., and Olga Steeb, Pacific coast concert pianist. She studied organ with Newell Parker, Riverside, Cal.; Myron J. Roberts, University of Nebraska, and Claire Coci. For the last twenty years Mrs. Abel has been a teacher of piano and organ, being instructor in organ at Union College, Lincoln, Neb., for four years. She was also assistant organist to Newell Parker at the Mission Inn in Riverside, Cal., and taught in his studios for several years. Positions held by Mrs. Abel were at the First Congregational and Grace Methodist Churches, Riverside, Cal.; the First Baptist Church, Corona, Cal., and the East Lincoln Christian Church, Lincoln, Neb.

Mrs. Abel is the mother of three children, two daughters and a son.

book they do not appear on cursory examination.

One is impressed with the fact that the author has endeavored to be factual rather than *ex cathedra* in what he has written. As he states, he has "tried to be impartial and to give the ideas of the extremists a fair hearing also." The important chapter on "The History of Tonal Design" "was written primarily to give as much direct information as possible with a minimum statement of opinion."

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MRS. NORMAN M. GOLDSWORD



MRS. GOLDSWORD HONORED ON TWENTY-FIFTH ANNIVERSARY

Members of the First Methodist Church in Cleveland honored their organist, Mrs. Norman M. Goldsword, at a dinner Oct. 15 celebrating her twenty-fifth anniversary at the church.

The pastor, Dr. Carroll H. Lewis, presented her with a white gold watch, a gift of the congregation. Seated with her as guests of honor were her husband, whom she first met in the church choir, and their two young children, Billy and Gale.

Thelma Merner Goldsword is a graduate of the Baldwin-Wallace Conservatory of Music, class of 1927. She continued to teach there on the faculty as a piano instructor and assistant in organ to her teacher, the late Albert Riemen-schneider. Mrs. Goldsword studied in France with Marcel Dupré and here with Arthur Jennings, Arthur Poister and Edwin Arthur Kraft. She has concertized here and in Canada as an organ soloist and duo-pianist. Mrs. Goldsword is past president of the Fortnightly Musical Club of Cleveland and of the Cleveland Alum-

nae Chapter of Mu Phi Epsilon, National Honorary Music Sorority. At present she is a member of the executive board of the Women's Committee of the Cleveland Orchestra and of the executive board of the Music and Drama Club. She is a trustee of Baldwin-Wallace College and last year was voted the alumna of the year by the college. She and her husband, vice-president and general manager of the Globe Paper Company in Cleveland, with a committee manage the series of artist organ recitals in their tenth season at the First Methodist Church. The organ is a seventy-one stop, four-manual and antiphonal Casavant.

VIRGINIA REESE IS HEARD IN SHAWNEE, OKLA., RECITAL

Under the sponsorship of the music department of Oklahoma Baptist University, Shawnee, Okla., Virginia Denyer Reese gave a recital Nov. 23 at the First Baptist Church of that city. This was the first of a series of faculty performances. The program included the following: Fantasia and Fugue on "B-A-C-H," Liszt; Allegro from Concerto in A minor, "From God Naught Shall Divide Me" and Toccata in F major, Bach; Chorale in A minor, Franck; "The Fountain," DeLamarter; Toccata, Mulet.

Mrs. Reese received her master's degree from the University of Michigan, where she studied under Palmer Christian. Her bachelor's degree was earned at Oklahoma College for Women. At Michigan Mrs. Reese received special coaching from Carl Weinrich, David Craighead, Claire Coci, Robert Baker and Hugh Porter. She also has studied with Mildred Andrews at the University of Oklahoma.

Mrs. Reese was for one year head of the piano and organ department of New Mexico A. and M. College at Las Cruces. After her marriage in 1947 she went to Oklahoma and joined the Baptist University faculty in 1948. During the year 1950-51 she was organist and choir director of the Jackson Avenue Christian Church in Kansas City, Mo. She returned to Shawnee in the fall of 1951.

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**New Music for the Choir**

By JAMES S. DENDY, Mus.B.

The first thing that should be pointed out about "Anthems of the Day," just published by the Oxford University Press, is that what the book really contains is the propers of the Sundays and other holy days authorized by the Prayer-Book of the Protestant Episcopal Church in the United States of America, set to both Anglican chants and plainsong psalm tones. Add to this information the fact that the authors of the book are Morton C. Stone and Ray F. Brown, and most Episcopal choirmasters will place their orders without inquiring any further.

The new volume has the official recommendations of the Standing Liturgical Commission and the Music Commission of the Episcopal Church. It conforms strictly to the rubrics of the Prayer-Book, which provide for the use of "anthems in the words of Holy Scripture" at the introit, gradual, offertory and communion. Hitherto parishes which practiced the ancient custom of including sung sentences at these points had to use missals based on the propers from the Roman and Sarum books. The preface to the volume states: "The trouble with these\*\*\* is not so much their source\*\*\* but rather that, except on certain days like Christmas and Easter, they have very little connection with the theme of the day as expressed in the Prayer-Book.\*\*\* In compiling the following anthems an attempt has been made to relate them to the thought of the day as expressed in the Prayer-Book rather than to the proper of the old missals. In so doing we have taken into consideration not only the collect, epistle and gospel of the liturgy, but also the Psalms and lessons of the Sunday and holy day office as given in the 1943 Lectionary, so that they may be used either at the eucharist or at morning and evening prayer."

The first half of the book gives the Anglican chant settings for every Sunday and the second half is devoted to the plainsong settings. Four propers are included for each day. These are compiled so that they may be combined in parishes where they will be used only at one, two

or three points in the service. A table at the end of the book outlines the Scriptural sources for all the propers. The compilation of this book was a task to which the two experts responsible for it have given their best and the result marks an important milestone in the development of the liturgy of the Episcopal Church. It is fortunate that the book should be published just at this season, because the Christmas festival service will be an ideal time to introduce the practice of singing the propers.

Since our last column several more selections for Christmas have come in. These are here listed for reference without comment since they are too late for the current season: "When Christmas Morn Is Dawning," German folksong arranged by Morten J. Luvaas for SATB; "Joyous Christmas Song," Norse folk carol arranged by Paul Christiansen for TTBB (Augsburg). "A Christmas Carol" for four-part chorus of mixed voices and piano or organ, with soprano or tenor solo, J. Roff (Boston Music Company). "Candles for Christmas," SATB, J. Henry Francis (Edwin H. Morris). "When Christ Was Born of Mary Free," SATB a cappella, David H. Williams; "I Saw Three Ships," SATB a cappella, Williams; "The Storke," SATB with piano, Margaret Starr McLain; "Sing, Ye Sons of Men!" TTBB a cappella, David Plank; "Gloria for Christmas," SSAATTBB a cappella, Willard Straight; "The Sleep of the Holy Child," for soprano solo or junior choir and quartet or mixed chorus, a cappella, W. H. Anderson; "A Carol from the Hills," SA, Earl Roland Larson (Birchard). "Here Is Joy," for mixed voices with organ or piano, Julius Hijman; "Away in a Manger," SATB, Hijman (Mercury Music Corporation). "Go Tell It on the Mountain," SAB, John W. Work (Galaxy). "Ring Out in Glad Acclaim," SATB, J. Henry Francis (Edwin H. Morris). "Three Kings Once Lived," for solo and mixed chorus, Frederic H. Cowen, arranged by F. M. Calahan; "Alleluia," SATB a cappella, Will James (FitzSimons). "The Shepherd," a short dramatic cantata for mixed voices, music by W. A. Goldsworthy, text by Heyward Broun (Belwin, Inc.).

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**Head of the Organ Department  
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**CAROL SERVICE ALL IN LATIN  
AT BROWN UNIVERSITY DEC. 11**

What is probably a unique musical service in this country will be presented for the fifth time by the department of classics of Brown University on the evening of Dec. 11 in Alumnae Hall of Pembroke College, Providence, R. I. Initiated five years ago by the classics department as a means of reaching former students who wished to brush up in their Latin, the service has proved popular and is rapidly approaching the status of a tradition among residents of Providence and New England. The entire program is conducted in Latin. Twelve to fifteen carols are sung by the audience and these, with the interspersing readings from the Vulgate and from Virgil, and with selections in Latin by the Brown chapel choir and the Brown and Pembroke glee clubs, have drawn overflowing audiences.

Professor Herbert N. Couch, chairman of the classics department, is the master of ceremonies and Professor John Rowe Workman is the "magister organi pneumatici." Professor Workman is minister of music at the Pawtuxet Baptist Church as well as a teaching member of the department. After last year's service the press noted that even the "exit" signs managed to conform with the Latin theme of the evening. Highlights of the program are several medieval Latin carols, as well as some modern carols which have been translated into Latin, the reading of Isaiah by the president of the university, Henry W. Wriston; the antiphonal singing of "Good King Wenceslas," with soloists, glee clubs and audience, the singing of the introit "Veni, Veni, Emanuel" by the Brown chapel choir and the selections by the Pembroke glee club, one of which this year will be a special arrangement of "In the Bleak Midwinter."

MORITZ E. SCHWARZ, who for twenty-three years was organist of Trinity Church in New York, died Oct. 11 at Memorial Hospital in New York at the age of 84. Mr. Schwarz had been director of music in public schools of Jersey City, serving for twenty-seven years until his retirement.

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THELMA MOUNT, A.A.G.O.



THELMA MOUNT, A.A.G.O., organist and minister of music of St. Paul's Methodist Church, Ocean Grove, N. J., directed the St. Paul's festival chorus of 150 voices in a performance of Mendelssohn's "Elijah" in the Ocean Grove Auditorium July 26. Svend Tollefsen, F.A.G.O., was the organist. The chorus is composed of members of St. Paul's chancel choir, singers from churches and choral groups in the surrounding area and summer visitors to Ocean Grove. This was the seventh in a series of summer oratorio performances begun in 1946. Other works have been: "The Messiah" (two performances), Handel; "The Creation," Haydn; "Elijah" (1948); "St. Paul," Mendelssohn, and "Judas Maccaebaeus," Handel.

#### SERVICES OF UNUSUAL TYPE PLANNED BY REUEL LAHMER

The Church of the Ascension, Pittsburgh, Pa., has planned a series of evensong services with emphasis on the music. The first service, on Sept. 28, was held in conjunction with a liturgical art exhibit in the church over that weekend. Sculpturing, tapestries, paintings and church appointments dating from early Gothic to numerous works of contemporary Pittsburgh artists were on display. The music was planned by Reuel Lahmer, organist-choirmaster, to be in keeping with the art on display. Organ music performed included: "Ave Mater, O Maria," Oswald von Wolkenstein (1367-1445); "Lauda Sion Salvatorem," Anonymous Italian (c. 1500); Canzona, Andrea Gabrieli (1510-1586); two thirteenth century Italian "Lauda," arranged by Mr. Lahmer; and two recently-composed settings

by Mr. Lahmer based on works from Orlando di Lasso's "Prophetiae Sibyllarum." The choir sang "O Holy Father," Palestrina, and "The Duteous Day Now Closeth." Special guests were the composer, Roy Harris, who spoke on "Music in Religion", and his talented pianist wife, Johana Harris, who played several Bach chorale preludes and two works of Dr. Harris.

At the Oct. 26 evensong Mr. Lahmer played as a prelude a Fantasia by Van Den Kerckhoven and, as an organ meditation in place of the sermon, "A Mighty Fortress Is Our God", Buxtehude; "O Sacred Head Now Wounded," Kuhnau, and "Praise to the Lord", Walther. The choir sang "For All the Saints," Vaughan Williams, and the soloist for the evening was the noted bass-baritone Robert Anderson, who sang a recitative and aria from Cantata No. 78, Bach.

Nov. 16 the choir sang Cantata 23, "The Lord Is My Shepherd," Bach, and Dec. 7 the male chorus from the Russian Orthodox Church will sing a vesper service. There will also be representatives from the Ukrainian, Armenian, Serbian, Syrian and Greek Orthodox churches and from the Allegheny Council of Churches.

#### HAROLD GLEASON RECEIVES DOCTOR OF MUSIC DEGREE

Harold Gleason, head of the Eastman School organ department since 1919, received his doctorate in music Oct. 10 from MacMurray College, Jacksonville, Ill., at a special convocation, one feature of which was a dedicatory recital on the Aeolian-Skinner organ by Catharine Crozier Gleason.

Born in Jefferson, Ohio, Mr. Gleason lived in southern California from 1900 to 1918. He was graduated from Throop Polytechnic Institute and studied engineering at the California Institute of Technology, continuing also the study of music, and appearing as pianist, organist and accompanist. He studied organ with Joseph Bonnet, conducting with Albert Coates and Eugene Goossens, composition and orchestration with Herbert Inch and organ with Lynnwood Farnam. Before going to Rochester he had been organist in Riverside, Cal., was director of the Boston Music School Settlement and was organist-choirmaster at the Fifth Avenue Presbyterian Church, New York.

Mr. Gleason received his master of music degree in composition from the Eastman School in 1932 and in the summer of 1935 began his Ph.D. degree studies at the University of Heidelberg, studies interrupted by the unpleasantness with Hitler. He was private organist to George Eastman from 1919 to 1932 and served as organist in several Rochester churches.

## New Edition (FIFTH)

# The Contemporary American Organ

by WILLIAM H. BARNES

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- b. The Reed Chorus
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**BOB WHITLEY BACK IN U. S. A.  
AFTER YEAR'S STUDY ABROAD**

Bob Whitley, 1950 winner of the A.G.O. national organ playing competition, has returned from England, where he studied for the last year under Dr. Harold Darke at the Royal College of Music. In July Mr. Whitley was awarded the associateship certificate of the Royal College of Music. He played a recital June 7 at Canterbury Cathedral and appeared a number of times as baritone soloist in joint recitals with the cathedral organist. Before returning to this country Mr. Whitley spent a month in Paris, where he visited and played for Marcel Dupré.

The Topeka, Kan., Organ Club sponsored Mr. Whitley in a recital Oct. 24 at the First Presbyterian Church. His program consisted of: Prelude, Fugue and Chaconne, Buxtehude; "Hark, a Voice Saith All Are Moral" and Prelude and Fugue in D major, Bach; "Piece Heroique," Franck; "Pastel" No. 3, Karg-Elert; "Seven Casual Brevities," Leach; "Sortie" in D minor, Stanford; Psalm Prelude, Howells; "Litanies," Alain; "Celestial Banquet" and "Outburst of Joy," Messiaen. Mr. Whitley played the same program Oct. 21 at the First Methodist Church of St. Joseph, Mo., where he was sponsored by the St. Joseph Chapter of the A.G.O.

**WILLIAM CRAIG SCHWARTZ  
SERVES TEMPLE FIFTY YEARS**

William Craig Schwartz of Philadelphia, organist of Beth Israel Synagogue, recently completed fifty years of service as organist-director of this temple. Special services were held and a large gathering of friends—about 350 persons—attended the festivities. The double quartet of the temple sang selections by Lewandovski and Sulzer. Gifts were presented by the trustees, the cantor, the Rev. Gadalia Sheinfeld, and the choir. Dr. Marvin Nathan, former rabbi, spoke, as did President Philip Klein, and a purse was presented to Mr. Schwartz by the chairman of music, Harry Verbit. Mr. Schwartz is also organist of Third Christian Science Church of Philadelphia, where he is serving in his seventeenth year.

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Good Will Among Men**

To all our friends, and to all the friends we are yet to make, we wish a

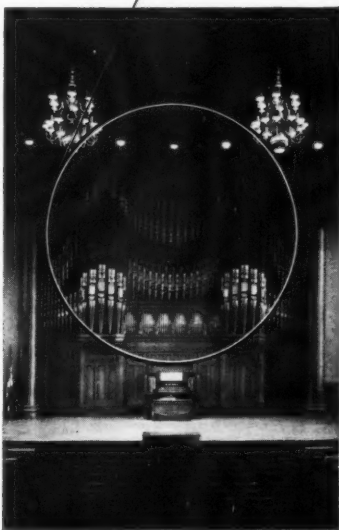


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## The President's Column

The next notable gathering of musicians of our profession is announced for Dec. 29-31 in Dallas, Tex., when the tenth annual national convocation of deans and regents will take place. All members of the A.G.O. and their friends in all chapters from coast to coast are cordially invited by national headquarters and the host chapter, Dr. Fred D. Gealy dean, to attend this convocation with deans, regents, regional and state chairmen. An outline of the attractive program is as follows:

Monday, Dec. 29—Noon to 2 p.m. registration at Baker Hotel, Dallas (Official hotel); 2 to 3 p.m., registration at University Park Methodist Church. Registration fee \$1.50. Luncheon and dinner tickets for both Dallas and Fort Worth obtainable at registration; 3 p.m. Guild festival service, University Park Methodist Church, recital by Mildred Andrews of Oklahoma University, Norman, Okla.; "Magnificat," R. Vaughan Williams, choir under direction of Dr. Fred D. Gealy; organ, Robert Scoggin; 6:30 p.m., dinner, \$2. Activities Building, Highland Park Methodist Church, Dr. Fred D. Gealy, dean, presiding, and Dr. F. L. Whittlesey presenting program; dinner speaker, Reuben Bradford, Southern Methodist University Opera Group assisting; 8:45 p.m., recital by William C. Teague of Shreveport, La., in Perkins Chapel, Southern Methodist University.

Tuesday, Dec. 30—President's breakfast to deans, regents, regional and state chairmen, Baker Hotel, Dallas, followed by conference; 11 a.m., leave Dallas for Fort Worth from Baker Hotel; 1 p.m., luncheon, Western Hills Hotel, Fort Worth, \$1.50 per plate; 3 p.m., tour of Fine Arts Building, Texas Christian University; program of chamber music in Ed Landreth Auditorium; recital by Emmet Smith of Texas Christian University on four-manual Möller organ; 5 p.m., recital by Dr. Nita Akin on new Casavant organ, Southwestern Baptist Theological Seminary; 6:15 p.m., dinner at Baptist Seminary, Price Hall, \$1.50 a plate; 8:30 p.m., recital by Robert Ellis on Casavant organ, Broadway Baptist Church.

Wednesday, Dec. 31—9 a.m., St. Matthew's Cathedral, Dallas, Discussion groups, S. Lewis Elmer, national president, moderator; (a) Lecture by Howard Kelsey of St. Louis, Mo., on "Playing a Service"; (b) Projecting worthwhile Guild programs; Charles W. Pabor, dean Houston Chapter; Mrs. Marie M. Hine, A.A.G.O., state chairman for Oklahoma and dean Oklahoma Chapter; Mrs. Curtis Stout, state chairman for Arkansas and dean Arkansas Chapter; Dr. J. Henry Francis, regional chairman, West Virginia, Kentucky and Ohio; 11:45 a.m., lecture-recital on examination pieces by Mrs. Mary Crowley Vivian, F.A.G.O., at St. Matthew's Cathedral; 12:30 p.m., luncheon, St. Matthew's Cathedral, \$1.50 a plate; Mrs. O. G. Satterlee, sub-dean and chairman program committee, presiding; program: "If I Were the Organist," Dr. George Baker; "The Minister," Henry Sanderson; "The Choir Director," Dr. Longnecker; "The Paying Customer," Willis Tate; "The Bride," Dr. Marlatt; "The Corpse," Dr. Gealy.

We hope to meet many of you at the convocation and to have the pleasure of exchanging hearty greetings of the Christmastide.

One of the many evidences of continually increasing interest in organ and choral music throughout the United States is the spontaneous response of so many church musicians to the A.G.O. conventions, both national and regional, where organists and directors of choirs assemble for the purpose of enjoying model demonstrations of organ playing and choral directing, hearing talks by experts on practical elements of our work and participating in helpful discussions.

In addition to these conventions large

numbers of conferences and workshops dealing with these subjects are being held in the summer and at other times, and each year sees an increase. This indicates clearly an absence of complacency on the part of the profession, but rather a genuine desire for more knowledge and acquaintance with improved procedures in raising standards and increasing efficiency. Many of these conferences are held under the auspices of the A.G.O. and the practice is highly recommended to all chapters.

S. LEWIS ELMER.

## Meet Amid Regal Splendor.

The District of Columbia Chapter met Nov. 3 at Eastern Star headquarters, formerly one of the homes of Perry Belmont. Passing through heavy grilled doors, we were confronted by a grand staircase of marble leading to the ballroom on the second floor. Here the nine-rank Möller organ had been installed under the former musicians' gallery, with pipes in the walls. In these palatial surroundings of marble and gold leaf we listened to an outstanding lecture-recital by Harrison Walker, organist and choir-master of St. Andrew's Episcopal Church, Wilmington, Del., on "Service Music Suitable for a Two-manual Organ." Surrounded by such splendor and treated to such music so admirably presented we could not help but feel that again we had experienced an outstanding Guild evening.

One important project developed at the business meeting. For some time we of the District of Columbia have been disturbed by the failure of local radio stations to broadcast the Biggs organ recital series and we are writing to the powers that be and enlisting other organizations as well as individuals to write, hoping by such efforts to have those performances made available to all who wish to hear them.

BERNICE G. FRASER, Registrar.

## Third Anniversary in Canal Zone.

The Isthmian Branch presented the following program in celebration of its third anniversary in the Cathedral of St. Luke, Ancon, Canal Zone, Sunday, Nov. 2, at 4:30. Hilda Lester played the Prelude and Fugue in G major, Trio-Sonata No. 2, first movement, and "Wachet auf, ruft uns die Stimme," Bach; "Keyboard Dance," Torré; "Country Dance," Neusiedler; "Agincourt Hymn," Dunstable. The cathedral choir, under the direction of Earl C. Keeney, organist and choir-master, sang "Rejoice in the Lord Alway," Purcell; "Lord, for Thy Tender Mercies' Sake," Tye; "Alleluia, All the Earth Doth Worship Thee," Titcomb. The Very Rev. Raymond T. Ferris, dean of the Cathedral of St. Luke spoke on church music and the work of the Guild in Panama. Franz Manfredi, organist, concluded the program with "Soeur Monique," Couperin-Guilman; "Priore a Notre Dame" and Toccata, from "Suite Gothique," Boellmann.

E. C. KEENEY, Regent.

## Lecture by Aubrey Thompson-Allen.

The New Haven Chapter met at Sprague Hall, Yale University, Nov. 10 to hear an illustrated lecture on "The History of the Organ" by Aubrey Thompson-Allen. The speaker was introduced by Eldon Hasse, dean of the chapter and organist and music director of the First Methodist Church, New Haven. Mr. Thompson-Allen presented a very interesting and enlightening lecture, which included slides of historic organs

## Questions on Convention

THE DIAPASON has been asked to publish the following questionnaire in regard to the national convention of 1954, with the request that all A.G.O. members answer it promptly:

Should headquarters for the convention be in a large hotel in Minneapolis or St. Paul or on a college campus? The college we have in mind is centrally located between the two cities, with dormitory accommodations (single or double rooms) ranging in price from \$1.50 to \$3.00. Adequate display space, and no parking problems. Transportation would be arranged by the host chapter. Large hotels in either city are within a twenty-minute drive, if desired.

College \_\_\_\_\_ Hotel \_\_\_\_\_  
Tentative dates for the convention are June 20— or July 11—. The advantage of the July 11 date is that the well-known aquatennial show and "Pop" concerts (which include figure skating) would be available.

Please cast your ballot and return to the general chairman, Mary Fellows, 1996 Marshall Avenue, St. Paul, Minn.

Any suggestions you may have for the program will be appreciated.

in the cathedrals of Europe. The meeting was open to the public as well as members of the A.G.O. and many students and members of the Yale faculty took advantage of the opportunity to hear Mr. Thompson-Allen, who before coming to America in 1949 as a member of the Aeolian-Skinner staff was associated with Henry Willis & Sons for twenty-seven years. During the war years he was in charge of salvaging organs of historic interest and he told of efforts he made to save famous old organs from complete destruction following bombings of cathedrals in England and France. He is currently curator of organs at Yale University.

LOUISE MATHERLY-FISHER, Registrar.

NEW YORK CITY CHAPTER—Widor in the hands of a superb artist at a fine instrument can provide not only an enjoyable evening but a memorable occasion. Such was the recital by Charlotte Garden, F.A.G.O., Mus.D., at St. Thomas' Church Nov. 10, the second in the New York City Chapter's series presenting the symphonies of Charles Marie Widor. Dr. Garden's technique transcends mechanical problems, making one hardly aware that they exist. From the positive opening and the beautifully phrased cantabile through all of the six movements of this work (and Dr. Garden used the version which includes the chorale as well as its set of variations) this was playing that was bright, moving, colorful and dramatic.—ANNA SHOREMOUNT RAYBURN.

EASTERN NEW YORK—The monthly meeting of the Eastern New York Chapter was held Oct. 27 at St. Paul's Guild House, Troy. The meeting was opened by A. T. Chamberlain, secretary of the chapter, in the absence of the dean. Feb. 17, 1953, has been set aside for a meeting at the First Methodist Church, Schenectady. The speaker for the evening was Hugh Wilson, organist at the Presbyterian Church in Glens Falls. He is a pupil of Marcel Dupré. Mr. Wilson spoke on the mechanism of organs and how you can repair minor troubles on your own organ. He also spoke of the Rieger organ as he is having one installed in his home in Bolton Landing, N. Y. Next the Guild members heard Mr. Wilson play the "St. Anne" Fugue by Bach and improvise on four notes.—WINIFRED A. WAGNER, Registrar.

WESTCHESTER CHAPTER—Through the courtesy of Mrs. Carl Licht, choir director, and Miss Hilda Bennett, organist, the Westchester Chapter held its November meeting Nov. 3 in the new First Presbyterian Church, Mount Vernon, N. Y. The chapter voted to engage George Markey to play a recital in Christ Episcopal Church, Bronxville. The recital will take place in the near future and is made possible through the courtesy of Robert Owen, organist of Christ Church.

The chapter now has ninety members. After the meeting the chapter heard a program of organ music on the new Aeolian-Skinner organ by Aram Grayson, organist of the Free Synagogue of Westchester, Mount Vernon. Mr. Grayson is a graduate of the Yale School of Music. Very good technique and colorful registration are qualities of Mr. Grayson's playing. He also has the ability to hold the interest of his audience. Refreshments were served after the program.—HENRY F. SEIBERT, Dean.

ELMIRA CHAPTER—The November meeting of the Elmira, N. Y., Chapter was held at the home of Mr. and Mrs. Edward Arnold Nov. 11. One prospective new member was introduced. Plans were discussed for the presentation of Richard T. Gore, F.A.G.O., in a recital at the First Baptist Church Jan. 25. Pamphlet No. 5, "The Eternal Triangle," by Canon Edward West, was read by our sub-dean, A. Adolf Peterson. The Schantz Organ Company's film on organ building, which Mrs. Arnold had obtained for showing to her choir, was run off. Following the playing and singing of some Christmas anthems refreshments were served. It was decided to change the January meeting to a picnic supper at the home of Mr. and Mrs. Ray Tucker Jan. 6.—L. KENNETH MOSHER, Secretary.

