

# THE DIAPASON

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## DR. T. TERTIUS NOBLE DIES AT THE AGE OF 86

### CLOSE OF NOTABLE CAREER

Eminent Church Musician Was Organist of York Cathedral for Fifteen Years and of St. Thomas' in New York Thirty Years.

T. Tertius Noble, Mus.D., F.R.C.O. whose career of sixty-two years as a church musician in England and America established him as one of the great organists, choirmasters and composers of the present era, died May 4 at his home in Rockport, Mass., after a long illness. The end came just one day before his eighty-sixth birthday and ten years after his retirement as organist and choirmaster of St. Thomas' Episcopal Church in New York City after a service of thirty years.

Funeral services were held at St. Mary's Episcopal Church in Rockport May 6. Dr. Roelif H. Brooks, rector of St. Thomas', was the officiating clergyman and Paul S. Callaway of the Washington Cathedral, a former pupil, was at the organ.

Surviving Dr. Noble are the widow, the former Meriel Maude Stubbs, and a son, Philip R. Noble.

Thomas Tertius Noble was born in Bath, England, May 5, 1867. He married Meriel Maude, eldest daughter of the late Bishop of Truro, in 1897. Mr. Noble was educated by private tutors, at Colchester and at the Royal College of Music in London.

His first appointment was as organist of All Saints' Church in Colchester in 1881. He was at St. John's, Wilton Road, London, in 1889. The next year he was appointed assistant at Trinity College, Cambridge, under Sir Charles V. Stanford. In 1892 he went to Ely Cathedral and in 1898 to York Minster. He left England in 1913 to accept the post at St. Thomas'. He left St. Thomas' in 1943 and was made organist emeritus.

In 1884 Mr. Noble won an open exhibition for organ playing at the Royal College of Music and the following year an open scholarship. Sir Walter Parratt was his master during his five years at the Royal College and he also worked under Stanford and Bridge. He was the first student to study Reubke's famous Sonata and played it in public at the Huddersfield Town Hall, this being its first performance in England.

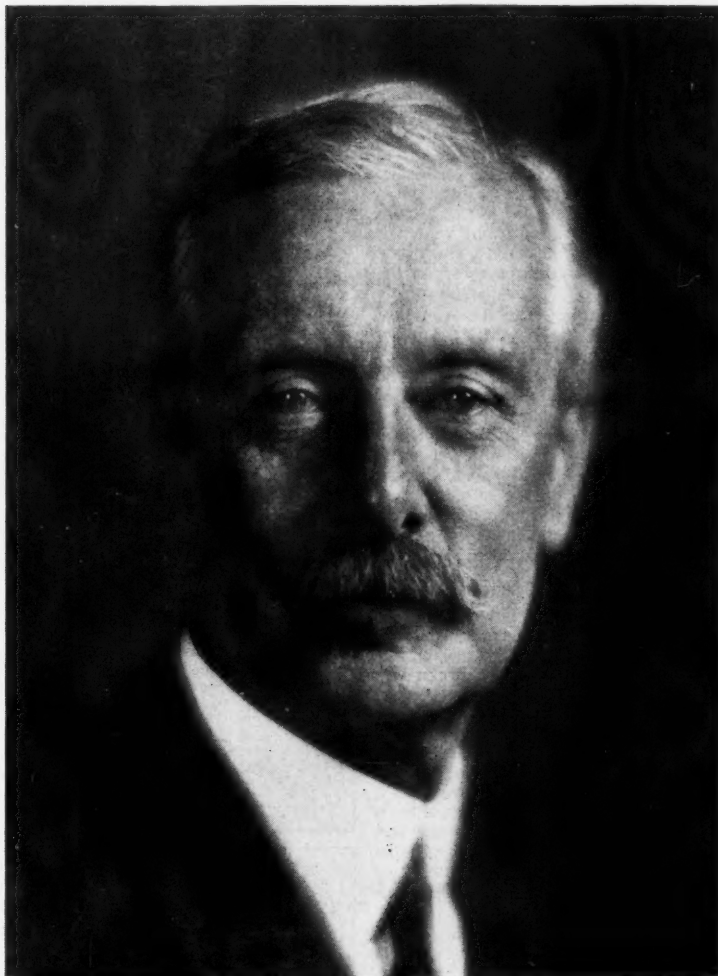
On leaving the Royal College of Music in 1889 Mr. Noble passed the A.R.C.M. examination in organ and theoretical work and was elected to the staff of instructors. He resigned this position when he went to York Minster.

The honorary degree of fellow of the Royal College of Organists was conferred on him in 1904. In June, 1917, Columbia University conferred the master of arts degree on Mr. Noble in recognition of his creative work and in 1926 Trinity College bestowed on him the degree of doctor of music. On Feb. 28, 1932, the Archbishop of Canterbury conferred the Lambeth degree upon Dr. Noble. It was the first time the degree had been given to an organist outside the British Isles. On that occasion the beautiful T. Tertius Noble window was dedicated in the north clerestory of St. Thomas' in honor of Dr. Noble.

Dr. Noble also was the composer of numerous anthems, hymns, cantatas, and other church music. In the Protestant Episcopal hymnal there are many of his hymn-tunes. His most famous anthem is perhaps "Souls of the Righteous," which was chosen in a questionnaire of 150 American organists in 1923 as the most popular of all anthems.

Dr. Noble's Introduction and Passacaglia was performed by the New York Philharmonic Symphony under John Barbirolli's direction at Carnegie Hall March 7, 1940. "A Round of Carols," a collection of carols arranged by Dr. No-

Dr. T. TERTIUS NOBLE, WHO DIED IN ROCKPORT, MASS.



ble, was published in 1935. He was an examiner and member of the national council of the American Guild of Organists, and a former president of the National Association of Organists. He served as judge also in many national music competitions.

One of Dr. Noble's principal achievements was the establishment of St. Thomas' choir school, which was opened in relatively modest rented quarters in 1919. Gifts by parishioners enabled the school to buy its own buildings and gave it an endowment.

In 1947 Dr. Noble gave a farewell recital at St. Thomas' and a large congregation, which included many New York organists, was present. This was his last public performance.

### ERIC DeLAMARTER IS DEAD:

#### LONG PROMINENT IN CHICAGO

Eric DeLamarter, organist, orchestral conductor and composer, most of whose active life was spent in Chicago, died May 17 in Orlando, Fla., after a long illness. Dr. DeLamarter was organist and choir director of the Fourth Presbyterian Church for a number of years. He was appointed associate conductor of the Chicago Symphony Orchestra in 1918 as assistant to Dr. Frederick Stock and held that position until 1936.

In accordance with Mr. DeLamarter's wishes there was no funeral service. The body was cremated in Orlando, after which the ashes were strewn in the Atlantic Ocean.

Dr. DeLamarter was born in Lansing, Mich., Feb. 18, 1880, the son of the Rev. and Mrs. Louis DeLamarter. His father was a minister in the Methodist Church. His first organ study was with George H. Fairclough. This was followed by study with Wilhelm Middelschulte in organ and Mary Wood Chase in piano in Chicago, and organ with Widor and Guil-

lant in France. From 1900 to 1912 he was at the New England Congregational Church and from there went to the Fourth Presbyterian when it had completed its new edifice.

Since he left Chicago Dr. DeLamarter had devoted most of his time to composition. He wrote much music for organ, chorus and symphony orchestra. His listing in the repertoire of the Chicago Symphony Orchestra credits him with two symphonies, two concertos for organ and orchestra and half a dozen briefer works as performed by that body alone.

In 1931 the degree of doctor of music was conferred on him by Wooster College.

In 1906 Dr. DeLamarter married Miss Rubee Wilson. In 1925 he married Mrs. Alice Young Main. After her death he married Margaret Healy, who was with him at the time he died. The first Mrs. DeLamarter is organist of the First Church of Christ, Scientist, in Lake Forest, Ill., and a member of the faculty of the Bell School. Dr. DeLamarter also left two daughters—Mrs. Jeanne DeLamarter Anderson and Mrs. Marjorie Racine, both of Chicago.

### STANDAART ORGAN COMPANY PLACED IN RECEIVERS' HANDS

Information received from Suffolk, Va., is to the effect that the Standaart Organ Company has been placed in the hands of receivers. The Federal District Court has issued an order enjoining creditors of the company from bringing suit for the collection of obligations of the company until further notice.

Adrian V. Standaart, a member of a family which has been prominent in organ construction in Holland for many years, came to this country several years ago and established a modern plant in Suffolk. The concern holds a number of contracts which are being completed as rapidly as possible.

## ANNIVERSARY MARKED BY CHORAL FESTIVAL

### ALUMNI BRING 650 SINGERS

Twenty-fifth Birthday Celebration of School of Sacred Music of Union Theological Seminary Reaches Climax in New York.

A choral festival held May 5 in the Riverside Church, New York City, in honor of the School of Sacred Music of Union Theological Seminary, was the climax of a year of recitals, festivals and musical services by alumni of the school throughout this country, the Philippines and Hawaii in celebration of the school's twenty-fifth anniversary. The final event, in which more than 650 singers from twenty-five churches in the New York-New Jersey area took part, was a "splendid occasion indeed," according to the *New York Herald Tribune*. The paper goes on to say that "throughout the evening both choirs, separately and together, sang with great warmth, clarity of enunciation and a distinctiveness of musical line that belied their great numbers." The choirs were divided roughly in half, with Dr. Hugh Porter, director of the school, conducting the group in the chancel and Robert Lee leading the gallery choirs in the rear of the large church. Paul Jones, assistant to the director, who is on leave from the University of Wisconsin to complete his doctor's degree at the seminary, has acted as chief administrator during the past several months in organizing the festival.

The festival music began at 3:30, when Dr. Clarence Dickinson played his "Storm King Symphony" in James Memorial Chapel. Following the recital alumni and their friends were shown through the new class and practice-room facilities being completed in the James Chapel tower, anticipating by just one week the arrival of the first four of ten practice and teaching organs being installed in this tower. Beginning at 5:30 over 750 people, including alumni and participating choirs, had supper as guests of the seminary, through the cooperation of the Riverside Church cafeteria. This was followed by rehearsals of the two large choral groups which were to participate in the evening's festival. Robert Baker, D.S.M. '44, began the service in the church with the Suite for Organ by Robert Crandell, M.S.M. '36. The Juilliard Brass Quartet and Morris Lang, timpanist, were added to the organ in an instrumental procession, during which the aisles of the church were filled with massed choirs, alumni of the school and members of the faculty of Union Theological Seminary. One section of the program included compositions by Roberta Bitgood, Robert Crandell, Myron Roberts, Charlotte Garden, William R. Davis and Robert Baker, alumni. The closing section consisted of compositions by Dr. Dickinson, who conducted the choirs in his own anthems. Vocal soloists were Kathryn Oakes and Eloise Arnold, M.S.M. '52, sopranos; Beatrice Krebs, contralto; Harold Haugh, M.S.M. '31, tenor; Malcolm Foster, M.S.M. '51, baritone, and Paul Modlish, M.S.M. '52, bass. The founders of the school, Dr. and Mrs. Dickinson and Dr. Henry Sloane Coffin, president emeritus of Union Seminary, were honored by Dr. Henry Pitney Van Dusen, president of the seminary, in a warm tribute.

This choral festival was the culmination of alumni day activities which had begun at noon with 135 alumni and faculty members of the school attending a silver anniversary luncheon at which Dr. Charlotte Garden, M.S.M. '31, president of the alumni association, presided. The three founders of the school were present and were called upon to tell something of the ideals which attended the beginnings of the school. The occasion also anticipated by two days the eightieth

birthday of Dr. Dickinson, and he was presented with a cake complete with eighty candles, which he proceeded to extinguish with an anything but 80-year-old puff. Dr. Garden and Richard Weagly, M.S.M. '40, in presenting him with an engraved silver tray, spoke of the affection which church musicians everywhere have for Dr. Dickinson. The only sad note in an otherwise happy day was the announcement by President Van Dusen on behalf of Dr. and Mrs. Dickinson that they were retiring from active teaching in the school with the conclusion of the present year.

Alumni returned from as far away as California, Iowa, Minnesota, Arkansas, Florida and the Carolinas for this occasion.

**THREE-MANUAL BY KILGEN  
FOR CHURCH IN SHEBOYGAN**

Zion Reformed Church, Sheboygan, Wis., has ordered a three-manual organ from the Kilgen Organ Company of St. Louis. The specifications were drawn up by Dr. William H. Barnes. The entire instrument will be under expression in two chambers, one on each side of the chancel. Negotiations were conducted by Oscar Schmitt, branch factory manager of the Kilgen Company in Chicago, with the Rev. Clarence E. Koehler, pastor of the church. Installation is planned for late fall. The stop specifications of the organ are as follows:

**GREAT ORGAN.**

(Expressive in Chamber I)

- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Koppelflöte (From Choir), 4 ft., 61 notes.
- Grave Mixture, 2 rks., 122 pipes.
- Chimes (Deagan Class D), 21 tubes.

**SWELL ORGAN**

(Expressive in Chamber II)

- Rohr Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave Geigen (ext. 8-ft. Geigen Diapason), 4 ft., 61 notes.
- Rohrflöte (from 8-ft. Rohrflöte), 4 ft., 61 notes.
- Nazard (ext. 4-ft. Rohrflöte), 2½ ft., 7 pipes.
- Piccolo (ext. 2½-ft. Nazard), 2 ft., 5 pipes.
- Mixture, 3 rks., 183 pipes.
- Hautbois, 16 ft., 61 pipes.
- Trumpet, 8 ft., 73 pipes.
- Hautbois (ext. 16-ft. Hautbois), 8 ft., 12 pipes.
- Vox Humana (prepared for), 8 ft., 73 pipes.
- Hautbois (from 8-ft. Hautbois), 4 ft., 61 notes.

**CHOIR ORGAN.**

(Expressive with Great)

- Viola (prepared for), 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard (from 4-ft. Koppelflöte), 2½ ft., 61 notes.
- Flautino (from 2½-ft. Nazard), 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

(Expressive with Manuals)

- Resultant, 32 ft., 32 notes.
- Diapason (Metal), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon (from Swell), 16 ft., 32 notes.
- Octave (ext. 16-ft. Diapason), 8 ft., 12 pipes.
- Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Flauto Dolce (from Swell), 8 ft., 32 notes.
- Choral Bass (ext. 8-ft. Flute), 4 ft., 12 pipes.

**SUMMER RECITALS BY DUNN**

**AT ST. JOHN'S, WICHITA, KAN.**

Wallace Dunn of the music faculty at the University of Wichita, Kan., has announced a series of three summer recitals at St. John's Episcopal Church, Wichita. The first of these will be a program of Bach's compositions June 7. The following will be included: Trio-Sonata 6; "Come, Saviour of the Gentiles" and "Lord Jesus Christ, Turn Thou to Us"; Canzona in D minor; Prelude and Fugue in B minor. Mr. Dunn will play the three Franck Chorales July 12 and his recital Aug. 2 will be devoted to music by Liszt.

BECAUSE OF A recording date that could not be postponed the Virgil Fox master class date has been changed to July 6-10, according to an announcement from New York.

**ESTEY FIRM IS SOLD  
TO RIEGER ORGANS, INC.**

**HENRY HANCOCK BUYS STOCK**

**Name and Personnel To Be Retained  
—Premo F. Ratti Continues as  
Manager—Rieger Organ to Be  
Made in Brattleboro, Vt.**

The Estey Organ Corporation of Brattleboro, Vt., has been sold to Rieger Organs, Inc., of New Jersey. The entire stock of the company was bought in May by Henry Hancock, president of the Rieger concern, from Robert H. Cochrane, Jr., Mrs. Jacob P. Estey, Wilson Estey and Mrs. Alice Blair. Mr. Hancock has announced that the company will continue to be known as the Estey Organ Corporation, but that the Rieger organ will be manufactured there in addition to Estey organs. Premo F. Ratti, present general manager and treasurer, will continue to manage the business and it is the intention of the new owner to retain the entire personnel of the company.

The Estey firm was established in 1846 by Deacon Jacob Estey for the manufacture of reed organs. In 1952 its production of reed organs reached the 500,000 mark. The company began the manufacture of pipe organs in 1901. Last year Estey filled its largest single order, a \$52,000 organ installed in Tallahassee, Fla. Five generations of Esteyes were associated with the firm. Jacob P. Estey, the late president and treasurer, who died in 1952, was a great-grandson of the founder.

The name Rieger has been identified with organ manufacture in Europe since 1845, when the Rieger Company was established in Austria. Mr. Hancock, a New York importer, purchased the company in 1951 and incorporated it in New Jersey. Until recent months the organ was manufactured in Europe and imported by Mr. Hancock. The specialty of the Rieger firm is a two-manual instrument of twenty-four ranks and 1,200 pipes, employing mechanical action, which is so compact that it requires little more space than a grand piano. One of the chief advantages of the instrument is said to be the fact that it can be shipped in assembled units and installed in two days. A number of installations have been made in this country.

Henry Hancock is a native of Gettysburg, Pa., but moved to Austria at an early age and for a time was connected with organ manufacture in that country. He has been a resident of Pines Lake, N. J., since 1947.

**ST. LOUIS CHURCH HONORS**

**KATHERINE N. CARMICHAEL**

The Third Baptist Church of St. Louis, Mo., held a special service May 3 to honor Katherine N. Carmichael, A.A.G.O., who has been organist of that church for twenty-five years. In a sermon entitled "Music Has a Place" Dr. C. Oscar Johnson, the pastor, paid tribute to Miss Carmichael's devotion to her work and the church. She received a cash gift from the president of the board of trustees.

Three members of the Missouri Chapter of the A.G.O., of which Miss Carmichael is dean, assisted in the musical part of the service. C. Albert Scholin directed the choir in his anthem "Great Is the Lord" and organ numbers were played by Robert Heckman and Mrs. Grace Newman. At the close of the service a reception was held in Miss Carmichael's honor.

A NINE-DAY SUMMER conference on church music will be held at Calvin College, Grand Rapids, Mich., from Aug. 19 to 27. The conference schedule calls for panels and lectures both mornings and afternoons by leaders in the field of liturgics and church music, in addition to special sessions for organists and directors. Recitals and concerts will take place every evening. Guest organist for the conference will be Paul Pettinga of the department of organ at the University of Illinois. Housing and dining accommodations are available at low cost on the Calvin campus. For application blanks write Dr. Henry A. Bruinsma, director, Grand Rapids 6, Mich.

**THE DIAPASON.**

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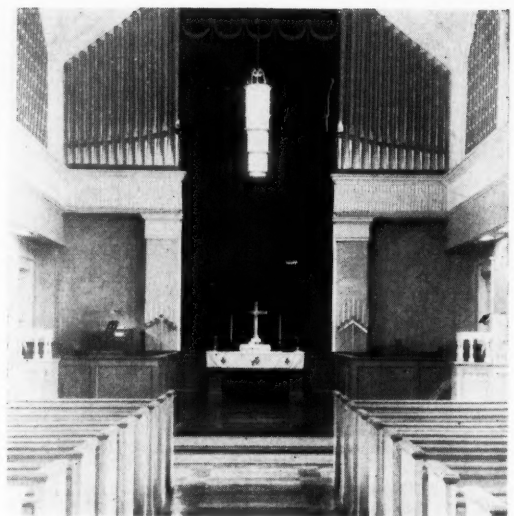


**SELECTED ORGAN WORKS**

BACH—Three Chorales for Organ, from Cantatas . . . . .	(H.353)	\$ .90
BEST—Introduction, Variations and Finale on "God save the Queen" . . . . .	(H.260)	.90
BLOW—Organ Works (17 Fugues, Preludes, etc.) . . . . .	(H.100)	2.00
BRAHMS—Minuets from Serenade in D . . . . .	(H.120)	.50
BUBECK—Meditation in D . . . . .	(H.37)	.75
BUTCHER—Three Postludes, founded on Hymn Tunes . . . . .	(H.192)	1.25
CHRISTOPHER—Fantasy on a Tune from the Ravenscroft Psalter (1621) (Old 104th) . . . . .	(H.198a)	.60
Three Chorale Improvisations . . . . .	(H.52)	.90
CORELLI—Eight Slow Movements . . . . .	(H.144)	1.25
CROFT—Six Voluntaries . . . . .	(H.221/6)	each .50
GRIEG—Triumphal March, Op.56 No. 3 . . . . .	(P.119)	.75
HANDEL—Two Sarabandes, Introduction and Aria . . . . .	(H.145)	.90
JAMES—"Echo" Voluntary in D . . . . .	(H.228)	.50
KARG-ELERT—14 Interludes in various keys . . . . .	(H.93)	1.50
Modal Interludes . . . . .	(H.114)	.80
Sketch Book 1,II . . . . .	(H.117,H.149)	each 1.50
KREBS—Fugue in G . . . . .	(H.67)	.80
MANSFIELD—Wedding Processional . . . . .	(H.259)	.90
PURCELL—King Arthur Suite (Trumpet Tune, etc.) . . . . .	H.352	.90
ROSEINGRAVE—Voluntaries and Fugues . . . . .	(H.99)	2.00
ROWLEY—Four Chorale Preludes . . . . .	(H.620)	1.20
SCEATS—A Miniature Suite . . . . .	(H.77)	.90
STOCKS—Variations on the Welsh Hymn Tune "Y Delyn Aur" (The Golden Harp) . . . . .	(H.182)	.50
STRAUSS, RICH.—Festival Procession (Reger). For Organ (Trombones, Timpani ad lib.) . . . . .		2.00
THIMAN—Pastorale in E (on 23rd Psalm) . . . . .	(H.98)	.50
WESLEY—Voluntary in D . . . . .	(H.229)	.50
WOLFRAM—30 Selected Bach Choral Preludes (in progressive order) . . . . .	(P.2178b)	1.25

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of Salem, Ohio—CHOSE THE  
Hillgreen, Lane Organ**



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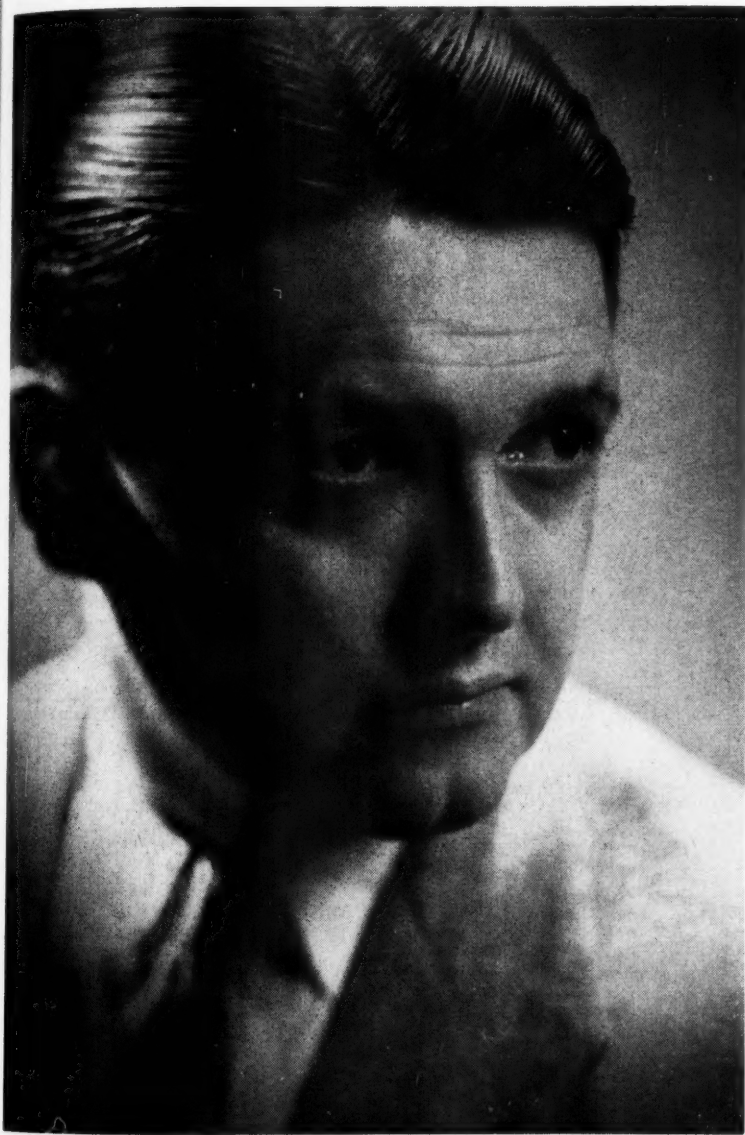
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# NOEHRN

Head of the Organ Department . . . University of Michigan

## Returns to Europe in Fourth Tour

### RECITALS in GERMANY, HOLLAND and DENMARK AUGUST-SEPTEMBER 1953



"The finesse of his keyboard work, his keen understanding of rhythmic factors and the imaginativeness of his registrations make one feel instinctively that his art has reached the rare state of technical perfection and philosophical maturity."  
*The Diapason*

"A musician whose sense of artistic proportion, appreciation of coloristic devices, and unflinching technical powers make him the most formidable organist on the American scene today."  
*The Herald (Jacksonville)*

"Robert Noehren possesses a superbly controlled technique, a clarity of articulation, and a deep understanding that is a constant joy."  
*La Jolla Journal*

"Already in the ingeniously clever registrations of the Sweelinck variations, Noehren proved himself to be an organist with a highly developed artistic taste and an unusual insight into the style of the music he played. His use of the resources of this beautiful instrument marked him also as a profound connoisseur of the organ. Extraordinarily attractive are Noehren's fresh tempi, which often put the works into a new light. His performance of the devilishly difficult Fantasia and Fugue in D minor, opus 135b, was completely convincing."  
*Het Vrije Volk (GOUDA)*

"All were at once aware that Noehren is an organist with superlative artistic and technical ability."  
*Haarlem Dagblad (HAARLEM)*

"The 'Greater Catechism' of Bach makes unusual demands on the concentration of listener and player alike. In addition, there must be complete subjection to the autonomy of the music, and great technical skill is required of the performer. It is hardly necessary to add therefore that this work is rarely heard in its entirety. Robert Noehren, however, completely filled its demands. Already in the introductory prelude it was evident that his playing was entirely subjected to a high spiritual conception: he avoids harsh registrations and rushing tempos; on the contrary, he possesses a fine sense of proportion and clarity in his playing. He evidenced complete mastery of the technic and style of Bach's work. Robert Noehren has not chosen the 'broad path' or a way to cheap success. We must be grateful for what he has brought us. This evening will never be forgotten by those who heard him."  
*Het Vrije Volk (DELFT)*

"Recital magnifique qui nous a revele un organiste de grande classe!"  
*C. Mertens (La Direction Musicale NIR)—BRUSSELS*

"He gave a performance that was both masterly and easy to listen to . . . it would be difficult to overpraise the verve and impetus of the Maleingreau and Messiaen works. These were beautifully felt, and given with authority and ease. The more difficult the score, the more convincing he became."  
*The Musical Times (LONDON)*

WESTERN TOUR . . . NOVEMBER 1953  
COLBERT-LABERGE CONCERT MANAGEMENT  
205 West 57th Street, NEW YORK, 19

**ORGAN FOR MEMORIAL  
CHURCH IN ST. CHARLES**

**THREE-MANUAL BY MOLLER**

Beautiful New English Gothic Edifice in Illinois Town and the Instrument Are the Gift of Colonel Edward J. Baker.