SYRACUSE CHAPTER—The Syracuse Chapter held meetings Oct. 7 and Nov. 3 with a large number of members present at each meeting. The feature of the first meeting was a discussion on choral training led by Mr. Hakanson of the staff of Syracuse University. Dr. Carp, a member of the chapter, spoke on the history and use of Jewish liturgical music at the second meeting. He was assisted by Professor Sidney Sjuoenig of the piano faculty of Syracuse University.—M. LILLIAN JEROME, Secretary.

YOUNGSTOWN, OHIO—The Youngstown Chapter held its October meeting on the 13th in the choir room of St. John's Episcopal Church. Mrs. Paul A. Adams, the dean, presided over a business meeting and further plans for the year were discussed. Announcement was made also of our organ recital series, which will bring as our first recitalist Richard Purvis in a composer program in December. For the evening's program the following directors were presented: Hazel W. Buchanan, Julia C. Soderberg, Walter S. Horsley, Samuel S. Badal and Frank E. Fuller, who had been chosen to present and direct two choice anthems each from their own choir libraries. These selections were sung by the group as a choir. A social hour was enjoyed with Mrs. Frank Fuller and Mrs. Samuel Badal as hostesses.—JULIA C. SODERBERG, Secretary.

SOUTHERN OHIO—E. Power Biggs was presented at the College of Music, Cincinnati, Nov. 11 in a recital under the auspices of the Southern Ohio Chapter. Mr. Biggs played the following program: Concerto No. 2, in B flat, Handel; Suite for a Musical Clock, Haydn; Concerto No. 3, in G major, Soler; Trumpet Voluntary, Purcell; "A Lesson," Selby; "Noel Grand Jeu et Duo," d'Aquin; Toccata and Fugue in D minor, Bach; Heroic Piece, Franck; "Litanies," Alain; Variations on a Noel, Dupré. This recital was the first of the season's public events sponsored by the Guild.—BETTY HOENSCH, Registrar.

AKRON, OHIO, CHAPTER—The Akron Chapter held its November meeting at the First Methodist Church in Canton, Ohio. After a short business session, Robert Morrison, A.A.G.O., minister of music of the Methodist Church, gave us a very interesting talk and demonstration on the recently-installed three-manual Aeolian-Skinner organ. Refreshments were served in the social room.—MRS. R. H. MARTIN, Registrar.

NORTHEASTERN PENNSYLVANIA CHAPTER—The October meeting was held at the home of the dean, Robert W. Rosenkrans, and Mrs. Rosenkrans, Oct. 28. Programs for the year were discussed and various suggestions were offered. The annual Christmas party will be held at the Everhart Museum Dec. 9, with C. Clay Aldridge, curator, who is a member of the chapter, in charge of the program. Miriam Thretheway and her committee served cider and doughnuts, in keeping with the season.—HELEN FRITZE RAWLINGS, Secretary.

## News of the American Guild of Organists—Continued

### Program in Charleston, S. C.

The Charleston, S. C., Chapter held its monthly meeting Nov. 3 at the Lutheran Church of the Redeemer, Ashley Forest, one of the new suburbs of Charleston. The music of the choir highlighted the program. The program was as follows: Organ, "Carillon," Charles Talmadge (Miss Elizabeth McCranie); anthem, "With a Voice of Singing," Shaw; anthem, "I Will Magnify Thee, O God," Spence; organ, Evensong, E. F. Johnston (Miss McCranie); anthem, "My Faith Looks Up to Thee," Schneckler (choir, Miss Mallie McCranie, organist; Miss Elizabeth McCranie, violinist; Alvin Zobel, soloist); anthem, "Praise, My Soul, the King of Heaven," Andrews. Pastor Bernard F. Wise delivered a very interesting address on music in the liturgical church and the use of different types of instruments in the early church.

After the program a business meeting was held. Suggestions and plans were made for the annual choir festival to be held in the spring. Refreshments were served by the women of the church.

The annual Reformation service was held in St. Matthew's Lutheran Church Oct. 26. Choirs of ten Lutheran churches were directed by the guest organist, Miss Elizabeth McCranie. The regular vesper service was used, with the following anthems: "Let Every Tongue Adore Thee," Bach, and "Hallelujah Chorus," from "The Mount of Olives," Beethoven. A very large congregation attended this service.

ELIZABETH MCCRANIE, Reporter.

### Choral Clinic in Tucson.

A choral clinic was sponsored by the Southern Arizona Chapter Nov. 3 at the First Christian Church. A letter of invitation to church choirs and directors, pastors and organists elicited a good attendance. The public also was invited. Professor John H. Bloom of the University of Arizona Fine Arts College directed the choral clinic. The following numbers were used to demonstrate different choral techniques: Motet, Brahms, edited by John Finley Williamson; "A Mighty Fortress Is Our God"; "Sing Noel," James E. Snyder; "Cherubim Song," Grethaninoff-Cain; "Psalm 150," Lawrence Morton. A brief business meeting followed the clinic and results of the membership drive were announced. A yearbook will be issued which will give the programs for the rest of the season.

M. H. HUME, Registrar.

### Ministers Are Guests in Fort Smith.

The Northwest Arkansas Chapter held an organist-minister dinner Oct. 17 at the Goldman Hotel, Fort Smith, with forty-five ministers and members present. Mrs. Curtis Stout, dean of the Arkansas Chapter, was the guest speaker. Others taking part on the program were Mrs. W. J. Perkinson, dean, who was the toastmistress; Miss Edna Earle Massey, sub-dean; the Rev. Fred Roebuck, Miss Hattie Mae Butterfield and Robert McDaniel.

MRS. BEN WATKINS, Secretary.

**OKLAHOMA CHAPTER**—The Oklahoma Chapter held its first meeting of the fall season Nov. 4 at St. Paul's Methodist Church, Tulsa. An interesting report of the San Francisco convention was presented by Miss Esther Handley. A hymn festival sponsored by our chapter was given the afternoon of Nov 16 at Immanuel Baptist Church. The Concerto in D flat, Thomas Arne, and Passacaglia in E flat minor, Karg-Elert, were played by Frances Wellmon Anderson, organist of the First Christian Science Church. A group of hymns and choir numbers was directed by R. Paul Green, minister of music of Immanuel Church. The organist of the church, at the console, was Mrs. J. Harold Haynes. A male quartet sang "Fight the Good Fight," Boyd. The choir sang "The King of Love My Shepherd Is," Cain; "I Love Thy Kingdom, Lord," Williams; "All People that on Earth Do Dwell," Geneva Psalter. The Rigaudon by Campra was played by Carl Amt, A.A.G.O. A message on church music was delivered by Dr. Allen W. Graves.

**NORTHERN CALIFORNIA**—The chapter's opening banquet of the season, Oct. 14, drew over a hundred members. The plans of the new dean, Newton H. Pashley, aroused enthusiasm. The appointment of ten general committees was announced, with a membership comprising nearly the entire membership of the chapter. The guest of

### STUDENT ORGANISTS AT STETSON UNIVERSITY



ELEVEN MEMBERS OF THE newly-organized Guild student group of the American Guild of Organists at Stetson University, DeLand, Fla., are shown here with their organ teacher and sponsor, Ruth Richardson Carr. This club, which is planning programs of interest to organ students and those studying in the field of vocal sacred music and conducting, held its first meeting May 2, with the Florida state chairman of the Guild, Mrs. Ann Ault of St. Petersburg, presiding.

In the second row, left to right are

Tom K. Brown, Knox Wilkinson, Sylvia Griffiths, Jean Ann Reed, Dean Blair and Jack Coldiron. In the front row, left to right, are Edna Jo Stephens, Carolyn Shealy, Ruth Richardson Carr, Roberta Pemble and Dolores Gough. Seated at the Elizabeth Hall Chapel organ is the president of the group, Betty Louise Grover, senior organ major. Other officers elected are vice-president, Tom Brown; secretary, Carolyn Shealy; treasurer, Jean Ann Reed. Absent from this picture is another senior organ major, Adrienne Thurmond.

honor was Chester Sparver, chairman of the 1952 national convention. On Nov. 10 Fritz Heitman presented a master class in San Francisco. Ludwig Altman acted as Dr. Heitman's interpreter. On the following evening, Nov. 11, Dr. Heitman played, under Guild sponsorship, a memorable recital at Trinity Episcopal Church, San Francisco. —RICHARD MONTAGUE, Registrar.

**ILLINOIS CHAPTER**—The Illinois Chapter sponsored a recital by Arthur C. Becker, Mus.D., Nov. 9 at St. Ita's Catholic Church, Chicago. Dr. Becker is dean of the school of music of DePaul University and organist-choirmaster of St. Vincent de Paul Church. In his recital he was assisted by the choir of that church. The program was as follows: Prelude and Fugue in F minor, Handel; "O Lamm Gottes, unschuldig," Bach; Rhapsodie on Breton Melodies, Saint-Saens; "Four Antiphons of the Blessed Virgin Mary," Becker; "Communion," Tournemire; "Harmonies of Florence," Bingham; "Carillon de Westminster," Vierne; "Panis Angelicus" and "Tantum Ergo," Doerner; "Alleluia," Widor. The last number was Dr. Becker's choral transcription of the Toccata from Widor's Fifth Symphony.

**ST. JOSEPH VALLEY**—The St. Joseph Valley Chapter met Oct. 14 at the Gloria Dei Lutheran church in South Bend, Ind. This meeting was devoted to a seminar for the purpose of examining music suitable for Easter. The numbers presented by the various choir directors were: "Lo, the Dawn of Resurrection," MacKinnon (Gray); "Ride On! Ride on in Majesty," Darst (Gray); "Bell Carol," Staley (Gray); "A Lenten Meditation," Pasquet (Gray); "King All Glorious," Vail (Lorenz); "Rejoice, the Lord Is Risen," Dickinson (Gray); "In the Cross of Christ I Glory," Kessel (Kessel). Arnold Bourziel, A.A.G.O., and Albert Schnaible played several organ selections. Refreshments were served in the church social hall. —MRS. PAUL E. McMULLEN, Registrar.

**CENTRAL ARIZONA**—The Central Arizona Chapter met Oct. 20 at the home of the sub-dean, Alvin Thomas. After a brief business meeting Dean Thyra Leithold led a seminar on "What Is Good Church Music?," including discussions by Sub-dean Thomas and William Fairfield Brown, followed by a lively question and answer session. A piece of silverware was presented to the dean as a wedding gift from the chapter. The presentation was made by Kathryn Capps. —MARVIN ANDERSON, Secretary.

**ROCKY MOUNTAIN CHAPTER**—A very interesting meeting of the Rocky Mountain Chapter was held in the Hellenic Orthodox Church Nov. 3. The meeting opened with a vesper service, the Rev. M. Diacandreu singing the service, with responses by the choir. The choir was directed by Mrs. D. Pappas. Following the vesper service the Rev. Mr. Diacandreu discussed the historical background of the church, with an

explanation of the music used. After the vesper service Mrs. Elizabeth Burt, the dean, conducted a business meeting at which plans for the recital by Catharine Crozier Dec. 3 were completed. —ESTELLA C. PEW, Publicity.

**PORTSMOUTH, VA.**—The Portsmouth Chapter met Nov. 11 at the Monumental Methodist Church, with the dean, Herbert G. Stewart, presiding. The chapter voted unanimously to back the production of "The Messiah" which will take place Dec. 14. Cedric Lyons was elected to fill the unexpired term of Herbert Austin, sub-dean, who has accepted a position in Florida. Miss Harriet Brown was unanimously elected registrar to succeed Charles Cooke, who has moved to Richmond, Va. The applications of three new members were accepted by the chapter. Each member brought five anthems used in his or her choir. These formed the basis for a very informative discussion. At the conclusion of the business meeting, Professor and Mrs. A. J. Lancaster entertained at a social hour. The October meeting was held in the Fourth Street Baptist Church, with the dean, Herbert G. Stewart, presiding. After the routine business the members retired to the church sanctuary to enjoy a recital by Cedric Lyons. Mr. Lyons is organist-director of the host church. At the conclusion of the recital, a social hour was enjoyed and refreshments were served by Mr. and Mrs. Lyons. —HARRIET BROWN, Registrar.

**NORTHERN NEW JERSEY**—A special program was presented at the monthly meeting of the Northern New Jersey Chapter at the Church of the Messiah, Paterson, Oct. 28. A covered dish supper was enjoyed by the members and their friends, members of the choir of the church acting as hosts. Mrs. Charles Dreeland, the dean, presided at a business meeting, following which Jack Sechrist, sub-dean and organist and choirmaster of the host church, presented a review of his recent European music study tour. Using colored slides, Mr. Sechrist gave an illustrated resume of seven European festivals, continental church organs and choirs and cultural highlights of the trip. —MRS. FRANCES E. KREAMER, Correspondent.

**METROPOLITAN NEW JERSEY**—The Metropolitan New Jersey Chapter met Oct. 13 at the Munn Avenue Presbyterian Church, East Orange, where Earl B. Collins is organist-director. The dean, Russell Hayton, introduced Julius Herford, who is on the faculties of Princeton University, the Westminster Choir College and Union Theological Seminary. Discussing the topic "How to Study Bach," Mr. Herford said that Bach belongs to the present because his way of thinking is necessary and universal. As a result Bach's influence is felt in many modern compositions. In 1850 Liszt was one of the founders of the Bach Society, which took upon itself to collect and publish all

of Bach's works. This herculean task consumed fifty-two years. His music was written not to entertain but to lift into the spiritual realm and must be studied deeply and thoroughly with humility. To teach Bach, he said, we must enable our pupils to feel that Bach himself is the real teacher. When first looking into a composition do not look with the idea of "how to do it," but "what is it." Mr. Herford illustrated this point by playing a chorale melody.—MILDRED E. WAGNER, Registrar.

**CENTRAL NEW JERSEY**—The Central New Jersey Chapter met Nov. 3, in the State Street Methodist Church, Trenton. A program of Christmas music was presented, with organists, choir directors and guests participating. The program was opened with an organ recital by James Harper. He played: "Chimes of St. Mark's," Russolo; Variations, Benoit; "How Beautiful Shines the Morning Star," E. A. Mueller, and Noel in G, d'Aquin. An a cappella quartet composed of Claire Galvin, John Galvin, Ramona Andrews and James Harper sang "Rejoice, All Men," by J. J. Niles. A Noel by d'Aquin was played by Ramona Andrews, followed by a baritone solo, "The Shepherds," Cornelius, sung by Nelson Handsbury. The "Concerto Grosso" No. 8 by Corelli was played by Albert Ludecke. Ethel Mae Weaver (first soprano) and Gertrude Bergen (second soprano) sang "Mary at the Manger," Franck-Thack, and "The Cradle in Bethlehem," Quilter. A quartet composed of Ben Hancock, bass; Ramona Andrews, alto; Wilfred Andrews, tenor, and Edith Hartman, soprano, sang "Glorious Is the Name of God" and "To Us Is Born Immanuel," Praetorius. Jean Eades accompanied at the organ. Cantata 61 by Bach was sung by all members present, with Peter La Monna as tenor soloist. The program was planned by Edith Hartman, who also compiled a list of suggested Christmas music, copies of which were distributed among the members.—GERTRUDE BERGEN, Registrar.

**PRINCETON CHAPTER**—The first meeting of the season was held Nov. 5 in the lounge of the Princeton University Engineering Building. An interesting panel discussion on "Problems of the Church Musician" had been arranged, with Miss Elsie Gebhard, organist and choir director of St. Bartholomew's Church, Trenton, N. J., as moderator. The relative merits of private versus conservatory training were discussed by Albert Ludecke, Jr., and George Huddleston. Mr. Ludecke, dean of the Trenton Chapter, is organist and choir director of the Trenton Cathedral. Mr. Huddleston is organist and choirmaster of Christ Church, New Brunswick, and dean of the Middlesex Chapter. Thomas Hibish, director of the choirs at the high school and the Methodist Church, Princeton, spoke on "Problems of the Volunteer Choir" and Winthrop Pike discussed the subject of organ maintenance.—ROGER P. TURNER, L.T.C.L., Secretary.

**CENTRAL OHIO**—The Central Ohio Chapter met Nov. 10 for dinner at Presutti's Villa, Columbus, with Claire Coci as special guest. Following a turkey dinner the group proceeded to the First Community Church, Grandview Heights, for the monthly meeting which included a lecture on "Musical Life in England" by Professor Leslie Orrey of Goldsmith College, University of London. Professor Orrey spoke on the tradition and historical background of musical life in England and compared the school system of the United States with that of England. After this informative lecture we adjourned to a social hour and tea. Nov. 11 we were privileged to hear Miss Coci in a recital at the First Congregational Church, Columbus, under the auspices of the chapter. Brilliant technique combined with deep emotional understanding made this program a memorable one.—MARIE EALY, Secretary.

**BINGHAMTON, N. Y., CHAPTER**—Members of the Binghamton Chapter enjoyed two excellent recitals within the last month. Oct. 27 Miss Marilyn Mason of the faculty of the University of Michigan played on the Möller organ at the West Presbyterian Church. She performed brilliantly the following program: Allegro Moderato, Concerto 4, Handel; "I Stand at the Threshold" (Sinfonia, Cantata 152), Bach; Toccata and Fugue in D minor, Bach; "Three Little Dances," Rameau; Fantasia and Fugue on "B-A-C-H," Liszt; "Harlequin's Serenade," Crandell; Pavane, Elmore; Toccata, Bonset. The choir of West Presbyterian Church, Miss Elizabeth Britton, minister of music, presented Miss Mason. Sunday afternoon, Nov. 16, Mrs. Ruth Pelton Richardson, M.Mus., A.A.G.O., minister of music at the Tabernacle Methodist Church, Binghamton, presented an exceptionally fine program on the Casavant organ. Her program included: Sixth Sonata, Mendelssohn; Suite for a Musical Clock, Handel; Chorale, "Jesus bleibet meine Freude" (Cantata 147), Bach; "Diverissement," Vierne; Variations on a Noel, Dupré; "Litanies," Alain; "Le Banquet Celeste," Messiaen; Allegro, Sonata on the Ninety-Fourth Psalm, Reubke.—FRISCILLA R. MORRIS, Secretary.

## News of the American Guild of Organists—Continued

### Church Music Clinic Held in South Dakota Proves a Pronounced Success

The first church music clinic sponsored by the South Dakota Chapter was held at the First Congregational Church in Sioux Falls Nov. 8. There were eighty-six registrants and many others came to the recital and to the junior choir section. It is expected that this will become an annual event and that we might be able to do it on an even larger scale next year.

The day's events opened with a lively panel on church music problems. Dr. Evelyn Hofh of Yankton College was an excellent moderator and the following persons took part in the panel: The Rev. Lloyd Gunager, Asbury Methodist Church, Sioux Falls; choirmaster, Dr. Lee Bright, Sioux Falls College; organist, Eugene Douth, Huron; layman, Mrs. Lyman Fort, Sioux Falls.

Rupert Sircom of the Westminster Presbyterian Church in Minneapolis was the guest speaker and recitalist. His lecture at the luncheon was on music suitable for weddings and funerals and on registration for the small organ. His time was limited but what he had to say was so basic and helpful that everyone felt rewarded. His recital program was made up of music suitable for services.

The final section of the program, on the junior choir, was led by Jack L. Noble of the University of South Dakota and the Congregational Church of Vermillion. He used his Crusader Choir to demonstrate various junior choir techniques and they sang a group of anthems. Then a massed chorus made up of about 150 children from junior choirs sang a program under Mr. Noble's direction.

Registrants came from Lemars, Iowa, and Jasper, Minn., and from as far south as Pickstown, S. D., and as far north as Huron. They were inspired by Mr. Sircom's organ work.

FLORENCE BERGAN, Dean.

#### Westenburg Recital in Minneapolis.

The second of the organ recital series at St. Mark's Cathedral, Minneapolis, was played by Richard Westenburg Sunday evening, Nov. 2. His program was as follows: Concerto 5, in F major, Handel; Sonatina from Cantata "God's Time Is Best," Bach; Prelude and Fugue in G major, Bach; Intermezzo, Bonnet; "Piece Heroique," Franck; "The Hen," Rameau; Pastorale on "Forest Green," Purvis; Toccata, Van Hulse, Mr. Westenburg displayed a talent for recital playing which is all too rare. Regardless of technique, style, registration and the other points so often controversial, audience projection is, after all, the final requisite for an interesting performance. Therefore, it was gratifying to hear a recitalist who could put across his program. Mr. Westenburg has a pronounced feeling for the depth and dignity of the organ and a good sense of rhythm, as well as a fine musical imagination and sense of color in registration.

JACK FISHER, Reporter.

#### Nebraska Forces Unite in Omaha.

The Lincoln Chapter met with the Nebraska Chapter Oct. 7 at All Saints' Episcopal Church, Omaha, starting the evening with a chicken dinner. The Rev. Mark D. McCallum, rector of All Saints', was a guest at the dinner. Milfred I. Mowers, dean of the Nebraska Chapter, welcomed the Lincoln group and introduced Gayne Doolittle, dean of the Lincoln Chapter.

Cecil C. Neubecker, sub-dean and program chairman, and our host at All Saints', took over from there, outlining a tour of churches for the evening. Mr. Neubecker played Reger's "Benedictus" on the three-manual Austin organ. At the First Unitarian Church Miss Henrietta M. Rees, A.A.G.O., gave a demonstration of the Skinner organ, which she explained, has an Austin console, playing Saint-Saens' "The Rose and the Nightingale" to show her flute and other solo stops and a prelude composed and sent to her by a friend in Sioux City, Iowa, which built up from one stop to full organ. Martin W. Bush, F.A.G.O., of the First Central Congregational Church played "Cibavit Eos," by Titcomb. His

organ is a three-manual Aeolian-Skinner and he called attention to the clarity of the pedal organ. Myron Roberts of the Lincoln Chapter gave an impromptu demonstration of the various stops on this organ, singly and in combination.

At St. Cecilia's Cathedral Mrs. Winifred Traynor Flanagan, A.A.G.O., first escorted several small groups around the beautiful newly redecorated edifice. Her organ is a three-manual Casavant and she played excerpts from wedding music composed by Van Dussel, the Belgian composer. The group adjourned to the lunch room at Cathedral High for a coffee hour before the Lincoln forces turned homeward.

HELEN MANNING, Secretary.

WISCONSIN CHAPTER—The Wisconsin Chapter opened its season's activities with a dinner meeting Oct. 11 at Trinity Methodist Church, Milwaukee. Miss Mathilde Schoessow, the dean, gave a resume of the convention in San Francisco. Miss Dorothy Jensen reviewed the annual summer arts festival in Aspen, Colo., and Richard Crane and other members discussed the Waring workshop at the University of Wisconsin in Madison. Program activities for the year were announced by William Eberl, program chairman. These will include four recitals by visiting artists, seminars on organ and choir music for the church year as well as recitals by Guild members. The group will continue work on its project of obtaining organ specifications for the city of Milwaukee. When compiled the lists will be placed on file in the public library and copies will be made available to the membership. Brief reports on other committees' activities concluded the meeting.—MARIAN E. MANDERY, Secretary.

BLACKHAWK CHAPTER—The Blackhawk Chapter held its first meeting of the season Oct. 20 at St. John's Lutheran Church, Rock Island, Ill. Mrs. R. M. Fryxell spoke on music from the contemporary hymnals for organ, choir and soloists, with emphasis on the small organ. On Nov. 10 the chapter entertained its ministers at a dinner meeting at the First Lutheran Church, Moline. Dean Phillip McDermott read the religious principles of the Guild. The speaker for the evening was Dr. Conrad Bergendoff, president of Augustana College, who spoke on "Music in Worship." Brynolf Lundholm was in charge of the evening. The next event will be a program meeting at the Broadway Presbyterian Church on the evening of Dec. 2. The organists will be Elizabeth Munson, Mrs. Eutoka Borth and Jack Swanson. The meeting will be opened to the public.—MRS. HOWARD LUNDVALL, Corresponding Secretary.

WATERLOO, IOWA—The Waterloo Chapter visited two Cedar Falls churches on an organ tour Nov. 9. At Nazareth Lutheran Church Mrs. Alden Hanson presented a program. She played: "Our Father Which Art in Heaven," Sixth Sonata, Mendelssohn; "O Holy Spirit Enter In," Karg-Elert; "Saterjents Sondag," Ole Bull; "Noel Basque," Benoit. At the Methodist Church Mrs. Myron Russell played: Chorale, "Wachet auf, ruft uns die Stimme," Bach; Pastorale, Franck; "Carillon," Sowerby, and "Praise to the Lord, the Almighty King," Karg-Elert.—BYR DELLA SANKEY FEELY, Publicity Chairman.

MASON CITY CHAPTER—Mrs. Fred J. Clark was hostess to twenty-two colleagues and eight guests of the Mason City, Iowa, Chapter Oct. 21. Dean Earl Stewart of Charles City conducted a business session and reported on a joint conference of the Iowa Music Teachers' Association and the American Guild of Organists at Grinnell Oct. 19 and 20. Plans were made for sponsoring a recital by Edward Berryman, faculty member of the University of Minnesota, at the First Congregational Church Nov. 18. Konrad Hagen and Dr. J. Stephen Westley conducted an open forum on the topic: "Weddings, Funerals and Organists." In regard to weddings, it was pointed out that stress should be not on sentiment, but rather on the dignity and sacredness of the ceremony. This would rule out all secular music, vocal as well as instrumental. It was agreed that funeral music should be for the comfort of the living. Mrs. Clark served refreshments at the close of the meeting. She was assisted by Velma Held of Sheffield.

CENTRAL MISSOURI CHAPTER—The September meeting was held at the home of Dean and Mrs. Heinz Arnold in Columbia Sept. 22. It was a business meeting at which officers for the year were elected. The officers chosen are: Dean, Dr. Heinz Arnold, F.A.G.O.; sub-dean, Douglas Breitmayer; secretary, Nesta Williams, F.A.G.O.; treasurer, William C. Bedford; chaplain, Dr. Harry M. Philpott. Mrs. Arnold served refreshments and the members discussed their summer experiences. The second meeting of the year was held at the First Christian Church in Columbia. The speaker was Franklyn S. Weddle of Independence, Mo.,

who presented a paper on the subject of church music. It was followed by a stimulating discussion by the members.—NESTA WILLIAMS, Secretary.

DUBUQUE, IOWA—The Dubuque Chapter held a meeting in radio station KDTH Oct. 27. The dean, Miss Doris McCaffrey, presided at the business meeting. Bob Gribben, musical director of KDTH, presented a paper on "Modern Music in Radio," followed and illustrated with organ numbers. Howard Bauck assisted him in piano and organ duets. Leonard Raver, newly-appointed teacher of organ at the University of Dubuque and organist of the Westminster Presbyterian Church, played a Trio-Sonata of Bach and "Psalm 19," Marcello.

MIAMI, FLA.—The Miami Chapter held its first meeting of the season Oct. 25 at the White Temple Methodist Church. The meeting was preceded by a recital by Claude L. Murphree, F.A.G.O., organist of the University of Florida at Gainesville. Immediately following the recital a business meeting was held in the parish-house, with Bruce H. Davis, the dean, presiding. Various matters concerning the regional convention to be held in Miami next May were taken up. All indications point to a successful program at that time. The meeting closed with an enlightening and amusing account of the San Francisco convention by Mr. Murphree.—PRESTON H. DEITMAN, Corresponding Secretary.

TAMPA, FLA.—The first fall meeting of the Tampa Chapter was held Oct. 6 at the home of Mrs. R. O'Neal and Mrs. Martha Durmion. William Jenkins, dean of the chapter, gave an inspiring talk on the opportunities of organists in promoting the worship of the church. Eddie Ford gave a delightful recital on the Hammond organ. Twenty-six members were present.—RUTH W. STONE, Publicity Chairman.

ROANOKE, VA.—The Roanoke Chapter presented Virgil Fox in a recital Oct. 28 at St. John's Episcopal Church. Mr. Fox appeared in Roanoke in May, 1951, and was so well received that at the request of many music-lovers in the city he was invited to return and played to an overflow audience. On Nov. 15 the Roanoke and Lynchburg Chapters held a joint meeting beginning with a tea at the Huntingdon Court Methodist Church in Roanoke. During the afternoon the group traveled, after hearing Roger Arnold give a short recital on the Huntingdon Court organ, first to Hollins College, where Samuel Morris, professor of organ, played three numbers. From there the group went to the Second Presbyterian Church in Roanoke, where Paul K. McKnight played a prelude, offertory and postlude, and then to St. John's Episcopal Church, where Gerald Powell played three numbers. The meeting reached its climax with a turkey dinner at the Casual Corner restaurant. Plans are under way for the annual Christmas choir festival, which will be presented by 300 junior and senior high school students for the Guild. This has become one of the outstanding events every year and the audience is fast outgrowing any church in the city.—MRS. W. E. BELL, Publicity Chairman.

TENNESSEE CHAPTER—The November meeting of the Tennessee Chapter was held at the Evergreen Presbyterian Church, Memphis, Nov. 3. After a turkey dinner the members participated in a discussion on improvisation, led by Richard White, past dean. His demonstrations on the new Reuter organ were artistically thought out and well executed, showing not only good understanding of musical form but masterly handling of the resources of the instrument.—RACHAEL QUANT, Secretary.

PATAPSCO CHAPTER, BALTIMORE—Regular monthly meetings are held in the home of Floyd O. Adams, a member of the chapter, who has a Hammond in his home. Trips to see organ factories or homes containing organs were discussed. The feature of the latest meeting was a demonstration on the Hammond organ. Miss Katharine E. Lucke, a member of the Chesapeake Chapter, was our guest.—MARGARET R. FRANKLIN.

NORTH LOUISIANA—The monthly meeting of the North Louisiana Chapter was held Nov. 2 in the library of St. John's Church in Shreveport, with Dean Norman Z. Fisher presiding. Plans for the regional convention were discussed. After the meeting the members adjourned to the church to hear a short program by two of the members—Mrs. Lucille Bond and Mrs. Florence Fisher. Afterwards an opportunity was given to the members to see the new organ installed about ten months ago.

SAVANNAH, GA., CHAPTER—The Savannah Chapter began its sixth year Oct. 20 with a business meeting at Trinity Methodist Church, at which plans for the season were outlined. After the meeting the chapter presented Miss Margaret May Swain, organist of the Covenant Presbyterian Church, Atlanta, in a public recital, which included numbers from Buxtehude, Bach, Walond, Franck, Milford, Barnes, Whitlock and Langlais. At the conclusion of the recital

Miss Elizabeth Buckshaw, the dean, welcomed the Guild members and prospective members at an informal reception in her studio in honor of Miss Swain.—JOY DALY MARTIN, Registrar.

CENTRAL TENNESSEE CHAPTER—The October meeting was held at the West End Methodist Church, Nashville, Oct. 14. Members and friends enjoyed a rare treat on the church's new three-manual organ. Warren Hutton, organist of the church, was chairman of the program. The numbers were: Prelude in G major, Bach (Mary Carlos); Slow Movement, Sixth Sonata, Mendelssohn (Mary Altie Caffey); Chorale Prelude, "O World, I Now Must Leave Thee," Brahms (Judy Gattis); Prelude and Fugue in G minor, Buxtehude (Mrs. Warren Hutton); C minor Sonata, Op. 56, Guilment (Marjorie Kerr); "Christ Is Risen," Anonymous fifteenth century (Olaf Grobel); Chorale Prelude, "My Heart Is Filled with Longing," Brahms (Gene Webb); Toccata, Farnam (Warren Hutton). A dinner-meeting opened the 1952-53 season in Nashville. The Waverly Place Methodist Church was host for this occasion, Sept. 30. A business meeting was held after the dinner. Robert W. Smith, dean, presiding. Later a program of organ music was presented in the church auditorium by Mrs. Warren Hutton. Forty-three members were present.—MRS. HUGH DORRIS, Secretary.

WINSTON-SALEM, N. C., CHAPTER—The Winston-Salem Chapter met at the historic Friedburg Moravian Church Oct. 13 for a supper meeting, with the choir of that church preparing the meal. Members had as their guests prospective members, wives, husbands and friends. James Hart, minister of music of the First Presbyterian Church, spoke on "Sources and Derivations of Music Used in the Lost Colony, Manteo, N. C." Mr. Hart is the organist of the Lost Colony.—MRS. RALPH CONRAD, Secretary.

LYNCHBURG, VA.—The Lynchburg Chapter met Oct. 11 at the First Presbyterian Church with the Lynchburg Civic Music Club. Mrs. F. Alex Teass, president of the music club, presented Bernard Williamson, A.A.G.O., composer, organist and director of the music at the First Presbyterian Church. Mr. Williamson spoke on "Design of Organ Music for the Listener," describing the organ for the benefit of the ordinary listener who usually cannot see the performer. He used the large Möller organ installed recently in the church for a demonstration of the color possible on an organ and for three compositions which he played at the conclusion of his talk. The program was planned in anticipation of the visit of Virgil Fox on Oct. 30 for the dedication of the organ.—FRANCES C. PETERS, Registrar.

OREGON CHAPTER—The Oregon Chapter met Oct. 28 at the Central Lutheran Church, Portland. After a business meeting at which plans for the Catharine Crozier recital Dec. 8 were made, several new members were welcomed and the program was turned over to the church organist, Florence Abel. The subject of favorite repertoire was presented by Kathleen Stewart, Howard Backlund and Miss Abel, each playing several selections. A special guest was Richard Purvis, who was playing on the following evening, sponsored by the Hammond Organ Club.—MARY HAZELLE, Recorder.

EUGENE, ORE.—The Eugene Chapter spent a very enjoyable evening Sept. 29 at the Central Presbyterian Church. The members invited their clergyman to participate in the forum based upon the need for cooperation between clergy and musicians. Speakers included Theodore Kratt, dean of the school of music at the University of Oregon; the Rev. Berlyn Faris, Methodist minister, and Milton Dieterich, from the faculty of the music school of the university and organist-director at St. Mary's Episcopal Church in Eugene. Thirty-four attended the dinner. Eight new members have been received into the chapter since the charter was presented.—JEAN DRYDEN CAMPER, Secretary-Treasurer.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter held its second meeting of the current season Oct. 28 at Alpha Lutheran Church, Turtle Creek, Pa., with dinner served at 6:30. After the dinner the business meeting was called to order by the dean, Franklin Watkins. Mr. and Mrs. Newman, daughter and son-in-law of the minister, the Rev. Mr. Logan, welcomed the Guild. Lester Carver received applause for the lovely evening he had arranged. Dean Watkins welcomed organists from Pitcairn, McKeesport, Trafford, Wilmerding, East Pittsburgh and Turtle Creek. Elizabeth Schoonover read a paper on "The Purpose of Guild Meetings." After a welcome to new members Dean Watkins gave information on the next meeting, which will be a day devoted to a discussion of church music in the morning and organ recitals in the afternoon. Robert Izod read a pamphlet on "The Experiences with Canon West of St. John the Divine." At 8:30 the members and guests went to the sanctuary of the church for a recital by William Saul and a short demonstration of registration for the small organ by Dr. Marshall Bidwell.—MARIE L. STRITMATER, Registrar Pro Tem.

## News of the American Guild of Organists—Continued

### Spiritual Retreat in California.

The third annual spiritual retreat of the Riverside-San Bernardino Counties Chapters (California) and the Choral Conductors' Guild was held Sept. 28 in the Seventh-day Baptist Church of Riverside. This was an inspirational beginning for the year's work. The C.C.G. instituted this event in 1950 under the presidency of J. William Jones and each year asks the A.G.O. to join in the services. It is a period of worship and meditation—a time of silence and dedication to the work of the church. Upon entering the church the members are requested to maintain silence until after grace at supper. "Fundamentals of Service" was the theme chosen by the C.C.G. president, Dr. Eileen Lucas of San Bernardino, for the 5 p.m. and 5:45 services. Milton Sherwood, Larry King and Dr. Roberta Bitgood played at these services and two addresses were made by pastors on "Spiritual Harmony" and "The Supreme Act of the Soul." The host choir served dinner, at which time Dr. Lucas and Margaret W. Dow, dean of the A.G.O., introduced the guests and new members. The evening service was in charge of the Seventh-day Baptist Church pastor and choir, carrying out the theme "Worship" in Scripture and anthems. "The Church Musician as a Christian Worker" was the subject of an address by John Burke, minister of music of the First Methodist Church, Pasadena.

The October meeting of the Riverside-San Bernardino Counties Chapter was held in Redlands at the university chapel, with Owen Brady, organist of the First Baptist Church of Los Angeles, as speaker. Mr. Brady illustrated the different types of organ design with simplicity and clarity. His presentation indicated a broad experience and knowledge of the tonal resources of the organ at various periods. Following a social hour the Madrigal Ensemble of San Bernardino Valley College, under the direction of C. Dale Robbins, gave a fine program.

On Oct. 27 the chapter, collaborating with La Sierra College, presented David Craighead in a recital at the Seventh-day Adventist Church, La Sierra. Mr. Craighead played his entire program from memory with excellent interpretation of his numbers. The college invited all A.G.O. and C.C.G. members and friends of Mr. Craighead to a reception after the recital.

Officers of the chapter for 1952-1953 are: Dean, Margaret W. Dow; sub-dean, Mrs. Marjorie P. Perkins; recording secretary, Seward H. Brush; corresponding secretary, Miss Vera Van Loan; treasurer, Nelson E. Johnston; auditors, Newell L. Parker and Miss Edna Farnsworth; registrar, Mrs. Gleason M. Curtis; librarian, Mrs. Margaret C. Bray; parliamentarian, Dr. Leslie P. Spelman; directors, Miss Doris Sisco, Milton A. Sherwood and Richard C. Stanley; chaplain, the Rev. Hugh Fulton.

MRS. GLEASON M. CURTIS, Registrar.

**LONG BEACH, CAL.**—The Long Beach Chapter met Nov. 4 at the Greek Orthodox Church. Gene Driskill, the dean, presiding. A business meeting preceding the program dealt with the approaching Yuletide season, at which time the group will unite with the Musical Arts Club and the Choir Directors' Guild. Gifts for needy children, a Christmas program and dinner will add to the gaiety. The Claire Coci recital promises to be the next outstanding event. After transaction of business the group adjourned to the auditorium, where an interesting program was presented. With the cooperation of the Rev. Nicolas Billiris, priest of the Church of the Assumption of the Virgin Mary, and assisted by the choir, Frank Desby, musical director of the St. Sofia Orthodox Church of Los Angeles, presented an exposition of the Greek liturgical service.—**EDITH MARTINA WYANT, Reporter.**

**SEQUOIA CHAPTER**—This chapter held an organizational meeting July 18. S. Lewis Elmer and Miss Kathleen Luke, regional chairman, were present. The hosts were Lewis Brunn, organist; Dean Elliott, choirmaster, and Dean Thomas S. Lewis, rector of Christ Episcopal Church, Eureka. Twenty-eight persons attended the meeting and were entertained at the home of Mr. and Mrs. Arthur McCurdy, where members played the fine small Möller organ. Mr. McCurdy is a brother of the well-known Alexander McCurdy. At a meeting Aug. 18 at the First Presbyterian Church, Eureka, news that our charter was granted by the national council was announced. A third meeting was held Sept. 20 at the studio-apartment of

Ross Ring in Ferndale. At this meeting the members enjoyed a brief recital by Mr. Ring on the fine Wicks residence organ of sixteen ranks. Oct. 20 at the Fortuna Methodist Church a recital of music and inspection of the organ took place, with a program by Lewis Bruun. James T. Mearns is dean of the new chapter. He is assistant professor of music at Humboldt State College, Arcata, Cal., and organist-director at the First Presbyterian Church, Eureka. The sub-dean is Miss Pearl Jacobson, choir director at Calvary Lutheran Church, Eureka, and musical director of radio station KIEM. She has just retired after twenty years of teaching choral music in the Eureka public school system. The secretary is Mrs. Jeanette Rollison, organist at Calvary Lutheran Church, Eureka, and the treasurer Irving Mills, organist at the First Methodist Church, Eureka.

**CENTRAL CALIFORNIA**—The first fall meeting of the Central California Chapter was held at the home of Mr. and Mrs. W. Carroll Kirkman. An enthusiastic report of the convention was given by the delegates, Donald Sutherland, dean, and Mrs. Lewis A. Pryor, secretary-treasurer. Plans were made for a minister-organist dinner, visits to churches and synagogues in Stockton and the matter of presenting a nationally-known artist. Mrs. Pryor reported the possibility of including an organist on the community concert roster next season. The specification of the Austin organ being installed in Lodi's Zion Reformed Church, where Mrs. Emma Diehn Pratt is organist, were examined. The organ was designed by J. B. Jamison and Wesley K. Morgan, a former College of the Pacific faculty member. A note from Bruce Prince-Joseph, who played here last year and who is now in Paris, was read. Refreshments were served by Mrs. Kirkman.—**FRED TULAN, Publicity Chairman.**

**FORT WAYNE CHAPTER**—The Fort Wayne, Ind., Chapter and guests gathered at the Jewish Temple on the evening of Oct. 28 to hear a "Traditional Hebrew musicale" presented by Mrs. Leah Cohen Malay, organist, and a quartet consisting of Miss Helen Limbert, Mrs. Earl Mills, Philip Steigewald and Maurice Sauder. Dr. N. L. Salom, as narrator, explained the chants in a very interesting manner. He was introduced by Mrs. David Gerig, program chairman of the chapter. The program was arranged by Mrs. Malay, who has been organist at the temple more than fifty years, and in whose honor a special celebration was held a few months ago.—**Mrs. W. S. FIFE, Publicity.**

**TEXARKANA, TEX.**—The Texarkana Chapter met Nov. 1 at the First Methodist Church. Miss Ruth Turner, the dean, presided at the business session. Miss Turner opened the program with an interesting discussion of the national convention in San Francisco, which she attended. The program consisted also of organ numbers: "O Man, Bewail Thy Grievous Sin" and Prelude No. 4, Bach (played by Miss Jacquelyn Dolman); Arioso, Bach, and Toccata, Fisher (played by Clyde Holloway); Toccata and Fugue in D minor, Bach (played by Mrs. Richard Perry). Mrs. Otis Goodson read an amusing short story entitled "Musings of a Church Mouse."—**DOROTHY ELDER, Registrar.**

**TEXAS CHAPTER**—The Texas Chapter met at the Tyler Street Methodist Church, Dallas, Oct. 20. Dinner was followed by a business meeting. The event of the evening was the annual Guild service. Music was provided by the Tyler Street Methodist choir, directed by the Rev. Temple J. Barcafer and accompanied by Miss Betty Blasingame, organist. The sermon was by the Rev. Tom Jackson, pastor of the Ridgecrest Baptist Church, Dallas, and a subscriber-member of the chapter. Other ministers participating in the service were the Rev. A. Blanchard Boyer, chaplain of the Guild chapter; Dr. Lewis N. Stuckey, pastor of the Tyler Street Church, and the Rev. Gene Atkins, assistant pastor.—**JAMES M. GUINN, Reporter.**

**FORT WORTH, TEX.**—The Fort Worth Chapter met Oct. 3 in the recreation room of Grace Lutheran Church. After a supper was served by the young women's group of the church, a business meeting was held under the direction of Dean House. The recital series sponsored by the chapter was discussed by E. Clyde Whitlock, chairman of the concert committee. The artists who are to perform are Claude Murphree, George Markey and Dorothy Young. Stanley Shepel-wich was elected registrar in place of Mrs. George Suffern, who is out of town. William Marsh reported plans for the national convocation in Dallas in December. The Fort Worth Chapter is to be host to the convocation one day of the meeting and big plans are in the making. R. R. Miller of Dallas extended an invitation to the Fort Worth members to join Dallas in a pilgrimage to East Texas to hear some fine new organs in Kilgore and Longview. Dale Peters and Roy Perry of these two cities were to provide the music. The meeting was then adjourned to the church auditorium for the program under the direction of Curtis Pruitt, program chairman. The theme of the evening was Reformation

service music. The Tri-Lutheran Choir Association sang under the direction of James McKinney and organ music was provided by Miss Patty Coleman, Miss Silvey Wood and Curtis Pruitt. The speaker was the Rev. John R. Groettum, who lectured on "The Reformation Movement and Music."—**Mrs. JAMES MCKINNEY, Chairman.**

**GALVESTON, TEX., CHAPTER**—The Galveston Chapter held its annual Guild service at the Central Methodist Church Oct. 13 at 8 p.m. The prelude was played by Niels Nilsson, organist and choir director of the Central Methodist Church, and the service included the spoken word, hymns sung by the congregation and recitation of the Guild creed. The following numbers by the choir under the direction of Mr. Nilsson were heard: "O Be Joyful in the Lord," Geoffrey Shaw; "Expectans Expectavi," Charles Wood, and "God Be in my Head," Walford Davies. The Rev. Walton B. Gardner, pastor of the church, spoke on the history of music, with emphasis on Methodist church music. . . Donald Willing, head of the organ department of Trinity University, San Antonio, Tex., and conductor of the university choir, which annually makes a 2,000-mile tour, was presented in a recital at the First Lutheran Church Nov. 11. Mr. Willing's program was as follows: Concerto in G minor, Handel; "A Whim," Arne; Chaconne in D minor, Pachelbel; Sonata 4, Bach; Canon in B minor, Schumann; Prelude and Fugue in D major, Bach; Five Chorale Preludes, Ernest Pepping; Theme with Variations and Fugato, Willy Burkhard; Fugue in C sharp minor, Honeger; Intermezzo, Reger. A reception for Mr. Willing followed the recital at the home of Mr. and Mrs. Michael Colerain. Mr. Willing showed a group of interesting and unusual slides of organs he had visited and played while visiting Europe last summer.—**THOMAS J. SMITH, Registrar.**

**HOUSTON, TEX.**—The Houston Chapter held its first meeting of the season Oct. 13 at the Church of St. John the Divine. A business meeting followed the dinner and the program committee presented a brief outline of the year's activities. The membership committee announced that the local chapter had gained many new members. After the business meeting, members and guests met in one of the classrooms of St. John's School and heard a fascinating lecture on the science of sound by Colonel W. L. Longley, retired, U. S. Army, dean of men at St. John's School.—**RUTH MARY RUSTON, Reporter.**

**WATERBURY, CONN.**—The Waterbury Chapter met Nov. 10 at the home of Mr. and Mrs. Robert F. Birt. After a business meeting conducted by Dean Edward Macrum, the program of the evening was presented by Miss Mary Rice, who spoke on plainsong. Beginning with a description of the background and style of Gregorian chant, Miss Rice proceeded to demonstrate on the blackboard the basic elements of notation and interpretation. Recordings further illustrated her remarks and she led the group in the singing of a lovely Sanctus. On the lighter side, as a preview of the coming pastor-organist panel, Canon West's amusing paper was read by three members, taking the parts of pastor, organist and a member of the congregation, each presenting his complaints against the other two. The evening was concluded with a period of warm sociability, enhanced by Mrs. Birt's superb refreshments.—**ROBERT A. REQUA, Registrar.**

**MONMOUTH CHAPTER, NEW JERSEY**—The Monmouth Chapter held its annual organist-clergy banquet at the Marine Grill in Asbury Park in October. Dean Arthur J. Reines presided and introduced the guests of the evening, one of whom was our national president, S. Lewis Elmer, who spoke on the Guild history and its achievements both in this country and abroad and of the value of the choirmaster in relationship to the church organist. Mrs. Everett H. Antonides paid tribute to a deceased member—Mrs. Robert B. Fisher, who helped to form the Monmouth Chapter twenty years ago. Miss Gertrude Neidlinger gave her caricatures of musical people. . . Virgil Fox will be our guest recitalist March 9 at the First Methodist Church in Asbury Park. The Monmouth Hymnal of 1952, made up of the ten original hymns selected by our judges last spring, was distributed.—**EVELYN WHITE BENNETT, Registrar.**

**BROCKTON, MASS.**—A recital sponsored by the Brockton, Mass., Chapter, brought together music-lovers on the evening of Oct. 21, at the First Baptist Church, Brockton, to hear Alexander McCurdy, organist, and his wife, Flora Greenwood, harpist. Mr. McCurdy's numbers showed his complete command of the fifty-five rank instrument. The beautiful and refreshing music of the harp with the organ was evidence of the teamwork of these two artists.

At the meeting held Nov. 3 at the home of Mrs. Gladys Stilwell Porter Dean Francis L. Yates outlined plans for the coming months. Due to the resignation and removal of Mrs. Gertrude K. Bryant, secretary, to Lowell, Dean Yates chose Mrs. Gladys S. Porter to be secretary pro tem and Miss Barbara Packard and Mrs. Emma Nelson to

assist her. A social hour was enjoyed at the conclusion of the meeting, with discussion of the Christmas party to be held Dec. 13. Refreshments were served buffet style by the hostess and Mrs. Elizabeth Burrill Appleton.—**Mrs. GLADYS STILWELL PORTER, Secretary pro tem.**

**VERMONT CHAPTER**—The Vermont Chapter held its fourth annual choir festival Sunday, Oct. 26. The Congregational Church in Rutland was the scene of the event, as in previous years, and twenty-two choirs participated, with over 200 singers. James Stearns was the director of the massed choirs, with Leo Ayen as organist. Organ solos were played by Harriette Slack Richardson, Francis Weirich and Edna Parks. A hymn descant used was arranged by a chapter member, Professor Howard G. Bennett. Participating ministers were the Rev. Roland P. Rice and the Rev. Harvey D. Butterfield. The anthems were those which Guild members believed would be worthwhile music for regular church services.—**HARRIETTE RICHARDSON, Registrar.**

**RUTLAND, VT. DISTRICT**—A meeting of the Rutland District of the Vermont Chapter was held at Green Mountain College in Poulney, Vt. After a short business meeting at which plans for the year were discussed the members and their guests enjoyed a short program of piano music by Miss Rosabel Loveridge, a talented young musician. A tour of the college buildings was followed by refreshments and a social hour.—**HARRIETTE SLACK RICHARDSON, Registrar.**

**HOUSATONIC CHAPTER**—The first meeting of the newly-organized Housatonic Chapter in Connecticut was held in September, with thirteen members present representing eight towns of the area. Officers elected were: Dean, Henry Cross, Sharon, Conn.; sub-dean, Albert Sly, Lakeville, Conn.; secretary, Evelyn Dann, Lakeville, Conn.; treasurer, Clifford Hotchkiss, Cornwall Bridge, Conn.; registrar, Doris Hart, West Cornwall, Conn. The program for the year will include two organ recitals, a Thanksgiving hymn sing, a Christmas carol sing and several evenings devoted to study of organ techniques.—**DORIS HART, Registrar.**

**SOUTHWEST MICHIGAN**—The Southwest Michigan Chapter met at St. John's Episcopal Church, Sturgis, for a dinner and program Nov. 3. The Rev. Robert K. Giffin, rector of the church and an active member of the chapter, and Myron D. Casner, organist and choirmaster, were hosts for the occasion. Dinner was served by the women of St. John's parish. Max Newkirk of Battle Creek, dean of the chapter, presided at the business meeting. Mrs. Elmer Harrison, chairman of the committee for selecting the required number for the student contest next April, reported that the first movement of the First Trio-Sonata by Bach had been chosen by the committee. The program was in charge of Frank K. Owen of Kalamazoo and Mr. Casner. Mr. Owen presented a tape recording of the musical portions of the service his choir of men and boys sang in the Washington Cathedral last June and discussed and illustrated at the console the problem of playing organ accompaniments from the piano score. Mr. Casner's portion of the program consisted in presenting the "Dos and Don'ts" of modulating in the church service and the extemporizing of interludes.—**PAUL A. HUMISTON, Registrar.**

**WILKES-BARRE, PA.**—The Wilkes-Barre Chapter opened its 1952-53 season with a dessert social Oct. 20 in the Memorial Presbyterian Church, Wilkes-Barre, Pa. The Guild sponsored a recital by John Baldwin, organist of Grace Church, Utica, N. Y., in St. Stephen's Episcopal Church, Wilkes-Barre, Nov. 18. A panel discussion, conducted by the Rev. Edgar F. Singer of the Forty-Forth Methodist Church, and Clifford E. Balshaw, F.A.G.O., acting dean, followed the business session. The discussion was on "The Church and Music," having as its chief aim the promotion of worthy church music.—**MARGUERITE M. BORMAN, Secretary.**

**ORANGE COUNTY, N. Y.**—The monthly meeting of the recently-reorganized Orange County, N. Y., Chapter was held in the choir room of the Webb Horton Memorial Church, Middletown, Nov. 3. The following panel of officers was elected for the year: Billy J. Christian, dean; Richard O'Connor, sub-dean; Mrs. E. Miner, treasurer; Edward F. Schmitt, secretary. A program of activities for the year was submitted by a committee and adopted. The evening was then spent in reviewing and singing anthems which had been used at some time or other by the members present. Light refreshments and an informal songfest of popular songs brought an enjoyable evening to a close.—**EDWARD F. SCHMITT, Secretary.**

**SOUTHERN NEW JERSEY**—The Southern New Jersey Chapter held its monthly meeting in the parish-house of St. Andrew's Episcopal Church in Bridgeton Oct. 14. After the business meeting a lecture demonstration on transposition by Charles Wright, F.A.G.O., proved helpful.—**CORA SHOEMAKER, Registrar.**

# News of the American Guild of Organists—Continued

## Virgil Fox Plays in Lynchburg.

Virgil Fox's first recital in Lynchburg, Va., won for him the praise of hundreds of listeners who crowded into the First Presbyterian Church to hear him Oct. 30. The occasion was the dedication of the Möller organ, planned and installed under the supervision of Bernard Williamson, organist and choir director of the church. Mr. Fox demonstrated the beautiful variety of tone quality of the organ. He played the following compositions: Concerto No. 4, Handel; "Come, Sweet Death," and Toccata in F major, Bach; "Chant de Paix," Langlais; Sonata on the Ninety-fourth Psalm, Reubke; Giga, Bossi; Sicilienne, Durufle; Introduction and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger. As encores he gave "The French Clock," by Bornschein, and "Perpetual Motion," Middelschulte. The Lynchburg Chapter entertained Mr. Fox at the home of Mrs. R. T. Watts, Jr., after the program.