The First Methodist Church of St. Charles, Ill., is to have a new church edifice and a three-manual Möller organ. The building, organ and all other equipment are the gift of Colonel Edward J. Baker in memory of his mother and father, Edward and Martha Baker. Designed in a modified English Gothic style, the church will be a beautiful landmark. The exterior work will be of Indiana stone, with cut Bedford stone trim on the towers, windows and entrance. The interior will be of cut limestone or marble, with oak trusses, ceilings and furnishings. Architects for this new edifice are Gray, Laz & Mall of Geneva, Ill. Henry Beard, Chicago representative for Möller, designed the organ and negotiated the contract. The stoplist is as follows:

**GREAT ORGAN.**  
Gemshorn, 16 ft., 61 notes.  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Octave Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.

**SWELL ORGAN.**  
Quintade, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 12 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Rohrschalmel, 4 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**

Spillpfeife, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 73 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Krummhorn, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**

Principal, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 12 pipes.  
Quintade, 16 ft., 32 notes.  
Gemshorn Quint, 10 3/4 ft., 32 notes.  
Spitzprinzipal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Gemshorn, 8 ft., 32 notes.  
Chimney Flute, 8 ft., 32 notes.  
Oktav, 4 ft., 12 pipes.  
Rohrflöte, 4 ft., 32 notes.  
Mixture, 3 ranks, 96 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagotto, 16 ft., 32 notes.  
Trumpet, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

Although not included in the original contract, it is possible that an antiphonal division will be included.

**ORGAN BUILDERS WILL MEET**

**IN HAGERSTOWN, MD., IN JUNE**

The annual meeting of the Associated Organ Builders of America has been scheduled for June 22 and 23 at the Hotel Alexander, Hagerstown, Md. Tentative plans include the following: Monday morning, group meeting for builder members, group meeting for allied and maintenance members; Monday afternoon, tour through Möller plant; Tuesday morning, regular business meeting for all members at the hotel.

President Paul S. Schantz announces: "If you are planning to travel via B. & O. Railroad the nearest station is Martinsburg, W. Va. Arrangements will be made to meet your train if you will notify me as to time of arrival. For air transportation All-American Air Lines serve Hagerstown. Please make hotel reservations direct to Hotel Alexander. Your suggestions on topics for discussion at either meeting are requested promptly so a complete agenda can be prepared and mailed to each member by June 15."

**AUSTIN**

"The organ used is an Austin designed by Richard Piper and is one of the finest sounding Baroque jobs yet to reach records. It often sounds like the famous Silbermanns, and must be one of the finest of present day Baroque organs."

(The New Records: review of Classic Editions' French Baroque Organ Music, Vol. I)

CLARENCE WATTERS chose for these recordings the new Austin 3-39 at St. John's Church, Hartford, Conn., whose stoplist was presented here last month.

This instrument does not adhere to any "fad" or cult—it is simply a flexible church organ.

A truly versatile instrument (small or large), in the hands of a fine organist, makes possible appropriate registration for music of all periods.

TONAL FLEXIBILITY IS THE HALLMARK OF THE NEW AUSTIN

**AUSTIN ORGANS, INC.**

Hartford 1, Conn.

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Grieve Not the Holy Spirit	S.A.T.B.
By the Rivers of Babylon	S.A.T.B.
I Was Glad	S.A.T.B.
We Love the Place, O God	S.A.T.B.
O Little Town of Bethlehem	S.A.T.B.
The Soul Triumphant	S.A.T.B. and T.T.B.B.
The Risen Christ	S.A.T.B.
O Love that Wilt Not	S.A.T.B.
Drop, Drop, Slow Tears	S.S.A.
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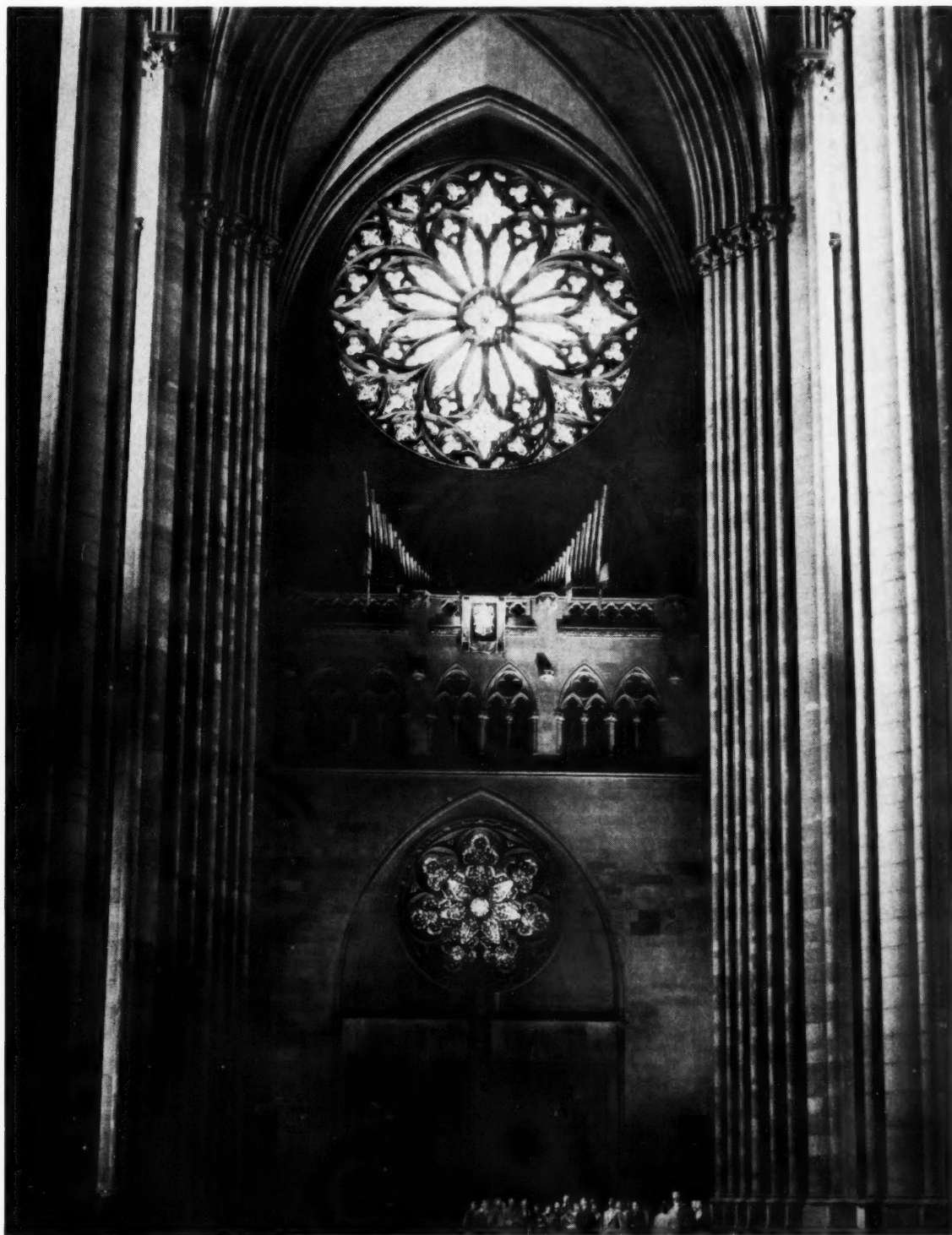
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**Robert Elmore Back  
in Recital Activity  
with Church Work**

Robert Elmore, the Philadelphia organist and composer, has again become an active recitalist, after having devoted himself to church work and composing for the last ten years. From the time Mr. Elmore began appearing in public recitals, in the early 1930s, he won an enviable reputation as a player of great skill and a musician of unusual perception. When his teacher, Pietro A. Yon, presented him in a recital at Carnegie Hall, New York, in 1937 he was hailed by the critics as a young artist of unusual calibre. At that time Mr. Elmore was 24 years old.

Mr. Elmore is organist and choirmaster of Holy Trinity Church in Philadelphia, where since Jan. 1 his choir has performed these works: "The Sages of Sheba," Bach; "Stabat Mater Speciosa," Philip James; "The Flight into Egypt," Berlioz; "Two Psalms" and Te Deum, Holst; "Lord, I Have Loved," Matthews; "The Prodigal Son," Debussy; "Psalm 18," Liszt; Requiem, Brahms; "The Passion according to St. John," Bach; "The Crucifixion," Stainer; "The Passion," Haydn; "Bide with Us," Bach; "The Beatitudes," Van Hulse.

Mr. Elmore's choral and organ compositions have received wide acceptance. His cantata "The Cross" has been sung in many churches and a recent Christmas piece for organ, "The Night of the Star," has gained popularity. He has just completed a work for organ and brass which is to be performed for the first time by Marilyn Mason in June. Mr. Elmore has been invited to spend the summer composing at the MacDowell Colony in Peterborough, N. H.

Mr. Elmore was born Jan. 2, 1913, at Ramaputnam, India, where his parents were missionaries. One year later he was brought to America. His musical education was begun at 6 years of age, in Lincoln, Neb., and three years later he began work at the organ. At 10 he won the

highest standing of all public school pupils of the country in examinations given by Jacob Kwalwasser of the University of Iowa. From 1926 to 1933 he studied organ, piano and composition with Pietro Yon. In 1929 he made his formal debut with the orchestra at Ocean Grove, N. J., and subsequently appeared in concert in various parts of the country, including three engagements with the Detroit Symphony Orchestra under Gabrilowitsch and Kolar. In 1933 he received the degree of licentiate of the Royal Academy of Music (L. R. A. M.) of London in three separate subjects—organ, piano and pianoforte accompaniment—an achievement unprecedented in the history of the Royal Academy of Music. In the same year he also received the degree of associate of the Royal College of Organists of London.

In 1934-5-6 Mr. Elmore received the Nitzsche first prize from the University of Pennsylvania as the student who had done most for music in the school life during the year. In 1936 he also received the newly-created Thornton Oakley medal for achievement in creative art, awarded for excellence in musical composition.

Before going to his present post Mr. Elmore was organist and director of music of the Arch Street Methodist Church, Philadelphia.

**MARILYN MASON TO TEACH  
AT COLUMBIA THIS SUMMER**

Marilyn Mason, a member of the faculty at the University of Michigan, will teach organ at Columbia University for the summer session July 6 to Aug. 14. Miss Mason also taught at Columbia last summer, taking over Seth Bingham's classes while Professor Bingham was in Europe.

Marilyn Mason has completed a busy year at the University of Michigan with teaching and recitals. At the University of Michigan she recently gave the Midwestern premiere of Normand Lockwood's Concerto for Organ and Brass, a work scored for two trumpets, two trombones and organ. She will appear at the Utica regional A.G.O. convention in June and also this summer at Columbia University in recital.

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- 10:00 P.M. Fun-fest in the Student Center
- June 23** 9:30 A.M. Morning Service, Dr. Wesley A. Hager
- 10:00 A.M. Opening Business Session,  
Arthur B. Jennings presiding
- 10:30 A.M. Choral Forum, Katherine Carmichael, moderator  
Panel: Robert Baker and Richard J. Helms
- 12:30 P.M. Luncheon at Temple Israel
- 2:00 P.M. Organ Tour of St. Louis Churches
- 6:30 P.M. Dinner at Washington University
- 8:30 P.M. Recital by ROBERT BAKER
- 10:00 P.M. Reception in the Women's Building
- June 24** 9:30 A.M. Morning Service, Dr. Hager
- 10:00 A.M. Organ Tone and Acoustics Forum,  
Howard Kelsey, moderator  
Panel: Ernest White and Charles W. McManis
- 12:00 Noon Luncheon at Washington University
- 2:00 P.M. Organ Teaching Forum, Paul Friess, moderator  
Panel: Arthur B. Jennings, Edith Schmitt and  
Luther T. Spayde
- 4:00 P.M. Recital by ERNEST WHITE
- 6:30 P.M. Concluding Dinner, Dr. Raymond McCallister,  
speaker

Registration at Blewett Hall, 6500 Forsyth Blvd.,  
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**YOUR NOVELLO AGENT**

**SISTERS' CHOIRS OF THREE  
CITIES UNITE IN CONCERT**

In Most Holy Rosary Church Auditorium, Syracuse, N. Y., Sunday afternoon, April 19, the second annual concert was conducted by the sisters' choirs of the Roman Catholic Diocese of Syracuse. These choirs are located in Oswego, Utica and Syracuse. Each unit presented a group of songs and at the close of the program they were combined for a group of compositions. The Oswego choir numbers twenty-five and is under the direction of James H. Lally, organist and choir director of St. Mary's Church. The Utica group numbers fifty and is under the direction of J. Paul McMahon, organist and choir director of St. Joseph's Church. The Syracuse choir numbers sixty and is under the direction of Leo A. Fisselbrand, organist and director at St. Anthony of Padua Church. These units are made up of teaching sisters from the different religious orders in the diocese. The Syracuse unit includes six orders of nuns. These units have been active in their own localities in presenting radio and TV programs as well as singing services of the church. The combined units sang under the direction of Joseph J. McGrath, organist and choir director of the cathedral in Syracuse.

**MRS. LaBACH JOINS STAFF  
OF LARGE STATE HOSPITAL**

Patricia Avery LaBach has been appointed to the music staff of Pilgrim State Hospital, West Brentwood, L. I., N. Y., where her husband, Parker LaBach, is director of music. The Pilgrim State Hospital is said to be the world's largest hospital for the mentally ill. Mrs. LaBach is a member and former secretary of the Syracuse Chapter, A.G.O. She holds the M. Mus. degree from Syracuse University, where she studied organ with Arthur Poister and the late Leon Verrees. Before going to Long Island she was organist-choir director at St. Paul's Lutheran Church, Syracuse. From 1947 to 1951 Mrs. LaBach lived in Indianapolis, where she was an instructor at Jordan College of Music.

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## FINE PROGRAM MARKS BOSTON CONVENTION

### NOTABLE NEW ORGANS HEARD

Regional Meeting Marked by Recitals by Alfred Brinkler, Ruth Barrett Phelps, Clarence Dickinson, Searle Wright and Marilyn Mason.

By MARSHALL S. WILKINS

Massachusetts, Rhode Island and Connecticut organists gathered at the regional convention of the American Guild of Organists held April 19 to 21 in Boston under the auspices of the Boston Chapter, Grover J. Oberle, F.A.G.O., Ch. M., dean.

A pre-convention recital was held Sunday afternoon at St. Paul's Cathedral with Alfred Brinkler, F.A.G.O., of Portland, Maine, as guest artist. Registration followed at Emmanuel Church, the beautiful library being used as headquarters. Tea was served, with members of the local chapter assisting as hostesses.

The opening event was held at Emmanuel Church in the evening, presenting the Chorus Pro Musica, under the direction of Alfred Nash Patterson. The large audience heard one of the outstanding concerts of the year, featuring music of all periods, from baroque to modern, from del Cavallieri to Malipiero and Distler. In the interesting "La Cena" of Malipiero the chorus presented this difficult setting of the Last Supper with the able assistance of George Butler in the sensitive organ accompaniment. Father Peter Blynn, priest at the Church of the Advent and chaplain of the chapter, helped all present understand the work better by his fine reading of the text. Fifteen singers from the chorus by their excellent tone in two short madrigals showed the audience how a group of singers can be taught to express themselves musically with subtlety and clarity. The modern lines of the Distler "Wachet auf" provided sharp contrast to the concluding number, the Buxtehude cantata "Jesu, Joy and Treasure." With a trio of two violins and bassoon, the organ work of Mr. Butler again was heard to good advantage.

In a lecture the next morning in the original edifice of The First Church of Christ, Scientist, Mr. Patterson illustrated some of his methods of chorus preparation and direction. Following this all present adjourned to the extension of The Mother Church, Ruth Barrett Phelps, organist, giving an outstanding recital on the new Aeolian-Skinner organ. While excelling in the coloring and registration of her pieces, Mrs. Phelps also showed many of the effects possible on this instrument. Her selections ranged from the classical music of DuMAGE, Sweelinck, Pachelbel and Bach to the romantic of Widor and Franck. One of the truly exciting places was reached when, in the Bach Fantasia in G minor, the full resources of the enormous pedal organ were gradually exploited to give the feeling of continuous descent into the uttermost depths of tone. In this massive edifice the organ, with all its potential power, retains a feeling of intimacy and reverence. Mrs. Phelps' playing was a rare combination of fluent technique with the deepest understanding.

The afternoon began in the lecture-room of Marsh Chapel, Boston University, with a talk by Dr. Helen Dickinson on "Music in Worship". Her manner was inspirational in its approach, communicating carefully some of her spiritual and musical insight. Though not concerned with detail, she considered the effect of music in the church service and its importance. In the chapel Dr. Clarence Dickinson then gave one of his famous "service recitals", in which he followed the order of service musically. With compositions by Alain, Couperin, Messiaen, Liszt, Bach, Reger and two of his own pieces, Dr. Dickinson gave an interpretation of a service in all its emotional and spiritual phases.

Monday evening opened with a panel discussion, with Dean Oberle in the chair, in which George Faxon, F.T.C.L., organist of St. Paul's Cathedral; Edward Gammans, organist of Groton School and organ consultant, and G. Donald Harrison, president of the Aeolian-Skinner Organ Company, considered the design of the new Aeolian-Skinner organ just installed in St. Paul's Cathedral. The change in location from chancel to rear gallery, the tonal and structural problems involved, the qualities necessary for service music, and its suitability in design for recital mu-

sic of all periods were discussed.

A recital by M. Searle Wright, F.A.G.O., of Columbia University was played afterward in the cathedral. While musically on the modern side, the pieces seemed carefully chosen to demonstrate the adaptability of the organ with its many unusual voices. The Bach Fugue in E flat ("St. Anne") was played in a dignified manner, each part clearly defined and unhurried. Among the contemporary numbers, including works by Tournemire, Milhaud, Krenek, Copland, Bingham and Duruflé, the Prelude and Toccata from the Suite, Opus 5, by Duruflé was beautifully done. The prelude, with its shifting chords and melodic line over a 32-ft. foundation, had a mystic quality, while the toccata utilized all the resources of the organ.

After a Tuesday morning visit to the factory of the Aeolian-Skinner Company the members went to the Church of the Advent to hear the semi-finals of the young organ players' competition. Miss Ilo Allen, Boston Chapter; Russell Shafer, New London Chapter, and David Pizarro competed. Miss Allen, pupil of Dr. Francis W. Snow, was the winner. All contestants were congratulated, however, on their fine talent. Miss Allen had chosen as her pieces works by Bach, Karg-Elert and Alain.

An instrumental concert at the Boston Conservatory of Music closed the convention, with Miss Marilyn Mason, University of Michigan faculty member, ably assisted by two violins, viola and cello. The fine auditorium proved to be a comfortable setting for the music of Mozart, Handel and Piston (all with quartet accompaniment), and the solo numbers of Miss Mason by Walther, Duruflé, Rameau and Haines. Miss Mason's own arrangement of the court dances by Rameau were in the graceful, gently moving and ornamented style of the period. The three Mozart Sonatas for organ and strings displayed the facile technique of the organist, the good playing of the quartet adding greatly, with its ensemble blend.

### MARY PORTER PRATT DEAD; FORMER CHICAGO ORGANIST

Miss Mary Porter Pratt of Evanston, Ill., for many years organist of churches in Chicago and suburbs, died April 19 in St. Petersburg, Fla., where she had made her home for the winter. Funeral services were held April 25 in the chapel at Rosehill Cemetery in Chicago.

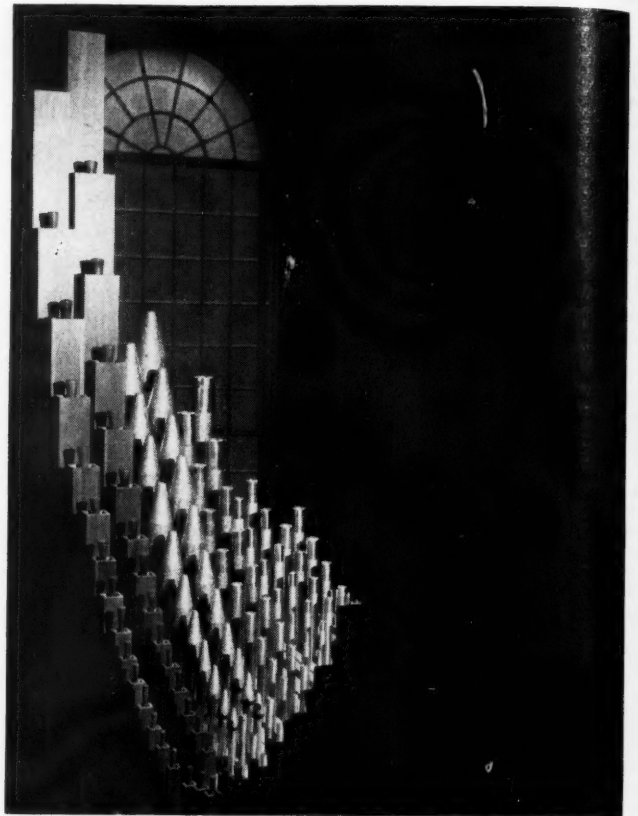
Miss Pratt was the daughter of the late Mr. and Mrs. Nelson D. Pratt, and her girlhood home was in Lake Forest. She attended Lake Forest College and Smith College and was an organ pupil of Dr. Peter C. Lutkin at Northwestern University, being graduated from the Northwestern University School of Music. She then became Dr. Lutkin's accompanist in the Evanston Musical Club, and later in the May festival, which developed from the club, and played the piano and the organ for the festivals until the retirement of Dr. Lutkin.

Miss Pratt began her career as a church organist at the Rogers Park Congregational, going from there to the Kenilworth Union Church. Then she was for sixteen years at the Winnetka Congregational as organist and director. From Winnetka she went to Epworth Methodist, and served for seventeen years, retiring ten years ago.

Miss Pratt was for many years an active member of the American Guild of Organists and held the positions of treasurer and secretary of the Illinois chapter.

### FOUR-MANUAL IS DEDICATED IN CHURCH IN OKLAHOMA CITY

The four-manual Kimball organ originally purchased for the Shrine Auditorium in Oklahoma City and later moved to the Home Theater has been installed in the Crown Heights Christian Church. The organ was finished by Paul N. Haggard of Oklahoma City in cooperation with the organist and director of music, Robert Moore. The dedicatory recital and service were held May 6. Mr. Moore was assisted by the chancel choir of the church. He played this organ program: Paraphrase on the "Te Deum", Langlais; "Recit de Tierce en Taille", de Grigny; "Rejoice, Beloved Christians", "My Soul Doth Magnify the Lord" and Toccata and Fugue in D minor, Bach; "My Heart Is Filled with Yearning", Brahms; "Requiescat in Pace", Sowerby; "The Rhythmic Trumpet", Bingham; "Litanies", Alain; "Song of Peace", Langlais; "Thou Art the Rock", Mulet.



## POSITIV ORGAN THE CATHEDRAL CHURCH OF SAINT PAUL BOSTON

(Review from the Boston Herald March 11, 1953)

By RUDOLPH ELIE

I'd say that this instrument, designed and built by the Aeolian-Skinner Company, combines the better qualities of the church organ and the concert organ in perfect proportion to the acoustical qualities of the building housing it. Inasmuch as the building containing an organ is as much a part of the instrument itself as its pipes are, though considerably less predictable, this is quite a feat.

Yet in choosing a program more notable for its wide-ranging demands on the instrument than its concert value, Mr. Ross, a Baltimore organist of first reputation, demonstrated it to be an accomplished fact. Every necessary liturgical quality was in evidence from the softly blended Diapason support evident in the Mozart, to the nice funereal sentiment of the opening pages of the Franck.

But these accompanimental values are the churchly stock in trade. Where this instrument stands out so brilliantly is in its solo stops; I don't know of any organ that has such a variety of truly beautiful stops whether it be the flute stop so exquisitely heard in Arne's "Flute Solo", or the various (and to me unidentifiable) stops appearing as voices in the Clerambault and, indeed, all the other works on the program. All in all I would say the instrument combines the finest elements of the Baroque, the Classical and the Romantic to achieve a perfectly balanced instrument suited to the most elevated conceptions of the entire range of the literature.

It must be added that the instrument is of great functional beauty to look at, exposed as it is in the rear gallery, and that Mr. Ross played brilliantly for a capacity audience in the Cathedral.

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**C H I C A G O** — "... a program which pleased the musically literate and also provided an evening of real enjoyment for the more casual listener... the 'Nun komm'... was beautifully and sensitively played... registration that spoke well for this young artist's taste."

**F T . W O R T H** — "... there was ample technique for manuals and pedals, a superior sense of phrasing, unusually good rhythmic feeling and vitality throughout the program... demonstrated that he is one of the best contemporary organists."

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**CONCERT MANAGEMENT—VIRGINIA GIBBENS**

**853 Cotton St.—Shreveport, La.**

**Dr. Thomas Wilson  
Retires after Fifty  
Years in Elizabeth**

Thomas Wilson, Mus.D., who for fifty years has been organist and choirmaster of the Westminster Presbyterian Church, Elizabeth, N. J., retired May 3, the Sunday of his anniversary. Dr. Wilson was honored with a special service that morning and a testimonial dinner May 4. Chester F. Kingsbury and Harold G. Vogt were guest organists at the service and among the organ numbers played were two compositions dedicated to Dr. Wilson—Canzone, by Will C. Macfarlane, and "When Morning Gilds the Skies," by Kingsbury.

At the testimonial dinner Dr. Wilson received a check for \$2,500—"fifty times fifty". Music was played by a string ensemble composed of his former pupils. In the tributes paid Dr. Wilson he was praised not only for his contributions to music and the church but for his activities in community affairs, the schools, the Y.M.C.A. and the Rotary Club.

Thomas Wilson was born in Flimby, Cumberland County, England, and began his musical career at the age of 8 years, when he became a choir boy in St. Michael's Church of that community. When he was 12 years old his family came to America and he became organist of the Old Swedes Church in Wilmington, Del. Dr. Wilson subsequently held positions at the First Presbyterian Church in Wilmington; the Church of the Holy Communion in New York City, where he was assistant to C. Whitney Coombs; Hobart College, where he directed the glee clubs, and St. Paul's Cathedral, Fond du Lac, Wis. He also served churches in Bloomfield, N. J.; Brockton, Mass., and Yakima, Wash. Dr. Wilson was appointed to Westminster Church in 1903. Soon afterward he was also asked to direct the music of Grace Church in Elizabeth and St. Luke's Church in Roselle. He served those churches for several years. In 1904 Dr. Wilson was appointed supervisor of music in the Elizabeth public schools, an assignment that continued for thirty-eight years and helped Elizabeth schools gain an outstanding reputation for their musical accomplishments.

In 1918 Dr. Wilson was granted a leave of absence to serve in the armed forces. He soon transferred to Y.M.C.A. work and was made director of sacred music. He was sent first to Italy and then to France. In France he arranged programs of a type which had never before been made available to men in the service. He was assisted by Sarah Bernhardt in producing a theatrical performance and arranged a series of organ recitals by Widor, Gigout, Dupré and Dubois.

Dr. Wilson's music study included work under Dr. Charles Whitney Coombs, Gaston Dethier, John P. Marshall and T. Leslie Carpenter. He organized the Elizabeth Choral Society in 1912 and conducted it for five years.

Dr. Wilson has traveled extensively and he plans to devote more time to "seeing the world" now that he has retired. He left Elizabeth May 6 for a trip to Florida and June 9 he will fly to Europe, where he expects to attend the Prades Festival. Dr. Wilson also will visit friends in France and Italy.