FRANCIS C. PETERS, Registrar.

## Anthem Festival in Bridgeport.

An anthem festival sponsored by the Bridgeport, Conn., Chapter was held at the First Presbyterian Church Sunday evening, Nov. 9. Over 200 singers from seventeen choirs in Stratford, Bridgeport, Fairfield, Westport and South Norwalk participated, with Edouard Nies-Berger as director. The following program was presented: Organ Preludes, Fantasie in G minor, Bach; Prelude, Fugue and Variation, Franck; "Rhosymedre," Vaughan Williams (Robert Penn, M.M., Church of Christ, Milford); anthems, "Now Let Every Tongue Adore Thee," Bach; "Jesus, Word of God Incarnate," Mozart, and "How Lovely Is Thy Dwelling-Place," Brahms (Mrs. George Kish accompanist); "Open Our Eyes," Macfarlane (Frederick N. French); "Behold Now, Praise the Lord," Titcomb, and "Brother James' Air" (Miss Ellen Williams, accompanist); organ, Andante from First Symphony, Vierne (John Alves, F.A.G.O., Ch.M., F.C.C.O., Trinity Episcopal, Southport); anthems, "Hear My Prayer," James; "Springs in the Desert," Jennings (soloist, George H. Wilson); Gloria from Twelfth Mass, Mozart (Phyllis M. Curry, accompanist); Choral Benediction, "God Be in My Head," Davies; organ, "Ad Ecclesiae Gloriam," Macfarlane (Mrs. George Kish).

FLORENCE BEERE HILL, Publicity Chairman.

SUFFOLK, N. Y., BRANCH—The Suffolk Branch (Long Island Chapter) enjoyed an evening of music in the Central Presbyterian Church of Huntington, N. Y., Oct. 28. Mrs. William Stewart, newly-appointed organist of the church, played the following program with the assistance of Mrs. Catherine Margeson, 'cellist; Prelude in B minor and Chorale, "Jesus Joy of Man's Desiring," Bach and Sonata No. 5, Mendelssohn (Mrs. Stewart); Arioso, Bach; Elegie, Faure, and "Chanson sans Paroles" Ebban (Mrs. Margeson); "Benedictus," Reger; "Divinum Mysterium," Purvis; Allegro Vivace from First Symphony, Vierne, and Chorale in E major, Franck (Mrs. Stewart). Mrs. Stewart's registration in the first three of her second group was very interesting. Mrs. Margeson (herself an organist) was accompanied by Mrs. Stewart at the piano. The cello solo Arioso, by Bach, was particularly lovely. Refreshments and a social hour followed the program.

LONG ISLAND CHAPTER—The Long Island Chapter met Nov. 9 at St. Thomas' Episcopal Church in Farmingdale for a meeting on "This Business of Chanting." The rector, the Rev. W. Robert Hampshire, spoke on plainsong chanting, using the new LP record "Music of the Liturgy in English" for directed listening. The church choir, under the direction of Miss Patsy Clayton, demonstrated by singing a few plainsong chants.—MARIAN W. TATEM, Secretary.

NIAGARA FALLS, N. Y.—The children's community chorus of the Tonawandas was presented in a concert by the Niagara Falls Chapter Oct. 19 in Zion Evangelical Lutheran Church, Niagara Falls. The chorus of 100 voices, ranging in age from 6 to 16, sang under the direction of its founder, Mrs. W. Ivan Wilder, well-known Tonawanda musician and teacher. Piano and organ accompaniments were provided by Florence Rees, Virginia Frank and Lillian Thiele, who played Beethoven's "Moonlight" Sonata for the offertory. The Rev. Arthur H. Schmoyer, D.D., chaplain of the chapter and pastor of Zion Church, conducted the service. Carl F. Heywang, choir director of Zion Church and dean of the Niagara Falls Chapter, was in charge of the program.—ELSA VORWERK, Registrar.

NORTHERN VALLEY, NEW JERSEY—The monthly meeting was held Nov. 10 at the First Presbyterian Church of Englewood. The dean of this chapter, John W. Harvey, organist and choir director of the church,

was host. Choir members were invited to attend. This meeting was a workshop session on Christmas anthems, old and new. The group of fifty was fairly well divided for part singing. Dean Harvey led in the discussion and conducted twelve anthems with Edward Utley at the piano—JOHN W. HARVEY, Dean.

CENTRAL NEW YORK—The monthly meeting of the Central New York Chapter was held Nov. 4 in the Munson-Proctor-Williams Institute. Copies of the tentative program for the state regional convention were distributed. The feature of the evening was an address by the Rev. William Schmidgall on "Music in the Old Testament."—JESSIE A. SHEA, Secretary.

CHESAPEAKE CHAPTER—The November meeting of the Chesapeake Chapter was held Nov. 10 in the beautiful new synagogue of the Baltimore Hebrew Congregation. This church was organized in 1830 and recently moved into its new edifice. Both design and decoration are modern and the significance of the various murals and other decorations was explained to the members by Cantor Joseph Rosenfeld. A program of organ music was played on the new Möller by Frederick D. Weaver, organist and choirmaster. This was followed by a program for choir and organ which included Jewish worship music from ancient times up to and including compositions of today. Composers represented were Ernest Bloch, Isadore Freed, A. W. Binder, Heinrich Schalit and Louis Lewandowski. Later refreshments were served by Mrs. Weaver, assisted by members of her choir, at the Hampden Methodist Church. Mrs. Rhoda B. Tyson was hostess and Edmund S. Ender host, assisted by Mrs. Ender.—DELLA V. WEBER, A.A.G.O.

YORK, PA., CHAPTER—Fifty members and guests of the York Chapter enjoyed the program given by S. Paul Lynerd and Anna Margaret Crist Nov. 11 at the monthly meeting of the chapter. Dean Adam H. Hamme presided at the business session. The next meeting will be the Christmas party at the Modenaire, Lincoln Highway East, Dec. 2. Mrs. Phyllis Kline and Mrs. Phyllis Lightner are in charge of arrangements.—MRS. WALTER W. FUTER, Chairman of Publicity.

CUMBERLAND VALLEY—The Cumberland Valley Chapter held its first meeting of the current season Nov. 1 at the office of Dr. S. E. Luke in Hagerstown. Miss Isabel Ferris, organist emeritus of Wilson College, spoke on her trip to the biennial national convention in San Francisco last summer. Mrs. Bishop, organist of Zion Reformed Church in Hagerstown, Md., made a short talk on her experiences at the Flemington Choir School in Flemington, N. J. Refreshments were enjoyed following the talks.—WILLIAM SPRIGG, Dean.

MISSOURI CHAPTER—The Missouri Chapter held a meeting Oct. 27 at St. John's Methodist Church, St. Louis, with Christian H. Hahn, organist and choir director, as host. An enjoyable social period preceded the turkey dinner. Dean Katherine Carmichael, A.A.G.O., conducted the business meeting. Douglas Schlueter, A.A.G.O., invited Guild members and their choirs to sing in the mass choir at the Reformation Day service Nov. 2 at the Kiel Auditorium under the direction of Dr. Robert W. Magin of Grace Methodist Church. At 8:30 in the church sanctuary a recital was presented by Robert Oldham, M.M., organist of the University Methodist Church and Monticello College, Alton, Ill.; Dustin Myers, flutist, and Myrtle Oechsle, contralto.—ALICE MACE NOWLAND, Publicity Chairman.

ST. JOSEPH, MO.—The St. Joseph Chapter presented Bob Whitley, Oklahoma City organist, in a recital at the First Methodist Church Oct. 21. Mr. Whitley, who recently completed a year's study at the Royal School of Church Music in Canterbury, England, gained fame in 1950 as winner of the national organ playing contest sponsored by the A.G.O. The monthly study meeting of the chapter, held Oct. 27 at the First Baptist Church, was devoted to a discussion of hymns, their harmonic structure, their historical background and the relationship of the words and music. Mrs. Evan Ehlers, Mrs. Wayne Nicholas, Mrs. A. I. McClard and Miss Evan Wilson gave short talks on the various subjects, followed by open discussion. The program was concluded with the reading by Mrs. J. M. Easterday of an article entitled "What Is the Matter with Our Hymn Singing." Light refreshments were served by the newly-appointed social committee.—BARBARA BORKOWSKI, Secretary.

KANSAS CITY CHAPTER—The Kansas City Chapter opened its year's program with a dinner at the National College for Christian Workers Sept. 29. Reports from the national convention were given by Mrs. Edna Billings and Luther Crocker. Richard Helms, sub-dean, outlined the programs for the year and introduced Foster Hotchkiss, who played two organ numbers in Kresge Hall. A tour of the building completed the program. The October meeting was held in two places. Emphasis was on Catholic music.

Thirty minutes were spent in listening to the evening prayers in the beautiful chapel with the nuns in the Convent of Perpetual Adoration. This was followed at St. John's Seminary by explanations of symbols and emblems used in the Catholic services. Father Gagnepain was in charge of the service and directed the young men of the seminary in Gregorian chants used in the service. The November meeting was held at the Country Club Congregational Church. "Hymn Writers of the Twentieth Century" was the theme. The Rev. Gilbert Murphy read a paper on these hymns. Richard Helms, sub-dean, was at the console for the hymns.—LUTHER CROCKER, Dean.

WESTERN MICHIGAN—The Western Michigan Chapter held its monthly dinner meeting Nov. 10 at the East Congregational Church in Grand Rapids. The members were greeted by Mr. and Mrs. Wilmer Bartholomew and Miss Helen Hawes. At the business meeting William Burhenn, chairman of the program committee, discussed the monthly programs for the year. After the business session the Guild formed a choir and five members each presented three Christmas anthems of their choice and discussed the types of services held in their churches.—DOROTHY A. GOOSSEN, Corresponding Secretary.

EAST CENTRAL ILLINOIS—The East Central Illinois Chapter held an open meeting at St. James' Methodist Church, Danville, Sunday evening, Oct. 26. Three hundred persons were present to hear the organ recital by Professor Paul S. Pettinga of the University of Illinois School of Music and organist and choirmaster of the University Place Christian Church, and Miss Mildred Brannon, organist and choirmaster of the First Congregational Church. Professor Pettinga played the following selections: Toccata and Fugue in D minor, Bach; "Benedictus," Reger; Scherzetto, Vierne; Toccata in F major, Widor. Miss Brannon played: Three Chorale Preludes, Bach; Two Chorale Preludes, Brahms; Prelude and Fugue in G minor, Dupre. After the recital Paul Swann of Decatur, director of the Church Music Foundation, gave a lecture on "Rudiments of a Model Choir Rehearsal." An informal reception was enjoyed in the church dining-room. Miss Grace Garrett and Mrs. Glen Reed, both of Danville, were in charge of arrangements for the concert and reception. Members of the choir of St. James' Church served as hosts.—MILDRED K. DAWSON, Secretary.

ST. JOSEPH VALLEY CHAPTER—Arnold Bourziel, A.A.G.O., Niles, Mich., and S. Edgar Thomas, Jr. discussed the problems of choir directing and conducting choir rehearsals Nov. 11 in Emmaus Lutheran Church before the St. Joseph Valley Chapter. Mr. Thomas served as soloist in several churches in Michigan and directed student and adult choirs in Pontiac, Mich., before accepting the post of director of the Emmaus Lutheran choir. Mr. Bourziel studied choral technique with William Green, Detroit; Dr. Noble Cain, Chicago, and Dr. F. M. Christiansen, St. Olaf College, and is organist and choirmaster of Trinity Episcopal Church, Niles.—MRS. PAUL E. McMULLEN, Registrar.

OKLAHOMA CITY, OKLA.—The Oklahoma City Chapter held a Guild service Oct. 12 at the Westminster Presbyterian Church. The organists for the service were Bayard

Auchincloss, Bob Whitley and Dubert Dennis. The Rt. Rev. Thomas J. Casady, Protestant Episcopal Bishop of Oklahoma, and the Rev. Thomas C. Davies, Westminster Presbyterian Church, were the ministers who participated in the service. A combined choir under the direction of Edwin Karhu was composed of quartets from eight Oklahoma City churches. Mrs. J. S. Frank, dean, and William W. Lemonds, sub-dean, read the religious principles of the A.G.O. . . . Nov. 3 the chapter met at St. John's Episcopal Church. An excellent talk on the French organ was given by Bayard Auchincloss. Bob Whitley and Dorothy Young played literature from different periods in French organ music.—W. W. LEMONDS.

UTAH CHAPTER—The Utah Chapter welcomed Zane Wright, electronics specialist, formerly of Chicago but now residing in Salt Lake City, as a guest speaker at its meeting held Nov. 14 at the Daynes Music Hall. Mr. Wright delivered a lecture on the history, development and playing of electronic organs. His demonstration was done with the aid of Glenn Pratt, playing the new de luxe model of the Consonata. Prior to the recital-lecture Guild members and their friends enjoyed a dinner at the Lion House. No meetings are scheduled for the month of December due to the Christmas activities, but an unusually fine evening is promised us for our meeting in January.—MARCIA V. CROSSBY, Registrar.

SAN JOSE CHAPTER—The San Jose Chapter met Nov. 9 at 3 o'clock in St. Luke's Episcopal Church, Los Gatos, Cal. The Guild was especially privileged to have as a guest Fritz Heitmann, organist of the Dom, Berlin, who also conducted a ninety-minute master class, giving several of the members a chance to play and work out numbers of Bach, Brahms and Pepping. A reception for Mr. and Mrs. Heitmann was held in the parish-house, where the Thanksgiving theme was carried out. . . . The Christmas party will be held in December at the home of Mr. and Mrs. Stanley Page. . . . The San Jose Chapter held the August meeting at the lovely home of Mr. and Mrs. Herbert Nanney of Palo Alto. Swimming was enjoyed from 3 to 6 and a picnic supper and social hour from 6 to 8 o'clock, after which a very helpful and interesting program was led by Mr. Nanney as moderator, with a panel of four members, to discuss the question of "What Is Good Church Music?" Thirty-five members and friends were present.—VIOLETA M. GUSTAFSON, Recorder.

LEXINGTON, KY.—The Lexington Chapter were guests of the Shackleton Music Company Nov. 11 at the Lafayette Hotel to meet Porter Heaps for a seminar on Hammond organ registration. The Shackleton firm included in its invitation music-lovers in adjoining towns and throughout Kentucky. All were invited to the reception afterward.—MRS. LURLINE DUNCAN, Secretary.

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**BARBARA HUGHES ON FACULTY OF UNION COLLEGE, KENTUCKY**

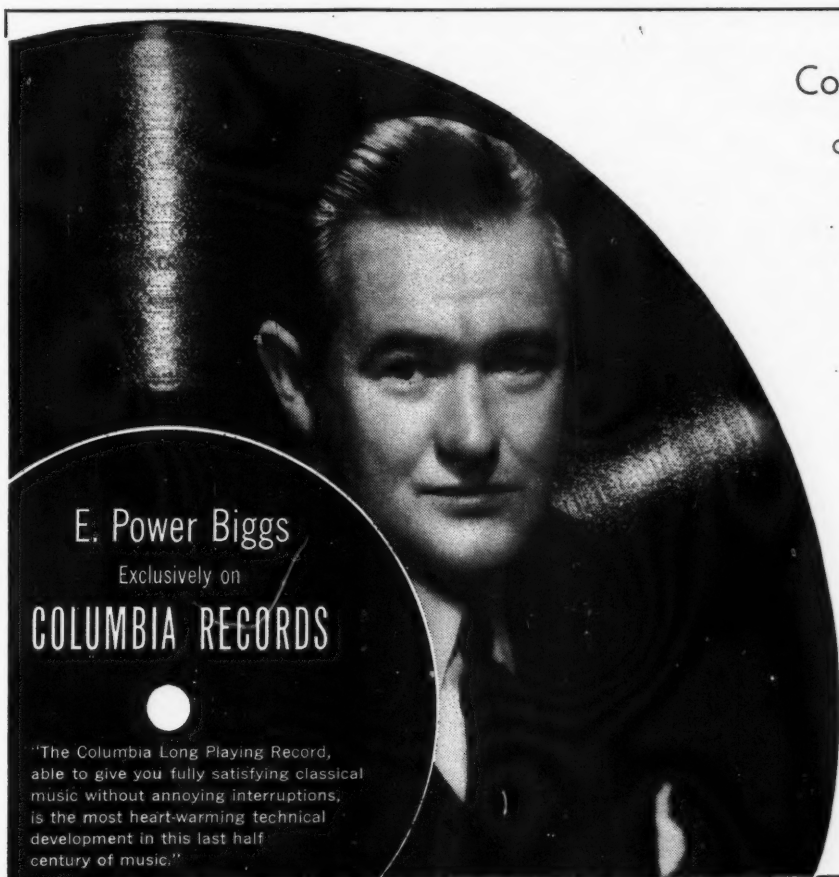
Miss Barbara Hughes has been appointed to the faculty of Union College, Barbourville, Ky., serving as instructor of organ, theory and piano. She is also the choirmaster of the First Christian Church there. A native of Mount Vernon, Wash., Miss Hughes had two years of undergraduate study at the Oberlin Conservatory under Arnold Blackburn and Robert Huhn. She transferred to the University of Kentucky when Professor Blackburn went there to head the organ department and she received both the bachelor of music and master of music degrees at the latter institution, graduating with distinction and departmental honors in music. A member of Alpha Gamma Delta and Phi Beta, she received the Phi Beta professional award. She was a graduate assistant in theory at the university last year. Last summer she was awarded a scholarship at the Organ Institute, Methuen, Mass.

Miss Hughes gave her opening recital at Union College Oct. 26, playing the following program in Boatman Chapel: Chaconne, L. Couperin; Elevation, F. Couperin; "Aria Pastorale," Rathgeber; Chorale Prelude, "Lord God, We Praise Thee," Pachelbel; Three Chorale Preludes and Toccata (Dorian), Bach; Chorale in A minor, Franck; Three Preludes, Milhaud; Toccata ("O Sons and Daughters"), Farnam.

**RICHARD WESTENBURG HEARD IN MINNEAPOLIS CATHEDRAL**

Richard Westenburg, a junior organ student at the Lawrence Conservatory of Music, Appleton, Wis., gave a recital Sunday evening, Nov. 2, at the Cathedral church of St. Mark, Minneapolis, Minn. He is a native of Minneapolis and has been assistant organist at his home church, Lake Harriet Methodist. During the college year he is organist at the First Presbyterian Church of Neenah, Wis., one of the largest churches in the Fox River Valley. Mr. Westenburg is a pupil of La Vahn Maesch at Lawrence and Marion Hutchinson, organist at Central Lutheran, in Minneapolis. While still a student at Southwest High School Mr. Westenburg was organist of the Virginia Avenue New Church in St. Paul.

A THANKSGIVING CHORAL SERVICE was sung Nov. 23 at the Fourth Presbyterian Church, Chicago. The program featured music by nineteenth century English composers, including Wesley, Martin and Parry. The choir was under the direction of Barrett Spach.



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## Henry Erben, Organ Builder of Century Ago, and His Work

By F. R. WEBBER

Henry Erben, the noted organ builder of a century ago, was born in New York City March 10, 1800. His grandfather had come from Germany to Philadelphia in the eighteenth century. The father, Peter Erben, moved to New York, where he became an organ builder and organist. As early as 1807 his name appears as organist at St. George's Chapel and in 1813 he was organist at St. Paul's Chapel. In 1820 he became organist of Trinity Church, holding that post until 1839. Peter Erben was born in 1771 and died in 1863. At one time the Erben family lived in Broome Street and in addition to Henry the early city directories list Michael Erben, a ship carver. They seem to have been in modest circumstances, for the city directories indicate that they moved frequently, and in 1835 we find them living at "136 Mulberry, rear." Peter Erben at this time is listed as a music teacher and Henry, his son, as an organ builder.

Henry Erben became an apprentice to Thomas Hall about the year 1817 and tradition has it that they were brothers-in-law. Hall was born in Philadelphia in 1791, was apprenticed to John Lowe, organ builder, and went to New York in 1813 to install an organ built by Lowe for St. John's Church. The organ was shipped by sea, but was captured by the British ship "Plantagenet" and held until the vestry of Trinity Parish paid a ransom. Then Hall seems to have installed it, with Henry Erben, then a boy of 13, looking on and rendering what assistance he could. Four years later he began to work for Thomas Hall and in 1822 he became a member of the firm, which was known thereafter as Hall & Erben. About the time that this partnership was formed they built a three-manual organ for St. George's Church, New York. They understood the value of a diapason chorus, for in its great division we find stops of diapason tone at 16, 8, 4, 2½ and 2-ft., a five-rank cornet and a sesquialtera. This organ had a pedal division of three ranks in a day when many organs had no pedal pipes at all or, if any, a single stop of an octave or so.

The partnership of Hall & Erben came to an end about 1835. It was on Jan. 3 of that year that they became famous because of a fire. Their factory was at 96 Center Street, adjoining New York's first gas plant. It was a zero night. The firemen removed some barrels of resin from the blazing organ factory and set one of them afire to warm their numbed hands. The workmen in the gas plant protested, saying that the burning resin endangered their two gas tanks. When loud talk failed to convince the firemen the gas men retreated to their furnaces, heated long poker red hot and charged upon the firemen. The firemen replied by training their hoses on the gas men. In 1835 a big fire was an event not to be missed and all New York had turned out. Some of the spectators rushed to the aid of the firemen; others supported the lads from the gas works. There was a free-for-all fight that surged through Center, Hester and finally Canal Street, and Henry Erben and Thomas Hall were left to wring their hands and watch their factory burn, with two or three good organs in it.

A number of good organs bore the plate of Hall & Erben, and one of them was that of St. Luke's Church, Rochester, N.Y., rebuilt in 1850 by Appleton & Warren of Boston.

In 1839 Mr. Erben, who had rebuilt his factory, built a fine two-manual of eighteen ranks for the Church of the Strangers, New York City. This organ was restored in 1923 by Louis Duerk and now stands in St. Paul's Lutheran Church, New York.

One of Henry Erben's most famous organs was the three-manual twenty-six-stop gallery instrument built in 1830 for Grace Episcopal Church, New York. It was a noble instrument, with an ensemble that suggested the old cathedral organs of Europe. When Hilborne L. Roosevelt added a three-manual chancel organ of thirty-five ranks in 1878 he declared the Erben gallery organ to be "of singularly pure tone quality" and would not permit

its pipes, chests or even its action to be disturbed. He connected it electrically with the new console and it served for many more years, until succeeded by the present organ, built by Ernest M. Skinner.

The stoplist of the Erben organ of 1830 is as follows:

### GREAT ORGAN.

Open Diapason, 8 ft.  
Keraulophon, 8 ft.  
Stopped Diapason, 8 ft.  
Principal, 4 ft.  
Twelfth, 2½ ft.  
Fifteenth, 2 ft.  
Cornet and Sesquialtera, 3 ranks.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### SWELL ORGAN.

Double Diapason, 16 ft.  
Open Diapason, 8 ft.  
Dulciana, 8 ft.  
Stopped Diapason, 8 ft.  
Principal, 4 ft.  
Cornet, 3 ranks.  
Trumpet, 8 ft.  
Oboe, 8 ft.

### CHOIR ORGAN.

Viol d'Amour, 8 ft.  
Dulciana, 8 ft.  
Stopped Diapason, 8 ft.  
Principal, 4 ft.  
Flute, 4 ft.  
Fifteenth, 2 ft.  
Cremona, 8 ft.

### PEDAL ORGAN.

Open Diapason, 16 ft.  
Bell Gamba, 16 ft.

The great organ had 626 pipes, the swell 460, the choir 378 and the pedal organ 58.

Somewhat larger than the Grace Church organ but even more famous was the gallery organ built in 1846 for Trinity Church, Broadway and Wall Streets, New York, where Mr. Erben's father had been organist. Trinity had an organ built in 1740 by John Klemm, a German builder of Philadelphia. In 1764 they got a fine Snetzler, which was burned in 1776. In 1791 they installed a three-manual without pedals, built by Holland of London. In 1837 or 1838 they asked Firth & Hall to build an organ. This was a music publishing firm, but it had an organ factory in Attorney Street under the supervision of Thomas Robjohn, who became a well-known New York organ builder and who, with William Robjohn, became associated with the Odells when this noted firm began to build organs. Before the Firth & Hall organ was completed Trinity decided to build a new church and the contract for a large gallery organ was awarded to Henry Erben.

The organ project did not proceed smoothly. Erben was by this time 46 years old, a substantial citizen and from 1836 onward an alderman of his Sixth Ward. He had certain high standards of workmanship and of tonal design and he was a man of considerable determination. If a church committee insisted upon something that he considered wrong he would do his utmost to set it right. Should he fail in this he reserved the right to withdraw as gracefully as the circumstances permitted and tell the committee to seek the services of a competitor.

Trinity had engaged a new organist in the person of Dr. Hodges, an Englishman, university trained and a fine musician of the newer school. He had brought certain ideas in tonal design and he was a man of almost as much determination as Erben. There were differences of opinion, but in the end Erben seems to have built the organ much as he had wanted it. With the permission of the vestry it was exhibited for two days in the church; but neither Mr. Erben nor the vestry had suspected that all New York would crowd the new church and turn what was intended to be a two-day recital into a carnival. Erben's largest pedal pipe measured 30 by 36 inches inside dimensions, it was over 32 feet long and weighed half a ton. Dr. Hodges had visited the factory with his choir boys and he had caused twenty-two boys to sit side by side in this mammoth pipe. The boys went home with this news and soon the whole town had heard it. When the days of exhibition came people flocked to the church by the thousand and the recital became very much out of hand. People milled about in the church and decorum was thrown to the winds. So much did the carnival spirit prevail that leading New York newspapers printed stinging criticisms of the affair. Protestant, Roman Catholic and Jewish organists had been invited to play and twenty-one of them performed, but just how much of their

music was heard by the 17,939 ticket-holders is a question. Dr. Hodges, with his dignified background, was horrified. He kept away from the affair and did not even play the organ.

The stoplist has appeared in print several times, but it might be well to recall it in this connection:

### GREAT ORGAN.

Open Diapason, 8 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Principal, 4 ft.  
Principal, 4 ft.  
Large Flute, 4 ft.  
Twelfth, 2½ ft.  
Fifteenth, 2 ft.  
Sesquialtera, 3 ranks, (12-15-17).  
Mixture, 3 ranks, (17-19-22).  
Trumpet, 8 ft.  
Clarion, 4 ft.

### SWELL ORGAN.

Double Stopped Diapason, 16 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Dulciana, 8 ft.  
Principal, 4 ft.  
Cornet, 5 ranks, (12-15-17-19-22).  
Hautboy, 8 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### CHOIR ORGAN.

Dulciana, 8 ft.  
Stopped Diapason, 8 ft.  
Principal, 4 ft.  
Flute, 4 ft.  
Fifteenth, 2 ft.  
Clarinet and Bassoon, 8 ft.

### SWELL BASS.

Dulciana, ?  
Serpent, ?

### PEDAL ORGAN.

Double Open Diapason, 32 ft.

In 1867 Mr. Erben added the rückpositiv still existing on the gallery rail and in 1889 he enlarged it. Roosevelt modernized the console in 1886 and the Odells supplied new reeds in 1889.

This is the stoplist as usually given, although there are certain details and pitches which one questions. It was a CCC organ, some of the ranks running down an octave below the normal compass of the manual division to permit the organist a much wider choice of pedal bass than the one mammoth diapason of 32 ft. permitted. The pedal keys were of brass, with a curious ridge—a device attributed to Dr. Hodges. The organ was twenty-four feet wide and fifty-three feet high, and five of the largest metal pipes were displayed in the center gable of the case. These still exist, and they are enormous, for the center pipe is twenty-two feet long and five feet six inches in circumference. On the gallery rail is a small positiv, called by Mr. Erben the choir organ. In 1864 Hall & Labagh added a three-manual chancel organ of fifteen ranks, controlled by a separate console. These two organs served the congregation until 1923-24, when a new Skinner four-manual of seventy-four stops was installed.

Henry Erben built many other fine organs. At the time of his death the newspapers stated that he had built 1,734 organs over a period of sixty years and 150 of these for New York City and immediate vicinity. Many of his organs went to distant places—the Roman Catholic Cathedral in Detroit, the cathedral in Little Rock (built about 1847); Park Street Church, Hartford, a three-manual built in 1856; the Huguenot Church, Charleston; Immaculate Conception, Albany; St. Paul's Universalist and Christ Church, both in Chicago; SS. Peter and Paul, New Orleans, and scores of others.

A few blocks south of John Wanamaker's New York store, but not so far that one cannot walk it in a few minutes on a fine spring day, is St. Patrick's Old Cathedral in Mott Street. Everybody knows the new cathedral, but few people have seen the old one except the Chinese people to the south and the Italians to the east of it. It is a large church, extending from Mott Street through to Mulberry, with Prince Street to the south of it. Here it was that some hundreds of resolute Irishmen defended the building in 1824. There had been riots in other cities and demonstrations against the influx of Irish Catholic newcomers. Hearing that such a demonstration was about to take place a large force of Irish residents surrounded their cathedral in Mott Street and announced that they were ready to protect it against any who questioned their race or their religion.

The old cathedral was built in 1809-15, but it was burned in 1866. The sturdy

walls stood and the church was soon restored. Henry Erben was called upon to build a great gallery organ. Its front is as imposing as any European organ. There are three great gables whose size and bold scale are not apparent unless one ascends a long flight of steps into the gallery. The case and the displayed pipes soar aloft until they all but touch the stone vaulting far overhead.

This church was once unique in another respect. The flat wall behind the high altar had been decorated with a gigantic representation of a church interior. In the indistinct light of the church's interior its nave of eight bays seemed to be prolonged far beyond Mulberry Street. The arches and columns were handled with great skill and only by close inspection did one discover that it did not really rival Winchester and St. Alban's in length. This great painting vanished long ago and a large oak screen, adorned in polychrome and gold, has taken its place. The old church and its great organ are well worth seeing.

In St. Paul's, Eastchester, in the south end of Mount Vernon, N. Y., is a very small Erben organ. Its fine Georgian case is only six feet two inches wide, three feet six inches deep and perhaps a dozen feet high. The single manual is recessed into the organ and the drawstops, with their square walnut shanks, are arranged in two vertical rows, one at each end of the keys. Here is the stop-list: Open Diapason, Stopped Diapason, treble, Stopped Diapason, bass, Dulciana (Swell), Principal (Great), Flute and Fifteenth. There are eighteen pedal keys. Just what is meant by "dulciana Swell" and "principal Gt." one cannot say, for there is but one manual and all appears to be under expression. The church itself was begun in 1764 and finished in 1776, and is an unusually fine colonial building with stone walls more than two feet thick. Except for a modern blower the organ appears to be much as Mr. Erben built it.

New York city directories list Henry Erben's shop at 96 Center Street in 1830 and his home at 83 Bowery. Thomas Hall is listed separately, but his shop is also given as 96 Center Street. In 1850 we find Erben's shop at 24-26 Wooster Street and a decade later his directory listing places him at 172 Center Street, with his son Charles, while Thomas Hall is listed at 5 Bedford and at 88 Wooster Streets. At the time of his death Mr. Erben's shop was at 152 East Forty-fourth Street, near the present Tudor City and the United Nations buildings. He moved his place of residence frequently and when he died on May 7, 1884, he was living in a brownstone at 152 East Forty-fourth Street. He was buried from Trinity Church. Dr. Morgan Dix and several other clergymen officiated and old newspaper files inform us that his funeral was attended by a large gathering of prominent citizens who had learned to respect the famous old organ builder. He is buried in Trinity churchyard, not so far from the present Chapel of the Intercession.

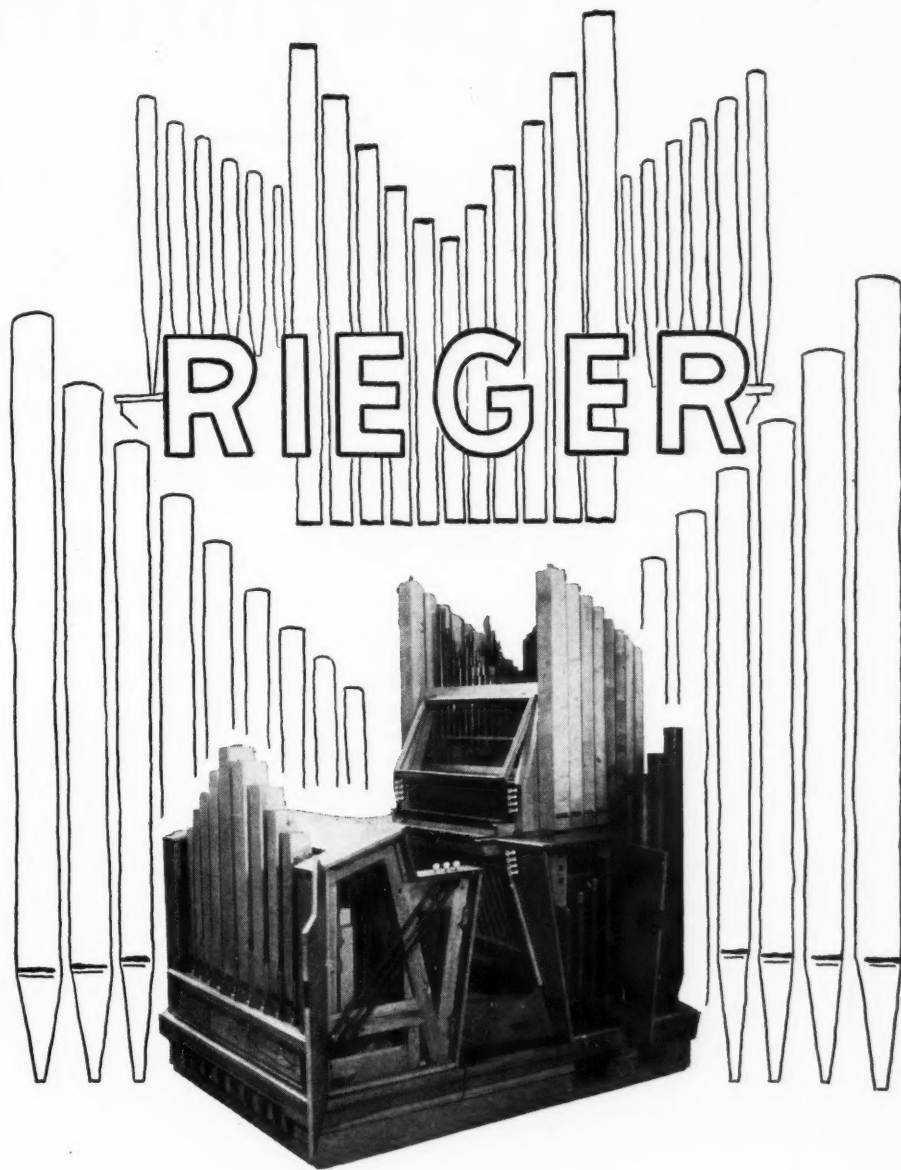
In addition to Thomas Hall, some of Mr. Erben's associates were: William Berry, a noted flue voicer; John Fawcett, a wood pipe maker and action man; James Blake, a reed pipe maker; a man named Brotherton, Joseph Cottler, James Cummings, George F. Gerard, William Mills, William King, later an organ builder in Elmira, N. Y.; Samuel Hamill, Lewis C. Harrison, later an organ builder in Bloomfield, and Henry Pilcher, who became a well-known organ builder in Louisville, Ky. Erben's son Charles became a member of the firm, while another son, Henry, Jr., joined the navy and eventually became a rear admiral. A daughter was the wife of F. S. Winston, president of the Mutual Life Insurance Company of New York.

Henry Erben's apprentice boys lived with him on an upper floor of the house and the story of their old fiddle and its eventual destruction at midnight by Mr. Erben is too well known to call for a re-statement.

Standard reference books are by no means agreed as to dates and names associated with Henry Erben, but I have made every effort to verify facts from old parish registers, old city directories and microfilm files of old newspapers. Additional facts (if verified from original sources, not from uncertain oral tradition) might throw additional light upon this pioneer in the colorful story of American organ building.



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## Carl F. Mueller Ends Montclair Tenure with Service of His Works

A program rare in the annals of American church music was presented Sunday afternoon, Oct. 9, in the Central Presbyterian Church of Montclair, N. J., the church of which Dr. Carl F. Mueller has been organist and minister of music for the last quarter of a century. The program, consisting entirely of his compositions, was presented by the three choirs he organized and has conducted throughout this period. They are the adult choir of the church, known as Central Choir; the College Choir from the New Jersey State Teachers' College, Upper Montclair, and the Montclair A Cappella Choir, a community concert choir. Each choir sang a group under the composer's direction and united in a final group of 170 voices. The choirs produced thrilling climaxes in their conductor's widely used setting of "Now Thank We All Our God" and his "Laudamus Te." The program was concluded with Dr. Mueller's stirring setting of "Lincoln's Gettysburg Address," which electrified the overflow congregation.

In his review of the program in *The Montclair Times*, John Tasker Howard wrote: "Dr. Mueller appeared in a triple capacity—as the composer of all of the music on the program, as organist and as a choral conductor. He showed again what he has demonstrated for the past quarter-century—that he is a thorough master of all three functions. The program was excellently devised to show that as a composer Dr. Mueller has achieved contrast of mood and effect and yet has maintained a basic unity of style that gives his work an individuality which is always recognizable as his own. He also showed that in the field in which he has largely specialized, music for a *cappella* chorus, he has few equals among American composers."

Between the choral groups Dr. E. De-Alton Partridge, president of the New Jersey State Teachers' College, where Dr. Mueller has been director of choral music for the last twenty-four years, brought greetings from that institution. S. Lewis Elmer, president of the A.G.O., spoke in behalf of the Guild. Dr. John Finley Williamson, president of Westminster Choir College, the last speaker on the program, said that Dr. Mueller "has used music as a magic link with God."

Early in October Dr. Mueller resigned from his position with the Montclair church effective Jan. 1, to accept a similar position with the Presbyterian Church of Red Bank, N. J. This church is in the midst of an extensive building project on a ten-acre estate atop what is known as Tower Hill. The new edifice of New England colonial architecture will be completed early in the new year. Dr. Mueller, ably assisted by his wife, will inaugurate a full music program in the church. They are considered pioneers in the field of youth choirs and Dr. Mueller has written and arranged much of the music sung by such choirs all over the land.

Before going to Montclair Dr. Mueller was organist and director of the Grand Avenue Congregational Church of Milwaukee, Wis. He was also head of the organ department of the Milwaukee Institute of Music. For twenty-four years Dr. Mueller has been the director of choral music at Montclair State Teachers' College, Upper Montclair. He is the conductor of the Montclair A Cappella Choir, which he founded in 1931. This choir is a community enterprise of seventy voices. More than twenty communities in northern New Jersey are represented in its active membership. Dr. Mueller has upwards of 250 published compositions for piano, organ, voice, chorus and choir.

Dr. Mueller holds the degree of doctor of music, is a fellow of Westminster Choir College and an associate of the American Guild of Organists, on the council of which he has served several terms.

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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, DECEMBER 1, 1952.

[Mailing of the monthly issue of THE DIAPASON is scheduled for completion before the last day of the preceding month. Time of delivery to our readers varies according to conditions in the postoffice service. If your copy does not reach you in a reasonable time please notify us.]

**Lessons Away from Home**

One advantage which the average organist is obliged to miss is the opportunity to hear other organists in their church services. To observe the methods used and the results achieved would be of real help. It would yield suggestions as to what to do—and what not to do—in your own church. If in some instances it created pride in your own work no harm would be done. If you found that someone else was doing things better it would stimulate self-examination. An occasional look into the mirror, not with the purpose of self-admiration but to try to disclose imperfections in the picture, also would be of value.

Dr. Alexander McCurdy of Philadelphia, himself in the front rank of church organists, took occasion to make use of a vacation Sunday to enjoy a sort of busman's holiday by going to a service in a large and no doubt prominent church away from home. What he saw and heard and the reactions from his visit he relates in an article in *The Etude*. By way of introduction Dr. McCurdy repeats what his teacher, Lynnwood Farnam, told his pupils—that if one kept his eyes and ears open he could learn something useful from every service he attended, since even a hopelessly bad service has the negative virtue of showing what not to do. As justification for his tour of inspection Dr. McCurdy comments as follows: "If we are doing a good job and the choir is well trained it is comforting to know it. On the other hand, if things are not quite up to the mark nothing is so likely to jolt us out of our complacency faster than hearing the service as others hear it."

And here is what Dr. McCurdy found: The anthems were excellent, he writes; but—

When I saw that Franck and Bach were on the program I looked forward to at least fifteen minutes of beautiful music. I never tire of Franck's A minor Chorale, nor of any Bach chorale. At five minutes to eleven the organist came and played about two pages of the Franck. I could hardly believe what I heard. There were so many wrong notes that it sounded as if the organist were reading at sight—and as if he were not a very good sight-reader.\*\*\*

The way that congregation sang was an inspiration; but they sang in spite of the

organist's playing, not because of it. The organ's tone was thick and muddy. The organist used so many 16-ft. couplers on the manuals that one could not hear the pedal part. Throughout the service hymns were accompanied by the same muddy sounds from the organ. The organist's rhythm was not precise. Most unforgivable of all, he interrupted the hymn after every stanza to give the pitch for the next. The unison note before each verse is unnecessary and totally destroys the steady pulsation which enables a large congregation to feel the tempo of a hymn.

Rubinstein's Melody in F, which served as the offertory, is no doubt a fine piece of music and has its place, which in my opinion is in the repertoire of beginning piano students.\*\*\* In these days, when listeners, however remote from the large cities, are accustomed to hearing fine music through radio and recordings, there is no reason to include such a piece as Rubinstein's overworked Melody in F in a service of worship.

When the time came for the postlude, it proved to be the C major Fugue from Bach's Eight Short Preludes and Fugues. The organist appeared to be sight-reading this one also. It was a relief when the piece was finished.

Incidentally, as to that extra note between hymn stanzas, it might not have been the organist's fault. One of the most prominent ministers in the United States in his day, who was intensely musical and went from the pastorate of a Fifth Avenue church in New York to a college presidency, suggested to his organist that this note to give the pitch seemed very desirable to him. When the organist did not in due time take the hint the minister ordered him to do this and the organist had no way out of it.

While attendance on services in churches both large and small, metropolitan and rural, frequently inspires the visitor, there are many that are lamentably lacking in any of the qualities that convince the listener that he is experiencing anything more than a sounding brass or a tinkling cymbal. This was well illustrated on a holiday which took in a number of small towns some 400 miles from a metropolis. In one instance a visit to a Roman Catholic church in a city of some 2,000 people was marked by an announcement by the priest that a famous organist—so he thought—from Chicago was to be heard that day. The way in which that man ruined an anthem for which the choir had been carefully trained by a devoted nun was tragic. His organ selection was Gounod's "Marche Romaine," played not at its regular tempo, but *adagio throughout*. But the next Sunday, in a town of the same size, on a very small organ the woman organist played the hymns in a way that proved her musical and religious understanding. Her taste and leadership of the congregation in "Jesus, Saviour, Pilot Me," still stands out in the mind of one who heard her.

One can indeed learn much by a study of what one's fellows do and one does not always find the best in the high places or fail to find real merit in the modest environment of the out-of-the-way places.

**GORDON FARNDALL TO OPEN ORGAN IN INDIANOLA, IOWA**

Gordon Farnall of the music faculty of North Central College in Naperville, Ill., will give the dedicatory recital Dec. 7 on a rebuilt two-manual organ at the First Methodist Church of Indianola, Iowa. Mr. Farnall drew up the new stoplist and the work was done by the Michigan Organ Company. The program of the opening recital will be as follows: "Flourish for an Occasion," Harris; "Ave Maris Stella," du Caurroy; "Sleepers, Wake," Bach; Prelude and Fugue in A major, Walthar; "Noel Basque," Benoit; "Noel," Balbastre; "Greensleeves," Vaughan Williams; "In dulci Jubilo," Karg-Elert; "Chapel in the Smokies," de Lamarter; "Starlight," Karg-Elert; "West Wind," Rowley; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

As redesigned the organ is divided in two chambers. New reeds have been added to both swell and great and an independent forty-four-note 8-ft. principal has been added to the pedal. A feature of the tonal design is a 2-ft. cornet on the pedal, borrowed from the swell fagotto.

**CHICAGO WOMEN HOLD THEIR ANNUAL FESTIVAL OF HYMNS**

The Chicago Club of Women Organists held its second annual hymn singing festival at the Chicago Methodist Temple Oct. 27. The organ prelude, including "All Depends on God's Blessing," Peeters, and Canons on "Just as I Am," Bingham, as well as the postlude, "Now Thank We All Our God," Karg-Elert, were played by Miss Mary Ruth Craven. Mrs. Vera Flandorf narrated both "The Story of Hymn Singing in the Christian Church" and later in the program "Hymn Singing in America." Combined choirs numbering about 100 voices sang under the direction of Mrs. Edith Heffner Dobson and Mrs. Evelyn Tannehill, while Mrs. Marie Briel Humphries played organ accompaniments.

This event featured ten well-known hymns, sung with enthusiasm in a variety of styles. The Fred Waring arrangement of "Onward, Christian Soldiers," sung only by the combined choirs, was effective and stirring. Mrs. Helen Searles Westbrook played the organ interlude, using two Delius numbers: "An Aquarelle" and Serenade, in addition to the Festival Prelude on "Ein feste Burg" by Faulkes. Vaughan Williams' arrangement of "All Hail the Power of Jesus' Name" proved an impressive finale.

Melba Peterson was program chairman and Miss Grace Symons is president of the Chicago Club of Women Organists.

**Statement of The Diapason**

Statement of the ownership, management and circulation required by the Act of Congress of Aug. 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 243). OF THE DIAPASON, published monthly at Chicago Ill., for Oct. 1, 1952.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago.

Editor—Same.

Managing editor—None.

Business manager—None.

2. The owner is (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given):

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S. E. GRUENSTEIN.

Sworn to and subscribed before me this 17th day of October, 1952.

GEORGE T. SKODA.

(My commission expires Sept. 22, 1954.)

THE CHOIR OF ST. JOHN'S Episcopal Church, Wichita, Kan., sang the Fauré "Requiem" at evensong Nov. 2 under the direction of Wallace M. Dunn, Mus.M., A.A.G.O., choirmaster and organist. Before his appointment to the Wichita church Sept. 1 Mr. Dunn was organist of the Eighteenth Church of Christ, Scientist, Chicago, succeeding the late Whitmer Byrne. Jan. 6 he will be presented in a faculty recital on the new three-manual Hillgreen-Lane organ at St. John's Church by the University of Wichita. The program will be: Concerto 4, C major, Bach; Chorale Preludes, "Sleepers, Wake!" and "Jesus, Priceless Treasure," Bach; Vivace, Trio-Sonata 6, Bach; Allegro Risoluto, Symphony 2, Vierne; "Song of Peace" and "Song of Joy," Langlais; Chorale in B minor, Franck; Two Sketches, Dupré.

DR. ROBERT LEECH BEDELL, organist and composer, who is editor and director of *Edition Le Grand Orgue*, which has brought rare and out-of-print choral and organ works to the attention of the profession in the last three years, returned from Europe Oct. 1 and promises many new and interesting works to be added to his catalogue.

**Looking Back into the Past**

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

What was described as the largest church organ in the world was completed in St. Michael's Church, Hamburg, by the Walcker firm of Ludwigsburg. It had 163 speaking stops, according to the specification published for the first time in America by THE DIAPASON.

A four-manual Skinner organ had just been installed in Plymouth Congregational Church at Seattle and Judson W. Mather was the organist.

Norman & Beard of London completed a large four-manual in Usher Hall at Edinburgh and the specification appeared in THE DIAPASON.

The A.G.O. held a memorial service for Dr. Gerrit Smith Oct. 30 at the Old South Reformed Church in New York, of which Dr. Smith had long been organist.

The Illinois Chapter, A.G.O., held its first dinner of the season Nov. 11 and Rossetter G. Cole, the new dean, presided.

• • •

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

The large Austin organ built for the Sesquicentennial Exposition in Philadelphia was bought by Cyrus H. K. Curtis and presented to the University of Pennsylvania.

John Wesley Norton, organist and choir-master of St. George's Episcopal Church, Flushing, N. Y., was found dead in his apartment Nov. 3. Mr. Norton, who before going to New York was at St. James' Episcopal Church, Chicago, for many years, had been in ill health for some time.

Large new four-manual organs the specifications of which were presented included a Reuter for Westminster Presbyterian Church, Pasadena, Cal.; an Aeolian for Vassar College, Poughkeepsie, N. Y.; a Kilgen for the Church of Our Lady of Perpetual Help, Brooklyn, N.Y.; a Möller for the New York Military Academy, Cornwall, N. Y., and a Möller for the Second Swedish Methodist Church in Worcester, Mass.

Fernando Germani, 21 years old, youthful Italian organ virtuoso, was to begin his first American tour in January, it was announced, making his American debut on the great organs in the Wanamaker stores in Philadelphia and New York.

• • •

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

Before an audience which filled not only the hall, but the entire stage, Palmer Christian, organist at the University of Michigan, dedicated the four-manual Aeolian-Skinner organ in the music building at the University of Texas in Austin Nov. 10.

Dr. Charles O. Banks, F.A.G.O., organist of St. Luke's Episcopal Church, Brooklyn, played his one hundredth recital at the church Nov. 5. The 1941-42 season marked the twenty-eighth year of his recitals.

**SEASON OPENS WITH BRAHMS AT LOUISVILLE, KY., CHURCH**

The new season of musical services at St. Andrew's Episcopal Church, Louisville, Ky., was opened Nov. 2 with a service of choral evensong and the presentation of "A German Requiem," by Brahms. Soloists included Jean Mansfield Cassidy, soprano, and Robert M. Fischer, bass. Robert F. Crone, organist and choirmaster, accompanied and conducted the choir of thirty-six voices from the console.

The choir of St. Andrew's will join forces with the choirs of St. Paul's Church and Emmanuel Church for a performance of "The Messiah" at St. Paul's Church Dec. 7. Mr. Crone will conduct the string orchestra and the organ parts will be played by Evelyn Norton Hughes, organist of Emmanuel Church. Other musical services at St. Andrew's this season will include the singing of "Psalm 137," by Herman Goetz, with organ and orchestra Feb. 22, the Dvorak "Stabat Mater" on Palm Sunday and a concert of Baroque music April 26.