DR. THOMAS WILSON



**CASAVANT TO BUILD ORGAN  
FOR ST. MARY-OF-THE-WOODS**

An organ of three manuals is being built for the Sisters of Providence, St. Mary-of-the-Woods, Ind., by Casavant Freres of St. Hyacinthe, Que. The instrument will contain approximately twenty-seven ranks of pipes. The stop specifications are as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 68 pipes.
- Hohlfloete, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

**SWELL ORGAN.**

- Gedeckt, 16 ft., 68 pipes.
- Geigen Diapason, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 68 pipes.
- Octave Geigen, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Viola, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Lieblich Flöte, 4 ft., 68 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

**PEDAL ORGAN.**

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 notes.
- Cello, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 12 pipes.
- Trumpet, 16 ft., 12 pipes.

**MISS SIGNE WESTLUND DIES;  
SUMMIT, N.J., CHURCH ORGANIST**

Miss Signe Westlund of Summit, N.J., for more than twenty years organist of the First Lutheran Church of Summit, died April 18 after an illness of several months. She was born sixty-two years ago in Brooklyn and was the daughter of the late Rev. John C. Westlund, a Lutheran minister. Miss Westlund was active for years in Lutheran missionary work. She was a member of the A.G.O.

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Allan Van Zoeren, L.T.C.L., Gives  
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A large rebuilt Austin organ of three manuals was dedicated April 21 at St. James' Episcopal Church, Richmond, Va., with a recital by Allan Van Zoeren, L.T.C.L. The organ was redesigned and enlarged by the original builder, Austin Organs, Inc. A solo division is included in the choir organ and there is an echo-antiphonal, also playable from the choir.

The stop specifications of the instrument are as follows:

#### GREAT ORGAN.

First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Viole d'Amour, 8 ft., 73 pipes.  
Doppelflöte, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Twelfth, 2½ ft., 73 pipes.  
Fifteenth, 2 ft., 73 pipes.  
Processional, 8 ft., 73 pipes.  
Chimes, 25 tubes.

#### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR-SOLO ORGAN.

English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Larigot, 1½ ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Principal Flute, 8 ft., 73 pipes.

Gross Gamba, 8 ft., 73 pipes.  
Celeste, 8 ft., 61 pipes.  
Harmonic Tuba, 8 ft., 73 pipes.  
Tremolo.

#### ECHO-ANTIPHONAL ORGAN.

Clarabella, 8 ft., 73 pipes.  
Waldflöte, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Muted Viole, 8 ft., 73 pipes.  
Fernflöte, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Prestant, 8 ft., 73 pipes.  
Spitzprincipal, 4 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Violine, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Echo Dolce Gedeckt, 16 ft., 32 pipes.  
Gross Flöte, 8 ft., 12 pipes.  
Violoncello, 8 ft., 32 pipes.

Mr. Van Zoeren is organist and choir-master of the West Park Presbyterian Church and Temple B'nai Jeshurun in New York City. His program consisted of the following numbers: Toccata and Fugue in D minor, Bach; "Dialogue," Clerambault; Gavotte, Martini; Jig-Rondo, J. C. Bach; Andante and Finale, Concerto I, Handel; Larghetto, Wesley; Four Clock Pieces, Handel and Haydn; Sketch in D flat, Schumann; Fantasie and Fugue on "B-A-C-H," Liszt; Chorale in B minor, Franck; "Starlight," Karg-Elert; Minuet, Clewell; Roulade, Bingham; "Romance sans Paroles," Bonnet; "Divertissement," Vierne. The organist and choirmaster of St. James' is Russell H. MacMeans.

THE MINISTRY OF MUSIC of the First Methodist Church, Tucson, Ariz., announces a \$100 prize choral composition contest. Works submitted must be for SATB, limited division, with a sacred text suitable for the dedication service of a new church. The composition must have easy vocal range, be three to four minutes in length and not to exceed seven or eight octavo pages. The prize-winning composition will be published by the Neil A. Kjos Music Company, Chicago, and will be sung at the dedication of the Tucson church in October. The deadline for receiving compositions will be Sept. 1. Full information may be obtained by writing Carroll A. Rinehart, 915 East Fourth Street, Tucson, Ariz.

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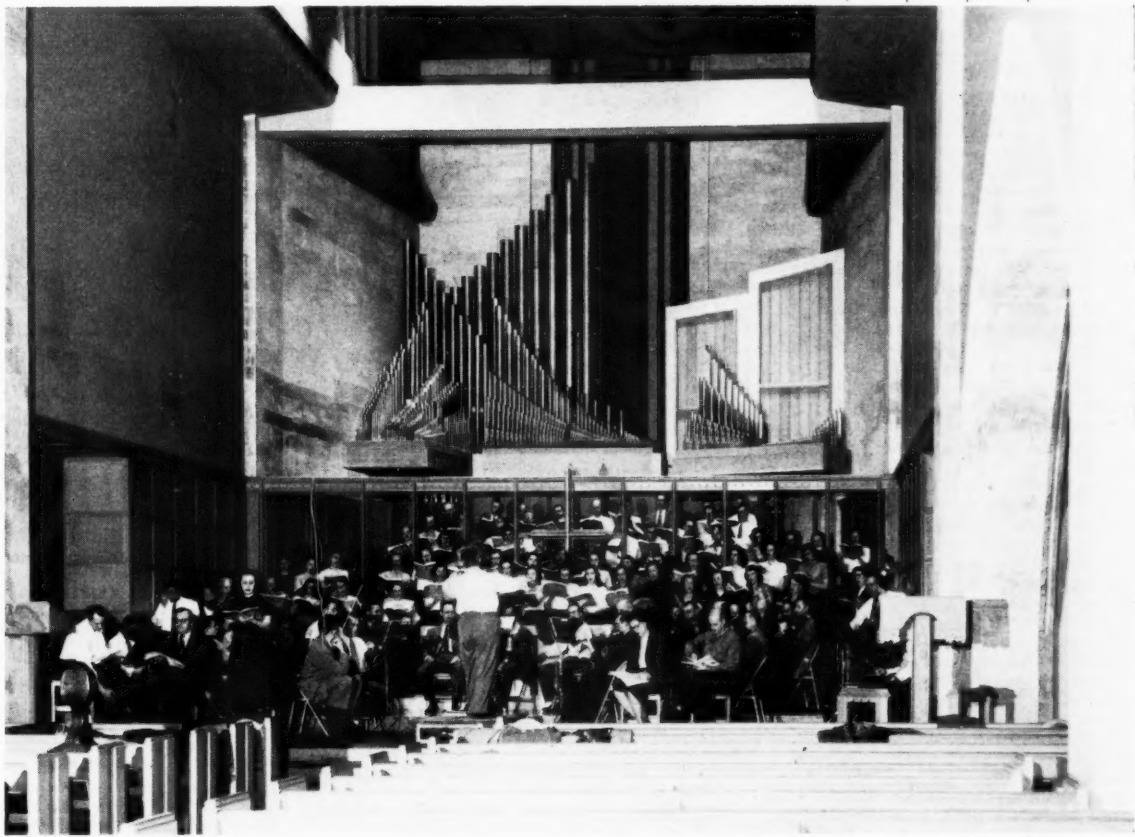
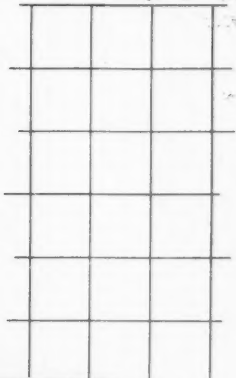
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15 Regional Conventions from coast to coast in 1953

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## The President's Column

At the close of the 1952-53 season and the fifty-seventh year of the A.G.O. reports of chapter activities made at the annual meetings are gratifying indeed. In addition to programs, some for members and some for the public as well, by members of the chapters and visiting artists, besides services, choral concerts, lectures, round-tables, clergy and church musician meetings, pilgrimages to churches and organ factories and many other interesting events, projects have been organized which have extended their influence beyond the borders of any particular chapter. Some of these have been mentioned previously.

Such a project, instituted by the Pasadena Chapter and developed with the collaboration of the Los Angeles Chapter and the Los Angeles Choral Conductors' Guild, with the assistance of the clergy, is a "Guide for Church Music Relations". This is of such definite interest and value to every church musician and every clergyman that we have requested a sufficient number of copies to mail to all deans of chapters, and we recommend that this splendidly devised "Guide" be featured at a meeting of each chapter. All references to "furthering the advancement of worthy church music by encouraging adequate preparation of organists and directors" and "fostering the cordial working relations between the church and its musicians" are extremely helpful. Music for weddings and funerals is particularly mentioned as follows, and this is timely, for serious attention should be directed to this subject: "We recommend that music for weddings and funerals held in the church be considered the normal responsibility of the regular church organist. An established fee for such services is advisable. To protect the dignity of a sacred ceremony appropriate music should be selected." Surely all members of the A.G.O. should realize the importance of using for weddings and funerals only music which is worthy, having in mind the high standards of the Guild.

The Wisconsin Chapter has a remarkably effective working arrangement with the art and music division of the Milwaukee Public Library, whereby gifts of organ music and records of organ playing, including recordings made of artists playing in the 1952-53 concert series, are made by the chapter to the library and made available on library cards.

Entrants in the national organ playing competition who won in the chapter preliminaries are now playing at the regional conventions in the semi-finals. The winners at the regional conventions will play in the finals preceding the biennial national convention in Minneapolis-St. Paul July 11-15, 1954.

It was my privilege as president of the A.G.O. to attend the colloquium held in the College for Preachers at the Episcopal Cathedral in Washington, D.C., in Easter week, when the training of church musicians was discussed and a movement was started for the organization of a college for church musicians on the cathedral close.

Candidates for the 1953 A.G.O. examinations will still be accepted, if their applications are received in the first week of June.

S. LEWIS ELMER.

## Toy Symphony at Dinner in Chicago.

The Illinois Chapter met May 18 at the Cordon Club, Chicago, for the annual dinner and election of officers. Robert Rayfield, acting dean, was in charge. After dinner ballots were counted and results

## John L. Lewis Wins Gray Prize

In the 1953 A.G.O. anthem competition the prize of \$100 and royalty, given by the H. W. Gray Company, Inc., will go to John Leo Lewis, F.A.G.O., Aurora, Ill., for his anthem "We Sing of God." Honorable mention has been bestowed on Claude Means, F.A.G.O., Greenwich, Conn., for his anthem, "Our Heavenly King." This announcement is made by the board of judges for the A.G.O., of which the chairman is T. Frederick H. Candlyn, Mus.D., and the other members are Edward Shippen Barnes, Mus.D., F.A.G.O., and Channing Lefebvre, Mus.D., F.A.G.O.

were as follows: Dean, Dr. Francis Moore; sub-dean, Frederick L. Marriott; secretary, Hazel Quinney; treasurer, Alice Deal; registrar, Eva Lucas; board members, Clare Gronau, Francis E. Aulbach and James S. Dendy.

After a brief talk by the newly-elected dean the meeting was turned over to Edna Bauerle, program chairman. A group of members who had rehearsed under Miss Bauerle's direction participated in a highly enjoyable performance of Haydn's "Toy Symphony." It was agreed that probably the greatest virtuosity was displayed by Sophie Richter with her amazing technique in playing a small wooden flute. But due credit also must go to Rene Dosogne and Benjamin Hadley, who so skillfully manipulated the bird whistles. The "toys" were accompanied by vigorous but tasteful playing of the piano (four hands), two violins and a trumpet. Stella Roberts was concertmaster, ably assisted by Mrs. Max Sinzheimer.

The last part of the program was presented by Dr. and Mrs. Robert Glover. This was a "swan song" for the Glovers, who have made an excellent contribution to the work of the chapter. Mr. and Mrs. Glover showed color "movies" of English cathedrals and choirs, made by them in 1949. While the "movies" were being shown Mr. Glover played recordings of music at the last coronation which will be repeated at Queen Elizabeth's coronation and made interesting comments on the pictures and the music.

## Ready for Redlands Convention.

Choral work will be emphasized in the program of the Western regional convention, which was announced in the May issue of THE DIAPASON. Registration begins at 1 p.m. Monday, June 22, at Watchorn Music Hall, Redlands, Cal. It should be noted that the time and place of registration have been changed. At 5 p.m. there will be a choral evensong at Trinity Episcopal Church, with Donald Coats directing a choir of boys and girls. Speakers Tuesday will include J. William Jones, Joseph W. Clokey, Estelle Swift, David Billeter and C. Harold Einecke. On Wednesday there will be a recital at La Sierra College by Harold Mueller, and Roberta Bitgood will conduct her cantata "Job." John Burke will speak on "Youth Sings in the Churches." There will be daily convention sings under the direction of John Burke and Royal Stanton. Camil Van Hulse is another convention speaker.

Guest recitalists will be Claire Coci and E. Power Biggs. Both Miss Coci and Mr. Biggs will conduct master classes.

## Pittsburgh Biregional Program.

The Western Pennsylvania Chapter is to be host to Guild members from Virginia, Maryland, the District of Columbia, New Jersey, Delaware and Pennsylvania at the 1953 regional convention. The con-

vention will be held in Pittsburgh June 16, 17 and 18, with headquarters at the Webster Hall Hotel. The registration fee is \$7.50, with an optional addition of \$2.50 for the Guild dinner.

Nine four-manual organs will be in use at the convention. The semi-finals of the young organists' contest will be held and the winner from each region picked in time to play for the delegates in the beautiful East Liberty Presbyterian Church.

Ernest White and Edward Linzel will open the convention with a chamber concert for strings, with both a Rieger and a two-manual Möller built specially for this convention. Robert Baker will play the first evening recital in Carnegie Music Hall.

Solemn mass will be celebrated in St. Paul's Cathedral on the second morning. Two hundred choir boys will sing the populo parts while the men of the Diocesan Guild of Catholic Organists will form the choir. The Most Rev. John F. Dearden, Bishop of Pittsburgh, will preside. Claribel Thomson, organist of the Ardmore Presbyterian Church, will play the afternoon recital in the handsome Heinz Chapel on the campus of the University of Pittsburgh. The chorus of the Shadyside Presbyterian Church under Russell G. Wichmann will highlight the second evening with a program of predominantly Jewish music. The Rev. George Litch Knight will lead a session the third morning on "Ministering through Choral Music", choir problems, etc. George Markey will play the afternoon recital in the chapel of the Pennsylvania College for Women. At Calvary Episcopal Church, John Julius Baird will conduct a thirteenth century "Passione". The manuscript is by an anonymous composer and was discovered recently in the library of Cortona in Italy. It was published in an anthology by de Santis of Rome, from whom permission was received for this performance. The work is for a choir of boys, mezzo, tenor, harp and organ. We will then cross the street to end the afternoon with an informal visit to Sacred Heart Church, a Gothic edifice quite out of the ordinary. It contains an organ which is one of the earliest samples of Donald Harrison's work in America.

The Guild dinner will not be formal. It will be served in the banquet hall of the East Liberty Presbyterian Church.

The choir of the Sixth United Presbyterian Church, under John R. Lively, with organ and string orchestra, will wind up the convention program. They will perform the Magnificat of Claudio Monteverdi, "Hilf deinem Volk" of Vincent Lübeck, and the "Stabat Mater" of Francis Poulenc.

Information may be obtained from Franklin T. Watkins, 1120 North Highland Avenue, Pittsburgh 6, Pa.

## Northeastern Regional Convention.

The Maine, New Hampshire and Vermont Chapters are combining in a regional convention to be held at Manchester, N. H., Tuesday and Wednesday, June 23 and 24. Three organists will give recitals—Bernard Piche, from the Maine Chapter, playing the Casavant organ at St. Marie's Church; Harriett Slack Richardson, from the Vermont Chapter, who will give a recital on the Franklin Street Church organ, and George Faxon, the key recitalist, who will present a program on the Austin organ at the First Congregational Church. Several interesting lectures will be delivered. The Rev. Harry G. Ford, from the Vermont Chapter, will speak on "Church Music from a Minister's View-

## Regional Conventions

Following is a schedule of 1953 regional conventions arranged to date:

June 2, 3 and 4—Jackson, Miss.  
June 16 to 19—Kalamazoo, Mich.  
June 16, 17 and 18—Pittsburgh, Pa.  
June 22, 23 and 24—Utica, N. Y.  
June 22, 23 and 24—St. Louis, Mo.  
June 23 and 24—Manchester, N. H.  
June 22, 23, 24 and 25—Redlands, Cal.

point"; Mrs. Maude G. Haines (Maine Chapter) will give a talk on "Church Music from a School Music Supervisor's View"; Miss Elizabeth Morse (New Hampshire Chapter) will present a lecture-workshop on "Junior Choir Preparation and Problems." Robert K. Hale, from the New Hampshire Chapter, will talk on "Electronics in Music." The banquet speaker is Everett Titcomb of Boston, composer and choral conductor of note.

All are welcome for the entire convention or any of the scheduled recitals or lectures.

## Program of Chapter's Composers.

The Metropolitan New Jersey Chapter met April 14 at the Summer Street Christian Reformed Congregational Church of Passaic. Ten members of the chapter, under the direction of the sub-dean, William J. Jones, sang a variety of numbers composed by the following members of the chapter: Russell Hayton, Carl Mueller, Helen Rockefeller, Stephen Bonta, Duncan Scarborough, Robert Pereda, Martha Mahlenbrock, Elizabeth Siedoff, William Pickett and Frank Smith. The words of one anthem were by our own Virginia Collins. The program consisted of chorale preludes, hymns, descants, anthems and a benediction response. Mr. Jones accompanied the choir and J. Clifford Welsh played several organ solos, also representative of our group. Those in the audience felt duly proud of the members who had contributed to this evening's enjoyment.

MILDRED E. WAGNER, Registrar.

ROCKY MOUNTAIN CHAPTER—The annual organist-clergy dinner of the Rocky Mountain Chapter in Denver was held May 11 at the Albany Hotel. Mrs. Kenneth Nicholas, violinist, accompanied by Mrs. Russell Freeland on the piano, played several numbers. Dr. Kelly O'Neill, minister of the Central Christian Church, was the speaker. He made an inspiring talk in which he emphasized the idea of co-operation between minister and organist and choirmaster. Mrs. V. M. Spirk and David Pew gave short reports of the regional convention held in Albuquerque, N. Mex.—ESTELLA C. Prew, Publicity.

UTAH CHAPTER—The May meeting of the Utah Chapter May 13 was marked by the election for the year 1953-54. Officers for the coming year are: Erroll W. Miller, dean; Melvin Dunn, sub-dean; Marilyn Tew, secretary; Joann Farr, treasurer; Marcia Crosby, registrar. Prior to the election the members and their friends enjoyed a dinner at the Lion House. The evening was completed with a concert by the Salt Lake Philharmonic Choir. Dr. Walter Teutsch directing, featuring Melvin Dunn at the organ. The choir, with the assistance of a small orchestra, presented a group of numbers by Mozart and Schubert. All of their offerings were heard for the first time in Utah.—MARCIA CROSBY, Registrar.

The demand for space to publish full accounts of the regional conventions of the Guild has made it necessary to omit a considerable amount of routine news from this issue. A majority of the items that have been held out will be published in the July issue.

# News of the American Guild of Organists—Continued

## Kansas Chapter's Annual Meeting Held in Winfield; College Organ Is Opened

The Kansas Chapter held its annual meeting April 19 and 20 at Winfield, Kan. The occasion was the dedication Sunday afternoon of the new Sonner memorial organ, which has just been installed in the recently reconstructed administration building on the campus of Southwestern College. The organ is a three-manual of thirty-eight stops, built by the Reuter Organ Company of Lawrence, Kan., and is a gift to the college from P. J. Sonner of Winfield.

Marilyn Mason, the gifted concert organist from the University of Michigan, demonstrated the resources of the new instrument and her own ample musicianship and brilliant style in the following program: Allegro Moderato, Concerto No. 4, in F, Handel; Capriccio, "The Cuckoo", Kerll; Sinfonia, "Ich steh mit einem Fuss im Grabe", Bach; Prelude and Fugue in G major (the Great), Bach; Three Dances, arranged by the recitalist, Rameau; Fantasia on "B-A-C-H", Reger; Scherzo, Durufle; Pavane, Elmore; Promenade, Air and Toccata, Haines. To her set program Miss Mason added two encores because of the demands of the audience, which filled the auditorium.

Preceding the recital the organ was dedicated according to the Methodist ritual by the college president, Dr. Alvin Murray, who received the gift for the college and presented the donor, Mr. Sonner, and Mrs. Sonner. The Rev. W. E. Schuler, pastor of the First Methodist Church, Winfield, presided.

The new organ replaces Southwestern's earlier instrument, destroyed by the fire in April, 1950. During the past year and a half the building has been rebuilt within its old walls and the auditorium has been enlarged. Homer Frank is the organ instructor and organist of the First Presbyterian Church.

The chapter's meeting opened officially Sunday evening with a dinner in the guild hall of Grace Episcopal Church, where Father W. James Marner, a member of the chapter, is rector. The dean, Professor Albert D. Schmutz of Emporia, presided and conducted a business meeting. New officers elected for the year beginning July 1 include Homer Frank of Winfield, dean, Mrs. Dorothy Addy, Wichita, reelected sub-dean, and George Russell of Wichita, treasurer and secretary.

Monday morning was devoted to a program of choral music, sung by the college a cappella choir under the direction of Orenith S. Smith, college fine arts chairman, in the auditorium. The choir, which had just returned from a ten-day trip covering the larger towns in southwestern Kansas, sang with precision and enthusiasm sacred choral compositions by Bach, Vittoria, Rachmaninoff, Randall Thompson (the famous "Alleluia") and Normand Lockwood, secular pieces by Allan Murray and Gail Kubick, and two favorite Negro spirituals. The afternoon program, the final event of two interesting days of music and good fellowship, was devoted to a recital on the new Moller organ at the First Presbyterian Church, featuring members of the chapter and students of members. Members who participated included Mrs. Dorothy Addy, sub-dean of the chapter, organist of the Central Christian Church, Wichita, and organ instructor at Friends University, and Alma Nommensen, organ instructor at St. John's College, Winfield. Student performers included Marguerite Long, Hays Teachers' College; Gloria Baker, University of Kansas; Nancy Leavengood, Kansas State College; Virginia Hancock, Friends University, and the following students at Southwestern College: Marilyn Powers, Wilma Larkin and Nancy Livingston.

Though attendance was smaller this year than it has been for several years, interest in the A.G.O. in Kansas continues very active.

The chapter has received a tentative invitation to hold its next annual gathering in Salina.

**Guild Sunday Recital in Birmingham.**  
Guild Sunday was marked in Birmingham, Ala., with a recital by Myrtle Jones

GROUP IN ATTENDANCE AT CONVENTION IN SHREVEPORT, LA.



Steele April 26 at the First Presbyterian Church. Members of the Alabama Chapter were guests of the church. Mrs. Steele was assisted by the choir, under the direction of Vernon Skoog. Both Mrs. Steele and Mr. Skoog are past deans of the chapter. Numbers played by Mrs. Steele were as follows: Prelude and Fugue in G minor, Bach; "Basse et Dessus de Trompette," Clerambault; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; Festival Prelude on "Ein feste Burg," Faulkes; "All through the Night," Edmundson; "Cibavit Eos," Titcomb. The choir sang numbers by Vulpius, Tschakowsky and Rossini.

### Choir Festival in Charleston, S. C.

The seventh annual choir festival sponsored by the Charleston, S. C., Chapter was held May 5 at St. Matthew's Lutheran Church. Choirs from Episcopal, Congregational, Baptist, Greek Orthodox, Roman Catholic, Lutheran, Methodist and Presbyterian churches took part. The festival was under the direction of Vernon Weston, director of music at the First Presbyterian Church. Organ selections were played by F. Wyman Frampton, William R. Quarterman, Jr., Mrs. Lester G. Larson and Eleanor Louise Mathis. Mrs. Paul H. Davis, organist of St. Michael's Episcopal Church, accompanied the hymns and Mrs. Kathleen O. Rhaman, organist of Grace Episcopal Church, accompanied the anthems. Included on the program were choral numbers by Handel, Palestrina, Sellaw, Pasquet, Zingarelli and Gounod.

The Charleston Chapter held its regular meeting April 10 at the Holy Cross Episcopal Church on Sullivan's Island, S. C., with Mrs. J. W. Morre, organist, as hostess. The Rev. L. B. Catlin opened the meeting with a talk about the place of music in the church, especially wedding music, explaining the changes that are occurring in the type of music being used for weddings. He suggested that a church could try an entire service of hymn singing, hymns suiting each part of the service. Mrs. E. C. Bunker gave a short talk on the pitfalls of organists and ways to improve their playing. Mrs. Helen Von Kilitz Hyer read an original poem, "The Three Women of the Cross". After this a business meeting was held and final plans were made for the annual choir festival to be held in May at St. Matthew's Lutheran Church. After the business meeting all went to the home of Mrs. Von Kolnitz Hyer for refreshments.

ELIZABETH MCCRANE, Reporter.

**GEORGIA CHAPTER**—The Georgia Chapter met March 23 at the Druid Hills Presbyterian Church in Atlanta for dinner. Guests of the occasion were the pastors of the various churches and their wives. The climax of the program was an inspiring message to choir directors and organists and to pastors by Dr. Wallace Alston, president of Agnes Scott College. . . . On March 17 our annual program by Virgil Fox was given and the audience was treated to perhaps the best program Mr. Fox has ever played here. He is an all-time personal favorite with Atlanta.—FRANCES S. SPAIN.

**VIRGINIA CHAPTER**—The chapter met April 14 at the Presbyterian Assembly's Training School in Richmond for an anthem reading session. Robert Lutton of the Ginter Park Presbyterian Church was in charge and some very interesting anthems were submitted by Guild members. The remainder of the evening's program consisted of a song recital by Dr. Insun Lee, tenor. The program included Korean folksongs. The final meet-

ing of the season was held May 5, with the supper and business meeting at the Hot Shoppe. There were twenty-four present and the nominating committee presented the following slate of officers for the coming season: William Schutt, dean; Jean Browne, sub-dean; Katherine Spencer, secretary; Lucille Britton, treasurer; Barbara Davis, recorder. These were elected by unanimous consent. The program for the evening was a recital by Virgil Fox on the new organ at St. Paul's Episcopal Church.—LOIS ANNE LAVERTY, Recorder.

**MOBILE, ALA., CHAPTER**—The Mobile Chapter met May 5 at the Government Street Presbyterian Church with the dean, Joseph C. Gould, presiding. Regional convention plans were discussed as well as several summer courses announced for organists and choir masters in various sections of the country. A letter of welcome to the chapter was read from Adolph Steuterman of Memphis and another from Mrs. Minnie McNeil Carr of Birmingham. The members were then invited into the church to hear the following program on the organ by Mrs. Margaret Morrison, organist and choir master of the church: Chorale Prelude and Fughetta, Karg-Elert; "Priore", Jongen; Concert Variations, Bonnet. McClelland Vaughan, the sub-dean, gave an interesting discourse on the first organ of the Government Presbyterian Church as well as some organists who have served this historic church. The members were then invited into the church dining-room for refreshments.—JOSEPH C. GOULD, Dean.