### **A Christmas Prayer**

*For the very first Christmas  
God ordained  
That, throughout the world,  
peace should reign.*

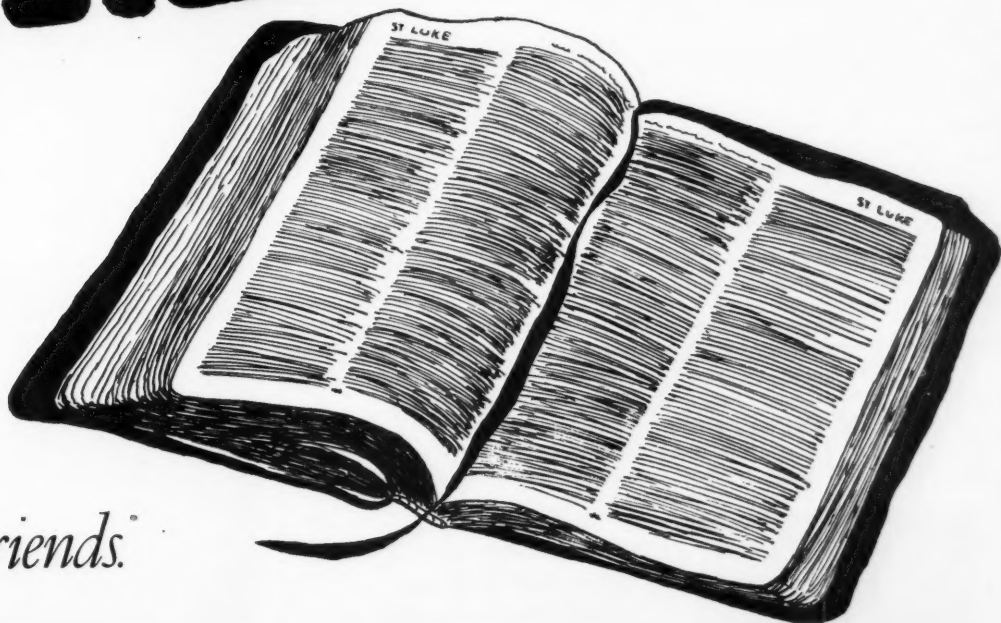
*"Glory to God in the highest  
and on earth  
Good will to men..." marked  
the Savior's birth.*

*But each new Christmas men  
have seen  
War and unrest—not peace-  
supreme.*

*Lord, may this Christmas be  
one  
When men—at last—will be  
done*

*With war... And turn to  
Thee  
To build a world of peace  
and harmony.*

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for a happy  
holiday season  
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**Crozier Recital in New York**

By **SETH BINGHAM**

For several years the enterprising Hugh Giles has earned the gratitude of organ lovers with his admirable Evenings of Music at New York's Central Presbyterian Church. The present series began most auspiciously on Nov. 10 with a recital by Catharine Crozier. An appearance by this superb artist is something not to be missed, as the presence in the audience of many of our top-flight organists bore witness.

Miss Crozier knows how to put together a program. This one was entertaining, bold, provocative. To open the proceedings with the vehement Te Deum paraphrase of Jean Langlais is to remind us that we are living musically in 1952. To follow it with such a remarkably forward-looking creation as the "Recit de Tierce en Taille" by Bach's great predecessor, Nicolas de Grigny, is to remind us that de Grigny, like Bach, refuses to be "dated." Incidentally, not everyone would accept Miss Crozier's conception of the embellishments in this piece. True, they are an integral part of de Grigny's melodic line, but when played so deliberately they sound disproportionate.

In view of the splendor and variety of Miss Crozier's offerings, any note of criticism seems rather picayune, but a critic must call the shots as he sees (or hears) them. Which is only to say that Bach's tremendous G minor Fantasie (and I agree with all the annotator says of it), could do with weightier and more crashing registration in the climaxes, while the robust, frolicking fugue was set forth in almost too pure and chaste a manner. The program itself, so far as I am concerned, might well have included the exclusion of Karg-Elert's "Jesus, Still Lead On"—a dated piece if I know one.

The remainder of the evening was devoted to contemporary composers, including two Americans. Miss Crozier brought out the rugged designs of Leo Sowerby's "Fast and Sinister" movement with marvelous clarity, especially the independent free-swinging pedal theme. Very moving was her poetic interpretation of Sowerby's deeply felt "Requiescat" and Olivier Messiaen's non-controversial "Banquet Celeste," written in the composer's early twenties. The first and last movements of Edmund Haines' "Promenade, Air and Toccata" are concise and thoroughly American; the Air is less successful and more Hindemithian than American. All three movements were irreproachably done.

Two masterpieces by French composers closed the recital. Marcel Dupré's "Fileuse" was performed with exquisite artistry. Jehan Alain's wonderful "Liturgies" was delivered with a dramatic feeling of desperate urgency which breathes through this piece.

There was (or would have been) frequent and prolonged applause during and after the recital. Unfortunately it had to be silent. Since this was a performance by a concert artist—and she made a lovely picture in cardinal red which even Richelieu might have approved—it would seem only logical to permit applause, even in the sanctuary. Be that as it may, one rarely hears (or sees) organ playing on Catharine Crozier's high level, unattainable by most of us, done with such poise and consummate art, and with no superfluous gestures of showmanship.

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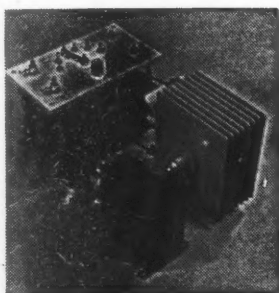
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**New Music for the Organ**

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

*Music Calendar for 1953, published by C. F. Peters Corporation, New York.*

Nothing could be better fitted for a Christmas gift, or give greater pleasure to the recipient than this handsome annual publication of a prominent publishing-house. The volume is an artistic achievement. Each page takes care of a two-weeks period and is furnished with a portrait of some fitting musical worthy or a reproduction of a fine manuscript or work of art. The remainder of the space is given up to items of chronological and historical interest, well chosen and significant. Commemorating the five-hundredth anniversary of the death of John Dunstable (d. Dec. 24, 1453), the final calendar page of the Peters Edition Musical Calendar for 1953 is devoted to a photographic reproduction of the *cantus firmus* from the first page of the manuscript of the four-part setting of "Veni Sancte Spiritus" by Dunstable (No. 63, Old Hall Manuscript). The striking cover shows a group of musicians, a detail from an oil painting by Hans Vredeman de Vries—"Palace Architecture with Musicians"—the famous painting now in the Fine Arts Museum in Vienna. The whole issue is an artistic treasure and an amazing amount of interesting and significant information is to be found within its pages.

This annual publication is always full of interest. This particular issue in no way falls below the high level of its predecessors. In fact, I believe in some ways it surpasses that unique standard.

*Seven Preludes on Christmas Hymns by Camil Van Hulse; published by Concordia Publishing House, St. Louis, Mo.*

The treatments of Christmas themes contained in this set of pieces should appeal to all church organists for their musical interest. The melodies chosen for treatment are principally of the chorale type. They are treated with imagination and skill. All the pieces are short. The music is easy but of high quality—a combination not very common. Players looking for seasonal service music of the highest quality will do well to look at this splendid set of organ compositions.

*Andante for Organ, by W. F. Mozart; published by McLaughlin & Reilly Company, Boston, Mass.*

An exquisite piece of music, this florid composition, originally written for a musical clock, has been edited in first-rate style by F. Brinkmann. No pedal part is indicated—all of the number is issued on two staves, manuals alone. But there are several places where pedals would add to the musical effect. For concert purposes on an instrument boasting lovely soft strings and flutes this charming morceau will provide a concert selection of unusual value. Sluggish fingers should avoid this work—it calls for clarity and dexterity.

*Six Liturgical Pieces, by Isidore Fried; published by Transcontinental Music Corporation, New York City.*

We have here an unusual work, one of considerable scope and individual character. The six pieces, published separately under the collective title, are treatments of Jewish themes or imitations of the same. The titles of the individual movements are: (1) "Praise to the Living God" (Chorale Prelude); (2) Pastoral; (3) "The Lord of All" (Chorale Prelude); (4) "Invocation"; (5) Meditation; (6) Postlude. The composer asks for no advanced degree of playing ability, but there is a wealth of musical values and clever writing made manifest in these short pieces. And over and through all is that distinctive color associated with Hebrew service material. But music of this caliber extends far

beyond its limited religious appeal. Regardless of idiom used and stylistic factors, we can honestly say that this is music of eloquence and beauty, certain to make a definite place for itself in the repertory.

*"Das Praktische Orgelbuch," compiled and edited by Arthur Piechler; published by B. Schott's Sohne, Mainz, Germany.*

This practical volume consists of ninety short and easy pieces suitable for service use or for teaching purposes in the earlier grades. The music is printed on two staves; pedal parts are purely optional. The composers represented are of the seventeenth and eighteenth centuries, none later.

*Seven Preludes on Advent Hymns, by Camil Van Hulse; published by Concordia Publishing House, St. Louis, Mo.*

The "hymns" used as the thematic material for these interesting numbers are nearly all really chorales from the German ritual or plainsong sources. The composer has seen fit to keep the music on the simple side, thus offering a boon to those of the playing fraternity who are not blessed with virtuoso technique. As service music or for use as relief short pieces on recital programs this set of hymn meditations can be warmly recommended.

*"Modus Ecclesiastum," by Joseph H. Greener; published by Eduard Schuberth & Co., New York City.*

A short piece of service music of fine quality and ingratiating style. Only a moderate degree of playing ability is called for, but the music is quality material, showing adept craftsmanship and considerable inspiration.

*"Mondnacht," by Schumann; "Valse Lente," by Delibes; "Romance," by Tschaiakowsky; "Erotik," by Grieg; "Estrellita," by Ponce; "Soaring," by Schumann; Nocturne, Chopin, and Barcarolle, Weber; all arranged for organ by Kenneth Walton; published by Century Music Publishing Company, New York.*

Well-trying favorite pieces arranged—and well arranged—by a highly competent composer. They make interesting organ numbers. The technical range is easy-moderate.

*Calendar Suite, by John Tasker Howard, transcribed for organ by George Crook; published by Elkan-Vogel Company, Philadelphia.*

Twelve short poetic pieces, one each for the annual roster of months. The music is interesting and on the simple side. It has little originality or personality, but is literate and well set out. Hammond registration is given in addition to that for pipe organ. The music should fit the electronic instruments well.

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LILLIAN CLARK HAS BEEN appointed assistant organist at St. Bartholomew's Church, New York City. In addition to her work with Harold W. Friedell at services and recitals she will be in charge of the junior choir. Miss Clark is an associate of the American Guild of Organists and is also a member of the Guild council. She began her piano studies with Mrs. Angileen Runser, then with Kenneth Yost, both of East Orange, N.J. She began study of organ with Frank Scherer at St. Luke's Church, Montclair, N. J. Miss Clark has been organist and choir director at the First Lutheran Church and the First Congregational Church, both in Verona; Unity Church, Montclair, and assistant organist at St. Luke's Church. She has appeared in recitals, including two appearances at the Municipal Auditorium in Portland, Maine, and a private recital at the home of John Hays Hammond in Gloucester, Mass.

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**THE REV. PAUL SAUER, FOUNDER OF CHICAGO BACH CHORUS, DIES**

The Rev. Paul Sauer, organizer and past president of the Chicago Bach Chorus, died Oct. 8 at the age of 78 years. He had been pastor of St. John's Lutheran Church, Chicago, for fifty years when he retired to spend his last years in a new home in Oak Park. He served as assistant pastor of St. Luke's Lutheran Church, Chicago, for several years after his retirement from the active ministry in a large city parish.

Pastor Sauer is remembered by musicians as the organizer and former president of the Chicago Bach Chorus. It was he who induced William Boessler to conduct this organization. Mr. Sauer possessed a private collection of Bachiana of which he was justly proud. From 1931 to 1941 he delivered lectures on church music at Northwestern University. He was also the author of articles on Bach and in his last years devoted much time to preparing a book on the interpretation of the music of Bach.

The funeral service was conducted Oct. 11 in his former church. At his request Luther's "A Mighty Fortress Is Our God" was sung by the congregation. An octet from First St. John's Church sang Bach chorales under the direction of Howard Held, while Henry Boester, his former organist, presided at the organ. The sermon was delivered by the Rev. Paul Kluender of Melrose Park. The Rev. Carl Krog served as liturgist and officiated at the grave.

Mr. Sauer is survived by his widow, who was Minnie Klein and whom he met while traveling in Europe in 1903, and by three children—Henry, Pauline and Margaret.

**GORDON FARNDELL TEACHER**

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Gordon Farndell, Mus.M., A.A.G.O., A.R.C.O., who for the past six years, since his release from military service, has been head of the music department and professor of organ and history of music at Central College, Pella, Iowa, has begun work at North Central College, Naperville, Ill. At North Central he is head of the organ and piano departments of the

school of music. Mr. Farndell succeeds Claude C. Pinney, who has taught at North Central College for thirty-three years and who retired June 1. Pfeiffer Hall, the home of the school of music, has an auditorium seating 1,400 and houses the Merner memorial organ, a forty-five-rank four-manual Kimball. The rear of the auditorium contains six studios and numerous practice facilities, including two practice organs. This year Mr. Farndell is teaching nineteen organ and eleven piano students. In addition to his teaching Mr. Farndell will play a series of recitals both in Naperville and in various churches.

Mr. Farndell holds both bachelor's and master's degrees from Oberlin Conservatory, with additional graduate study at the University of Michigan, where he is at work on a Ph.D. program, and special study during his war service with Marcel Dupré in France. During the war Mr. Farndell played services in England, France and Germany.

Mr. Farndell is a native Chicagoan, having had his early training in organ under Tina Mae Haines and supplementary training in theory at Sherwood Music School under Walter Keller and Edwin Stanley Seder.

**LAWRENCE S. FRANK TAKES NEW COLUMBUS CHURCH POST**

Lawrence S. Frank, F.A.G.O., professor of organ and theory at Otterbein College, has been appointed organist of the Indianola Presbyterian Church in Columbus, Ohio, and has resigned his position at the Central Presbyterian Church of that city. Professor Frank is also organist of the Bryden Road Temple in Columbus and dean of the Central Ohio Chapter of the A.G.O.

Professor Frank is a graduate of Oberlin College. He also studied at the Eastman School of Music, Wooster College, Ohio State College, Cincinnati University, the University of Chicago and the Organ Institute in Methuen, Mass. He went to Otterbein in 1948. His former teaching positions were at Park College and Aurora College and for several years he was organist and choirmaster of Grace Episcopal Church in Hinsdale, Ill.

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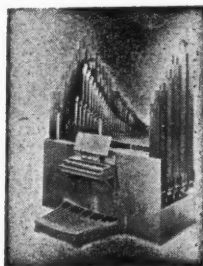
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**Comments of Yesteryear**

[From The Diapason of December, 1947.]  
*Mendelssohn Centenary.*

One hundred years have passed since the death of Felix Mendelssohn-Bartholdy, which occurred Nov. 4, 1847. No one in the world of music has better reason for commemorating Mendelssohn's life and compositions than the church musician, for of all that his creative genius produced there is nothing greater than his oratorios; and his six organ sonatas are among the finest literature for the instrument. It is heartening to note that these works appear more frequently on the programs of our ablest recitalists than perhaps they have for some years.

It is the admirable character of Mendelssohn, his culture and his religious feeling, that make his record one that adorns the pages of musical history. The foibles that marked—and often marred—the careers of some who may be rated as greater than he had no place in his life. And that grace and culture stand out in his compositions. When the brevity of his life—he died at the age of 38—is considered one may well be amazed at the contribution he has made.

For a generation after his passing, Mendelssohn was the object of worship by his contemporaries. This may have gone to the extent of adulation. It was followed by a reaction when those who preferred idols of another type patronized Mendelssohn's works and, as is customary, were joined by the crowd that always follows a leader, no matter what his cult or heresy. That wave seems indeed to be passing, as evidenced by the best orchestral programs of today.

Aside from what he himself produced, Mendelssohn rendered a service to music, and especially to that of the organ, which should earn for him undying gratitude in that he brought about the revival of interest in Johann Sebastian Bach, who might otherwise have remained largely forgotten.

No choral conductor needs to be told of the beauty and effectiveness of a performance of "Elijah." It may not come amiss to recommend to both church organists and recitalists a fresh study of the Mendelssohn sonatas.

*Centenary of "Abide with Me"*

Another November centenary\*\*\* is that of a famous hymn—"Abide with Me." If anyone doubts the power of great hymns the appeal made throughout the last 100 years by Henry Francis Lyte's "Abide with Me," as sung to the tune by Monk, to which it is so happily and securely wedded, provides the answer. It is therefore most fitting that a memorial tablet to the Rev. Mr. Lyte, a Scottish Methodist minister, should have been unveiled in the Poets' Corner of Westminster Abbey and that there should be a world-wide celebration of the centenary.

"Abide with Me" was written only a few days before Lyte's death and no doubt was the fulfillment of his prayer for inspiration that he might write a message to his fellow men which would be of supreme comfort to the world. As one writer so aptly has said in speaking of the centenary: "Lyte died—but his hymn lived on. From England, where its popularity was wide, it traveled to many countries and was translated into many tongues. With the years its universality was so taken for granted that its source and author were well-nigh forgotten."

The hymn has afforded solace to thousands of bereaved, to soldiers going into battle, to those facing death on sea and on land. Its immortality is assured.

**WILLIAM WATKINS ACTIVE  
AGAIN AS ORGAN RECITALIST**

William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D. C., has resumed a busy recital schedule. Mr. Watkins' career as one of the most popular young American recitalists was interrupted in 1951 when he suffered severe injuries in an automobile accident. In October Mr. Watkins played the dedicatory recital on the rebuilt Aeolian-Skinner organ in the new edifice of the New York Avenue Presbyterian Church. This fall he has been heard also at Hamilton College in Clinton, N. Y.; Southern Methodist University, Dallas, Tex., and the Columbus Avenue Baptist Church, Waco, Tex. Mr. Watkins has accepted invitations to give other recitals in various parts of the country in 1953.

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Each issue of CELESTE will carry five to seven selections chosen to provide a range of suitable church music and keyed to the more important religious holidays. We prefer to use music from a variety of arrangers. In general, our preference is for the more unusual music, though careful consideration will be given to exceptional arrangements of well-known religious numbers. Arrangements must not be more than moderately difficult to read and play, nor less than moderately easy. All arrangements should be for a two-manual organ. Our publications carry registration for the Hammond and for small church pipe organs. If you are not familiar with Hammond registration, it will be worked out by our staff. Although basically nonsense, we know our readers generally prefer not to go beyond E flat major and D major!

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**FOUR ANNIVERSARY RECITALS**

Richard C. Warner, organist and choir director of the First Baptist Church, Paterson, N. J., is celebrating his twenty-fifth anniversary there with the rendition of four programs. The first program was presented Oct. 10 and the second on Oct. 24. All programs constituting the anniversary recitals are being given at the First Baptist Church.

At the second recital a reception was held for Mr. and Mrs. Warner by the choirs. The reception was attended by a number of former pastors of the church, who extended greetings to Mr. Warner. Mrs. Charles Dreeland, the dean, represented the Northern New Jersey Chapter of the American Guild of Organists and extended to Mr. Warner the congratulations of his fellow members of the chapter.

The program rendered Oct. 10 was as follows: Toccata and Fugue in D minor, Bach; Allegro Cantabile from Fifth Symphony, Widor; Sonata I, Bach; "Ave Maria," Arkadelt-Liszt; "Lied" and Pastorale, Vienne; Prelude and Fugue on "B-A-C-H," Liszt; "Liebestod," Wagner.

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To mark the installation of a new console at the First Church, Old South, in Worcester, Mass., a series of recitals has been planned under the direction of Kenneth F. Simmons, the minister of music. The console was made by Austin Organs, Inc. The first of the recitals was played Nov. 12 by Dr. Robert Baker. Mr. Simmons will give a recital of Advent and Christmas music Dec. 7. Myrtle Regier will be heard Jan. 27.

FLOYD WHITTIER CORSON of Merrimac, Mass., has been appointed organist and choirmaster of the Second Church of Boston. Mr. Corson is a graduate of the Boston University College of Music, where he studied organ with Samuel T. Walter. He is now working toward his master's degree at that school. Mr. Corson formerly was organist of Pilgrim Congregational Church in Merrimac.

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### Test Pieces for 1953.

Following is the list of test pieces for the 1953 examinations of the Canadian College of Organists:

#### ASSOCIATESHIP.

A  
Chorale Prelude, "Wenn wir in höchsten Nöthen sein" (Novello Book 17, P. 85), Bach; Chorale Prelude, "Wachet auf" (Novello Book 16, P. 1), Bach; Trio in D minor (Novello Book 2), Bach.

B  
Allegretto in F, from Sonata No. 4 in B flat, Mendelssohn; Prelude on a Second Mode Melody (Novello), F. D. Clark; Chorale Prelude, "Puer Nobis Nascitur" (Oxford), Willan; "Carillon," from Twenty-four Pieces in Free Style" (Book 2, No. 21), Vierne.

#### FELLOWSHIP.

A  
Fugue in D minor (Novello Book 9, P. 151), Prelude in E flat (Novello Book 16, P. 19) and Trio No. 1 in E flat, second and third movements (Novello Book IV), Bach.

B  
Fugue (Sonata No. 13) (Novello), Rheinberger; Postlude in E minor (No. 6 of Six Short Preludes and Postludes, second set) (Stainer & Bell), Stanford; Sonata in C sharp minor, first movement (Schott), Harwood; Symphony No. 6, in G minor, first movement (J. Hamelle), Widor.

C  
Rhapsody in C minor (Augener), Howells; Tubal Tune (Stainer & Bell), Cocker; "Ein feste Burg," Op. 5, No. 47, Karg-Elert. F. C. SILVESTER, Registrar for Examinations.

**TORONTO CENTRE**—The November meeting of the Toronto Centre, which took the form of a recital by four of the younger organists, was held Nov. 3 in the Eglinton United Church. This church, which was reopened recently after extensive renovation, proved an admirable setting for such an event. The program was played on the church's three-manual Casavant organ, whose tonal properties have been considerably enhanced by the architectural changes in the interior of the building. The organ is now divided on two sides of the new chancel and the added resonance adds much to the effectiveness of the instrument. The four performers—Anthony Prower, Gwen Carlson, Daryl Irwin and Robert Bell—played short groups of works of their own choosing and showed discrimination in their choice of material and ability in its interpretation. Mr. Prower opened with the Prelude and Fugue in A minor by Bach and Mulet's "Carillon-Sortie"; Mr. Carlson followed with the Berceuse by Vierne and Bach's Fantasie and Fugue in A minor; Mr. Irwin played Brahms' second prelude on the Passion Chorale and the Rhapsody in C by Heateoth Statham, and Mr. Bell brought the program to a conclusion with his rendition of "Benedictus" by Reger, "Le Banquet Celeste" by Messiaen and Jehan Alain's "Litanies." At the conclusion of the recital the audience adjourned to the church parlors for refreshments, which were provided and served by the choir of the church.—JOHN DEDRICK.

**HAMILTON CENTRE**—At Wesley United Church Nov. 9 the Hamilton Centre met to hear a program of phonograph records loaned by John Puttenham. The first was a double Violin Concerto by Bach, followed by a Jewish sacred service (Avodath Hakodesh), composed and conducted by Ernest Bloch. This modern work, sung in English, with chorus, soloists and orchestral accompaniment, was entirely new to those present and was found to be of real depth and beauty.—NORMA PLUMMER, Vice-Chairman.

**ST. CATHARINES CENTER**—Two meetings have been held in St. Catharines this fall. At the first, on Sept. 28, our speaker was Walter Berry of North Tonawanda, N.Y. Mr. Berry brought us a wealth of interesting material gathered in servicing organs, having worked with many of the famous organists of England and the United States. At the second meeting, Oct. 26, we had the pleasure of hearing a recital in the St. Paul Street United Church by Miss Doreen Miller, Mus.-B., A.C.C.O., A.R.C.T., who played: Festival Fanfare, Wolff; Adagio and Vivace, Second Trio-Sonata, Bach, and Introduction, Passacaglia and Fugue, Willan. In addition, the members received invitations to the opening recital on the Keates organ in the Port Dalhousie United Church played by Douglas Campbell Sept. 10, and to the twenty-fifth

wedding anniversary of Mr. and Mrs. A. C. Hannahson Oct. 27 in the First United Church. Officers for this season were elected in June, but since that time there has been some necessary revision, which was completed at the October meeting, so the list can now be published for the first time: Past chairman, A. C. Hannahson; chairman, C. Hingston; vice-chairman, G. Hannahson; secretary-treasurer, D. Campbell; executive committee, Mrs. H. Schwenker, E. Dowling, Mrs. J. Foster, L. Jones, Mrs. E. Cust.—DOUGLAS CAMPBELL, Secretary.

**KITCHENER CENTER**—The November meeting of the Kitchener Centre was held at the Church of the Holy Saviour, Waterloo, Ont. Thirty singers from various twin city churches formed a choir which read at sight anthems and Christmas carols, conducted by Edgar Merkel of St. Paul's Lutheran Church; James Hopkirk, St. John's Anglican; Dr. Glen Kruspe, Zion Evangelical Church; Jacob Enns, United Mennonite Church, Waterloo, and Eugene Fehrenbach, St. Mary's Roman Catholic Church, Kitchener. After a very instructive and enjoyable musical hour refreshments were served to the organists and their choir members by Mrs. Raymond Massel.—ANNA HYMMEN, DIAPASON Secretary.

**GALT CENTRE**—The Galt Centre met Oct. 29 at Wesley United Church. A. F. M. Timms played a recital of organ music as a tribute to a loyal friend, C.R. Kilgour, who recently accepted a musical directorship at St. Paul's Church in Toronto. At the conclusion of the recital we adjourned to the home of Mr. and Mrs. Timms, where a social followed the business session. A purse was presented to C. R. Kilgour as a token of esteem.—C. P. WALKER, Secretary.

**OSHAWA AND DISTRICT CENTRE**—The October meeting of the Oshawa Centre took the form of an excursion by chartered bus to Orillia, Ont., Oct. 18. The bus left Oshawa at 2 p.m. and the members enjoyed a two-hour drive through the brilliantly-colored countryside. In Orillia members and their guests were welcomed at the Presbyterian Church by the organist, John Gordon, who gave a recital on the magnificent four-manual Casavant organ. This organ, with its ninety-five stops, is one of the largest in Canada and is noted especially for its fine tubas on fifteen-inch wind. The recital ranged from Bach's Toccata and Fugue in D minor to a modern work by Weinberger. The organ was then examined and played by the visiting organists. After a pleasant social time the Oshawans boarded the bus again and departed for home.—MRS. G. K. DRYNAN, Secretary.

**HALIFAX CENTRE**—The first meeting of the 1952-1953 season of the Halifax Centre was held in St. Andrew's church hall Saturday evening, Oct. 25, Maitland Farmer presiding. After a few opening remarks the chairman called on Professor Harold Hamer to introduce the speaker of the evening, Leonard Mayoh, well-known singer and head of the vocal department at the Halifax Conservatory of Music. The title of his talk was "The Art of Singing." He delivered an informative discourse on the physical development, control and relaxation of the vocal organs, etc., and on voice culture. Mr. Farmer gave a vivid resume of the convention in St. Catharines last August. Tim Randall, a member of the cathedral choir and an expert in the art of colored photography, showed a series of colored slides taken by him of Nova Scotian scenes. It included interior views of All Saints' Cathedral, with closeups of some of the oak carved work for which the cathedral is noted. Refreshments were served by a group of women from St. Andrew's Church. Officers for this season are: Chairman, Maitland Farmer; vice-chairman, Harold Hamer; secretary, Bernard Munn; treasurer, Murray Vanderburgh; executive committee, Natalie Littler, Paul Fleming, Joseph MacDonald and Eric Tenant.—BERNARD A. MUNN, Secretary.