**ALABAMA CHAPTER**—The Alabama Chapter has had a busy season. Three Sunday afternoon organ recitals have been played by Guild members. The first was by Myrtle Jones Steele April 26 at the First Presbyterian Church in Birmingham. The second was presented the following Sunday by Anne B. Hunter, audition winner of the Birmingham Music Club, at the Independent Presbyterian Church. The third was May 7 by Verna Tyler Kroh, secretary of the chapter for the last two years, who was presented by the chapter at the Independent Presbyterian Church. . . . Choir masters are co-operating with organists on a thirty-minute program given by choirs of the city and will broadcast once a week on a local station. . . . Sam Owens, organist and choir director of St. Mary's-on-the-Highlands Episcopal Church, took his choir to Selma, Ala., to sing a choral vesper service at St. Paul's Episcopal Church May 10.—WILLIAM KROH, DIAPASON Correspondent.

**AUGUSTA COUNTY, VA., CHAPTER**—Richard Maurice Peek, organist and choir master of the Covenant Presbyterian Church in Charlotte, N. C., was sponsored by the Augusta County Chapter in a recital March 2 at the Second Presbyterian Church, Staunton, Va. He played: "Rejoice, Beloved Christians" and "When in Deepest Need," Bach; Concerto in G major, Bach; Pastorale, Roger-Ducasse; Toccata on "Leoni," Bingham; "Suite Breve," Langlais; "Plainte," "Dialogue of the Mixtures" and Toccata, Peek.

**LYNCHBURG, VA.**—The Lynchburg Chapter was host to the Roanoke Chapter at a joint meeting in Lynchburg Saturday afternoon, April 11. After a social period at the Memorial Methodist Church the members visited four of the churches of Lynchburg and had an opportunity to hear the organs in these churches. Theodore Herzel and Mrs. S. H. Williams, Jr., played on the Standaart organ at the Memorial Methodist Church and on the Moller at the Riverton Avenue Baptist Church. G. Edward Bell played on the Kilgen organ at the First Methodist Church and Bernard Williamson played on the Moller at the First Presbyterian Church. The tour ended with a supper at St. Paul's Episcopal Church.—FRANCES PETERS, Registrar.

**TENNESSEE CHAPTER**—The May dinner meeting of the Tennessee Chapter was held at the Second Presbyterian Church in Memphis with Mrs. Jerome Robertson, organist of the church, and Miss Frances McFadden,

## Program of Events Marks

### All-Day Chapter Meeting

May 9 in Meridian, Miss.

An all-day meeting of the Mississippi Chapter was held May 9 in Meridian. For the morning session the group was welcomed to the First Baptist Church by Mrs. Valerye Bosarge, organist of the church. William Porter, choir director of the Poplar Springs Baptist Church, read the declaration of the religious principles of the A.G.O. R. Cochrane Penick led an open discussion on summer schools specializing in choral and organ work. Miss Jean Maxwell and Mrs. Bosarge told of their experiences at summer sessions sponsored by the Choristers' Guild and Organ Institute respectively. David Hughson spoke on congregational singing, with emphasis on methods of introducing new hymns. He then led the group in a choral performance of Bach's chorale prelude "I Call to Thee, Lord Jesus Christ." The Rev. J. V. Cobb, pastor of Trinity Presbyterian Church, and the Rev. Earl Crawford, assistant pastor of the First Baptist Church, spoke on the relationship of the minister to the choir director and organist. A talk on the organ and organ music from baroque to contemporary was given by Mrs. Mamie Carter Crumpton. George Evans gave practical tips on the care of the organ. George Van Egmond spoke of his experiences as a leader of congregational singing.

In the afternoon, following a tour of the First Baptist and Roman Catholic Churches, there was a musical program at the First Presbyterian Church. Mr. Hughson played a group of three preludes by contemporary composers and then accompanied and conducted the junior choir of St. Paul's Episcopal Church in performances of unison Christmas, general and Easter anthems. Miss Maxwell led the chapel, carol and Bethlehem choirs of the First Presbyterian Church in groups of seasonal and general unison and two-part anthems. Several of the girls and boys from each of these churches were featured in solo work. All of the choirs combined in a performance of Chapman's "I Heard Two Soldiers Talking." A quartet composed of Mrs. DeWitt Knox, Mrs. Nell Dees, George Evans and William Porter, accompanied by Mrs. Bosarge, sang Riley's "Rest in the Lord, O My Soul." A short organ recital by Mrs. Thelma Hubbert and Miss Ann Hubbard closed this section of the program.

Dean W. H. McCord presided over a business meeting at which the following officers were re-elected for another term: W. H. McCord, dean; R. Cochrane Penick, sub-dean; Esther Oelrich, secretary; Mrs. W. L. Stroup, treasurer. Tentative plans were made for coming meetings in Meridian in October, Corinth in February, 1954, and Columbus in May, 1954. An effort will be made to organize a new chapter in Jackson next fall.

The final event of the day was the preliminary competition for young organists. Miss Sylvia Green of Crystal Springs won over her classmate at Mississippi State College for Women, Miss Virginia Sansing.

R. COCHRANE PENICK, Sub-dean.

music instructor in the church's day school, as hostesses. Dean George Harris announced that Miss Gloria Meyer won the organ playing competition, with Lamar King second. After a business meeting and election of officers for the coming year the meeting adjourned to the church for a program of organ and vocal music. Organists performing on the program were: Miss Gloria Meyers, Mrs. Patty Hinds and James Tugwell, assisted by Mrs. Watkins Overton, soprano, and James Paris, tenor.—RACHAEL QUANT, Secretary.

**PATAPSCO CHAPTER, BALTIMORE, MD.**—The Patapsco Chapter held its monthly meeting May 2, Dean Luther G. Mitchell presiding. The feature of the meeting was a program in the Providence Baptist Church, prepared by Floyd O. Adams, a member of our chapter. With Mr. Herz, violinist of the Baltimore Symphony Orchestra, Mr. Adams played Violin Sonata 1, in A major, Handel; Serenade, Haydn; "Adoration", Borowski; Violin Sonata No. 6, in E major, Hardt. Business included election of officers and a discussion of the program. Luncheon and a social hour were enjoyed.—MRS. MARGARET R. FRANKLIN, Registrar.

## News of the American Guild of Organists—Continued

## Organ Composition Contest

Under the auspices of the American Guild of Organists a prize of \$200 has been offered by the H. W. Gray Company, Inc., to the composer of the best organ composition submitted by any musician residing in the United States or Canada. Works in the larger forms, such as sonatas, suites, etc., will not be considered, since the aim of this contest is to find a composition that combines musical excellence with practical length and usability. If in the opinion of the judges the desired standard is not reached, the award may be withheld.

The board of judges will be: Harold Friedell, chairman; Dr. Leo Sowerby and Everett Titcomb.

The winning piece will be published by the H. W. Gray Company, Inc., on a royalty basis.

The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1954. Return postage must be enclosed.

THE H. W. GRAY COMPANY, INC.,  
NEW YORK 71, N. Y.

## Hear Choir at Annapolis.

The D. C. Chapter held its May meeting May 5 at the United States Naval Academy in Annapolis, Md. The Chesapeake Chapter and Donald C. Gilley, organist and choirmaster, were guests of the academy. The program consisted of a service in the chapel, with music by the choir of midshipmen 120 strong in the chancel and another 120 in the rear gallery. Anthems sung were a setting of "God Be in My Head," by Gilley, "Laudamus Te," Mueller, the Bach "Now Let Every Tongue" and Holst's "Turn Back, O Man". We were also privileged to hear Mr. Gilley's own "Organ Quartet," with the composer at the organ, assisted by violin, viola and cello played by musicians from the naval academy band. Chaplain Merle N. Young, U.S.N., led the service. Mr. Gilley played the Bach Passacaglia as a prelude and the fugue as the postlude. We all appreciated this opportunity to hear the midshipmen's choir in its own natural setting and to observe the work of Mr. Gilley. The organ does not open into the chancel, so the choir has to hear it around the corner, and with the size of the choir it is a wonder to some of us that they hear it at all.

The principal business of the evening was the election of officers for next season. Elected were Nancy Poore Tufts, dean; Lyman McCrary, sub-dean; Everett Kinsman, secretary; Bernice Fraser, registrar; Everett Leonard, treasurer; for three-year terms on the executive committee, Miss Winifred Chamberlain, Westervelt Romaine and James Smiley.

Despite a deluge of rain which would have made a submarine more appropriate than a chartered bus for the trip, a good time was had by all.

VOX ORGANO GUIDA,

Special Correspondent.

## Organ Festival in Washington.

The District of Columbia Chapter held an organ festival April 13, 15 and 17 in the Foundry Methodist Church, Washington. Recital Chairman Lyman S. McCrary arranged three outstanding programs. April 13 Jane Malone, Mus. B., organist and choir director of the Georgetown Presbyterian Church, played selections by Handel, Willan and Bach, while Lawrence Sears, Mus. B., organist of St. Patrick's Church, played six numbers by the contemporary American composers Leo Sowerby, Evan Paten, Herbert Nanney, Frederick Karman, Robert Shone and William Graves. The compositions by Paten, Nanney, Shone and Graves were in manuscript; the Sonata for pedals alone by Paten had at this time its first performance.

April 15 the Foundry Methodist Symphony gave a beautifully played program under Glen Carow, conductor. Symphonies by Mozart and Beethoven; concertos by Handel and Mendelssohn, with lighter numbers by Bucolossi and Elgar, gave the large audience a well-rounded pro-

gram. George Koehler was the guest conductor for Handel's Concerto in G minor, while Mr. McCrary presided at the organ. Mr. McCrary also was organist for the delightful Sonata by Mozart, giving an excellent rendition of that charming number. Norman Greenhouse was violin soloist and each selection was preceded by informative comments by the Rev. F. Norman Van Brunt.

On April 17 we had another outstanding program by Ann Hammond of All Souls' Episcopal Church, who played selections by Brahms, Franck, Langlais and Bach, and by Robert Shone, organist and choirmaster of St. Anne's Church, Annapolis, who played numbers by Bach, Haydn, Schroeder and Reda. As an interlude Jean Blue, student member of the A.G.O., and Joan Harrison, harpist, gave us a chorale and variations by Widor.

The District of Columbia Chapter is proud of these programs.

BERNICE G. FRASER, Registrar.

## Choir Festival in Hartford.

Over 700 young people sang in the junior and youth choir festival under the auspices of the Hartford Chapter May 3 at Christ Church Cathedral in Hartford. James R. Weeks of Meriden, Conn., was the festival conductor, with Lyman B. Bunnell of Hartford acting as organist. Twenty-four choirs participated. A capacity congregation joined in the singing of the hymns and in the service led by the Very Rev. Louis M. Hirshon, D. D., dean of Christ Church Cathedral. Shelley T. Gilbert, host for the festival and organist and choir director at the cathedral, played the offertory on the recently-installed Maas electronic harp. Richard Knapp, first prize winner of the 1953 young organists' contest, played the prelude and Barbara Owen, second prize winner, played the postlude.

One of the anthems, sung by the junior choirs, was composed by David Stanley York, former member of the Hartford Chapter and now an instructor at the Westminster Choir College in Princeton, N. J. Other anthems sung were "Hosannah", Gregor-Bitgood, and the Dutch melody "Hymn of Brotherhood", sung by the combined choirs. The junior choirs sang "The Little Jesus", by Howell, and "Come unto Him", by Handel, as well as the German melody "Ye Watchers and Ye Holy Ones". Youth choirs sang "Thy Church, O God, Her Heart to Thee Upraiseth", Thiman; "The Heavens Are Telling", Beethoven, and "Holy, Holy, Lord God Almighty", from the "Redemption", Handel.

ALTHEA R. ROBERTS, Publicity Chairman.

HARTFORD, CONN.—The Hartford Chapter held a contest April 16 for young organists in the area. Prizes were offered by the Austin Organ Company and by the chapter. Ten young organists competed at Temple Beth Israel, where Edward Broadhead is organist. Richard Knapp, winner of the \$25 prize offered by Austin, is valedictorian of his high school class and is organist at Grace Episcopal Church in Hartford. He has been a pupil of Glen Harold Smith for the last nine years. Barbara Owen won the second prize of \$10 given by the Hartford Chapter. She is a pupil of Edward Broadhead. Third prize, also given by the chapter, was a check for \$10, which went to Olga Mapp of New Haven. She is a pupil of Lyman B. Bunnell. . . . The Hartford Chapter held a choral workshop at Avon Old Farms Preparatory School in Avon, Conn., April 17. Host for the event was Jack Grove, organist and choir director at the school. Lara Hoggard, formerly affiliated with the Fred Waring glee clubs, directed the workshop and had a great deal to offer in the way of new choral techniques. Mr. Hoggard has directed choral festivals in all of the forty-eight states. Mr. Pierpont, headmaster of the Avon School, served tea to the group. After the afternoon lectures dinner was served, followed by an evening workshop at which Mr. Hoggard used the members as a chorus in demonstrating his methods. The Springfield and Waterbury Chapters of the Guild were invited to be present and twenty accepted and were present.—ALTHEA R. ROBERTS, Publicity.

WATERBURY, CONN., CHAPTER—Two outstanding meetings have been held recently, concluding the first year of this enthusiastic new chapter. On April 26 a program was presented in the Bryant Memorial Town Hall of Waterbury, Conn., with many guests and local residents in attendance, to hear a lecture by Father Thomas Denehy on Gregorian chant. He was

assisted by a group of nurses from St. Mary's Hospital singing under the direction of Mrs. Robert McKiernan. A benediction service followed in Father Denehy's Church of Our Lady of Perpetual Help and a lavish reception was tendered the Guild and the numerous guests by the hosts. . . . On May 11 the annual meeting was held in Trinity Episcopal Church, Torrington, with a chicken dinner served in the parish-house. New officers were elected as follows: Dean, Charles F. Billings, organist of the host church; sub-dean, Jesse F. Davis, minister of music at the Second Congregational Church, Waterbury; secretary, Robert A. Requa, minister of music at the Naugatuck Congregational Church; registrar, Mrs. Robert McKiernan of Waterbury; treasurer, Fred E. Black, First Methodist Church, Waterbury. Annual reports of the retiring officers were heard, indicating a strong new chapter of fifty-two members and a stimulating year of activity. The members then adjourned to the church to hear a recital by Edward H. Broadhead, organist of the Asylum Hill Congregational Church in Hartford, on the large four-manual Möller organ. Mr. Broadhead's registrations brought the best of varied tone colors from the instrument, and his program was interesting and brilliantly played. Opening with the Marcello "Psalm XIX", he continued with chorale preludes by Hanff and Bach, Larghetto, Bassini, and the Bach Prelude and Fugue in B minor. Turning to the romantic and modern styles he then offered the Weitz Symphony for Organ, Franck's Prelude, Fugue and Variation, a Prelude by Samazeuilh, "Apparition de l'Eglise Eternelle," Messiaen; "The Fountain," DeLamarter, Bedell's Communion and the Mulet "Tu es Petra."—ROBERT A. REQUA, Registrar.

WORCESTER, MASS.—The Worcester Chapter met at all Saints' Church April 15. William Seif was host for the evening. A fried chicken dinner was served, after which the guests went to the chancel and enjoyed a demonstration of the large Aeolian-Skinner organ by Mr. Seif, accompanied by a discussion of its resources. This proved to be a most enjoyable and instructive evening. A business meeting was held, with Clifford Fowler Green, dean, presiding.—ALFRED W. G. PETERSON, Secretary.

SPRINGFIELD, MASS., CHAPTER—The Springfield Chapter held its seventh annual senior choir festival in the First Church of Christ, Springfield, Sunday, May 3, at 8 o'clock. Alfred Nash Patterson was the guest director; the organ prelude and postlude were played by Robert Stanley Swan, and Miss Carolyn L. Hawkins was the organ accompanist. The service was educational in character and the music emphasized forms of singing used in all churches, liturgical and nonliturgical, ranging from plainchant to modern writing. A feature was the use of a balcony choir, with antiphonal singing.—BEATRICE LITTLEFIELD, Secretary.

NEW HAMPSHIRE CHAPTER—The April meeting of the New Hampshire Chapter was held on the 29th at the home of Norman W. Fitts, Manchester, with an excellent attendance. Germaine Pellerin, sub-dean, officiated at the business session in the absence of Dean Wood. Business included plans for the annual meeting, reports of the convention committees and final arrangements for the coming Northeastern regional convention in Manchester June 23-24. Following the business meeting, Professor Irving D. Bartley, F.A.G.O., of the organ department at the University of New Hampshire played a program on the Model 10 Baldwin electronic organ recently installed in the residence of Mr. Fitts.—ROBERT HALE.

WESTERLY, R. I., BRANCH—The Westerly Branch of the Rhode Island Chapter held its monthly meeting April 21 in the form of an organists'-pastors' dinner at Grace Methodist Church with fifty members and guests present. The ladies' aid society of the church served a turkey supper. Before the guests were seated Albert M. Webster, regent, delivered the address of welcome. After dinner all adjourned to the church auditorium, where an inspiring lecture was given by Charles A. Wells, nationally renowned artist and evangelist, on the subject of "Christ and the World Need." . . . Members of the Westerly Branch were guests of the Rev. and Mrs. Daniel Tuttle at the Groton Baptist Church, Old Mystic, Conn., at its monthly meeting March 17. Mrs. Tuttle was guest speaker and gave an interesting talk on the origin and history of the cello, ending with a half-hour recital. The organ accompaniment was by Clarence Beckwith.—ALBERT M. WEBSTER, Regent.

PORTLAND, MAINE, CHAPTER—A practical demonstration of choir directing was offered more than 100 members and guests of the Portland Chapter April 20 at the First Universalist Church. Alfred Nash Patterson, choral director and organist of the Church of the Advent in Boston, was the guest speaker and directed the rehearsal. The speaker is one of the successful choir directors in this country and his methods were followed with interest by other direc-

tors. Two familiar and one unfamiliar anthem were rehearsed. After a business meeting at which Mrs. Bogh, the dean, presided, Mr. Patterson spoke on "Problems of Training Average Church Choir Members."—FRED S. THORPE, Secretary.

SOUTHERN OHIO CHAPTER—The Southern Ohio Chapter held its annual dinner meeting May 4 at Immanuel Presbyterian Church, Cincinnati. Officers for the new term are Malcolm Fogg, dean; Walter M. Brunson, sub-dean; Mrs. Lucile S. Meyer, treasurer; Harold S. Frederic, secretary; Betty Hoensch, registrar; Carl S. Fudge, Robert S. Alter, Herschel Linstadt, Mrs. Harriet Cook, Franklin Bens and Miss Naomi Earhart, executive committee. A panel discussion entitled "Pipe, Pulpit, Pew" followed the dinner with the Rev. Sidney McCammon, Miss Rita Avram and Philip Weatherill as guest speakers. The chapter brings the year to a close with a picnic June 1 at the beautiful home of Dr. and Mrs. A. F. Rewwer, Delhi, Ohio. . . . On May 11 Carl S. Fudge, a member of the executive committee, of the Southern Ohio Chapter, was presented in a recital at the First Unitarian Congregational Church, Cincinnati. Mr. Fudge played the following program: Concerto 5, in F major, Handel; Tocatta, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; "The Tumult in the Praetorium," de Maleingreau; Roulade, Bingham; Sonata, Sowerby; Tocatta, Fifth Symphony, Widor. The organ was a Wicks.—BETTY HOENSCH, Registrar.

AKRON CHAPTER—The Akron, Ohio, Chapter enjoyed a dinner meeting at the Garden Grille May 5. The treasurer made a financial report on the recent recital by Arthur Poister. This recital was played on the new four-manual Möller organ at St. Paul's Episcopal Church April 19. Mr. Poister included in his recital numbers by Bach, Mozart, Franck and Dupré. Election of officers was held and the following were selected: Mrs. Dorothy Deiningner, dean; Mrs. Ruth Musser, sub-dean; Mrs. Ruth Verbulec, secretary; Donald Clark, treasurer; Mrs. Louis Owen, auditor; Mrs. Russell Martin, registrar.—MRS. R. H. MARTIN, Registrar.

CENTRAL OHIO CHAPTER—The Central Ohio Chapter met at the Glenwood Methodist Church, Columbus, May 11, for a dinner and an interesting and informative lecture on church architecture by Dr. Elliott Whitaker, director of the School of Architecture, Ohio State University. Dr. Whitaker illustrated his lecture with slides of various churches both here and abroad. The annual election took place and those chosen for office were: Dean, Lawrence Frank, F.A.G.O.; sub-dean, Mildred Burch; secretary, Dr. Wave Shaffer; treasurer, Mrs. Walter Reeves; registrar, Lura Emig; historian, Martha Stelhorn; auditors, Mrs. H. P. Legg and Eugene Brand; executive committee, Marie Ealy, Edward Johe and Elizabeth Lange.—MARIE EALY, Secretary.

FORT WAYNE, IND., CHAPTER—The April meeting of the Fort Wayne Chapter was postponed until May 2 in order to secure the services of Mrs. Ruth Krebiel Jacobs of Memphis, Tenn., for a seminar on children's choir work. The meeting was held at Wagenhals Hall, Trinity English Lutheran Church, beginning with a luncheon at noon. Mrs. Jacobs delivered a lecture on "Methods and Materials" and worked with a group of children, demonstrating various approaches to music of different styles. The children were from the junior choirs of the First Presbyterian, Trinity English Lutheran and St. Patrick's Catholic Churches. A large group attended the afternoon meeting, organists and choir directors from fifteen towns in Michigan, Ohio and northern Indiana, as well as from Fort Wayne, attending. Miss Mary Wigent, minister of music at the First Methodist Church, acted as general chairman for the meeting, assisted by the program committee of the chapter.—MRS. W. S. FIFE.

SOUTHWEST MICHIGAN CHAPTER—The Southwest Michigan Chapter held its monthly meeting May 4 at the First Congregational Church in Battle Creek, with William Gadd, organist and director, as host. The program for the evening was presented by the contestants in the organ playing contest. Those who played were Richard Crooks, Martha Hoard, Jean Hathaway of Kalamazoo and Gordon Whitcomb of Battle Creek. Tom Bishop, winner of the 1952 contest, then played in competition with Miss Martha Hoard, the 1953 winner, for the honor of being representative in the regional contest. Miss Hoard received the honor. She is a pupil of Henry Overlay of Kalamazoo College. Judges for the contest were William Gadd, Frank Owen and Paul Humiston. At the business meeting final plans for the regional convention in Kalamazoo were discussed. Officers elected for the coming year include: William Gadd, dean; Mrs. Cameron Davis, sub-dean; Miss Bertha Slye, secretary; Mrs. Marion Dunsmore, treasurer; Mrs. Elmer Harrison, registrar; the Rev. George Taylor and the Rev. Don DeCoursey, chaplains.—PAUL A. HUMISTON, Registrar.



# News of the A.G.O.—Continued

## Close of Widor Series

Anna Shoremount Rayburn played the Second and Third Symphonies of Widor at Calvary Church in New York May 11 at 5:30. Mrs. Rayburn is to be congratulated on her artistic performance. Her carefully detailed registration and happy choice of tempi resulted in two real gems—one the Pastorale of the Second, truly rustic in flavor; the other the Minuetto of the Third, which turned out as antique and charming as an old music-box. The "Marcia," which followed the Minuetto, demonstrated that Mrs. Rayburn also knows how to set forth the vigorous movements with vitality and confidence. The tricky Finale was handled with ease, and came through steady and clear.

This was the closing event in the New York City Chapter's current series of eight recitals, in which all of Widor's Symphonies were presented. Chairman John Huston is to be commended for the efficient manner in which the recitals were conducted and the high level of the performances.

LILY ANDUJAR ROGERS.  
*Examiners Are Appointed.*

The following have been appointed as examiners in June, 1953, for the Guild certificates:

Paper Work—Harold Heeremans and Leslie F. Spelman.

Ch. M (A)—Newell Robinson and Jack Ossewaarde.

Ch. M (B)—Frank Campbell-Watson and James B. Welch.

T. FREDERICK H. CANDLYN.  
*Weinrich Plays In Rochester.*

The Rochester Chapter presented Carl Weinrich in a recital April 21. Dr. Weinrich played on the recently-installed Austin organ in the Third Presbyterian Church. The audience seemed especially enthusiastic and even overwhelmed by the marvelous display of virtuosity in the Bach Prelude and Fugue in A minor. The Hindemith Sonata was played with deep understanding. The registration throughout the piece was in the best of musical taste and served to make the presentation both melodically and rhythmically clear to the audience.

On May 3 the chapter held its annual choir festival at Christ Episcopal Church. These choirs participated: Third Presbyterian, Christ Episcopal, United Congregational, Annunciation Greek Orthodox and Federated Church of Canandaigua. J. T. Hollenbach directed the choirs in four anthems. The first, the Apostles' Creed of Gretchaninoff, was an integral part of the liturgical evensong. At the conclusion of the service proper there was sung the "Adoramus Te" of Palestrina. The blend of voices, the nuances in tonal quality and the devout spirit in which it was sung all made this composition most effective. During the offertory Catharine Crozier played the Meditation from Langlais' "Suite Medievale". Miss Crozier is truly a tone painter. The two remaining anthems were the Benedictus Es, Domine by Leo Sowerby and "Turn Back, O Man," by Holst. Mrs. Ruth Canfield, dean of the chapter, played "Your Sorrow Shall Be Turned to Joy," by Benoit. Other organists who took part in the service were Richard Szernany, who accompanied the anthems; Fredrick Lee, who played for the service proper, and J. Trevor Garmey, who played the preludes.

DELIGHT NASON.

## Elmira Events Include Festival.

The Elmira Chapter met at Trinity Episcopal Church April 14 to hear Donald B. VanDine, organist and choir director, speak on the liturgy and music of the Episcopal Church and the office of morning prayer. The choir sang the Venite, Te Deum and Jubilate Deo and Mr. VanDine's anthem "Resurrection."

The fourth junior choir festival was held at the Park Church April 26, with sixteen choirs participating, a total of more than 200 children. The anthems were as follows: "O Saviour Sweet", Bach; "Praise Ye the Lord, the Almighty", German traditional; "Now Thank We All Our God", Bach; "Children of the Heavenly Father", Swedish melody; "Sing to the Son of David", Rawls, and "Blessing and Honor", Rachmaninoff; choral responses included: Introit, Botts; "Donna Nobis Pacem", Anonymous. The festival director was DeWitt K. Botts and the

organist was Mrs. Edna S. Lockwood. The Rev. Waldo H. Kihlstrom gave a brief talk and three other clergymen took part.

The annual banquet was held in the Delta room at the Mark Twain Hotel May 5. At the dinner Mr. Botts played a tape recording of the junior choir festival. The following officers were elected: Dean, DeWitt K. Botts, M.A.; sub-dean, Mrs. Mary Forte; secretary, L. Kenneth Mosher; treasurer, A. Adolf Peterson. The retiring dean, Ruth B. Chatfield, presented a Guild pin and a three-speed record player to Donald B. Van Dine, who is going to California, as a farewell gift and in appreciation of his services as treasurer of the chapter since it was organized Nov. 14, 1949. She also gave Mrs. Edith K. Beecher a Guild pin in recognition of her having completed fifty years as an organist. These gifts were made in behalf of the chapter. Mrs. Elizabeth Streeter, accompanied at the piano by Mr. Botts, sang "Ecstasy" and "Across the Hills," by W. M. Rummel, and "Mornin' on Ze Bayou" and "Dreamin' Time," from "Bayou Songs," by Lily Strickland.