**VANCOUVER CENTRE**—The Vancouver Centre has enjoyed several outstanding events so far this season and has many more musical treats in store. On Sept. 17 the membership heard a fine recital by the young Canadian organist Hugh J. McLean, playing the Casavant organ in the Canadian Memorial Chapel. Mr. McLean recently won the Dr. Mann organ scholarship of King's College, Cambridge, and has returned to England to resume his studies there. Sept. 21 this centre had the pleasure to present Frederick C. Silvester, registrar of the Royal Conservatory of Music, Toronto. Mr. Silvester played a program on the Casavant organ in St. James' Anglican Church and an offertory was received for the B.O.R.F. The next event was held Oct. 14 and took the form of a fall dinner at the Hotel Grosvenor. The Rt. Rev. Godfrey P. Gower, D.D., Bishop of New Westminster, was the guest speaker and gave the members many constructive ideas about the place of music in worship. The Vancouver executive were the guests of the American Guild of Organists (Washington Chapter) and presented a program for the A.G.O. meeting Oct. 13. Burton Kurth conducted a choir rehearsal with the A.G.O. members as choristers and obtained good results. Lawrence Cludera played the Kimball organ in Trinity Episcopal Church.—G. HERALD KEEFER, Secretary.

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Letters to the Editor

*It Is Sir Hugh Robertson.*

Flint, Mich., Nov. 4, 1952.—Dear Mr. Gruenstein:  
The November number of THE DIAPASON has just reached me and I am sorry to note in it the report of the death of a well-known British musician famous mostly for his choral work in Glasgow and also well known and popular in Canada—particularly Western Canada. But I must hasten to point out that his name is not Sir Hugh Robertson but Robertson (no s). With all good wishes. Sincerely yours, WILFRED LAYTON.

*"Emotion for the Effete Alone."*

Washington, D. C., Aug. 15, 1952.—Dear Mr. Gruenstein:  
I was present at the following scene from the lives of the celebrities, which might be entitled "Watch Your Diction, Dearie": Virgil Fox, while giving verbal program notes on the Middleschulte "Perpetuum Mobile," indulged in an overdose of diction and announced "Perpetual Emotion for the Effete Alone," or at least that is what the man behind me, rather precisely, told his wife that Fox had said. Yours truly, LYMAN Mc CRARY.

**RELIGIOUS ART FESTIVAL**  
**PRESENTED IN FORT WAYNE**  
Exploring a new area of church activity, Plymouth Congregational Church in Fort Wayne, Ind., has announced a "festival of contemporary religious art," to be held between Dec. 8 and 14. The seven-day event is to present to Fort

Wayne citizens a view of contemporary religious achievements in the fields of organ composition, choral music, painting, sculpture, drama and the rhythmic choir. In connection with the festival the church will sponsor a competition for a new choral work. Twenty-nine entries were received from all parts of the United States and Canada. Three judges will announce their decisions Dec. 10. The judges are Warren Martin of Westminster College, Varner Chance of Baldwin-Wallace College and Igor Buketoff, musical director of the Fort Wayne Philharmonic Orchestra and director of the New York Philharmonic children's concerts.

In the course of the week Fort Wayne will hear the cantata "Rejoice in the Lamb," by Benjamin Britten; the symphonic psalm "King David," by Arthur Honegger, and a drama, "The Terrible Meek," by Kennedy, and will see dances arranged to five Christmas carols. Exhibitions during the week include a collection of fifteen or twenty photographic compositions of modern design in church architecture; a dozen or more contemporary religious paintings, prints and tapestries, and fifteen to twenty pieces of sculpture.

The object of the festival is described by the Rev. Elmer E. Voelkel, minister of the church, and Vincent Slater, minister of music, as an effort to show Fort Wayne that the spirit of religion is alive and flourishing to a greater extent than in any other comparable period of history.

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# Programs of Organ Recitals of the Month

**Arthur Poister, Syracuse, N. Y.**—Mr. Poister played at the Oberlin College Conservatory of Music in Oberlin, Ohio, Oct. 28. His program included these numbers: Prelude and Fugue in E major, Lübeck; Chorale and Variations on "O Gott, du frommer Gott" and Toccata in F major, Bach; "The Stations of the Cross," Dupré; Four Chorales, Pepping; Sonata on the Ninety-fourth Psalm, Reubke.

**Dr. Healey Willan, Toronto, Ont.**—Dr. Willan played his first recital of the season Oct. 20 at the University of Toronto. His program: Prelude and Fugue in B minor, Willan; Chorale Preludes on "Deck Thyself, My Soul, with Gladness," Bach, Brahms and Karg-Elert; Sonata No. 9, in B flat minor, Rheinberger; Rhapsody in A minor, Saint-Saens; "Epilogue," Willan.

**Howard Kelsey, St. Louis, Mo.**—Mr. Kelsey gave a recital Oct. 19 at Graham Memorial Chapel, Washington University, assisted by a brass quartet. The program: "The Heavens Declare the Glory" and "We Will Rejoice in Thy Salvation," Marcello; Prelude and Rondeau, Purcell; Ceremonial Music, Purcell; Chorale Preludes, "Te Deum Laudamus" and "Praise God, Ye Christians All," Buxtehude; Fugue in C major, Buxtehude; Passacaglia, Bach; Meditation on "Ah, Dearest Jesus" and "The Joy of the Redeemed," Dickinson; Andante Cantabile, First Sonata, James; "Jesus, Still Lead On" and "Wunderbarer König," Karg-Elert.

**William C. Teague, Shreveport, La.**—Mr. Teague gave a recital Oct. 8 at St. Mark's Episcopal Church. He played: Allegro Vivace from Symphony 5, Widor; Prelude on "Rhosymedre," Vaughan Williams; Sonata 6, Mendelssohn; "Vaulade," Bingham; Prelude and Fugue in A minor, Bach; "Patterkakis," Perry; Finale from Symphony 6, Vierne.

**Frederick C. Silvester, F.C.C.O., Toronto, Ont.**—At a recital Sept. 21 at St. James' Anglican Church, Vancouver, B.C., Mr. Silvester played the following: Suite from "Bondeca," Purcell; Larghetto from the Clarinet Quintet, Mozart; Minuet and Musette, Handel; Concerto 2, Handel; Andante, Stamitz; Gigue, Corelli; Toccata and Fugue in D minor, Bach; Two Preludes on Plainsong Melodies, Willan; Scherzo from the Flutes, Crawford; "The Nymph of the Lake," Karg-Elert; Introduction and Passacaglia in D minor, Reger.

**Gerald F. Frazee, Newton Centre, Mass.**—A recital was played by Mr. Frazee Oct. 29 at the First Baptist Church. He was assisted by the senior choir. Mr. Frazee's numbers were: Introduction and Toccata, Walond; "Ave Maria," Reger; Prelude in B minor, Bach; Canon on "Liebster Jesu," Purvis; "Piece Heroique," Franck; Concert Variations, Bonnet; "The Cuckoo," Weaver; Fantasy on Familiar Hymn-tunes, Frazee; Carol Prelude, Purvis; Intermezzo, Dickinson; Toccata, Hendricks.

**Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.**—The Matinee Music Club of Paris, Tex., sponsored Mr. Webber in a recital Oct. 14 at the First Methodist Church. He played these numbers: Prelude and Fugue in A minor and Chorale Preludes, "O Lord, Have Mercy," "Rejoice, Ye Christians" and "Jesus, Priceless Treasure," Bach; Pastorale, Clokey; "The Bells of St. Anne de Beaupré," Russell; "The Desert" and "Chollas Dance for You," Leach; Chorale in A minor, Franck; Cantabile, Jongen; "Sportive Fauns," d'Antalfy; "The Reed-grown Waters," Karg-Elert; Fanfare, Shelly.

**Russell Saunders, Des Moines, Iowa.**—Mr. Saunders of the Drake University faculty played the following program at the University Christian Church Oct. 28: "Grand Jeu," Du Mage; Chorale Prelude, "Nun bitten wir," Buxtehude; Fantasia in Echo Style, Sweelinck; "La Nativité," Langlais; Sonata I, Hindemith; Toccata in F major, Bach. "Te Deum" by Kodaly was sung on the same program by the Drake choir under the direction of Ralph Woodward.

**Carl Weinrich, Princeton, N. J.**—Mr. Weinrich, organist of Princeton University, was heard in a recital on the Starkey memorial organ in Packer Memorial Church, Lehigh University, Bethlehem, Pa., Nov. 2. His program was as follows: Prelude and Fugue in E major, Lübeck; Variations on "My Young Life Hath an End," Sweelinck; Chorale Fantasy on "How Brightly Shines the Morning Star," Buxtehude; Passacaglia and Fugue in C minor, Bach; Three Chorale Preludes, Bach; Two Pieces for Mechanical Clock, Haydn; First Sonata, in E flat minor, Hindemith; Third Movement from "The Ascension," Messiaen.

**Luther T. Spayde, Fayette, Mo.**—Professor Spayde, dean of the Swinney Conservatory of Music at Central College, played the dedicatory recital on the three-manual organ in the First Methodist Church of Midland, Mich., Sunday evening, Nov. 2. His program: Festival Prelude on "Ein feste Burg," Faulkes; Prelude in D minor, Clerambault; Chorale Prelude on "O Stainless Lamb of God," Pachelbel; Prelude and Fugue in D major, Bach; "Ave Maria," Schubert; Canon in B minor, Schumann; Chorale Prelude on "Behold, a Rose Breaks into Bloom," Brahms; Gregorian Paraphrase

on the "Te Deum," Langlais; "Jagged Peaks in the Starlight," Clokey; "The Primitive Organ," Yon; "The Bells of St. Anne de Beaupré," Russell; Toccata, Widor.

**Mario Salvador, St. Louis.**—A recital was played by Dr. Salvador, organist of the St. Louis Cathedral, Oct. 7 at Kansas State Teachers' College in Emporia. His numbers were: Concerto 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.

**E. Power Biggs, Boston.**—The Bergen Choral Society of Englewood, N. J., sponsored Mr. Biggs Oct. 27 in a recital at St. Paul's Church. The program: Concerto 2, Handel; Three Noels with Variations, d'Aquin; "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Haydn; Sonata on the Ninety-fourth Psalm, Reubke.

**Tom Ritchie, A.A.G.O., Fremont, Neb.**—A recital was played by Mr. Ritchie Nov. 9 at St. Mark's Lutheran Church, Bloomfield, Neb. The program was as follows: "A Mighty Fortress Is Our God," Mueller; "Jesus, Joy of Man's Desiring," Bach; "In Thee Is Joy," and "In Quiet Gladness," Dupré; "Now Thank We All Our God," Karg-Elert; "Song of the Basket Weaver," Russell; Allegro and Air from "Water Music," Handel; Gavotte, Martini; "Piece Heroique," Franck; "The Squirrel," Weaver; "Toccata," Widor.

**Richard Montague, Oakland, Cal.**—In commemoration of the church's ninetieth anniversary Mr. Montague gave a recital Oct. 19 at the First Methodist Church, playing these numbers: Trumpet Tune and Air, Purcell; "O Sacred Head, Now Wounded," Bach; Toccata and Fugue in D minor, Bach; Balade in D, Clokey; Scherzo from Symphony 2 and "Westminster Carillon," Vierne. A Bach program was played by Mr. Montague Nov. 6 at Stanford University. These works were included: Prelude in C minor; Adagio from Toccata, Adagio and Fugue; Chorale Preludes, "Rejoice Now, Christian Souls" and "Come Now, Saviour of the Gentiles"; Passacaglia and Fugue.

**Thomas J. Tonneberger, Toledo, Ohio.**—A dedicatory recital was played by Mr. Tonneberger Nov. 9 at Christ Evangelical Lutheran Church. His program was as follows: Allegro Vivace, Air and "Hornpipe" from "Water Music," Handel; Arioso, Bach; "Benedictus," Rowley; "Chinese Boy and Bamboo Flute," Spencer; "Now Thank We All Our God," Karg-Elert.

**Herbert B. Nanney, Stanford University, Cal.**—A recital featuring music by nineteenth century composers was played by Mr. Nanney Oct. 23 at Stanford University. The program: Sonata in F minor, Mendelssohn; Chorale Preludes, "Lo, How a Rose E'er Blooming" and "Deck Thyself with Gladness, O My Soul," Brahms; Canon in B minor, Schumann; Chorale in A minor, Franck.

**Ethel Sleeper Brett, Sacramento, Cal.**—Mrs. Brett gave a recital Oct. 19 at St. John's Episcopal Church in Marysville, Cal. Her program: Toccata and Fugue in D minor, Bach; Andante, Stamitz; "Now Thank We All," Karg-Elert; Andante Cantabile, Widor; "Le Banquet Celeste," Messiaen; "Hymn of Glory," Yon; "October Twilight," Hadley; "Rhapsodie Catalane," Bonnet.

**Donald Shanks, La Jolla, Cal.**—The La Jolla Chapter of the A.G.O. sponsored Mr. Shanks Oct. 24 in a recital at Mary Star of the Sea Catholic Church. The program: Prelude in C minor, Bach; "Behold, a Rose Is Blooming," Brahms; Selections from "L'Organiste," Franck; Prelude in G major, Mendelssohn; "Psalm 19," Marcello; "Today Has God's Son Triumphed," Bach; "Berceuse sur les Paroles Classiques," Vierne; "Noel," Mulet; Allegro, Stanley; Prelude on "Creator Alma Siderum," Virginia C. Thomas.

**C. Gordon Wédertz, Chicago.**—Numbers played by Mr. Wédertz at the LaGrange Sunday Evening Club Oct. 26 and Nov. 9 included the following: "Seraph's Strain," Wolstenholme; "Finlandia," Sibelius; "Piece Heroique," Franck; "Thanks Be to Thee," Handel; "March Pontificale," Lemmens; "The Bells of St. Anne de Beaupré," Russell; "A Southern Fantasy," Hawke; Toccata in F major, Widor; "Liebestraum," Liszt; "Semper Fidelis," Sousa.

**Edwin Arthur Kraft, Cleveland, Ohio.**—A recital was played by Mr. Kraft Nov. 11 at the University of Minnesota. He chose the following numbers: Fantasia from Sonata in D flat, Rheinberger; Scherzo, Hofmann; "Romance" in A flat, Turner; Sinfonia from "We Thank Thee, God," Toccata in G (arranged by Koch) and Chorale from "Subdue Us by Thy Goodness," Bach; "Autumn Song," Tschaiowsky-Kraft; Overture in D minor, Matthews; Allegro Maestoso from Sonata in G, Elgar; "Still Waters," Weaver; Preludes on "St. James" and "Thy Life Was Given," Van Hulse; Allegro Appassionato, Dethier;

Cantabile, Franck; Toccata in E minor, de la Tombelle.

**Homer Whitford, Boston, Mass.**—Mr. Whitford played Nov. 11 at the chapel of the Massachusetts General Hospital. The program was as follows: "Psalm 18," Marcello; Aria, Handel; Gavotte, Gluck; Bourree, Bach; "Ave Maria," Allegro Moderato, "Moment Musicale" and "Marche Militaire," Schubert; "Song of the Basket Weaver," Russell; "Liebesfreud," Kreisler-Whitford; "Orientale," Cui; Festival Toccata, Fletcher.

**Homer Frank, Winfield, Kan.**—The dedicatory recital on a three-manual Möller organ at the First Presbyterian Church was played Oct. 19 by Mr. Frank. His program: "Benedictus," F. Couperin; Chaconne, L. Couperin; "Elevazione," Zipoli; Aria Pastorale, Rathgeber; "Praise to the Lord," Walther; Trumpet Tune, Purcell; "Antiphon 3," Dupré; "Song of Peace," Langlais; "Litanies," Alain.

**Robert Noehren, Ann Arbor, Mich.**—Mr. Noehren played recitals Nov. 24 at Trinity University, San Antonio, Tex., and Nov. 18 at Occidental College, Los Angeles. In San Antonio his program was as follows: Noel with Variations, d'Aquin; Chaconne, Couperin; Fugue in C, Buxtehude; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Ach bleib bei uns," Bach; Fantasie and Fugue in G minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Passacaglia, Andriessen; Scherzetto and "Stele pour un Enfant Defunt," Vierne; Toccata on "Herr Jesu Christ, dich zu uns wend," Karg-Elert.

Numbers chosen by Mr. Noehren for his recital at Occidental College were: Toccata on "Wie schön leuchtet der Morgenstern," Kaminski; Chorale Preludes, "Herzlich thut mich verlangen" and "Wachet auf," and Prelude and Fugue in D major, Bach; Gavotte, Wesley; Prelude, Fugue and Variation, Franck; "The Tumult in the Praetorium," de Maleingreau; "Primavera," Bingham; Fantasia, Noehren; Air with Variations, Sowerby; "The Reed-grown Waters" and Toccata on "Herr Jesu Christ, dich zu uns wend," Karg-Elert.

Mr. Noehren gave the dedicatory recital Oct. 20 on the three-manual Schlicker organ just installed in the First Baptist Church of Flint, Mich. This instrument was described in the September, 1950, issue of THE DIAPASON.

**Joseph J. McGrath, F.A.G.O., Syracuse, N. Y.**—Mr. McGrath gave a recital Sunday afternoon, Oct. 26, at the First Presbyterian Church in Auburn, N. Y. Professor McGrath, who teaches theory and composition at Syracuse University, is organist and choir-master at the Church of the Immaculate Conception in Syracuse. He played the following numbers: Chorale Prelude, "Liebster Jesu," and Fugue in G major, Bach; Allegro from Fifth Symphony, Widor; Andante from "Grande Piece Symphonique" and "Noel," Franck; and his own compositions "Musette," "In Modo Dorico," "Noel," Cantabile and Toccata.

**Adam Hamme, S.M.M., York, Pa.**—Mr. Hamme, organist and choir-master of Zion Lutheran Church, has played the following programs which were broadcast over WORK:

Oct. 4—"Dreams," McAmis; "The Last Supper" (Bible Poem), Weinberger; Prelude Nocturne on a Seventeenth Century Tune, "Avon," Edmundson; "Lord Jesus Christ, Be Present Now," Karg-Elert.

Oct. 12—Reverie, Dickinson; "In Quiet Joy," Dupré; "Praised Be Thou, Christ Jesus," Bach; Toccata, Symphony 5, Widor.

Oct. 19—"In Summer," Stebbins; "Hark, a Voice Saith All Are Mortal," Bach; Adagio, "Occasional Oratorio," Handel; "Carillon de Westminster," Vierne.

Oct. 26—"A Mighty Fortress Is Our God," Whitford; "Unto Thee I Cry, Lord Jesus," Bach; Aria, Peeters; "Carillon-Sortie" in D major, Mulet.

**Robert Wilson Hays, Manhattan, Kan.**—Mr. Hays gave a recital Nov. 3 at Kansas State College. He was assisted by Charles J. Wood, baritone. Organ numbers were: Sinfonia from Cantata 196 and "The Decalogue," Bach; "Poeme du Soir," Bonnet; "Echo," Yon; Adagio for Strings, Barber; Chorale, Honegger; Finale, Widor.

**Gertrude Beckman, Holland, Mich.**—Recitals were played by Miss Beckman Nov. 2 and Nov. 16 at the Fourteenth Street Christian Reformed Church. The latter program included: Suite in F major, Corelli; Chorale Preludes, "Praised Be Thou, Jesus Christ," "We Christians Rejoice" and "Comest Thou, Jesus, Down from Heaven to Earth," Bach; Toccata in D minor (Dorian), Bach; Adagio, Mozart; "Naiades," Vierne; Prelude and Fugue on "B-A-C-H," Liszt.

**Marion Senft, York, Pa.**—The York Chapter of the A.G.O. sponsored Miss Senft in a recital Oct. 14 at the First Methodist Church. She played: Chorale Prelude on "Our Father Who Art in Heaven" and Fantasia on the Chorale "How Brightly Shines the Morning Star," Buxtehude; Toccata in A minor, Sweelinck; Chorale Preludes, "Comest Thou Now, Lord Jesus, from Heaven to Earth" and "Wake, Awake, a Voice Is Calling," Bach; Fantasia and Fugue in G

minor, Bach; Andante from "Grande Piece Symphonique," Franck; Introduction and Passacaglia, Reger; Chorale Preludes, "In dulci Jubilo" and "In Thee Is Joy," Dupré; "The Suspended Garden," Alain; "God Among Us," Messiaen.

**Eric Dowling, St. Catharines, Ont.**—The second recital of the season at the University of Toronto was played Nov. 3 by Mr. Dowling. For his program he chose: Prelude and Fugue in F major, Lübeck; Chorale Prelude, "Except the Lord Build the House," Pachelbel; Prelude and Fugue in B minor, Bach; "Es ist ein Ros' entsprungen," Brahms; Variations on "Chartres," Purvis; "The Reed-grown Waters," Karg-Elert; Sonata on the Ninety-fourth Psalm, Reubke.

**Adolph Steuterman, Memphis, Tenn.**—The Memphis College of Music sponsored Mr. Steuterman Nov. 2 in a program of organ and piano music at Calvary Episcopal Church. Mr. Steuterman was assisted by Myron Myers, pianist, and Mrs. Ethel Taylor Maxwell. The program: Presto, Handel; "Sheep May Safely Graze," Bach; Symphonic Variations, Franck; "Notturmo," Respighi-Steuterman; "Polichinelle," Rachmaninoff; "Reflections in the Water," Debussy; "Medieval Poem," Sowerby.

**Joseph L. Sullivan, Grand Rapids, Mich.**—Mr. Sullivan's organ music for the Sunday morning high mass in the Grand Rapids Cathedral has included the following selections since the opening of the choir season in mid-September: Prelude in E minor, Bach; Chorale Prelude on "O Quanta Qualia," H. Alexander Matthews; Chorale Improvisation on "Verbum Supernum," Peeters; "Prayer," Van Hulse; "Pavanesque," Thiman; Berceuse, Vierne; Chorale Prelude on "Picardy," Rowley; Elevation and Communion from "Messe Basse," Vierne; Sonata from "God's Time Is Best," Bach; Verset in F minor, Franck; "Legende," Bedell; March in D, Guilman; Postlude on "Hanover," Thiman; Sortie, Dubois; "Post-ludio Festivo," Karg-Elert; Prelude and Fugue on "B-A-C-H," Bruce Steane; Double Chorus for Grand and Antiphonal Organs, Martin.

**Mildred L. Hendrix, Durham, N. C.**—For her recital Oct. 5 at the Duke University Chapel Mrs. Hendrix chose the following: Toccata and Fugue in F major, Buxtehude; Chorale Preludes, "O God, Thou Faithful God," "Behold, a Rose Is Blooming," "Deck Thyself, My Soul" and "Blessed Are Ye, Faithful Souls," Brahms; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Chorale Preludes, "My Heart Is Filled with Longing" (two settings) and "O World, I Now Must Leave Thee," Brahms; Prelude and Fugue in G minor, Buxtehude.

**R. Kenneth Holt, San Francisco, Cal.**—Mr. Holt gave a recital Oct. 15 at the First Congregational Church. He was assisted by Jeanne E. Depue, soprano. Organ numbers were: Prelude and Fugue in E minor, Bach; "Lent et Calme," Debussy; "Distant Chimes," Snow; Prelude, Fugue and Chaconne, Pachelbel; "Qui Tollis Peccata Mundi," Couperin; Allegro con Brio from Sonata 3, Guilman.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—At his recital Nov. 2 in the Union College Chapel, Dr. Tidmarsh played: Sinfonia, "We Thank Thee, God," Bach; Air from Suite in D and "Little" Fugue in G minor, Bach; "Seven Casual Brevitates," Leach; Allegro from Symphony 2 and "Fireflies," Vierne; "Danse Macabre," Saint-Saens.

**Helen R. Henshaw, F.A.G.O., Schenectady, N. Y.**—At a recital Nov. 9 in the First Methodist Church, Miss Henshaw played the following: "Psalm 18," Marcello; Fugue in E flat, Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Kamennoi Ostrow," Rubinstein; "The Cuckoo," d'Aquin; "The Girl with the Flaxen Hair" and "Ballet," Debussy; "Moonlight," Scherzo from Symphony 2 and "Westminster Carillon," Vierne.

**John Hamilton, Wenatchee, Wash.**—A recital was played by Mr. Hamilton Oct. 19 at the First Presbyterian Church. He was assisted by Dean Gordanier, tenor. Mr. Hamilton's numbers were: "Trumpet Dialogue," Clerambault; Fugue in E flat, Chorale Prelude, "I Call to Thee, Lord Jesus Christ" and "Jesus, Joy of Man's Desiring," Bach; "Fugue a la Gigue," Buxtehude; Chorale in A minor, Franck; Fantasia on "Tony-Botel," Purvis; "Fountain Revery," Fletcher; "Carillon-Sortie," Mulet.

**Paul L. Thomas, Rumson, N. J.**—Mr. Thomas, organist and choir-master at the Church of St. George's-by-the-River, was heard Sunday, Nov. 16, at 3:30 in the second of a series of recitals planned for coming months. His program included the following: Toccata and Fugue in D minor and Air from Suite in D, Bach; Seven Variations on "Ah! Vous dirai-je maman," Mozart; "The Swan" and Rhapsody No. 3 in A minor, Saint-Saens; Toccata, Andante Cantabile and Finale from Fourth Symphony, Widor; Prelude to "Lohengrin," Wagner; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "None but the Lonely Heart," Tschaiowsky; "Cortege et Litanie," Dupré.

# Programs of Recitals

**Edward G. Mead, F.A.G.O., Oxford, Ohio.**—The School of Fine Arts of Miami University sponsored Mr. Mead in a recital Nov. 9 at the Memorial Presbyterian Church. His program: Prelude in E minor, Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Allegro Moderato from Trio-Sonata 1 and Toccata, Adagio and Fugue in C major, Bach; Suite on Sixteenth Century Hymn-tunes, McKay; "Meditation a Sainte Clotilde," James; "Pantomime," Jepson; Fantasia and Fugue in C minor, Mead.

**Duncan Trotter Gillespie, A.A.G.O., F.T.C.L., Schenectady, N. Y.**—Mr. Gillespie presented a program of organ music at St. George's Church, Schenectady, N. Y., Nov. 2. The music presented was appropriate to All Saints' Day and featured the "Symphony of the Mystic Lamb" by de Maleingreau. Following the program there was a reception in the parish-house, sponsored by the choirwomen's association. The program, which was open to the public, was as follows: "God's Time Is Best," Bach; "Hark! a Voice Saith All Are Mortal," Bach; "Come, Sweet Death," Bach; "How Blessed, Faithful Spirits, Are Ye," Brahms; "O World, I Leave Thee Sadly," Brahms; "Gaudemus," Titcomb; "Requiescat in Pace," Sowerby; "Symphony de L'Agneau Mystique," de Maleingreau.

**John Roger Lively, Pittsburgh, Pa.**—Mr. Lively, organist of the Sixth United Presbyterian Church, Pittsburgh, Pa., gave a recital Nov. 10 at the First Presbyterian Church of Waynesburg, Pa. He played: Largo and Allegro from Concerto 13, Handel; Two Noels, d'Aquin; Prelude and Fugue in G major, Bach; Suite for a Musical Clock, Haydn; Chorale in A minor, Franck; Prelude on "Jesus Still Lead On," Elmore; Prelude on "Gracious Spirit, Truth Divine," Purvis; "Epilogue on a Theme of Frescobaldi," Langlais; "The Nativity of Our Lord," Messiaen.

**Benjamin Hadley, Chicago.**—Mr. Hadley gave recitals at St. Clement's Catholic Church Nov. 16 and 23. The latter program included: Prelude, Fugue and Chaconne, Pachelbel; Aria, Loeillet; Fantasia in A, Franck; "Ronde Francaise," Boellmann; Chorale and Fugue, Honegger; Prelude and Fugue on "B-A-C-H," Liszt. Mr. Hadley played these numbers Nov. 16: Concerto in A minor, Vivaldi-Bach; Adagio and Gavotte, Flocco; Trumpet Voluntary, Purcell; Air with Variations, Martini; Sonata on the Ninety-fourth Psalm, Reubke.

**Ethelinda L. Rose, West Orange, N. J.**—At a recital in Patterson Memorial Church Oct. 24, Mrs. Rose played the following numbers: Overture to the "Occasional Oratorio," Handel-Edmundson; Adagio, Mozart; "Come, Sweet Death," Bach-Fox; "Still Waters," Powell Weaver; "Greensleeves," Purvis; "L'Heure Mystique," Bedell; Humoresque, Yon; "Caprice Viennois," Kreisler-James; Fantasia, Purvis.

**Harold Heeremans, New York City.**—For his recital Nov. 9 at the First Unitarian Congregational Church, Brooklyn Heights, Mr. Heeremans chose: Prelude in E minor and Chorale Preludes, "Once He Came in Blessing," "O Thou of God the Father" and "To God We Render Thanks and Praise," Bach; "Legende," Vierne; "Solemn Prelude," James; Sonata 2, Rheinberger.

**Mildred Colt Robertson, Rochester, N. Y.**—For her recital in the Masonic Auditorium Nov. 23 preceding a Christian Science lecture Mrs. Robertson selected the following: Suite, Berlioz-Mason; "Springtime," Stebbins; "Thanksgiving Theme," Steere; "Benedictus," Reger; Prelude on "Rhosymedre," Vaughan Williams; "Song of Gratitude," Heffer.

**Lawrence S. Frank, F.A.G.O., Westerville, Ohio.**—Mr. Frank gave a recital Nov. 16 in the Otterbein College Chapel. He was assisted by Miss Frances Harris, pianist. The program was as follows: Prelude and Fugue in B minor, Bach; Pastorale and Scherzo from Symphony 2, Widor; "Baroques," Bingham; Chorale in A minor, Franck; Fantasia in C minor for organ and piano, Demarest.

**Stanton A. Hyer, New York City.**—Mr. Hyer, staff organist of Steinway & Sons, opened a Hammond electric organ in the Middletown, N. Y., Congregational Church Nov. 2. His program included: Prelude in C minor, Bach; Sinfonia to "Weinen, klagen, sorgen, zagen," Bach; "Come, Saviour of the Heathen," Bach-Glynn; Toccata and Fugue in D minor, Bach; Antiphon I, Dupré; Arabesque, Vierne; Fourth Movement, Sixth Symphony (Cantabile), Widor; "Carillon," Vierne; Andante Cantabile, Tchaikowsky; "Greensleeves," Purvis; Variations on Two Noels, Balbastre; "The Lost Chord," Sullivan. The church choir was heard in a group of numbers, accompanied by the church organist, Frances Tremper.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—On Thanksgiving Day Mr. Brown played the following program at the Spreckels organ pavilion: Prelude on "Come, Ye Thankful People, Come," Frysinger; "Thanksgiving at Harvest Time," Cowan; Adagio, Godard; Polonaise in C sharp minor, Chopin; Toccata and Fugue in D minor, Bach; Can-

zonetta, d'Ambrosio; Novelette in F major, Schumann; "Spanish Waltzes," Waldteufel; Processional, Gounod.

Mr. Brown's program Nov. 23 was as follows: Suite in F major, Corelli; Fantasia in D minor, Mozart; "Swing Low, Sweet Chariot," Ditton; "By the Sea," Schubert; "At Dawning," Cadman; "Zacatecas," Codina; Prelude on "Old Hundredth," Truette; "At Twilight," Stebbins; Prelude and Melody in F major, Read; "Finlandia," Sibelius.

**C. Harold Einecke, Santa Barbara, Cal.**—Dr. Einecke chose the following numbers for his recital Oct. 26 at the First Methodist Church: Overture to the "Occasional Oratorio," Handel; Chorale Prelude, "Ein feste Burg," Bach; "Litany for All Saints," Schubert; "Comes Autumn Time," Sowerby; Three Pieces from "Dubious Conceits," Purvis; "Clouds," Ceiga; "Carillon-Sortie," Mulet.

**Louis H. Huybrechts, Buffalo, N. Y.**—Mr. Huybrechts gave a dedicatory recital Oct. 29 on a rebuilt organ at St. Louis Church. His program: "Magnificat Primi Toni," Buxtehude; Aria with Variations, Martini; Passacaglia, Bach; "The Cathedral at Night," Marriot; Toccata, Sowerby; Three "Pieces de Fantasie," Vierne; Adagio from Symphony 1 and Prelude and Fugue, Huybrechts; Variations and Finale on an Old Flemish Song, Peeters.

**Victor G. Richer V. Hamden, Conn.**—Mr. Richer gave a recital Nov. 30 at the United Congregational Church in Bridgeport, Conn. His program was as follows: Concerto in A minor, Vivaldi-Bach; Chorale Preludes Numbers 1 through 17 from the "Orgelbüchlein," Bach; "La Nativité," Langlais; "Ave Maris Stella," "Amen" and Finale, Dupré; Chorale in E major, Franck.

**Eula W. Mathews, Colorado Springs, Colo.**—Mrs. Mathews gave a recital Oct. 17 on a Baldwin electronic organ at All Souls' Unitarian Church. Her numbers were: "All Glory Be to God on High," Bach-Biggs; Sinfonia, Bach-Grace; Meditation, Whitmer; "Night," Jenkins; Pavane, Rowley.

**Hugh J. McLean, A.R.C.O., Vancouver, B.C.**—Mr. McLean played the following program Sept. 17 at the Canadian Memorial Chapel: Galiarda, Scheidt; Prelude, Trio and Fugue in B flat, Bach; Sonatina in F minor, Viola; Two Studies in Canon, Schumann; Rhapsody in C sharp minor, Howells; Symphony 6, Widor.

**Raymond Martin, Decatur, Ga.**—Mr. Martin was heard in a recital Oct. 6 at Agnes Scott College. His program was as follows: "Praeludium," Tunder; Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Toccata on "Leoni," Bingham; "Folk-tune," Whitlock; "Fete," Langlais.

**Richard M. Gayhart, Topeka, Kan.**—The Lindsborg, Kan., Chapter of the A.G.O. sponsored Mr. Gayhart in a recital Oct. 14 at Presser Hall. He played: Prelude and Fugue in E flat, Bach; Sonatina in A minor, Sowerby; Prelude and Fugue in G minor, Dupré; "Elegie," Peeters; "Fete," Langlais.

**Mrs. Wallace Allen, Mason City, Iowa.**—To mark the installation of a new console at the First Christian Church Mrs. Allen gave a recital Oct. 19. Her program included the following: "Now Thank We All," Karg-Elert; "Jesus, Joy of Man's Desiring," Bach; Variations on a Noel, d'Aquin; "Pilgrim's Song of Hope," Batiste; "Psalm 19," Marcello; Andante Cantabile, Widor; "Will-o-the-Wisp," Nevin; Nocturne, Schumann; Offertoire in D flat, Salome; "Finlandia," Sibelius.

**Boies Whitcomb, A.A.G.O., Honolulu, Hawaii.**—For his recital Nov. 2 at the Central Union Church Mr. Whitcomb chose the following: Toccata in E minor and Chorale Prelude, "Blessed Be Thou, Lord Jesus Christ," Pachelbel; Trio-Sonata 6, Bach; "Etoile du Soir," Vierne; "Suite Francaise," Langlais.

**Mrs. J. E. Stinehart, Mason City, Iowa.**—For a vesper hour of organ music Nov. 2 at the First Congregational Church Mrs. Stinehart chose: "Suite Arabesque," Holloway; "Prayer for an American Soldier," Gaul; "Sweet and Low," Barnby; "Longing for Home," Liszt; Scherzo, Bossi; "Thanks Be to Thee," Handel; "Now Thank We All," Karg-Elert.

**Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.**—The dedicatory recital on an organ at the First Congregational Church of Old Greenwich, Conn., was played Oct. 19 by Mr. Means. His program was as follows: Trumpet Tune, Purcell; Chorale Preludes, "Jesus, Priceless Treasure" and "A Mighty Fortress Is Our God," Bach; Suite for a Musical Clock, Haydn; Toccata, Farnam; Aria, Peeters; "Three Bible Poems," Weinberger; "Will-o'-the-Wisp," Nevin; "A Breton Lullaby," Binney; "Carillon," Vierne.

**Merle Bethune Laurabee, Santa Barbara, Cal.**—For a vesper recital Oct. 12 at the Unitarian Church Mrs. Laurabee chose the following: Toccata and Fugue in C major, Bach; Prelude, Buxtehude; "Air Tendre," Lully; Allegro Vivace, Sammartini; Trio No. 1, Pergolesi; Adagio and Allegro from Concerto in D, Handel; Sonata in C minor, Biber. Mrs. Laurabee was assisted by Gwendolyn Douglass Smith, violinist, and Geraldine Christy, flutist.

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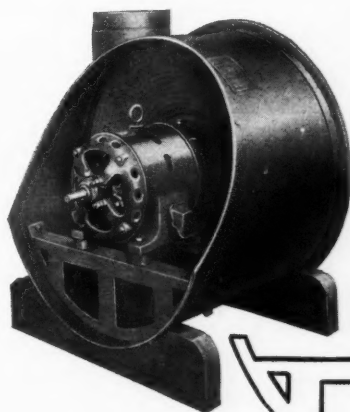
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SVEND TOLLEFSEN



SVEND TOLLEFSEN, a postgraduate of the Guilman Organ School in New York and a member of its faculty, has been appointed organist and choirmaster of the Union Church of Bay Ridge, Presbyterian, in Brooklyn. Mr. Tollefsen is a fellow of the American Guild of Organists and has a master of music degree. He succeeds J. Trevor Garmey, who has resigned after serving there for twenty-eight years. Mr. Tollefsen also began his duties as registrar and advisor to students at the Manhattan School of Music Nov. 2.

FOUR REDLANDS RECITALS OF BACH AND BRAHMS PRELUDES

A series of four recitals composed of the chorale preludes of Bach and Brahms has been arranged for this season by Margaret W. Dow and Leslie P. Spelman at the University of Redlands, Redlands, Cal., partly because during the last few years contemporary organ compositions have been emphasized at the school of music and partly to acquaint all of the organ students with the chorale preludes of these composers. Lectures are given by Miss Dow or Dr. Spelman the week preceding each concert. Nov. 10 students played the eleven chorale preludes by Brahms in the Memorial Chapel. The second program will be devoted to Bach's "Orgelbüchlein." The third program will consist of Bach's six Schübler Chorales and selections from the Eighteen Chorales. The final program of the series will be devoted to the "Clavierübung."

MRS. AMY CLEARY MORRISON AT NEW INDIANAPOLIS POST

Mrs. Amy Cleary Morrison, who for the last three years has been organist of the Central Christian Church in Indianapolis, has been appointed to a new position at the Woodruff Place Baptist Church in the same city. Mrs. Morrison is an active recitalist and a member of the Indiana Chapter of the A.G.O. Other churches in Indianapolis which have been served by her are St. John's Evangelical and Reformed and the Unity Truth Center.

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By REGINALD L. McALL, MUS.D.

In connection with the celebration of the Revised Standard Version of the Bible we can report that much interest is being shown in the special hymn on the Bible, prepared for use on that occasion. As printed with the suggested tunes it is in wide demand. The society has completed its review of the other important hymns on the Bible, received at the same time, and is producing them in pamphlet form, indicating one or more recommended tunes for each hymn. In addition to the hymn by Miss Sarah E. Taylor, "O God of Light, Thy Word a Lamp Unfailing," it is expected that the following hymns will be included: The first is "Break Forth, O Living Light of God," by the Rev. Frank von Christerson, North Hollywood, Cal. The Rev. Fred W. Church of Silver Springs, N. Y., is the author of "Eternal God, Whose Mandate," while "Go Forth, Strong Word of God" is from the pen of the Rev. Frank Cross of Dayton, Ohio. Canon George W. Briggs of Worcester Cathedral, England, wrote the stirring lyric "God Hath Spoken—By His Prophets." From the pen of the Rev. John Gray Rhind comes "God of Truth Whose Word Was Spoken." George Brandon of Stockton, Cal. is the author of "O God, Whose Mighty Wisdom Moves." The Rev. W. Elmore Turner of Washington, N. C., sent us the hymn "Revealing Word, Thy Light Portrays," and J. Lewis Milligan of Toronto, Ont., is the author of "When Were Laid the Earth's Foundations." Finally we received from the Rev. Ferdinand Q. Blanchard of Cleveland Heights, Ohio, the text "Word of God, Across the Ages."

We hope to issue the collection early in December.

This brochure is an example of the vital work which the Hymn Society is doing in stimulating the writing of new hymns. From time to time the society has published new hymns on various Christian themes. The most notable offering of this kind, previous to the present collection, was the "Twelve New Hymns of Christian Patriotism," which appeared in 1947. Thus the spiritual bloodstream of the church is gradually being enriched by the addition of these new expressions of Christian faith and devotion. It is not commonly realized that hymns may become threadbare by constant use or outmoded by the progress of Christian thought. New hymns are therefore essential if the worship life of the church is to continue virile and appealing.

The Royal School of Church Music is about to move to its third home. Founded twenty-five years ago by Sir Sydney Nicholson, it was located at Chiselhurst until its removal to Canterbury, where most of its American friends have visited it. Soon it will take possession of Addington Palace, just outside London. Gerald H. Knight, organist at Canterbury Cathedral, will become director of the school.

The latest issue of its journal, *English Church Music*, contains as usual a wealth of news of choral activity throughout Great Britain and Ireland. Festivals of affiliated choirs are being held all over the country, attended by as many as 600 singers. Ten of the choir boys at St. Luke's, Kalamazoo, Mich., where Frank K. Owen is organist, correspond with the same number of boys at Kiddington Parish Church, near Oxford.

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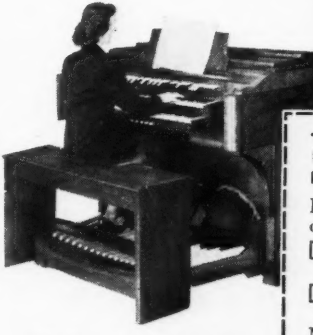
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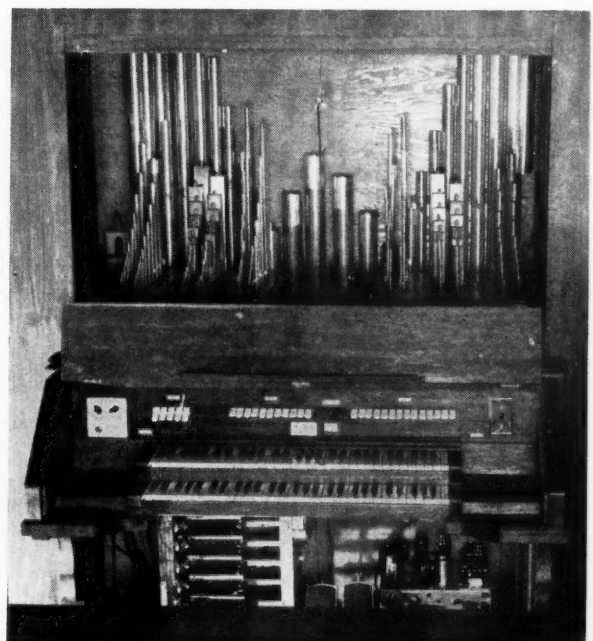
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- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Open Flute, 4 ft., 12 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 8 ft., 21 bells.
- Tremolo.

**SWELL ORGAN.**

- Rohrgedeckt, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 12 pipes.
- Rohrflöte, 4 ft., 12 pipes.
- Violina, 4 ft., 12 pipes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 12 pipes.
- Fagotto, 8 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Fagotto, 4 ft., 12 pipes.
- Tremolo.

**CHOIR ORGAN.**

(Under expression with Great).

- Dulciana, 16 ft., 12 pipes.

- English Diapason, 8 ft., 73 pipes.
- Spillflöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Octave, 4 ft., 12 pipes.
- Spillflöte, 4 ft., 12 pipes.
- Dulciana, 4 ft., 12 pipes.
- Dulciana Twelfth, 2 2/3 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes.
- Tremolo.

**PEDAL ORGAN.**

- Double Open Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dulciana, 16 ft., 32 notes.
- Rohrgedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Dulciana, 8 ft., 32 notes.
- Rohrflöte, 8 ft., 32 notes.
- Quint, 10 2/3 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Bass Flute, 4 ft., 12 pipes.
- Contra Fagotto, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Fagotto, 4 ft., 32 notes.

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Robert Cato has been appointed organist and choir director of the Fort Street Presbyterian Church in Detroit, Mich. Mr. Cato is a native of that city and he began his organ study with the late Francis Mackay of St. Paul's Cathedral. Mr. Cato studied also with Lynnwood Farnam, with Sir Walter Alcock in England and with Marcel Dupré in France. His piano teachers were Abram Chasins and Ernest Hutcheson. He studied bell ringing and carillon playing with Anton Brees at the Bok Tower in Florida.

Mr. Cato's previous posts include two years at the Market Square Presbyterian Church, Harrisburg; nine years at historic Christ Church, Philadelphia, and six years at the Church of the Ascension, Pittsburgh.

Mrs. Cato also is an accomplished organist. Before their marriage she was Janet Dixon of Philadelphia, daughter of a family of Presbyterian clergymen. She studied organ with Ralph Kinder, and during the four years that Mr. Cato was in the army she supplied his choral and organ post.



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- Who are These like Stars . . . . . Richard Warner
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WANTED—PAIR SHADE FRAMES APPROXIMATELY 6 x 12 inches, with individual motors preferred. Give full details first letter. Address M-16, THE DIAPASON.

WANTED—WURLITZER TWELVE-NOTE offset chest for concert flute pipes CC-B. Richard S. Villemin, P. O. Box 548, Porterville, Cal.

WANTED—REPRESENTATIVES FOR OLD pipe organ concern in all states. Address M-2, THE DIAPASON.

FOR SALE

FOR SALE—THREE-RANK UNIT, NEW chest and console. Four-rank unit Reuter chests and rebuilt console. Five or six-rank unit with new console. Write for installation prices 300-mile radius St. Joseph. Also straight two-manual Möller console in use, \$150 as is; Reuter two-manual rolltop unit with sixty stops and couplers, \$350; two-rank H-L unit chest, magnets and leather O. K., needs valve adjustment, \$150 as is; two electro-pneumatic H-L straight chests in playing condition, \$225 each; pipes also available; two H-L reservoirs, tremolo and pedal bourdon chest, \$125; five horsepower, new motor, low pressure Orgoblo single-phase, \$300; several generators; all sorts used pipes; Wicks 32-note sub-bass or double open chests, \$100; three-inch pressure, one-horse-power Kinetic blower, less motor, \$45; outside type (accessible) two-manual Reuter relay for five ranks, \$175; automatic Oak Möller player for unit organ with rolls, \$325; three-rank Wicks manuals, pedals, switches, all wired to junction, ideal for amateur builder, \$225. If not listed ask for it. James P. Lawbaugh 1005 Angelique, St. Joseph, Mo.

FOR SALE—LIBRARY OF PIPE ORGAN music. Books and sheet music; also recital material. Fine opportunity for student organists to obtain a library at real bargain prices. List on request. Address K-2, THE DIAPASON.

FOR SALE—TWO-MANUAL ALL-ELECTRIC console complete with remote combination action. Tablets for twenty-four stops and a complete set of couplers. Make offer. Write or call the Abington Presbyterian Church, Abington, Montgomery County, Pa.

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FOR SALE—TWO-MANUAL BALDWIN electronic, model 5. Beautiful console, large tone cabinet, only three years old, \$1,900 f.o.b. Evansville Ind. Address M-8, THE DIAPASON.

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FOR SALE—TWO-MANUAL HALL ORGAN, electric action, detached console, fifteen ranks; \$1,500 crated, \$3,000 installed in New York area. Address M-7, THE DIAPASON. [1]

FOR SALE—FIFTY ESTEY PIPE ORGAN player rolls in excellent condition. Make offer. Write 2201 Miller Road, Flint 3, Mich.

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

FOR SALE—WHITWORTH'S "THE ELECTRIC Organ," 257 pages, 1948; \$7.50 each postpaid. Organ Literature Foundation, Nashua, N. H.

FOR SALE—FINE TWO-MANUAL PIPE organ, twenty-eight stops, with new organ guaranty; \$4,000. Address M-3, THE DIAPASON.

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FOR SALE—TWO-MANUAL WICKS ORGAN seven ranks, with chimes. Write Trinity Methodist Church, El Paso, Tex. [tf]

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FOR SALE—TWO-MANUAL CONSOLE, fine condition. Regulation M. M. gown and hat. Address M-10, THE DIAPASON.

FOR SALE

FOR SALE—FOUR-MANUAL WURLITZER console \$350; three-manual Wurlitzer console, \$250; two-manual Wurlitzer console, \$125; two viols, 8 ft., 61 pipes, \$75 each; 7 1/2-h.p. Spencer fifteen-inch wind blower, \$200; four-manual relay, \$300; wood harp, forty-nine-bar chrysoglott harp celeste, \$200; Class M Deagan chimes, 25 bars, with air action, \$200. "Serving the Entire West." Western Organ Supply, Colorado Springs, Colo.

FOR SALE—ONE SPENCER ORGOBLO, like new, 1-h.p. 1165 R.P.M., fans 24 1/2 inches, 5-inch wind, with Century single-phase 1-h.p. motor, 110-220 volts, 60 cycles, 1165 R.P.M. One 10-volt 20-amp. 1150 speed RPM Holtzer-Cabot Electric Company D. C. generator, like new, for above blower set. Highest offer takes both. Write 2201 Miller Road, Flint 3, Mich. Phone 3-2680. [tf]

FOR SALE—TWO MANUAL KIMBALL organ, large scale pipes. Completely rebuilt in our factory. Also includes some new chests, reservoirs and all new wiring, switches and electrical contacts. Suitable for medium to large church. Available for inspection at our plant now. Call or write Bohn Organ Company, Fort Wayne, Ind.

FOR SALE—ROBERT MORTON VIOLIN, 4 ft., \$35.00. Morton flute, 8 ft., \$30.00. Austin quintadena, 4 ft., \$35.00. Wurlitzer glockenspiel, \$30.00. Wurlitzer xylophone, \$30.00. Two Robert Morton unit manual chests like new, \$75.00 each. H. R. Pennsyle, Box 2309, Winston-Salem, N. C.

FOR SALE—LARGE FOUR-MANUAL M. P. Möller console, complete with remote control. May be had immediately. May be seen in warehouse. Will sell for highest offer. For further information write Kenneth F. Simmons, Old South Church, Main and Wellington Streets, Worcester 10, Mass.

FOR SALE—OCTAVE, \$40; WURLITZER salicional, vox humana, octave, bourdon unit and chest for above pipes. Möller music rolls played by prominent organists. Write for our selected list. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—TWO FOUR-MANUAL, ONE three-manual, and one two-manual consoles, electro-pneumatic action. Total price \$500.00 for the four consoles. Will be shown by appointment; not described by letter. C. H. Brick, 5502 Vickery Blvd., Dallas 6, Tex.

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FOR SALE—ESTEY FIVE-OCTAVE ORGAN with electric motor. Completely overhauled and in perfect condition. Price \$250. For information call Anna Ott, 180 Merrick Road, Lynbrook, L. I., N. Y. Phone Lynbrook 9-8391.

FOR SALE—ESTEY ELECTRO-PNEUMATIC reed organ, two-manual and full pedalboard; in excellent condition; suitable for small church or home use; \$950.00 f.o.b. 61 Pine Avenue, Floral Park, N. Y. Telephone: Floral Park 4-6479.

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FOR SALE—WURLITZER XYLOPHONE and orchestra bells with actions; Wurlitzer chrysoglott action without bars. Any reasonable offer considered. J. L. Hilton, 310 Ogden Street, San Antonio 2, Tex.

FOR SALE—NINE RANKS OF PIPES FOR Hook-Hastings organ. Good condition; crated for shipment. Price \$500.00. W. B. Frank, P. O. Box 1590, Dallas, Tex

[Other classified advertisements on page 26.]

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32' MAJOR DIAPHONIC BASS—32' FFFF up, seven pipes with chests. pipes are dismantled in sections for easily handling.—\$500. cash.

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FOR SALE—TWO-MANUAL MOLLER pipe organ in First Presbyterian Church, Red Bank, N. J.; twenty-one ranks, chimes, electro-pneumatic, complete with case and front pipes, detached console; in good playing condition. Available for immediate sale and removal. Write or telephone Rev. C. S. Webster, 255 Harding Road, Red Bank, N.J., Red Bank 6-1348.

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This was the first American organ recitalist ever to play in Rome. Mr. Whitacre displayed in this concert all that an organist should be, and we eagerly look forward to another recital to be given, we hope, in the near future.

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Using great musicianship and a technique that showed great rhythmical security and control, the evening was a completely gratifying one.

## **Stuttgart, Germany:**

Arden Whitacre exhibited brilliant musicianship, and his rhythm and technique were beyond reproach.

## **Kristianstad, Sweden:**

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A splendid recital marked with brilliant playing, but all within the boundaries of good style and sound musicianship.

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His playing was masterly, and he possesses a keen sense of style and color along with a brilliant technique.

## **Viborg, Denmark:**

His program was a festive and brilliant one, and he is indeed a master artist of both the baroque and modern organ literature.