L. KENNETH MOSHER, Secretary.  
**NIAGARA FALLS, N. Y.**—A choral festival for junior and youth choirs was held April 27 in the Pierce Avenue Presbyterian Church, Niagara Falls, N.Y., under the sponsorship of the Niagara Falls Chapter with seventeen choirs from eleven churches and the DeVeaux Boys' School participating. The choirs sang individually under their own directors and then more than 300 singers joined to sing under the capable leadership of E. Eugene Maupin, director of music at St. Paul's Methodist Church, these selections: "Dear Christians, Praise God Evermore," J. E. Kindermann; "Grant Us Thy Peace," arranged by Roberta Bitgood, and "Praise the Lord, Ye Heavens Adore Him," Pritchard-Malin. Edith G. Sawyer, assistant organist of St. Peter's Episcopal Church, played as a prelude "The Shepherds in the Field," Malling. For an offertory Irene R. Peck, organist of the Pierce Avenue Church, played "Cantilene Nuptiale," Dubois. Accompanist for the massed choirs was Ann V. Oxley, organist of the Riverside Presbyterian Church, who also played the postlude, "Marche Pontificale," Lemmens. The Rev. Arthur H. Schmozer, D.D., pastor of Zion Evangelical Lutheran Church, Guild chaplain, presided at the festival. Assisting Aline B. Wayland, festival chairman, were Carl F. Heywang, dean of the chapter; Millie R. Oxenham, secretary, and Elsa Vorwerk, publicity chairman.

**WESTCHESTER, N. Y. CHAPTER**—The Westchester Chapter visited the Odell organ factory in Yonkers March 10. Charles Odell gave an interesting lecture on the process of modernization of an old organ with tracker action which was set up before us. He explained the difference in resulting sound from using different kinds of wood and metal. Then he conducted a group around the factory, stopping for special comment at the voicing department and lumber rooms. There was a short business meeting, followed by refreshments. . . . For its April meeting the chapter attended a program of Easter music at the Hastings Reformed Church, arranged and conducted by Howard E. Marsh. Three Easter anthems were sung by the choir: "Because the Lord Is Risen", by David H. Williams; "Alleluia", by Randall Thompson, and "Now Let the Heavens Be Joyful", a carol by Carol Halter. Cantata No. 4, "Christ Lay in Death's Dark Prison", by Bach, was sung by the choir of the Reformed Church with string orchestra and organ accompaniment.—A. B. COUPER, A.A.G.O.

**EASTERN NEW YORK**—The monthly meeting of the Eastern New York Chapter was held April 21 at the Second Presbyterian Church, Troy. The Rev. B. F. Rudisill, minister of St. John's Church, spoke on "The Importance of the Ministry of Music". The Guild was invited to try the organ in the church. George Bayley played the Toccata from the Fifth Symphony by Widor. Mr. Bayley is organist of All Saints' Cathedral, Albany. Coffee and doughnuts were served.—WINIFRED A. WAGNER, Registrar.

**ST. LAWRENCE RIVER CHAPTER**—Dr. G. Alexander Russell addressed the St. Lawrence River Chapter in the choir room of Trinity Episcopal Church, Watertown, April 21. The meeting was open to the public. Dr. Russell retired last August after completing forty-two years with the Wanamaker stores, where he served as organist, organ impresario, general music director and manager of musical activities. Dr. Russell also gained a wide reputation as a concert organist, composer and teacher. His "St. Lawrence Sketches" have appeared on recital programs for thirty-five years. The speaker gave a colorful account of his musical career.

**SUFFOLK BRANCH, LONG ISLAND**—The May meeting of the Suffolk Branch was held at the home of Roscoe Denton, Jr., in East

Setauket. It was moved that the present officers be re-elected for the coming year. This was unanimously carried. The officers are: Ernest A. Andrews, regent; Mrs. Catharine Margeson, sub-regent; Mrs. Harry Kirkup, secretary, and Mrs. LeRoy Heinz, treasurer. We welcomed Miss Joan Ramsey as a new member. She is organist at St. Anne's Episcopal Church, Sayville, N. Y. The meeting was then turned over to our host, Roscoe Denton, Jr., who entertained us with sleight-of-hand tricks and popular music on his spinet model Hammond. Later in the evening we were surprised to find that all the organ music had been recorded on a tape, which was replayed to us. Mr. Denton then served strawberry shortcake and tea and coffee.—ERNEST A. ANDREWS, Regent.

**NORTHEASTERN PENNSYLVANIA**—The Northeastern Pennsylvania Chapter met May 12 at the home of Mr. and Mrs. C. Clay Aldridge, Clarks Green, Pa. Miss Frieda Nordt, who has served as organist of the Hickory Street Presbyterian Church, Scranton, Pa., for twenty-six years and as assistant organist of the same church for four years while Dr. Charles M. Courboin was the organist there, was honored with a gift and an orchid corsage from the chapter, as she is resigning her position and leaving the city. Ruth White, on behalf of the nominating committee, submitted the following slate for the 1953-1954 season: Dean, Robert W. Rosenkrans; sub-dean, Mrs. William Newman, Jr.; treasurer, Charlotte Bohrer; secretary, Helen Fitze Rawlings. The Aldridges have an organ in their home and we enjoyed playing it. Their home is the oldest one in Clarks Green, which they have remodeled and furnished with lovely antiques. Part of the barn is used to contain looms and Mr. Aldridge demonstrated weaving. Miriam Trethaway and her committee furnished special refreshments, including a cake and punch, in honor of Miss Nordt.—HELEN FITZE RAWLINGS, Secretary.

**NORTHERN NEW JERSEY**—The annual election of officers of the Northern New Jersey Chapter was held May 5 at Bethel Reformed Church, Passaic, with the following results: Dean, Jack Sechrist; sub-dean, Mrs. Esther Tanis; treasurer, Joseph Bishop; secretary, Miss Anne M. Vonk; registrar, Mrs. Ann Warner; librarian, Raymond Tarantino; auditors, Mrs. Florence Jehn and James Healy; directors for the term of one year, Mrs. Jane H. Dreeland and Richard C. Warner. A program preceded the election. Miss Vonk played two organ selections and, accompanied by Alfred M. Hansen, she also sang "How Lovely Are Thy Dwellings," Liddle, and "Ninety-First Psalm," MacDermid. Miss Johanetta Meyer then played two organ numbers. At the close of the evening refreshments were served by the ladies' aid society of the church, Miss Vonk acting as hostess.—MRS. FRANCES E. KREAMER.

**CENTRAL NEW JERSEY**—The Central New Jersey Chapter presented a music week concert May 6 at the State Street Methodist Church in Trenton. The program opened with two organ selections by David Harper. Lynn Hartman, violinist; Marion Hartman, trombonist, and Mrs. Norman Hartman, organist, played the Choral and Sinfonietta from the Easter Cantata by Bach. Albert Smith, baritone soloist, sang two solos, accompanied at the piano by Elsie Gebhard. Marion Hartman played a trombone solo, Kathryn Bernard, soprano, sang "Never Will My Heart Refuse Thee" ("St. Matthew Passion"), Bach, and "Alleluia", Mozart, accompanied by Elizabeth Rogers at the piano. Trio in E flat by Brahms was played by Lynn Hartman, Marion Hartman and Elizabeth Rogers. Concluding the program James Harper played two organ solos. The concert was planned by Mrs. Norman Hartman. After the concert a business meeting was held and officers were elected as follows: Dean, Mrs. Henry C. Meyer; sub-dean, Mrs. Alfred H. Bergen; corresponding secretary, Mrs. Clarence E. Sortor; treasurer, Edward W. Riggs; registrar, Mrs. Arthur Flintzer; chaplain, the Rev. Stover Crouthamel; auditors, Miss Isabel Hill and Jack Wigley.—GERTRUDE BERGEN, Registrar.

**WESTERN PENNSYLVANIA**—The Western Pennsylvania Chapter traveled down the Ohio for a chicken dinner at the Sewickley United Presbyterian Church April 28. The business meeting was conducted during the dinner. Program arrangements have been completed for the bi-regional convention June 16, 17 and 18. There will be a Rieger organ and a two-manual Möller divided organ set up for the use of the convention. Under Entrepreneur Nan Neugebauer's direction we heard a demonstration in rhythmic tunes of familiar compositions scored quite differently. With a little more dignity the group went to the sanctuary, where Elizabeth Maier, director of music at the church, was playing the Symphony in D minor of Guilmant. Then the choir sang works of Mueller, Haydn, Miles, Rogers, Garth Edmundson and Bedell. Alfred Johnson, organist-director of the Sewickley Presbyterian Church, played five of his own Pennsylvania Dutch preludes, eighteenth century music transcribed by Mr. Johnson for the organ and numbers of Corelli, Handel, Pescetti and Graziola.—ANN LYNN YOUNG, Registrar.

**WILKES-BARRE, PA.**—The April meeting of the Wilkes-Barre Chapter was held April 29 in St. Stephen's parish-house. Clifford Balshaw, acting dean, presided. Plans for

the 1953-54 season were outlined. Donald Cobleigh was named program chairman for this season. Henry Johnson, past dean, presented the nominating committee's report as follows: Dean, Clifford Balshaw, F.A.G.O.; sub-dean, Marion Wallace; secretary, Marguerite Borman; treasurer, Carl Roth; assistant treasurer, Zlata Tuhy; registrar, Phyllis Clark. Miss Margaret Nicholson was made general chairman for the annual banquet to be held in June.—MARGUERITE M. BORMAN, Secretary.

**WISCONSIN CHAPTER**—The Wisconsin Chapter met May 4 at Ascension Lutheran Church in Milwaukee for a program presented by new members. Two manuscript works were performed. Richard Crane played his Etude and Thomas Finch played two chorales in ancient style by David Saxon. The program was as follows: Prelude and Fugue in G minor (short), Bach (Doris Christensen); Fantasia in Echo Style, Sweelinck, and Two Chorales (Ms), Saxon (Thomas Finch); Chorale Prelude, "Wir Christenleut", J. C. Bach; Antiphon ("I Am Black but Comely"), Dupré, and Etude, Crane (Richard Crane); Prelude in C minor, Bach, and Elegy, Peeters (Annie Hainsworth); "Comes Autumn Time", Sowerby (James Keeley); Te Deum, Langlais, and "Litanies", Alain (Father John L. Murphy). James Bauman conducted the Holiday Singers, a student group from Wisconsin State College, in "Like as the Hart", Palestrina; "Since All Is Passing" and "In Winter", Hindemith; "September Water-Color", McKay; "Kingdom Comin'", Riddel, and "Hallelujah", Lewandowski. At the program's conclusion the assembly was served refreshments in the church parlors.—MARIAN E. MANDERY, Secretary.

**SOUTH DAKOTA CHAPTER**—The South Dakota Chapter, in conjunction with Schulermerich Carillons, Inc., sponsored a recital by Dr. Alexander McCurdy April 13, in the First Baptist Church of Sioux Falls. The program began with five chorale preludes by Bach. Then followed the Cathedral Prelude and Fugue in E minor, Bach; Meditation on the Bells, by Dr. McCurdy; "Divinum Mysterium," by David Stanley York; two sketches by Schumann; "In dulci Jubilo," by Dupré; "Greensleeves," Purvis; "Poem for Carillon Bells and Organ," Robert Elmore. The Elmore composition was the highlight of the evening for many of us. It proved to be an exciting contemporary work with artistic use of the bells. The dissonances were not tiresome or harsh because they were relieved by lovely quiet sections of color. . . . The monthly meeting was held at the home of Mrs. Miles Peck, where the chapter was served a buffet supper. At the business meeting officers were elected. Miss Florence Bergan was re-elected dean and Mrs. Ellis Smith treasurer. Miss Verona Rogness will be the new sub-dean. Mrs. N. G. Maakestad secretary, Mrs. Betty Deed historian and Jack Noble, Diapason correspondent. Our speaker for the evening was Dr. Leroy Wright of the School of Theology at Yankton College. Dr. Wright is the happy combination of both musician and theologian. As well as being an organist for many years, he has taught courses in music theory. Dr. Wright briefly reviewed the development of music through the monophonic, polyphonic and homophonic periods. He then gave us an interesting experiment in playing examples of modern melodies without their rhythm and embellishments, thus showing the pure melody. The chapter received much food for thought and we hope that the result will be more "aural contemplation" of the melodies we play in both improvisation and organ compositions.—JACK L. NOBLE, Correspondent.

**DUBUQUE, IOWA**—The Dubuque, Iowa, Chapter, held its monthly meeting in the First Congregational Church April 27, with Doris McCaffrey, the chapter's dean, as program chairman. Plans were made for delegates to attend the regional convention in St. Louis. Mrs. Rachel McDonald Gohlmann had as her subject "The French in Organ Music." Numbers were played by Leonard Raver, Miss McCaffrey and Richard Fetzkeher. The next meeting will be held at Platteville, Wis., in the First English Lutheran Church, with Porter Ellifrit in charge.

**WESTERN IOWA, SIOUX CITY**—Members of the Western Iowa Chapter met May 2 for a dinner. After dinner the members adjourned to the home of Mrs. Mildred Keil for a program of organ and piano music by Frank Macomber, Mildred Keil, Pierce Wall and Mrs. Amy Harris. At a business meeting following the musical program ballots were cast for national officers, local officers were selected and plans were laid for a family picnic June 14.—COLLEEN LEE CONNELL, Secretary.

**WHEELING, W. VA.**—The Wheeling Chapter held its monthly meeting April 21 at the Fourth Street Methodist Church with many members and guests present. An "evening of sacred choral music" was presented, the choir of Corpus Christi Church, under the direction of Lorán Mercer, singing music of the Catholic Church, with Helene Curran as organist. The choir of the Warwood Methodist Church, under the direction of Anna Hilton Power, gave an impressive rendition of a group of anthems. At the business meeting mention was made of the successful junior choir festival held in March, in which over 400 children participated, representing twenty choirs. Plans were made for the organ recital to be given at West Liberty State College by Eleanor Bidka of London, Ont.—RUTH DILMORE, Publicity Chairman.

## News of the A.G.O.—Continued

## Festival of Sacred Music in Florida.

The Central Florida Chapter sponsored a choral festival of sacred music May 5 at the Knowles Memorial Chapel, Rollins College, Winter Park. Six choirs of members of the Guild took part in this first festival, the conductors being Clifford Long of the College Park Methodist Church, Orlando, and Luis Harold Sanford of the Congregational Church of Winter Park. Dr. Herman F. Siewert, organist of Knowles Chapel, played the prelude, "Gothic Prelude," by Eric DeLamar, and the offertory, "O World, I Now Must Leave Thee," by Brahms. Miss Jane Hood of All Saints' Church, Winter Park, played for the postlude the Fugue from the "Ninety-fourth Psalm" by Reubke. The accompanists for the service were Jesse Bookhardt, Jr., of the College Park Methodist Church and Mrs. George Touhy from the Presbyterian Church in Sanford. Knowles Chapel, one of the most beautiful in the South, was filled to capacity to hear the following inspiring program: "Grant Us Thy Grace", Clarence Dickinson; "Come, Thou Almighty King", Alfred Whitehead; Cherubim Song, Bortniansky; "O Thou the Central Orb", Charles Wood; "A Hymn of Freedom", Thiman; "Immortal, Invisible", Eric Thiman; "How Lovely Is Thy Dwelling-Place", Brahms; "The Pharisee and the Publican", Heinrich Schuetz; "Psalm 150", Cesar Franck, and "O Lord, Support Us All the Day Long", Hugh McAmis. The soloists in the Schuetz composition were: Jeanne Newton, soprano; Florence Gullans Smith, contralto; Lamar Simmons, tenor, and Vincent Gehr, bass.

It is planned to make this festival a yearly event during music week.

**JACKSONVILLE, FLA.**—The Jacksonville Chapter held its monthly meeting in Gainesville May 9, with Dean Claude L. Murphree, university organist, as host. A tour of organs began at the First Methodist Church, with Mrs. E. Ruffin Jones playing the B minor Chorale of Franck and "Imagery in Tableaux", by Edmundson, on the three-manual Moller. At Holy Trinity Episcopal Church Mrs. Tommy Ruth Waldo played a Bach group on the new two-manual Wicks. A brief stop was made at the First Christian Church to see the modernistic design of the building and the Baldwin electronic organ. Then Mr. Murphree played a group on the four-manual Skinner in the university auditorium. About twenty-five persons partook of informal supper at the university cafeteria and organists and students from other parts of the state joined us, including Mrs. Ruth R. Carr and her students from Stetson University, Deland. After a short business meeting at the Florida Union and inspection of the two-manual Kimball organ there, the group returned to the auditorium for a stirring performance of the Franck oratorio "The Beatitudes" by the University of Florida Symphony Orchestra, the University Chorus of 100, and six soloists. This was said to be the first presentation of this work in the Southeast in over twenty-five years.—LORENA DINNING, Reporter.

**DAYTONA BEACH, FLA.**—The Daytona Beach Chapter held its annual picnic May 5 at the Ormond Beach home of Henry A. Gottfried. A picnic supper was enjoyed on the patio made gay with colored lights. Lucille T. Moore was chairman for this event. Several members from the Guild student group at Stetson University, sponsored by the Daytona Beach Chapter, were present, with Mrs. Ruth Richardson Carr, head of the organ department. Claude L. Murphree, Southeastern regional chairman and head of the organ department at the University of Florida, was a guest. Anton Gottfried, 91-year-old father of Henry, was the guest of honor. Following the business session Mr. Murphree spoke informally to the members, offering constructive program suggestions. The installation of officers took place with the following assuming office: Dean, Inez G. Young; sub-dean, Ruth Richardson Carr; corresponding secretary, Francis Hayre; treasurer, George Brewster; registrar, Lillian Hunter; librarian, Helen Edmiston; auditor, W. Clifford Fraine. This was the final meeting of the 1952-1953 season and the chapter has completed a successful year. The season opened with a forum conducted by Dean Kelly at the First Methodist Church. As has been customary, the Guild members entertained the clergy at supper. This year the members were responsible for the informal supper, which was held at the Guild Hall of the Episcopal Church at Port Orange, under the direction of Sub-Dean Hunter. A new responsibility was undertaken this year, that of sponsoring a Guild student group for organ students at Stetson University. In January the Rev. Paul Edris spoke on "The Relationship of Music to the Rest of the Church Service." The February meeting was the conference workshop, conducted by Paul Swarm and Val Jayne. Our annual

vesper service, held at the First Presbyterian Church, is something of which we are proud. A choir formed from selected singers from Guild members' choirs sang under the direction of Charles Hobbs. During Lent members of the Guild gave organ recitals Tuesday afternoons at St. Mary's Episcopal Church. This successful year has been guided by Dean Kelly.—INEZ G. YOUNG, Secretary.

**ST. PETERSBURG, FLA.**—One of the most interesting luncheons of the St. Petersburg Chapter was the one at the Detroit Hotel April 7. The speaker was the Rev. Vaughn M. Johnson, pastor of the Fifth Avenue Baptist Church. His theme was the spiritual source of music and how this gift could be the most powerful force in the world, since it is one of the closest universal contacts through the soul with God. By references to the Bible and history he showed how music has had an important part in all civilization. Bass solos by Floyd Eaddy, director at Fifth Avenue Baptist, were greatly enjoyed. Mrs. Helen Mangan, organist of the church, was Mr. Eaddy's accompanist. Mrs. Earl N. Henderson, the dean, presided at the luncheon. . . . April 25 a console meeting was held at the Mirror Lake Christian Church, with Mrs. Glenn Williams, director of music at that church, as leader. A discussion and demonstration of different types of anthems and responses for various occasions was helpful, as was the perfect accord between Mrs. Williams and the organist, Dean Henderson.—ANN AULT, Corresponding Secretary.

**CENTRAL FLORIDA CHAPTER**—The April 7 meeting took place at the Park Lake Presbyterian Church, Orlando. Three portions of the program were divided among Joya Lynn, organ student of George Walper, dean of the chapter and organist at Forest Lake Academy; Janet Smith, soprano; Miriam Penrod, organist of the guest church, and Louise Touhy, organist of the First Presbyterian Church, Sanford. Present officers were elected for another year. . . . On March 24 Grace and Harold Sanford presented a recital for two pianos at the Congregational Church in Winter Park and on April 12 Jesse Bookhardt, Jr., corresponding secretary of the chapter, was presented in his senior recital on the three-manual Skinner at Knowles Memorial Chapel, Rollins College.—BEATRICE FORNWALD, Registrar.

**TEXAS CHAPTER**—The Texas Chapter met April 13 at Temple Emanu-El, Dallas. Dinner was served and was followed by a business meeting, conducted by Dr. Fred Gealy. In the temple auditorium the choir presented a program of synagogue music. The director was Samuel H. Adler and the organist Florence Brush. After introductory words by Rabbi Levi A. Olan and comments on the music by Mr. Adler, the choir sang anthems and responses by Lewandowski, Binder, Helfman, Janowski, Schalit, Bloch, Fromm, Adler, Freed, Chajes and Rossi. . . . The last meeting of the season for the Texas Chapter was held May 4 at the Highland Park Methodist Church, Dallas. After dinner the officers and committee chairmen made their reports and the slate of officers for next year, which was listed in the March report, was unanimously elected. The evening program began with Anthony Rahe of Houston giving a recital on the three-manual Pilcher organ. This program was a part of the newly-instituted exchange recital with the Houston Chapter. Dr. A. Eugene Ellsworth of Dallas gave a recital in Houston in April. Mr. Rahe, who is organist at Trinity Episcopal Church and Temple Beth Israel in Houston, played the following numbers: Fantasia and Fugue in A minor, Bach; Two Chorale Preludes, Bach; "Piece Heroique", Franck; "Partite Diverse Sopra Psalm 101", Piet Post; "Song of Peace", Langlais; "Gregorian Rhapsody", Langlais; "Mazkir Neshomim", Ancient Hebrew; "The Fountain" (Three Nocturnes), DeLamarter; "Symphonic Fantasy", Peeters.—JAMES M. GUNN, Reporter.

**GALVESTON, TEX., CHAPTER**—The Galveston Chapter presented the fourth in a series of programs by Texas artists April 14 at Paul's Union Church, La Marque. After a welcome address by the minister of the church, the Rev. Harry Burch, the program was introduced by Ernest Stavenhagen, program chairman, who told something concerning each artist and his work. First to perform was Dr. E. B. Ritchie, Galveston dermatologist, who played a number of his own organ compositions. Then there was music by Mrs. Susanne B. Strouville, composer of North American Indian music. Mrs. Strouville, a full-blooded Creek Indian, known as Hyaka Hytuce, which means "Singing Brook" in the Creek language, gained fame last year when E. Power Biggs played her composition, "Eulogy to a Favorite Son", on a national radio network. After remarks by Mrs. Strouville's daughter, Mrs. Smith, "Eulogy to a Favorite Son" and "Song of a Wren" were performed by Mrs. Patricia John Smith, harpist; Paul Beard and Robert C. Hieronymus, flutists, and Ernest Stavenhagen, organist. Third on the program was Mrs. Patricia John Smith, playing some of her own harp compositions. Having spoken on the sounds and effects of the harp, Mrs. Smith played "Mobile", dedicated to her brother, and "Plexiglass", dedicated to her mother. Mrs. E. R. White, soprano, then sang another Strouville composition, "The Lord's Prayer",

accompanied by Victor H. Neal. The program concluded with Dr. Ritchie playing several more of his own compositions. Ladies of Paul's Union Church entertained the artists and members of the Guild at a reception in the church parlors after the program. . . . The Galveston Chapter met at the home of Mrs. Wesley Merritt May 12. Mrs. Merritt served refreshments.—THOMAS J. SMITH, Jr., Registrar.

**TEXARKANA CHAPTER**—The Texarkana Chapter met April 25 at the First Baptist Church. Dean Ruth Turner presided over the business meeting and appointed the following members to serve as a nominating committee: Mrs. Louise Holman, chairman; Miss Mary Tension and Miss Barbara Rogers. Miss Turner gave a brief report on the regional convention in Shreveport, La. The program was under the direction of Mr. and Mrs. Dwight Phillips, ministers of music of the First Baptist Church. Clyde Holloway, assistant organist, played a processional for the entrance of four children's choirs and the adult or chancel choir. The children's choirs included the cherub choir, the 4 and 5-year olds, the celestial choir, the 6-year-old children, the melody choir, the 7 and 8-year olds, and the carol choir, consisting of children from 9 to 12 years of age. The first three choirs each sang a group of hymns for children. Assisted by the chancel choir, the carol choir sang the anthems "Seek Ye the Lord", Roberts, and "O Lord, Most Holy", Franck. Clyde Holloway played two organ selections: "Trumpet Dialogue", Clerambault, and Voluntary in C, Croft. Mr. Phillips sang "One World", O'Hara, and "Twenty-third Psalm", Malotte. Accompanists for the program were Mrs. Phillips, Mrs. Sam McAdoo and Clyde Holloway.—DOROTHY ELDER, Registrar.

**COLORADO SPRINGS CHAPTER**—The March meeting of the Colorado Springs Chapter was held in Canon City, with "remote control" members Frances Stansell and Mary Williams as co-hostesses. Following a dinner served in the parish-house of the Episcopal Church, a business meeting was held and a brief entertainment period featured the hilarious recording titled "Anna Russell Sing?" Guests and members then journeyed to nearby Holy Cross Abbey to hear a demonstration of the singing of Gregorian chant by monks and brothers of the Benedictine community. Fathers Bede, Luke and Gerald, accompanied by Brother Mark, clearly showed the real meaning and purpose of this worship music idiom. . . . April 21 the chapter held its annual dinner meeting for clergy, guests and members. An attendance of more than sixty gave close heed to the speakers as they discussed "Ethics, Duties and Responsibilities in Church Music." The Rev. Thomas C. Dick, Jr., pastor of the First Congregational Church, and Frank Gilles, supervisor of choral music in the Colorado Springs public school system, both spoke. So well and thoroughly did they cover the subject that open discussion was made somewhat difficult. . . . On May 3 the chapter sponsored a hymn festival in the Shove Memorial Chapel on the Colorado College campus. More than 200 choristers from junior and senior choirs of more than a dozen churches of the city and surrounding towns joined with the large congregation to sing several of the great hymns of the church. Jessie Newgeon Hawkes, organist of Shove Chapel and minister of music at the First Congregational Church, played the prelude, settings by Buxtehude, Bach and Whitford of "A Mighty Fortress Is Our God." Dorothy Schlegel, organist of the First Presbyterian Church, played Karg-Elert's "Now Thank We All Our God" as a postlude. Ray Berry, dean of the chapter, played the service.

**BOULDER, COLO., CHAPTER**—The annual Guild Sunday observance was held Sunday evening, May 3, by the Boulder Chapter. The program was in the form of a hymn festival. The congregation joined in singing the hymns after a well-worn explanation of the origin of the hymn-tunes by the Rev. Edward J. Machle of the Colorado University faculty. The dean of the chapter, Professor Everett J. Hilty, presided at the organ, playing chorale preludes on some of the hymns which were sung. Following the service the group held a business meeting and election of officers for 1953-54. The following were elected: The Rev. Edward Machle, dean; Professor William Clendenin, sub-dean; Mrs. Ruth Tandy, secretary-treasurer. Announcement was made of E. Power Biggs' recital May 21. Also a recital of interest was to be played May 24 by Professor Rowland W. Dunham. This was his farewell recital, as he retires from the university this June.—HELEN LINGELBACH, Librarian.

**KANSAS CITY CHAPTER**—The Kansas City Chapter held its annual Guild service Sunday, April 26, at 4 o'clock in St. Andrew's Episcopal Church, Kansas City, Mo. This beautiful church was completed recently. The choir of the church, directed by Robert Milton, with Henry Arthur as organist, sang the cantata "Christ, We Adore Thee", by Joseph W. Clokey.—HELEN HUMMEL, Registrar.

**KANSAS STATE COLLEGE GROUP**—The Kansas State College student group held an informal meeting May 5 in the recently-dedicated St. Luke's Lutheran Church, Manhattan. The Rev. Reuben Schmidt, minister of the church, invited the group to hear and play the new organ, a two-manual made by the Reuter Organ Company of

Lawrence, Kan. The pipes of one of the manuals are enclosed in a chamber which opens into the balcony above the entrance to the church and the pipes of the other are exposed along one side of the balcony railing. Garth Peacock gave an interesting demonstration of the tonal resources of the organ, after which he and Mrs. Peacock played a program.—ROBERT WILSON HAYS.

**ST. JOSEPH, MO.**—The monthly meeting of the St. Joseph Chapter was held April 20 at the First English Lutheran Church, with Mrs. A. I. McClard, choir director, as hostess. Mrs. David Turner and Mrs. Fred Watts gave the principal talks of the evening, describing the work they have done with their junior choirs. Members then informally discussed problems connected with junior choirs, after which there was a social hour. . . . On Sunday, April 26, the St. Joseph Chapter presented local members in a recital at the First Baptist Church in observance of national Guild Sunday. Miss Eva Wilson and Bob Grubbs each played a group of organ solos. An added attraction was the performance of two Mozart Sonatas for string quartet and organ by Mrs. Elsie Durham, organist of the host church; Louis Riemer, first violin; Mrs. Louis Riemer, second violin; J. M. Easterday, viola, and M. E. Chernovetz, cello. The program concluded with an organ and piano duet by Miss Dorothy Powell, pianist, and Mrs. Russell Didlo, organist.—BARBARA BOKOWSKI, Secretary.

**OKLAHOMA CHAPTER**—The chapter met May 5 in the fellowship hall of St. Paul's Methodist Church, Tulsa. There was the usual dinner, following which Dean Hine called the meeting to order. Of much interest were the accounts of the regional convention held in Shreveport, La. Mrs. Joe Hair read a paper on the topic "How to Make a Program Interesting on a Small Pipe Organ". The following officers were elected: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; registrar, Mrs. R. Gordon Gray; secretary, Fannibelle Perill; treasurer, Mrs. Loy Wilson.—JOHN KNOWLES WEAVER.

**OKLAHOMA CITY CHAPTER**—Two highlights of the 1952-53 season were reported at the May meeting—the convention in Shreveport and the annual organ recital played this year by Richard Ellsasser. Mrs. J. S. Frank, the dean, gave a resumé of the convention and Mrs. D. C. Johnston showed colored slides of the trip. One of our members, Dorothy Young, was elected to give a program for the convention. Another member, Clark Mullins, was a contestant in the young artist finals. The Ellsasser recital took place April 24 at the Westminster Presbyterian Church. A large and enthusiastic audience was present to hear this fine performance. The May meeting was a dinner meeting held in the First Methodist Church. Following the business session Wendell Blake and Clark Mullins, both pupils of Mildred Andrews, played organ selections.—MRS. R. G. McDONALD, Secretary.

**HARRISBURG, PA., CHAPTER**—A program of organ with other instruments was presented in the Fourth Reformed Church April 7. Those participating were Doris Powell Burnite, viola; Robert Clippinger, piano; Chester Richwine and Kenneth Sampson, trumpet; Ulf Vigla, violin; Robert Campbell, oboe; Helen Runkle, Mary Jelly Good, Frank Mulheron, Robert Clippinger and Mrs. Mark Miller, organ. Our annual artist recital was presented April 21 by George Markey. It was given on the newly-renovated organ in Grace Methodist Church. A banquet will be held June 6 in the Colonial Park Reformed Church, at which time officers for next year will be installed.—MRS. MARK MILLER, Registrar.

**DELAWARE CHAPTER**—Members of the Delaware Chapter attended a concert of sacred music by Caroline E. Heinel, organist, and Rita V. Krapf, soprano, assisted by Arthur G. Heinel, violinist, and Phyllis Houston, violinist, May 4 at Calvary Episcopal Church (Bishop Coleman Memorial), in Wilmington. The program: Sinfonia, "We Thank Thee, God," Bach; Chorale Preludes, "I Call to Thee" and "In Thee Is Gladness", Bach; Toccata and Fugue in D minor, Bach; Solo Cantata for soprano, with violin and viola, "Lord, in Thee Do I Trust", Buxtehude; Chorale in E major, Franck; Aria, "With Verdure Clad", Haydn; "Allelujah", Mozart; Elegie, Peeters; "Evening in Spring", Swinnen; "Carillon-Sortie", Mulet.—CAROLYN CONLY CANN, Registrar.

**MONMOUTH CHAPTER, NEW JERSEY**—Dean Arthur J. Reines opened the meeting May 8 with a short recital on the newly-enlarged organ in the Evangelical Lutheran Church of the Atonement in Asbury Park. The topic of discussion was anthems suitable for the small choir. Thelma Mount, A.A.G.O., organist and choir director at St. Paul's Methodist Church, Ocean Grove, was named the winner in the hymn writing contest of 1953 held by the Monmouth Chapter. Second and third place went to Mrs. Janet Stegenga, assistant organist at the Lutheran Church. The winning hymn will be used at the spring choral festival along with the newly-published anthem of Paul L. Thomas, sub-dean of the chapter. Mr. Thomas, organist at St. George's-by-the-River, Rumson, has been accepted by the New York State Guild as entrant from the Monmouth Chapter to play at the semi-finals at the regional convention in Utica, N. Y., June 22-24.—EVELYN WHITE BENNETT, Registrar.

News of the A.G.O.—Continued

STUDENT GROUP AT UNIVERSITY OF NEW HAMPSHIRE



THE GUILD STUDENT GROUP at the University of New Hampshire had its annual open meeting April 13, at which time Dr. Harry H. Hall of the physics department of the university spoke on the physics of organ sound. He demonstrated the method of setting columns of air into vibration and by means of a specially-constructed windchest showed the tone colors of the individual pipes through the oscilloscope. A social hour was held afterward at the home of Professor Irving D. Bartley, sponsor of the group. Those in the picture are: Back row (behind the organ), Daniel Harmon, Lila Johnston, Patricia Crompton, Sylvia Hurlock, Charles Butterfield (president); seated on the organ bench are Mrs. Verna Jarnot and Irving D. Bartley, F.A.G.O.

**CENTRAL NEW YORK CHAPTER**—The Central New York Chapter met May 12 in Grace Church, Utica. Newly-elected officers are: J. Paul McMahon, dean; Mrs. C. Lloyd Fague, sub-dean; Miss Sally Blatt, registrar; Harry Weston, treasurer, and Miss Jessie Shea, secretary. Plans for the regional convention were discussed at length at this meeting.—**JESSIE A. SHEA**, Secretary.

**BINGHAMTON, N. Y., CHAPTER**—Mr. and Mrs. Leland Carman entertained members of the Binghamton Chapter at their home on the evening of April 27. Mrs. Shirley Jones, a new member, was introduced. After a business meeting conducted by the dean, Harold C. O'Daniels, all enjoyed colored Florida slides presented by Mr.

Carman. Several members entertained us informally on the Wurlitzer organ, following Mrs. Carman's serving of refreshments. Since Mr. Carman is an interior decorator as well as an organist, he conducted us on a tour of his beautiful home.—**PRISCILLA R. MORRIS**, Recording Secretary.

**RUTLAND, VT., DISTRICT**—The Rutland District of the Vermont Chapter held a meeting at St. Peter's Roman Catholic Church April 25. The Rev. Robert F. Joyce, pastor of the church, explained the principles of Gregorian chant. Mrs. J. Francis Murphy, organist and director of music of the church, presented a musical program. This program included improvisations on the Magnificat by Kreckel, "Te Missa Est", by Van Hulse, and the postlude on "Adoro Te" by Guilman. Mrs. Murphy also directed the boy choir in a program. Following the program, members of the Guild inspected the organ.—**HARRIETTE SLACK RICHARDSON**, Registrar.

**LANSING, MICH., CHAPTER**—The Lansing Chapter has had a busy and interesting year. The season included a recital by Catharine Crozier, a recital and lecture on church music by Vernon de Tar and a junior and senior choir festival. Alice Nelson headed the junior choir festival committee. This event was held at the People's Church in East Lansing April 26 and approximately 300 children from the Lansing area participated. Guild members who directed the choral groups were Alice Nelson, Dorothy Acevedo, Jan Weaver, Cyril Barker, George Cripps and Wanda Cook. Paul Eickmeyer was the accompanist. Dr. Clarence Nelson was the chairman of the senior choir festival, which took place at the Peo-

ple's Church May 3. Professor Maynard Klein from the University of Michigan was the director. Many choirs from neighboring cities joined the Lansing choirs. Helen Roberts Sholl played the "St. Anne" Fugue by Bach and Cyril Barker played the Fantasia and Fugue by Liszt on this program. Jan Weaver also directed his opera chorus in a beautiful program for our chapter in February.—**HELEN ROBERTS SHOLL**, Dean.

**DECATUR, ILL., CHAPTER**—Sunday evening, May 3, the Decatur Chapter presented the Springfield Oratorio Society of seventy voices, conducted by Donald Allured, in the Brahms Requiem at the First Baptist Church in Decatur. Over 1,100 complimentary tickets had been given out and the church was filled. The fact that the congregation was one of the most quiet groups the writer has ever seen attests to the excellence of the work of the society, the organist, Miss Evelyn Vaughan, and the soloists, Miss Jane Cooper and Maurice C. Nord. Mrs. W. E. Storr played the Sonata in A minor by Rheinberger as the prelude. Paul Swarm played the offertory hymn, "My Faith Looks Up to Thee", and improvised the postlude. Joe M. Williams gave a brief sketch of the purpose and activities of the A.G.O. Previous to the presentation the society had an open rehearsal and then had supper at the home of Paul Swarm, with Decatur Chapter members assisting with the serving.—**VAL JAYNE**, Corresponding Secretary.

**NORTHERN VALLEY, NEW JERSEY**—The Northern Valley Chapter held its April meeting April 13 at the Community Church in Englewood. An invitation to ministers was extended as the speaker's topic was of interest to both organists and ministers. The program was begun with a musical introduction. Mrs. Winfield, organist of the church, played compositions of Mendelssohn and Handel that are used as preludes to the worship services. The soprano soloist of the church, Mrs. W. J. Madura, sang Roberta Bitgood's "The Greatest of These Is Love." John Harvey, dean of the chapter, then introduced the guest of the evening, the Rev. Edwin O. Kennedy, D. D., secretary of Union Theological Seminary. "The Relation of the Minister and the Organist in the Preparation and Conduct of the Services of Worship" was Dr. Kennedy's topic for discussion. At the conclusion of the program refreshments were served.—**MRS. EDWARD W. WINFIELD**, Secretary.

**CENTRAL TENNESSEE**—A dinner meeting May 12 at the Woodmont Christian Church, Nashville, marked the last program of the season. A business meeting was held with Robert W. Smith, the dean, presiding. The new officers for the next year were introduced. They are: Robert W. Smith, dean; Mrs. W. A. Seelye, sub-dean; Alex Koellein, secretary; Mrs. William Siegrist, registrar; Mrs. Joe Forrester, treasurer, and James G. Rimmer, chaplain. Mrs. W. A. Seelye, organist of the host church, invited the members and guests to the sanctuary, where a short program of organ music was played by Miss Jean Haury and Mrs. Thomas Hudson.—**MRS. HUGH DORRIS**.

**PORTSMOUTH, VA.**—An important meeting of the Portsmouth, Va., Chapter was held May 12 at the home of Mrs. Albert Steele. The following officers for the coming year were unanimously elected: Dean, Herbert G. Stewart; sub-dean, Cedric Lyon; secretary, Harriett Brown; treasurer, Franklin Kingdon; registrar, E. Lee Marshall; auditors, Betty Lou Vellines and A. J. Lancaster; directors, Mrs. John Ellis, Mrs. B. F. Mann and William Evans. The musical program was presented by Mrs. Albert Steele at the vibraharp and Mrs. Geneva Martin at the organ. Mrs. Steele is organist-director of the Shelton Memorial Congregational Church and Mrs. Martin is organist-director at the Churchland Baptist Church. At the conclusion of the program Mrs. Steele invited the group to the dining-room, where refreshments were served. Everyone agreed that this was one of the most enjoyable meetings ever held by the chapter.—**HARRIETT BROWN**, Registrar.

**WHITEWATER VALLEY**—The April meeting of the Whitewater Valley Chapter was marked by a tour of five organs in the churches of Richmond, Ind. Mrs. Jack McNutt, organist and choir director, played the last movements of Sonata No. 1 by Hindemith at St. John's Lutheran Church, where the tour began. Mrs. James Kauper, co-organist and member of the Earlham College student group, played the Rondo in G by Bull, arranged by Ellsasser, and Chorale 13, Reger. Mrs. Mary Carmen Slade played

"Bist du bei mir", Bach; Elevation, Benoit, and Fanfare, Lemmens, at the First Presbyterian Church. Mrs. Wilberta Naden Pickett, M.S.M., minister of music, played "Blessed Jesus, We Are Here" and "If Thou Be Near", Bach; Communion, Purvis, and Toccata, Widor, at the Reid Memorial United Presbyterian Church. Lawrence Appgar, A.A.G.O., Ch. M., of the organ department of Earlham, played "Erschienen ist der Herrliche Christ," Bach; "In dulci Jubilo," Dupré; "The Fifers," d'Andrieu, and Toccata, Farnam, at the First Friends Meeting House. Mrs. Marjorie Beck Lohman, minister of music, played excerpts from "Deck Thyself, Dear Soul," Karg-Elert; "Invocation", Guilman; "Our Father, Who Art In Heaven", Bach; "Bells through the Trees", Edmundson; Largo, Veracini, and First Symphony, Maquaire. A social hour was enjoyed and refreshments were served by Mrs. Lohman, assisted by members of the church choir. . . The May meeting of the Whitewater Valley Chapter was held in the Central Christian Church, Connersville, Ind. Mrs. Roy W. Adams, the dean, called the meeting to order and the Rev. George J. DeWitt, chaplain, offered prayer. The following officers were elected: Dean, Mrs. Roy W. Adams; sub-dean, Lawrence Appgar; secretary, Mrs. Austin Callahan; registrar, Miss Loretta Heeb; treasurer, Robert Grove; council member, Mrs. J. Urba Joyce; chaplain, the Rev. George J. DeWitt. Mr. Appgar, program chairman, presented Mrs. Adams, who served as moderator of a round-table discussion on "The Problems of the Church Musicians." Subjects considered were: "Use and Types of Processionals"; "Tempo of Hymns"; "Wedding Music and Procedures". During the social hour refreshments were served by Mrs. David Herrick, Mrs. Allen Arnold and Robert Grove.—**MRS. J. URBA JOYCE**, Secretary.

**INDIANA CHAPTER**—Tabernacle Presbyterian Church, Indianapolis, was the meeting-place of the Indiana Chapter April 14. Dean Paul R. Matthews presided at a business session after dinner. Announcements were made of the coming regional conventions and a letter was read thanking the A.G.O. committee which helped the maintenance fund campaign of the Indianapolis Symphony Orchestra. Mrs. Erwin W. Muhlenbruch was chairman this year. Wyatt Insko, organist of the church, gave a recital of interesting numbers. He is a graduate student at Indiana University and this is his first year as organist of Tabernacle Church. His program was: "Echo", Scheidt; "My Young Life Must Have an End", Sweelinck; "O Whither Shall I Flee", "When in the Hour of Utmost Need", and Fugue in C (Fanfare), Bach; Chorale in E major, Franck; Arabesque and Scherzetto, Vieme; Prelude, List; Chorale Prelude, Gable; "Christ Is Risen", Schroeder.—**SUSAN SHEDD HEMMINGWAY**, A.A.G.O., Secretary.

**LONG BEACH, CAL., CHAPTER**—The chapter enjoyed a dinner May 5 at the Presbyterian Church. A business meeting followed the dinner and officers for the ensuing year were installed. The group voted to join the ministerial union to promote cooperation between church and musician. Gene Driskill, the dean, gave a history of A.G.O. nationally and locally, mentioning the birth of the Long Beach Chapter in 1947. Purchase and eventual presentation of the Bach Gesellschaft Edition to the library of the city was an outstanding contribution to musical activities of the community. Madge Lewis, program chairman, presided at the "organ loft" recital. She introduced Dorothy Judy, Mrs. Wolf and Lily Reed, who played a short program.—**EDITH MARTINA WYANT**.

**NORTHERN CALIFORNIA**—The annual Guild service of the Northern California Chapter was held at the Memorial Church of Stanford University Sunday, April 26. The choral music was provided by the Memorial Church choir under the direction of Harold C. Schmidt. The address was delivered by the Rev. Robert M. Minto, chaplain of the university. Professor Herbert Nanney, university organist, played the service. For the most part the official order of service of the American Guild of Organists was followed. The choir sang anthems, motets and canticles representing various types of great church music. Afterward Mr. Nanney played the following recital: Ricercare on Tone I, Cavazzoni; Two Chorale Preludes, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Gavotte from Third Concerto, Handel; Chromatic Study on "B-A-C-H", Piston; "Carillon", Sowerby; Sinfonia to "We Thank Thee, God", Bach-Grace.—**RICHARD MONTAGUE**, Registrar.

FLORIDA SOUTHERN COLLEGE GROUP AT LAKE LAND



THIS PICTURE SHOWS the Guild student group of Florida Southern College, Lakeland, with Robert Gayler, dean of music, at the organ. Reading from left are Renatta Filewicz, Major Nora Capps, Cloene Irvine, Delores Mills, Richard Marc Weaver, Aubrey Carroll, James Cecil Logan, Barbara Lamberson, George McCormick, Leida Miles and Marianne Womack. Not present are Peggy Ann Fischer, Patricia Maxson, Margaret LeRoy and Shirley Cantwell. In observance of national music week a program entitled "Organ Vespers" was presented Sunday afternoon, May 3, in the Annie Pfeiffer Chapel at the college by the Lake-

land Chapter, featuring music for organ and voice by students of Dean Gayler.

The student group was formed in May, 1952, under the leadership of Mrs. Anne Ault of St. Petersburg, state chairman, with Dean Gayler as sponsor, and celebrated its first anniversary with a buffet supper at the home of Dean and Mrs. Gayler. The president, George McCormick, is organist-director at St. Paul's Episcopal Church in Winter Haven and the vice-president, James Cecil Logan, is a scholarship student-elect of Boston University. The other officers include Shirley Cantwell, secretary, and Marianne Womack, treasurer.

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A spring music festival was held May 5, 7 and 10 at St. Paul's Chapel of Columbia University, New York City, where Searle Wright, F.A.G.O., is organist and choirmaster. The first event was a recital by Hector Zeoli, organist and choirmaster of All Saints' Episcopal Church in Long Island City. He played Graetzer's Fantasy, Variations and Finale, Frescobaldi's Canzona No. 3 and Reger's Introduction and Passacaglia. Dr. Robert Baker, organist and choirmaster of the First Presbyterian Church, Brooklyn, was heard May 7. His program included these numbers: Prelude and Fugue in D major, Bach; Largo, Corelli; Two Ritournelles, Rameau; "Cortege et Litanie," Dupré; "Harlequin's Serenade," Crandell, and the Variations from Widor's Fifth Symphony.

As the last event Mr. Wright conducted the chapel choir in a festival service. Among the works performed were Darke's cantata "The Sower," Norman Dello Joio's "A Psalm of David," Gibbons' Magnificat in C, Milhaud's "Babylon," from "The Two Cities," and Jack Beeson's "My Heart's Not Haughty, Lord."

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Music written especially for Schulerich Carillon Bells and organ was featured by Dr. Alexander McCurdy at three recitals in April. Dr. McCurdy was heard at the First Baptist Church of Sioux Falls, S. D., April 13; at St. Mary's Catholic Cathedral, St. Cloud, Minn., April 14, and at the Bethel Evangelical Lutheran Church, Willmar, Minn., April 15. The organs in all of these churches are equipped with the Schulerich instrument and the one at St. Cloud also contains the sixty-one note "Arlington" carillon, made by the same firm. The numbers featured by Dr. McCurdy were: "Meditation on the Bells," his own composition, and "Poem for Carillon Bells," by Robert Elmore. The latter number was awarded first prize in a contest sponsored by Schulerich Carillons, Inc. At Sioux Falls and Willmar Dr. McCurdy played carillon recitals before and after his organ programs.

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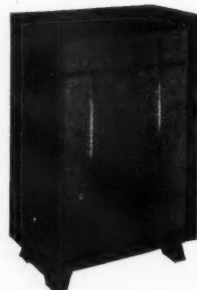
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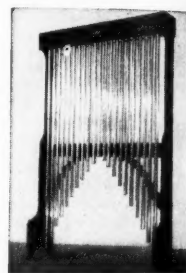


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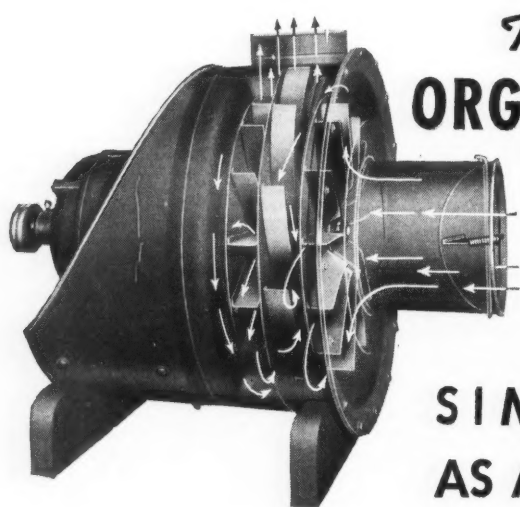
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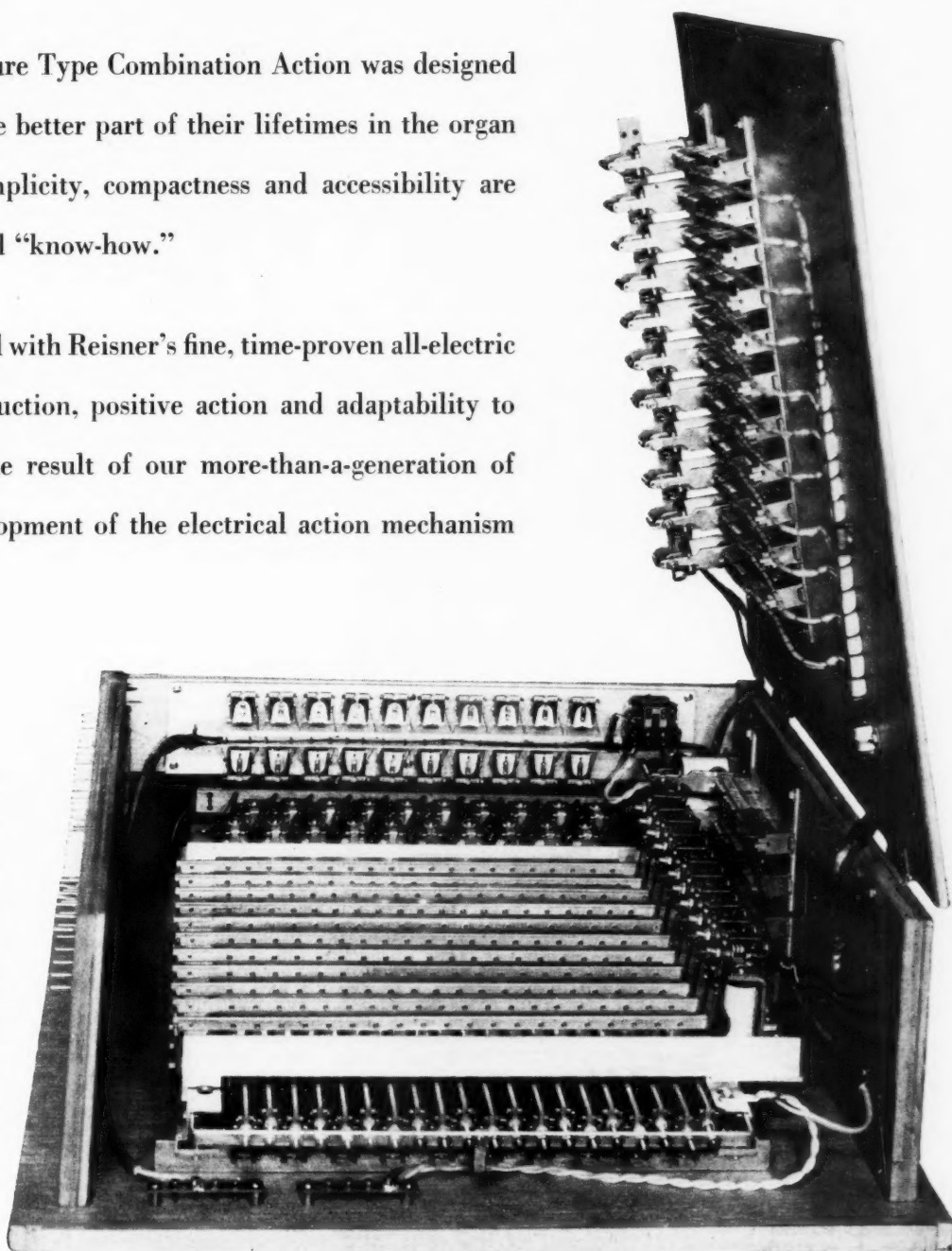
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routine news, recital programs, etc., the  
closing date is the 15th.

CHICAGO, JUNE 1, 1953

## Dr. T. Tertius Noble

Although he was long past the age to which the majority of men live—or at any rate can remain active—the passing of T. Tertius Noble will create a feeling of sorrow wherever his name and his works are known. It is doubtful whether any church musician of the present day commanded greater respect from his profession. There is hardly a choir director or organist who has not made use of such anthems as "Souls of the Righteous", "Fierce Was the Wild Billow," or "Go to Dark Gethsemane". And thousands were impressed by the sincerity of his work when they heard him in recitals or attended the beautiful services at St. Thomas' Church in New York in the course of his thirty years' tenure. Those who had the privilege of knowing him personally esteemed their association with him as a real privilege. Like all really great men he maintained throughout life the simplicity and modesty that so often characterize greatness. His pupils, many of whom have risen to eminence, will carry on the ideals he taught them.

Dr. Noble's life brought him recognition in large measure while he lived. A beautiful window in St. Thomas' in honor of his long service as the church's organist will direct the attention of future generations to his career. The choir school he founded is his monument. The tribute paid him when at the age of 80 years he gave a farewell recital on the organ he loved in St. Thomas' will be remembered by all who attended it. That performance was described by his fellow organists as little short of marvelous.

One can hardly estimate the value of Dr. Noble's influence while he lived and the heritage he left to church music. May his soul rest "among the righteous in the hand of God."

## Fashions for Lady Organists

An observing devotee of organ recitals has been somewhat disturbed in his thoughts by the style of dress which a number of our able woman players choose. The fact that these reactions are experienced by more than one person is shown by comments made recently by a New York reviewer for THE DIAPASON. The questions that arise are something like these: Are décolleté gowns quite the proper thing to be worn on the organ bench in a church? Would not more conservative attire, in no way reminiscent of the ballroom, be more appropriate? No, no, please do not come to the conclusion that THE DIAPASON is answering these questions or trying to intimate what its opinion may be. This journal is too old and too discreet to protrude its neck into

full length into a discussion of this subject. But it might be interesting to have Emily Post's opinion on the subject.

REGINALD WHITWORTH DIES;  
FAMED AUTHOR-ORGANIST

Reginald Whitworth, M.B.E., the noted English authority on organs, died Feb. 19 at the age of 66 years. Mr. Whitworth was well known in America as the author of "The Electric Organ," one of the most important treatises on modern organ construction. He died as a result of injuries received in September, 1952, while on a vacation in Italy.

Mr. Whitworth's activities in organ building began when he was 16 years old. At that time he made and added three stops to the pedal organ of a Sheffield chapel. These stops, with the chests and action, were constructed in his mother's kitchen, and are still working today, fifty-one years later. Besides the volume already mentioned, Mr. Whitworth was the author of "Organ Stops and Their Use," "The Cinema Organ" and "Students' Guide to the Organ." He was consultant in the building of many notable organs and lectured before numerous organists' associations in England. As an acknowledgment of Mr. Whitworth's organ writings the Organ Club of London elected him to the vice-presidency in 1949, a post which he held until his death.

Mr. Whitworth was an accomplished organist and had performed all of Bach's organ works on recital programs. To illustrate his lectures he constructed working models of organ mechanism. Mr. Whitworth had a lifelong interest in the welfare of boys and youths. He ran a club for the younger members of the post office staff and a guild for communicant members of the Church of England. He was a leader in the Scout movement and in recognition of this work was made a member of the Order of the British Empire.

The funeral service was held Feb. 23 at Sheffield Cathedral. More than 500 people were present. Dr. Tustin Baker, cathedral organist, played for the service. The Very Rev. J. Howard Cruse, provost of the cathedral, referred to Mr. Whitworth as a deeply religious man. He is survived by a sister, Mrs. Petty.

## KLAUS SPEER OPENS SERIES

AT DAVIDSON, N. C., FESTIVAL  
Klaus Speer was the featured organ recitalist at the sixth annual fine arts festival held at Davidson College, Davidson, N. C., April 19 to May 12. The general theme of this year's festival was the Renaissance and Mr. Speer selected music from that period for his program, which was the first event. He played these numbers on the Schlicker organ at the Davidson College Presbyterian Church: Ricercare, Cavazzoni; "Resonnet in Laudibus" and "In dulci Jubilo," Sicher; "Salve Regina," Kottler; Three Fantasies, Tomas de Santa Maria; Magnificat and "Diferencias Cavallero," de Cabezon; "Salve Regina" and "Maria zart," Schlick; Ricercare, Palestrina; "Veni, Creator Spiritus," Titelouze; Fantasia in Echo Style and Variations on "Mein junges Leben hat ein End," Sweelinck; Toccata, Merulo.

Mr. Speer also gave two recitals in Charlotte, N. C. At the First Presbyterian Church April 19 he played a new Schlicker organ in the chapel and lectured on the tonal merits and musical possibilities of the baroque type instrument. He was heard April 20 at the Myers Park Methodist Church. Mr. Speer's program there included works by Buxtehude, Scheidt, Bernhard Heiden, Bach and Elisabeth Clark Speer, the recitalist's wife.

## DU CAURROY'S FUNERAL MASS

HAS PREMIERE IN MONTREAL  
The choir of Erskine and American Church, Montreal, gave the first North American performance of "Missa pro Defunctis" by the sixteenth century French composer Eustache du Caurroy Sunday afternoon, April 19. On the same program the choir sang Bach's Ascensiontide Cantata No. 11, "Praise Our God", and the final chorus from Cantata No. 21. It was for Du Caurroy that the position of superintendent of the king's music was created in 1599 and his famous mass for the dead was performed at the funerals of all French kings from Henry IV to Louis XV. The Montreal performance was conducted by George Little, with Kenneth Meek at the organ.

Music That's Sacred  
Is Addressed to God  
And Secular to Man

[Address by the rector of St. Mark's Episcopal Church, Foxboro, Mass., March 27 on the occasion of performance by All Saints' Choristers of Worcester, Mass., at his church.]

By THE REV. LOUIS W. PITT, JR.

What is the difference between secular music and sacred music? Secular music has dozens of functions. It can be simply rhythm for marching or dancing. It can be entertaining or intentionally trivial. It can create all sorts of moods. It can be a safety valve for pentup emotion. It can be used, as it often is today, simply to fill up silence and keep us from thinking. Or it can make us think. It can make us laugh and cry. Secular music, as I see it, is man-centered and fulfills every need of man, good and bad. For human consumption it has human specifications. It can lead us to war or set us at peace, whereas sacred music, I would suggest, points above and beyond man—to Him we call God. Its function is to glorify Him and raise us to Him. It has a different dimension from secular music. It has this outside reference and focus, for the glory of God, not the passing fancy of man. It has, therefore, a depth and purpose and power which music written for human purposes does not have.

This is the basic distinction I would have you think about—with certain qualifications. I would not imply, for example, that Brahms' symphonies are not God-inspired—Beethoven, Chopin, Debussy—any of the greats. Everything of beauty is of God. All artists, whether they know it or not, are working with God's tools—as are the scientists. And yet, when music is specifically God-centered, dedicated and addressed to Him, consciously trying to express religious feeling, there is a different quality in it which we call sacred.

Explain it as you will. The humanist would say that in sacred music man is trying to express the very highest he knows. He is striving toward eternity in a way he does not in secular music. Religion gives man ideas and ideals beyond his reach which bring out more in him than he ever knew he had. That's the least you can say. As Christians we say more—that God's Holy Spirit inspires men who write music for Him. The third dimension in sacred music is God, giving us melodies and harmonies we never could create ourselves. This is true of composers and performers. They are channels of the Holy Spirit. It should humble these boys to think that if they let God help them, they can sing wonderfully, but if they forget to whom they are singing, it will not be sacred music at all.

The crux of it, I am convinced, is that sacred music is addressed to God and secular to man. In church our attention is on just one thing—God. We try to leave behind us our own feelings and prejudices and preferences, our human standards and notions. Before us is our heavenly Father and our sole wish is to please Him, to meet His standards, to let Him take over our thinking and behavior. It is this spirit carried over into our music that makes it sacred. We sing or play, not for man, not for ourselves, but for God. In truly sacred music there is nothing of a performance, nothing melodramatic, nothing too subjective, nothing trite. We are saved from all that with God as our critic.

I will grant that much religious music falls short of this. Much is simply secular music sung in church. Much is sentimental, aimed at the heartstrings instead of the Almighty. But sacred music, written by human beings, yes, but inspired by the Holy Spirit: emotional, yes, but not sentimental; performed, yes, but not just for us—such music is a sacrament, a means of grace, a vehicle which carries us to God and God to us.

RICHARD KLAUSLI DIRECTED THE Michigan State College A Cappella Choir in a concert May 10 at the People's Church, East Lansing, Mich. The choir was assisted by an orchestral group. Numbers on the program included works by Hassler, Locke, Weelkes, Dunhill, Heckenlively, Williams, Johnson, Niles, Warlock, Bennet, Victoria, Le Jeune, Brewer, Fintz, Stone and Scott. The last number was Holst's setting of Psalm 148, performed by the choir with organ, strings and timpani.

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of June 1, 1913—

T. Tertius Noble was welcomed to America at a dinner by the National Association of Organists in the Hotel McAlpin, New York.

Forty organists in Cincinnati joined in a request for the formation of the Southern Ohio Chapter of the A.G.O.

J. Warren Andrews was elected warden of the American Guild of Organists, succeeding Frank Wright.

Twenty-five years ago the following news was recorded in the issue of June 1, 1928—

The month's list of specifications of four-manual organs under construction, or just completed, included instruments as follows: An Aeolian for Calvary Presbyterian Church in San Francisco; a Möller for the College of Industrial Arts at Denton, Tex.; one by the Hall Company for the Central Christian Church at Phoenix, Ariz., and an Estey for the College of the Pacific at Stockton, Cal. Large three-manuals included one for the First Baptist Church of Evanston, Ill., by Kimball, and a Möller for the Congregational Church of Appleton, Wis.

Lynnwood Farnam played the opening recital on a four-manual Casavant organ in the new Yorkminster Baptist Church, Toronto, Ont., April 19 before 2,500 people.

Five thousand people heard Palmer Christian play the dedicatory recital May 15 on the large Skinner organ at the University of Michigan.

Ira Hobart Spencer, president of the Spencer Turbine Company of Hartford, Conn., and a pioneer in the organ blowing field, died April 28. He had done more than perhaps any other man to eliminate the human element from the task of providing wind for the organ. He was the inventor first of a water motor and later of the electric Orgoblo, which supplanted water power.

It was announced that Union Theological Seminary in the fall would open a school of sacred music for the training of organists and choirmasters, with Dr. Clarence Dickinson at its head.

Ten years ago the following news was recorded in the issue of June 1, 1943—

Adolph Steuterman, F.A.G.O., rounded out two dozen years at Calvary Episcopal Church in Memphis, Tenn. A glance at the record disclosed that Mr. Steuterman had given 117 recitals at Calvary.

T. Carl Whitmer's many friends in Pittsburgh celebrated his seventieth birthday May 14 with a festival at Carnegie Music Hall.

Pietro A. Yon, organist and choirmaster of St. Patrick's Cathedral in New York City, honorary organist of the Vatican and one of the foremost recitalists of his generation, suffered a stroke April 9. Details of Mr. Yon's illness showed that he went to his apartment for luncheon and a nap, his custom since his illness a few years ago, and soon his sister, Lina, heard a thud. She found him on the floor, unable to move, and called the physician in the apartment-house, who came immediately, to find that Miss Yon was having a severe heart attack. Miss Yon herself was dead within fifteen minutes.

CHOIRMASTERS OF CHICAGO  
MEET FOR ANNUAL FESTIVAL

The annual festival of the Chicago Choirmasters' Association was held Sunday, May 10, at St. James' Episcopal Church. A program of anthems representing the seasons of the liturgical year was sung by a massed choir representing six Episcopal churches. As a prelude Norman A. Sill, organist and choirmaster of the Church of the Redeemer, played Bach's Prelude and Fugue in E flat minor. The choral offerings included works by Handel, Snow, Sullivan, Noble, Franck, Titchcomb, Tschaiowsky, Schuetke, Strohm and Matthews. The postlude, the Finale from the Reubke Sonata, was played by Robert R. Birch of Christ Church, Waukegan.

The association is devoted to the cause of boy choir work. George R. Keck, organist and choirmaster of the Church of the Mediator, Morgan Park, is president.

## New State Trumpet Causes Real Thrill in N. Y. Cathedral

At the Easter morning service in the Cathedral of John the Divine in New York the "state trumpet" was blessed by the Bishop of New York and used for the first time in an anthem written for the occasion by Dr. Norman Coke-Jephcott, organist and master of the choristers of the cathedral. The words of the anthem were taken from II Chronicles, chapter 5, verse 13, "The trumpeters and singers were as one to make one sound to be heard in praising and thanking the Lord . . ." This event was spectacular visually and musically.

The state trumpet is a stop of trumpet pipes designed and especially built by the Aeolian-Skinner Organ Company to imitate the English state trumpeters for the cathedral. St. John's is the largest Gothic building in the world and the trumpets are placed *en chamade* fashion, horizontal, pointing down the full 601-foot length of the nave. These pipes are voiced on fifty-inch wind pressure and each pipe is suspended individually from the west wall of the cathedral with invisible wires. The effect on the shining silver pipes of the lighting from below and the reflections from the enormous stained-glass window above is magnificent. The five silk banners suspended from the pipes add greatly to the effect.

From an auditory standpoint the hearer is convinced that the sound of these trumpets is unique and commanding. Part of this is due to the effect of the great distance differential between the main organ and the trumpets. The immense proportions of the building produce a rare acoustical effect and convince one of the existence of real trumpeters, to the extent that many persons have asked how many there were playing in the service. In articulation and in tone color they actually surpass in effect the orchestral trumpet. Musicians and critics from all parts of the country have testified that the state trumpet in its setting is not to be compared with anything an organ has formerly offered in the way of trumpet sound.

The service dedicating the trumpets was very impressive. It began with the bishop knocking three times with his golden pastoral staff on the great bronze doors of the cathedral. Upon his entry he blessed the trumpets and the banners hanging from them and entered the solemn procession up the center aisle to the choir. It was then that the anthem dedicating the trumpets was sung. In this skillful piece of writing Dr. Coke-Jephcott used the other trumpet voices of the organ in contrast to the state trumpet and the voices of the choir. The procession included G. Donald Harrison and Joseph S. Whiteford, president and vice-president of the Aeolian-Skinner Organ Company.

The completion of this stop is the third step in the complete rebuilding of the cathedral organ. The instrument will be completed during the summer and various recitals are planned, together with the formal dedication in the fall.

### HENRY FUSNER'S "LA CORONA" SUNG IN WASHINGTON CHURCH

The first complete performance of Henry Fusner's "La Corona" was sung under the direction of Theodore Schaefer in the National Presbyterian Church, Washington, D. C., March 15. The text of the work is a series of holy sonnets by John Donne. Three of the sonnets are set for tenor solo, the remaining four being for chorus alone. The original accompaniment is scored for oboe, harp and strings. At this performance the organ was used. George Barritt was tenor soloist in this first performance, which drew a large audience.

Dr. Fusner continued the oratorio series at Emmanuel Baptist Church, Brooklyn, N. Y., with a presentation of Brahms' "Requiem" Feb. 8. Bach's "St. Matthew Passion" was sung on Palm Sunday with the Emmanuel motet choir, assisted by the choir of St. Bartholomew's Church, Brooklyn, Charles Ingerson choirmaster, and the boy sopranos of the Church of St. Luke and St. Matthew, Brooklyn, Grant Smith choirmaster. April 21 Dr. Fusner conducted the Clinton Hill Symphony of Brooklyn and the Brooklyn Interfaith Choir in a perfor-

mance of Haydn's "The Seasons". Also on the program was Bach's Brandenburg Concerto No. 4 in G.

### ORGANS BUILT BY KEATES ARE OPENED IN SARNIA, ONT.

Two new organs built by the Keates Organ Company, Limited, have been installed in Sarnia, Ont. The first to be dedicated is in the Central Baptist Church, a beautiful new edifice of Gothic design, and a recital was played by William Wickett, A.C.C.O., of London, Ont., Feb. 2. Mr. Wickett's program included: Allegro, Concerto in F, Handel; Chorale Preludes, "Now Praise We Christ, the Holy One", "Salvation Now Is Come to Earth" and "Blessed Jesus, We Are Here," Bach; Prelude and Fugue in D major, Bach; Elegy, Darke; "The Cuckoo", d'Aquin; Rigaudon, Campra; Scherzo, Whitlock; Prelude on "St. Columba," Milford; Scherzo in B minor, Willan; "Variations de Concert," Bonnet. Mr. Wickett, one of the younger Canadian organists, played in a manner which delighted his audience and strengthened the reputation which he is winning in the recital field. Favorable placing of the organ above the baptistry, in a central position in the chancel, enhances the tonal resources of what is essentially a small instrument.

Dr. Charles Peaker, F.R.C.O., of Toronto played the opening recital at St. Paul's United Church April 15, on a somewhat larger instrument. It was Dr. Peaker's first recital appearance in Sarnia and his brilliant performance captured an enthusiastic audience which filled the church to capacity. Dr. Peaker played the following program: Fantasia and Fugue in G minor, Bach; "The Cuckoo," d'Aquin; "The Swallow," Ireland; Processional, Boellmann; Chorale in B minor, Franck; Musette and Minuet, Handel; "Naiades," Vierne; "Jesu, Joy of Man's Desiring," Bach; "Epilogue," Willan.

The organ is divided on the sides of the chancel, with the great under expression. It is a two-manual of fifteen ranks.

### HENRY C. LAHEE OF BOSTON DIES ON WAY FROM FLORIDA

Henry C. Lahee died in Florence, S.C., April 11, when on his way from Florida to his home in Marshfield Hills, Mass.

Mr. Lahee was born in London July 2, 1856, the son of Henry Lahee, composer and organist, from whom he received his early musical education. He became leading soloist at Tenbury, where he studied under Sir Frederick Ouseley. His training on H.M.S. Worcester and seven years on sailing ships inspired his Sea Chantey lectures. He settled in Boston and became secretary of the New England Conservatory of Music under Eben Tourjee. In 1899 he established the Boston Music and Educational Bureau and his success in placing musicians in universities, colleges and churches won for him a large following. Besides his series of books on singers, pianists, violinists, organists and opera, he wrote many musical articles and short stories. His last book, "Annals of Music in America," is widely used. He was a member of the Boston Authors' Club, the Twentieth Century Club and the Boston Art Club.

Besides his widow, Florence de Correvont Lahee, Mr. Lahee leaves a sister, Margaret Lahee of London; a brother, Philip Lahee of Montreal; two sons, Dr. F. H. Lahee of Dallas, Tex., and Dr. A. W. Lahee of Montclair, N. J., and a daughter, Mrs. Burton M. Varney of Los Angeles.

A. W. BINDER, ONE OF THE best-known figures in the field of Jewish music, will receive the honorary degree of doctor of Hebrew letters from the Hebrew Union College-Jewish Institute of Religion, America's only seminary of Reform Judaism, at the school's New York commencement exercises June 9. Mr. Binder has been professor of Jewish music at the College-Institute's New York school since 1922. He has been musical director of the Stephen Wise Free Synagogue choir since 1921.

WALLACE M. DUNN  
Mus.M., A.A.G.O.  
Faculty, University of Wichita  
Organist-Choirmaster  
St. John's Episcopal Church  
Wichita, Kansas

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## TACOMA CONVENTION FOR THE NORTHWEST

### EVENTS OCCUPY TWO DAYS

Members of Eight A. G. O. Chapters  
Hear Recitals—Convention Opens  
with a Service at First  
Presbyterian Church.

By TALMAGE F. ELWELL

The beautiful city of Tacoma, Wash., was the host to the fifth Northwestern regional convention of the American Guild of Organists, which occupied two interesting days April 28 and 29. With delegates in attendance from all of the eight chapters in the region, the convention opened on a note of reverence with a service at the First Presbyterian Church. Delegates entering the sanctuary heard K. Mulder Schuil, minister of music of the church, play the organ prelude: "Dearest Jesus, We are Here," Bach, and Chorale in E major, Franck. The featured chorus was the 180-voice Stadium High School choir, directed by Paul L. Margelli. This large group, singing from the rear balcony, thrilled the listeners with three Palestrina selections: "Gloria Patri," Response No. 3 and "Tenebrae Factae Sunt," Dr. Albert J. Lindsey, minister of the First Presbyterian Church, led the delegates in the reading of the religious principles of the American Guild of Organists and gave the spoken meditation on the theme "The Organist, a Servant of God." Dr. Lindsey reminded the delegates that those who are called upon to create the atmosphere and lead the congregations in the act of worship ought themselves to be persons of exemplary character and conduct who will feel a direct responsibility for the spiritual as well as the musical growth of those who come under their influence.

After the service the delegates remained to hear Winston Johnson, A.A.G.O., organist of the First Covenant Church in Seattle and a member of the faculties of Seattle Pacific College and Simpson Bible Institute, give a first-rate performance on the church's forty-rank Reuter organ. The sincerity and devotion of this quiet, soft-spoken young man were reflected in his clear and accurate performance of the Eigenschenk manuscript of the Frescobaldi Toccata, the Karg-Elert Symphonic Chorale, "Abide with Us, Dearest Jesus," and the Bach chorale prelude "Have Mercy upon Me, O Lord God." Mr. Johnson's fine technique, choice of registration and convincing performance were especially noteworthy in Dupré's Variations on a Noel, de Maleingreau's "The Tumult in the Praetorium," Bossi's Scherzo in G minor and Vienne's Finale from Symphony 3.

Following a delightful luncheon in the fellowship hall of the First Presbyterian Church the organists strolled across a lovely blossom-bedecked city park to the First Lutheran Church, where Florence Standish Abel, organist of the Central Lutheran Church in Portland, gave a satisfying performance of Bach's Dorian Toccata, Roberts' "Carillon," Bonnet's "Variations de Concert" and Dupré's Prelude and Fugue in G minor. Clear phrasing was noted in Mrs. Abel's performance of the Bach and her pedal work in the Bonnet and Dupré was noteworthy. The "Carillon" was very effectively handled. The Dupré work we were destined to hear several more times during the convention, since it was one of the chosen numbers for the young artists' competition.

The organ recital was followed with a recital of music for organ, voice and strings. Edward A. Hansen, A.A.G.O., organist of the First Methodist Church in Seattle, arranged the program, directed from the organ and performed in his flawless manner. Other musicians included Marjorie Lothrop and Fannie Dammann, sopranos; Nancy Schmitt and William Hendry, violins; Kensley Rosen, viola, and Carol Bullock, cello. These young University of Washington students noticeably enjoyed themselves as they gave their listeners real enjoyment. The Becker Sonata in G for strings and organ was beautifully done and the Lübeck Christmas Cantata for two sopranos, strings and organ was exquisite. Charming, too, were the Mozart Sonatas No. 9 and No. 15 for organ and strings. Mr. Hansen's organ selections on the three-manual Möller included Walther's cho-

rale prelude "Praise Ye the Lord," Pachelbel's "Aria Quarta" and Böhm's Prelude and Fugue in C.

As if this music feast were not enough for one day, the delegates were transported to Tacoma's fashionable Annie Wright Seminary for a charming harpsichord concert by John Hamilton, organist of the First Presbyterian Church, Wenatchee. Margaret Myles, contralto, member of the faculty of the College of Puget Sound, and the Madrigal Singers of the College of Puget Sound, directed by Bruce Rodgers, head of the music department, were assisting artists. Informal tea followed the recital. Annie Wright Seminary's gorgeous setting, with spacious grounds overlooking Commencement Bay and the mountains beyond, must be something like "Paris in the spring."

At 7 in the evening buses lined up in front of Tacoma's Winthrop Hotel to transport delegates to Pacific Lutheran College in Parkland, just south of Tacoma, to hear Thomas Jenkins, A.C.C.O., organist and choirmaster of Christ Church Cathedral, Vancouver, B.C., and the Pacific Lutheran College "Choir of the West," under the direction of Professor F. L. Newnham. Having heard Virgil Fox play the dedicatory recital on the college's three-manual Casavant just a few weeks earlier, we couldn't help noting the contrast in type of music selected between this Canadian organist and recitalists on our side of the border. "Organ Music by English and Canadian Composers" was the heading on Mr. Jenkins' program and we could imagine that much of the music chosen could be heard as postludes in Anglican churches. An informal reception for delegates followed the recital. Members of the student chapter at Pacific Lutheran College were hosts.

The second feast-day of the convention opened at the First Congregational Church with the St. Martin's College Benedictine Schola, directed by the Rev. Eugene Kellenbenz, O.S.B. The selfless quality of Gregorian chant as presented by these young men from nearby Lacey, Wash., opened the day on a sacred, meditative note. And again the sincerity and reverence of the performers themselves was reflected in their beautiful rendition of the sacred music of the mass.

From First Congregational the delegates again journeyed to First Lutheran to hear a convincing performance by Henry J. Eickhoff, M. Mus., organist and choirmaster of the First Lutheran Church in Ellensburg and assistant professor of music at Central College of Education. Mr. Eickhoff chose Four Chorale Preludes by Flor Peeters: Prelude and Fugue in E minor (The Wedge), Bach; "Rhythmic Trumpet," Bingham (especially well played), and two numbers by Jean Langlais: "Song of Peace" and "Te Deum."

"Church Music for the Small Organ" was the heading given to the next event, scheduled for the attractive Church of Jesus Christ of Latter-Day Saints. Richard Giltner, M.S.M., demonstrating music suitable for smaller church organs, chose works of Karg-Elert, Buxtehude, Dupré, Langlais, Kreckel, Mendelssohn and Bingham for his performance on the Balcom & Vaughan two-manual instrument of four sets.

While Lauren B. Sykes presided at the regional chairman's luncheon for deans and regents, held at Knapp's restaurant, other delegates journeyed to the Mason Methodist Church for luncheon. Frank Nurdling, whose clever pre-convention publicity and advertising must have been responsible for a good many registrations, presided at the piano for some group singing (?) to patter for which Mr. Nurdling himself must be held accountable.

At 1:15 the delegates gathered in the church for the regional A.G.O. competition. Young Edward Hansen, pupil of Walter A. Eichinger, F.A.G.O., gave a stunning performance of the Bach Toccata in F major; deep reverence to the Brahms chorale prelude on "My Heart Is Filled with Longing", and sound mastery of Dupré's Prelude and Fugue in G minor. Another stunning performance was given by Nyle DuFresne Hallman of Portland, former student of Lauren Sykes, Claire Coci and Alexander McCurdy, whose Bach was the Fugue in C minor and other pieces the same as those played by Mr. Hansen. Judges found it difficult to decide between these two young masters of the organ, but finally awarded the decision to Mr. Hansen, who will represent the Northwest at the national con-

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vention in Minneapolis.

At 2:30 Josef Schnelker, A.A.G.O., head of the organ department of Willamette University in Salem, Ore., gave an assured and convincing reading of Bach's Passacaglia, Franck's "Piece Heroique," R. Vaughan Williams' Prelude on "Rhosymedre," Vienne's Scherzo from the Second Symphony and de Maleingreau's Toccata. The brightness of the Mason Methodist's satisfying three-manual Aeolian-Skinner was shown to full advantage in Mr. Schnelker's fine playing.

Keeping right on schedule throughout the two-day activities, promptly at 3:45 Doris Helen Smith struck the first notes of Bach's Concert Overture to the Christmas Cantata No. 142. Playing the four-manual Roosevelt organ, rebuilt in 1951, at the First Congregational Church of Tacoma, where she presides Sunday after Sunday, Miss Smith played in her faultless style. Her other reading included the Franck Chorale in B minor, "Whimsical Variations," by Sowerby, and "Cortege et Litanie," Dupré. Her organ selections were followed by a program of "Worship through Symbolic Movement," with the rhythmic choirs of the First Congregational Church, under the direction of Margaret Palmer Fisk, nationally recognized authority in this recently-revived sacred art. The rhythmic choirs interpreted "There Is No Rose," by Benjamin Britten; "Jesu, Joy of Man's Desiring," Bach; "Agnus Dei," Bizet, and the Four-

teenth Century Canon "Dona Nobis Pacem."

At 6:30 the main ballroom of the Winthrop Hotel was the dinner scene, with Lauren Sykes, regional chairman, as master of ceremonies. At 8:30 David Craighead of Pasadena, Cal., opened the program, which was so well received that he was called back for three encores, for which he chose "In dulci Jubilo," Dupré; Sinfonia, "We Thank Thee, God," Bach, and Arioso, Handel. The main body of Mr. Craighead's program included: Prelude in B major, Dupré; Aria, Peeters; Vivace from Second Sonata in C minor, "Come, Redeemer of Our Race" and Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; "The Roll-Call of the Birds" and "The Hen," Rameau; "Carillon," Sowerby, and Finale in flat, Franck. Craighead is always good. He was superb at this convention.

Orchids to Doris Helen Smith, A.A.G.O., dean of the Tacoma Chapter, and the other active members of this very active chapter, for careful planning of the convention.

THE ORATORIO CHORUS and soloists, all students at the University of Wisconsin, presented Mendelssohn's "St. Paul" on three occasions in the spring—in Madison March 29; in Baraboo, Wis., April 12, and in Monroe, Wis., April 26. Miriam Bellville, organist and choirmaster of the University Church, directed and Gertrude Stillman of the WHA radio staff was guest organist.

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### Chicago Hears Marilyn Mason

One of the activities of the Chicago Club of Women Organists that promote the cause of organ music is its sponsorship of an annual recital by an outstanding woman organist. This year Miss Marilyn Mason of the University of Michigan, who has been heard in many places in various parts of the country this season, was the recitalist and she presented an interesting program, played with spirit and grace, at the First Methodist Church of Oak Park May 4. Miss Mason has established herself as one of the leaders in the new generation of organ virtuosos, and has won acclaim to an extent which makes a review of her recital here seem superfluous.

Miss Mason's program was divided into two parts—the first devoted to composers of the seventeenth and eighteenth centuries. After proper obeisance to these men who made organ music great in their day, the second part was taken up with the works of living modern composers. Opening the recital with the popular allegro moderato of Handel's Fourth Concerto, there was a delightful performance of Kerll's "Cuckoo", followed by a chorale prelude on "Jesu Leiden, Pein und Tod" by Vogler, the Bach Prelude and Fugue in G major, three "Dances" by Rameau, arranged by Miss Mason, and marked by delicacy and taste, and the stately Fantasia on "B-A-C-H" by Reger, which gave her talent full play and offered an opportunity to hear the splendid full organ of the Skinner instrument.

Now for the second part: It opened with the three movements of the Suite by Edmund Haines. The composer, a member of the music faculty of Sarah Lawrence College, wrote of this work that the first movement, "Promenade," depicts "a sophisticated young lady gaily tripping down Fifth Avenue on Easter Sunday, resplendent in her new dress, and carrying a red striped parasol", etc. This composition won the A.G.O. composition award in 1948 and is dedicated to Miss Mason. The young lady thus glorified evidently was in a cacophonous mood that Easter Sunday. All we would ask is that

she and her parasol keep off the avenue any time this critic may happen to be there. Next came an unusual and beautiful treatment of "Adeste Fideles" by Charles Ives, which was one of the pleasantest items of the evening, and the same composer's Variations on "America", a very clever treatment of the theme, though it is questionable whether making use of this anthem, held in reverence by two great nations, for the theme of a jig can be done without incurring the risk of being sacrilegious. The performance of Duruflé's Scherzo was an artistic piece of work. The program was brought to a brilliant climax with Messiaen's "Dieu Parmi Nous", from the "La Nativite du Seigneur".

Miss Mason responded to applause with two encore numbers, the first of them Rameau's "The Hen", which made one reflect that it was about time that this bird, which has sacrificed itself so nobly for humanity, should have its cackle recognized in the literature of the organ.

#### PAUL CALLAWAY ON FACULTY OF PEABODY CONSERVATORY

Peabody Conservatory of Music, Baltimore, announces the appointment of Paul Callaway to the organ faculty for next year. Mr. Callaway became the organist and choirmaster of the Washington Cathedral in 1939. Previously he had served for four years in the same position at St. Mark's Church in Grand Rapids, Mich., and before that, from 1930 to 1935, he was at St. Thomas' Chapel in New York City.

Mr. Callaway founded the Washington Cathedral Choral Society in 1946. In 1949 he was offered the position of director of the Washington Choral Society.

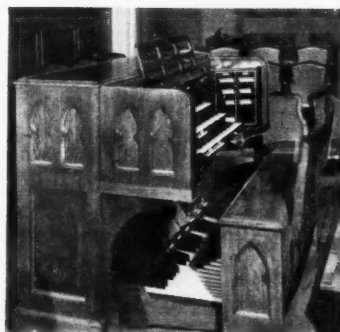
After a boyhood spent in Illinois and Missouri Mr. Callaway took up study of the organ and sacred music in his twentieth year and became a pupil of Dr. T. Tertius Noble. Subsequently he worked under Leo Sowerby and David McKay Williams. He has also studied in Europe under Marcel Dupré. During the war years he served as an army band leader in Okinawa, Saipan and Hawaii. He has five published compositions for choir and organ to his credit.

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## CONVENTION IN MIAMI FOR THE SOUTHEAST

### FOUR STATES REPRESENTED

**Orchestra Concert, Opening Event,  
Draws 3,000 People—Florida,  
Georgia, and South and North  
Carolina Organists Attend.**

Organists from all four states of the Southeastern region (Florida, Georgia, South Carolina and North Carolina) as well as from Michigan, Ohio, Illinois and Texas, gathered in Miami, Fla., for the biennial A.G.O. regional convention held May 11 to 14. Bruce Davis, F.A.G.O., dean of the Miami Chapter, and his many co-workers had labored long and hard to prepare a program replete with musical features, and yet not too crowded, so that visitors could enjoy the Miami climate and tropical scenery.

Three thousand people were in attendance at the opening event, the University of Miami Symphony Orchestra concert, with John Bitter conducting, and Isaac Stern, violinist, and Jean Bedetti, cellist, as soloists, in compositions by Copland, Mozart, Sibelius and Brahms.

At the Tuesday morning session at convention headquarters, the Columbus Hotel, greetings were extended by Mr. Davis and J. Helty, representative of the mayor, and a response was made by Claude L. Murphree, F.A.G.O., regional chairman. Reports from the nineteen chapters in the region were heard, after which an interesting and inspiring forum on choir organization and management was conducted by Robert L. Jones, minister of music, and the Rev. John Haldeeman, D.D., both of the Allapattah Baptist Church, Miami, which has ten choirs, 450 singers. One of the junior choirs sang two numbers for the group.

After the dean's luncheon at the hotel a sight-seeing tour of Miami was arranged, followed by informal music in the hotel lobby, around the various organ consoles—a two-manual Wicks, two Baldwins, two Wurlitzers and a Consonata.

In the evening occurred a truly outstanding event. A chorus of 300 voices, from seventeen Miami choirs, with sixty members of the symphony orchestra, was directed by Mr. Bitter in a performance of Mendelssohn's "Hymn of Praise." As a prelude the orchestra played a transcription of Bach's G minor Fugue.

Wednesday morning the sessions were held at the four-manual Skinner in the Scottish Rite Temple. Four contestants entered the regional competition and the winner was Miss Helen Phillips of Fort Lauderdale, Fla., a student at Florida State University and pupil of Mrs. Ramona C. Beard.

At 11 a.m. came the "four states organ recital"—a twenty-minute group by four artists, each from a different state. Mrs. Emilie Parmalee Spivey, A.A.G.O., of Atlanta played "Rejoice, Ye Pure in Heart," Sowerby, and "Chant de Paix," Langlais, with excellent registrational facility; Richard Van Sciver, Charlotte, N. C., offered two colorful American works, "Skyland," Vardell, and "Sonata Eroica," John F. Carre; Mr. Sanford played: Improvisation on "Puer Natus"; Titcomb; Allegro Vivace, First Symphony, Verne; "Chant de Mai," Jongen, and "Lauda Sion," Karg-Elert, with compelling effect; and Dr. Adams gave thoughtful readings of "The Mirrored Moon," Karg-Elert; Toccata, Purvis, and Symphonic Chorale, "Jesus, Still Lead On," also by Karg-Elert. Luncheon was on the campus of the University of Miami, and at 2:30 a program of sixteenth and seventeenth century madrigals and motets was sung by a class in student conducting led by Mrs. Frances Bergh.

Later in the afternoon tea was served at the Musicians' Club of America, with Dr. Bertha Foster, the president, as hostess, and at 5 o'clock vespers and benediction were attended at the chapel of the Academy of the Assumption.

Eighteen hundred people gathered at the Dade County Auditorium that evening to hear an extraordinary Hammond recital by Richard Ellsasser, whose mastery of the instrument, as well as his finger and pedal skill, is truly remarkable. There was an eighteenth century group, a Bach group—the F major Toccata probably establishing a new speed record—and a romantic group in which the

Karg-Elert "Soul of the Lake" was especially vivid. Besides an ingenious improvisation on a submitted theme, he offered four encores.

The next morning Mr. Ellsasser showed a different side of his skill and personality in conducting a forum on church music at Trinity Episcopal Church.

At the First Presbyterian Church, on the Schantz organ, Claude L. Murphree was heard in an interesting group—the Bach G major Concerto, Sowerby's "Whimsical Variations", Canzona and Lento from the Purvis Partita, "Imagery in Tableaux", Edmundson, and two of his own compositions—a chorale prelude on an American Folkhymn and "Humoresque Americana".

The closing session of the convention was a luncheon at the Columbus Hotel, at which Mr. Van Sciver invited the 1953 regional meeting to be held in Charlotte, N. C. This was accepted unanimously.

### HONOR MARTHA MAHLENBROCK AT CHURCH IN JERSEY CITY

Miss Martha Mahlenbrock, A.A.G.O., was honored May 1 with a surprise farewell dinner party arranged by the choirs of St. John's Lutheran Church, Jersey City, N. J. Miss Mahlenbrock has been acting organist and choir director at the church for the last eight months, during the absence of Miss Minnie Schneider, the regular organist. Miss Schneider suffered a fracture of the hip last September. The choirs presented Miss Mahlenbrock with a gold lapel watch and the church presented her with a leatherbound engraved Lutheran common service book and hymnal and an engraved new standard revised version of the Bible, each inscribed with the message "In grateful appreciation of your ministry of music while in our midst." The pastor, the Rev. Harold Haas, spoke not only of the efficiency of Miss Mahlenbrock's musical work, including organ and choir directing, but also of her "spiritual leadership and friendly personality."

The evening was brought to a close with Miss Mahlenbrock leading the choirs in the Andrus choral version of the Lord's Prayer. Miss Schneider returned to active duty at the church May 3.

### QUOTATIONS FOR EVERY DAY BY TOPEKA, KAN., ORGANIST

Gertrude L. Hunt, an active organist of Topeka, Kan., and a member of the Organ Club of Topeka, has won recognition for a book compiled by her entitled "Radiant Days," published by DeVorse & Co. of Los Angeles. In a syndicated column which appears in the *Topeka Daily Capital* and other Midwest papers, Zula Bennington Greene wrote: "Mrs. Frederick B. Hunt is a collector of thoughts, not of things. She says they don't take up so much room, they don't have to be dusted and they are a daily pleasure. For twenty years she has copied down passages from her reading, mostly along philosophical lines. She typed them in a loose-leaf notebook and read them often. A couple of years ago the idea came to her that perhaps the quotations might please others as well as herself. The result is her new volume. . . . The little book gives off rays of healing and comfort and cheer and encouragement and consolation and hope and faith all around the calendar, and a quotation for every day, including Feb. 29."

### JOHN WILLIAMS WILL PLAY AT SOUTHERN CONVENTION

John Williams, professor of organ at Flora Macdonald College, Red Springs, N.C., will be a recitalist at the Southern regional Guild convention to be held in June at Jackson, Miss. Mr. Williams has played a number of recitals this spring in North Carolina. Since January he has been heard at Maxton, Pinehurst, Red Springs, Davidson College, East Carolina College and Salem College. Besides his work at Flora Macdonald College, a Presbyterian school for women, Mr. Williams is organist of the Village Chapel in Pinehurst, N. C.

The Pinehurst Religious Association sponsored Mr. Williams in a recital April 26 at the Village Chapel. His program was as follows: Fantasie and Fugue in G minor and "Jesus from the Grave Arisen", Bach; "An Evening Hymn", Purcell; "Benediction," Karg-Elert; "The Primitive Organ," Yon; "Benedictus," Reger; Selections from "The Messiah," Handel; Chorale in A minor, Franck.

### CHURCH MUSIC CONFERENCE HELD AT DEPAUW UNIVERSITY

A conference on church music was held at DePauw University, Greencastle, Ind., April 21 and 22 under the supervision of Van Denman Thompson, director of the school of music, and Maynard Jacob Klein, director of choral music at the University of Michigan. They were assisted by three DePauw faculty members—George W. Gove, choral director; Arthur D. Carkeek, instructor in organ and church music, and J. Clees McKray, assistant director of the school of music.

The meetings were held at the Gobin Memorial Methodist Church, where the conference was opened with a session on the organization and administration of church choirs, led by Mr. Klein. Mr. Carkeek then discussed the organist's role in the service of worship. In the afternoon Mr. Klein spoke on the choir's role in the service. Before and after his address there were short organ recitals by Janet Miller, Ann Arganbright, Ann Stilwell and William Dreyer, all students at the university.

In the evening there was a concert by the DePauw University choir, assisted by the university octet and the women's motet choir. These groups were conducted by Mr. Gove. The program included music by Bach, Handel, Brahms, Mueller, Kountz, Ringwald, Wilhousky, Mozart, Ippolitoff-Ivanoff, Christiansen, Thompson, Britten, Dawson and Webster. Organ selections were played by Janet Miller and Robert Schilling.

The second day of the conference began with a lecture by Professor Thompson entitled "The Church Musician's Dilemma." After this the group went to the university chapel to hear Bishop Richard C. Raines speak. Mr. Klein then discussed the selection of music for various types of choirs and special occasions. The afternoon sessions were devoted to demonstrations of rehearsal techniques and a question and answer period.

### BACH RECITALS ARE HEARD AT MUSEUM IN WORCESTER

A series of three Bach recitals has been concluded at the Worcester, Mass., Art Museum, where William Self is organist and director of music. These programs were played by guest organists, the first being Philip Gehring of Davidson College, who, on April 12, offered the Fantasie in G minor, Concerto in B major, Four Chorale Preludes and Prelude and Fugue in B minor. Richard Reynolds, organist of the Central Congregational Church, Jamaica Plain, Mass., was heard April 19 in the following program: Toccata in F major; "Farewell I Bid Thee"; Duetto in F major; "The Old Year Now Hath Passed Away"; "Fugue a la Gigue"; Prelude and Fugue in D major; "Come, Saviour of the Heathen"; "Kyrie, God the Holy Ghost"; Passacaglia and Fugue in C minor.

Frederick Monks, organist of the Church of the Transfiguration, Edgewood, R. I., concluded the series April 26. He played: Two Chorale Preludes from the "Orgelbüchlein"; Toccata, Adagio and Fugue; the Six "Schübler" Chorale Preludes; "Little" Fugue in G minor.

### STOCK MARKET IS NOT ALL NEW YORK BROKER CAN PLAY

That a New York broker can play other things besides the stock market was proved May 28 when James McDougall Craven gave an organ recital at the Union Methodist Church in Brooklyn. Though he is past the proverbial "middle age," Mr. Craven enjoys devoting himself to music outside of business hours and for many years he has been organist of the church

in which he gave the recital. Mr. Craven is a pupil of Edouard Nies-Berger and a member of the New York City Chapter of the A.G.O.

The organ over which Mr. Craven presides is a sixty-rank Hutchings built in 1890. Guilman gave a recital on it the first time he toured America. For his program Mr. Craven chose the following numbers: Prelude and Fugue in C minor, Mendelssohn; "Sleepers, Wake," Bach; "Chant de Mai," Jongen; Adagio from Symphony 6, Widor; Minuet from "Suite Gothique," Boellmann; Intermezzo, Callaerts; "Carillon," Sowerby; Finale in B flat, Franck.

### ORGAN IN HAGERSTOWN, MD., REDEDICATED AT FESTIVAL

A festival of church music April 19 and 20 marked the rededication of a three-manual Möller organ at St. John's Episcopal Church, Hagerstown, Md. The original specification of this instrument, known as the Brugh memorial organ, appeared in the July, 1928, issue of THE DIAPASON. M. P. Möller, Inc., the original builder, has remodeled it in accordance with specifications drawn up by Ernest White.

The festival began Sunday morning, April 19, with the rededication of the organ at the service of morning prayer. Kenneth Eekstine, organist of the church was assisted by Mr. White. Orchestral numbers were heard before the service and after the sermon Mr. White played Davies' "Solemn Melody." As a postlude Mr. Eekstine was at the console for Mozart's Sonata 14, for organ and orchestra. At a concert in the afternoon the choir sang two cantatas—Romhild's "Das neue Jahr ist kommen" and Beyer's "Weihnachtscantate." A group of numbers was performed by the choir of St. James' School under the direction of Dr. Vernon Kellett. Mr. White played Mozart's Sonatas 1 and 15 with orchestra. The evening program featured cantatas by Bach and Kuhnau. Mr. White was soloist in Handel's Concerto 5.

At 3 p.m. the next Monday the Cumberland Valley and Chesapeake Chapters of the A.G.O. were guests of the church. Dr. William Sprigg played a short recital and the members inspected the organ and a collection of ancient instruments in the parish-house. The last event of the festival took place in the evening. Cantatas performed were Buxtehude's "Jesu, Joy and Treasure," Bach's "Schlage doch" and Handel's "My Song Shall Be Always." Dr. Sprigg played Mozart's Sonatas 9, 12 and 13, for organ and orchestra.

### UNPUBLISHED MUSIC HEARD AT UNIQUE NEW YORK RECITAL

A "publishers' recital" was the unusual event sponsored by the New York City Chapter of the American Guild of Organists April 27 at the Central Presbyterian Church. The object of this program was to give composers an opportunity to have their unpublished (and unaccepted) compositions heard by music publishers under recital conditions. It was felt that such a program also would stimulate interest in composing for the organ.

The recital was opened with Virginia Carrington Thomas' First Symphony, played by her son, Paul Lindsley Thomas. Anna Shoremount Rayburn then played a group of numbers by her husband, Ray B. Rayburn—"Rhythms on an Irish Air," Two Sketches and Passacaglia. Next came a reading of T. Carl Whitmer's "Elisha's Vision" by James Philip Johnston. The last number was a Suite in B minor, by John Albert Sweeney, played by Harold Heeremans, F.A.G.O., dean of the chapter. A large number of Guild members, as well as representatives of various music publishers, was present.



Lilian Carpenter, F.A.G.O.

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**SHREVEPORT MEETING  
OCCUPIES THREE DAYS  
FORCES IN SOUTHWEST MEET**

**Regional Convention of A.G.O. in  
Louisiana Marked by Varied Rec-  
ital Program—Visit to New  
Texas Organs a Feature.**

The Southwest regional convention, representing four states, was held April 21-23 in Shreveport, La., with delegates registered from Kansas, Oklahoma, Texas and western Louisiana.

Opening the convention Tuesday morning at the First Methodist Church was a program by Dale Peeters of Denton, Tex., regional contest winner, and the Centenary College choir of Shreveport. Mr. Peeters played the following numbers: Fugue in D major, Bach; "Romance", from Fourth Symphony, Vierne; "Litanies", Alain. The forty-nine voice Centenary choir, directed by Alvin C. Voran, presented a program of sacred music. Tuesday noon a luncheon was served for deans and regents. At this time Miss Katherine Hammons, regional chairman, called for reports from the chapters represented.

In the afternoon two recitalists were heard on the four-manual Pilcher organ at the Scottish Rite Cathedral. Miss Ruth Turner, dean of the Texarkana Chapter and organist of the First Methodist Church of Texarkana, Ark., gave the first program. It included the following numbers: "Jesu, Joy of Man's Desiring", Bach; "The Nativity", Langlais; "Carillon-Sortie", Mulet. The second recital was played by Anthony Rahe of Houston, Tex. His program was as follows: "Partie Diverse Sopra Psalm 101", Piet Post; "Song of Peace", Langlais; "Rhapsodie Gregorienne", Langlais.

Everett Jay Hilty, M.M., of the University of Colorado gave a lecture-recital at 4 o'clock in the Dunlap Presbyterian Church. His subject was "Techniques in Playing a Small Organ Interestingly." Mr. Hilty demonstrated many useful ideas on a newly-installed two-manual Möller organ.

The first day of the convention was ended with a service Tuesday evening in St. Mark's Episcopal Church. John Lee Womack, archdeacon of the Diocese of Louisiana, rector of St. Matthias' Church and chaplain of the North Louisiana Chapter, delivered the address. Music was provided by the St. Mark's choir, William Teague, minister of music.

Wednesday the delegates traveled by chartered buses to see and hear two new organs in Longview and Kilgore, Tex. That afternoon Miss Dorothy Young, national contest winner of 1952, gave a recital at the First Baptist Church in Longview on the church's new Aeolian-Skinner organ. Her program was as follows: Passacaglia and Fugue in C minor, Bach; Sonata, "The Ninety-fourth Psalm", Reubke; "Le Chemin de la Croix", Dupré; "Dieu Parmi Nous", Messiaen. In Kilgore William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D.C., gave a program on the Aeolian-Skinner organ in the First Presbyterian Church. His offerings included: Paraphrase on the Te Deum, Langlais; "Westminster Carillon", Vierne; Prelude and Fugue in E flat, Bach; "Carillon", Sowerby; Sixth Symphony, Widor. Recitals by five organists and a panel discussion on Thursday brought the three-day convention to a close. The morning recitals were by Louis Brewer, minister of music of the First Presbyterian Church, Lake Charles, La., and William D. Wilkins of the faculty of Kansas State College, Hays, Kan. They played at the First Methodist Church on an Aeolian-Skinner organ. Mr. Brewer played: Cantilene, Peeters; Adagio, "Suite Modale", Peeters; Chorale in B minor, Franck; "In Paradisum", Daniel-Lesur; Toccata on "O Filii et Filiae", Farnam. Mr. Wilkins played: Chaconne in E minor, Buxtehude; Chorale Prelude, "Von Gott will ich nicht lassen", Bach; Prelude and Fugue in B minor, Bach; "Le Jardin Suspendu", Alain; Toccata, Suite for Organ, Duruflé.

After a Dutch luncheon at Mangum Memorial Methodist Church a panel discussion was held on "Problems of Pipe Organ Construction and Maintenance." Members of the panel were: Organists,

Daniel Casebeer, Everett Jay Hilty and W. D. Wilkins; builders, Robert Barney, Franklin Mitchell and Roy Perry.

Richard Ellsasser was presented in a Hammond recital immediately following the panel discussion. His program included: Concerto in A minor, Vivaldi-Ellsasser; "The Fifers," d'Andrieu; Andante, Stamitz; Rondo in G, Bull; Fantasie and Fugue in G minor, Bach; "The Kettle Boils" ("Fireside Fancies"), Clokey; "Soul of the Lake", Karg-Elert; "Will-o'-the-Wisp", Nevin; Concert Study in D minor, Ellsasser. Later in the afternoon Robert Hallquist of the Noel Memorial Methodist church, Shreveport, was heard in a recital on a Baldwin electronic instrument. He played: "In Dir ist Freude", Bach; Andantino, Franek; Cantilena, Goltermann; Andante Cantabile, Fourth Symphony, Widor; Noel in G, d'Aquin; Cantilene, Pierne; "Hosanna", Wachs; Fugue in C major, Buxtehude.

A delightful banquet was held Thursday evening at the First Presbyterian Church, after which Dr. George William Volkel, organist-choirmaster of All Angels' Episcopal Church, New York City, and a member of the faculty of the Juilliard School of Music, played the final recital of the convention on the recently rebuilt Aeolian-Skinner four-manual organ. His program was as follows: Introduction and Passacaglia in G minor, T. Tertius Noble; "Diptych for All Saints", de Maleingreau; "Sportive Fauns", d'Antalffy; "The Burgundian Hours", Georges Jacob; Finale, Fifth Symphony, Vierne.

**SCHULMERICH BELLS GIFT TO  
AMERICAN CHURCH IN PARIS**

A set of Schulmerich electronic bells has been installed at the Pro-Cathedral Church of the Holy Trinity in Paris, the mother church of the convocation of American churches in Europe. This is believed to be the first electronic bell installation in Europe. Holy Trinity Church was founded as a parish in 1858 by a small group of American diplomats, business men and students. The present edifice was consecrated in 1886 and its tower was erected in 1896.

The Very Rev. Sturgis Lee Riddle, dean of the Pro-Cathedral, became interested in the Schulmerich electronic bells while attending the 1949 General Convention of the Episcopal Church, held in San Francisco. The bells are a gift of Baron Carl G. Von Seidlitz, who presented them as a memorial to his late wife, Baroness Von Seidlitz, a daughter of Herman Frasch, an American industrialist and inventor. The installation is a twenty-five-note instrument, playable from a separate keyboard and equipped with an automatic roll-playing device.

**M. P. MOLLER, INC., PUBLISHES  
BROCHURE OF FINE PICTURES**

An extraordinarily attractive thirty-two-page brochure has been issued by M. P. Möller, Inc. This booklet outlines the history of that well-known organ building concern and pictures a number of Möller installations. Of unusual interest are some of the illustrations of craftsmen at work in the Möller factory and information about the designing and fabrication of organs. There is also a page showing four types of consoles built by this firm. In the front of the book are a portrait of M. P. Möller, the founder of the company, and a short sketch of his life. Among the organs pictured are those at the United States Military Academy, the Washington Memorial Chapel, Holy Trinity Lutheran Church in Buffalo, the Central Presbyterian Church of New York and the University of Arkansas.

**HOOK ORGAN IN NEW HAVEN  
MODERNIZED BY SYMMES FIRM**

The Symmes Organ Company of West Haven, Conn., has completed the rebuilding and modernizing of the organ in St. Francis Catholic Church, New Haven. Most of the pipework of the original organ, a tracker action E. & G. G. Hook, of twenty-one ranks, has been retained and revoiced. A feature of the instrument is a beautiful diapason chorus voiced on two and one-half inch wind pressure. The entire work was executed under the direct supervision of Daniel D. Symmes. Installation was scheduled so that a division of the organ was playable at all times for church services.

**New Music for the Organ**

"Old English Album," published in the "Masterpieces of Organ Music" series, edited by Ernest White; the Liturgical Music Press, New York.

This addition to the "Masterpieces" series contains compositions by Richard Atwood, Orlando Gibbons, John Redford and Christopher Tye. Two of these composers, Tye and Gibbons, are known chiefly for their choral works and the other two are hardly known in America. These will therefore be interesting not only to the church organist but to the student of music history. All the selections are useful church pieces.

WILLIAM LESTER.

A large assortment of new publications has been received from Edition Le Grand Orgue, Robert Leech Bedell, Ph. D., editor. These fall roughly into three categories—old and unusual, two-staff organ music and standard three-staff music.

In the old and unusual group we have first an Arioso in G by Marcello. This pleasing number is in many ways reminiscent of the middle movement from Bach's Toccata, Adagio and Fugue. It is an excellent short number and would make an ideal offertory solo. Another number of the aria type is Zipoli's "Recit de Cornet—Elevation." Frescobaldi is represented by a Toccata and an Offertory. An interesting Fugue in G minor is from the pen of Jean Jacques Beauvarlet-Charpentier, who lived from 1734 to 1794 and was for a time organist of Notre Dame in Paris. Introduction and Fugue, by Bach, is a transcription from his cantata "Herr, gehe nicht ins Gericht". There is also an edition of Mozart's Fugue in G minor. Bach's "The Sleep of the Child Jesus" is for violin or violoncello and organ. Another pleasing number for violin and organ is Franz Tuma's "Cradle Song of the Blessed Virgin."

Turning to the two-staff music, it should first be pointed out that these numbers were conceived as real organ music—not as harmonium or piano pieces. Mr. Bedell believes that they fill a need, especially for organists playing instruments limited to one or two pedal stops. For the most part they are the work of nineteenth century or early twentieth century composers, some of whom are well known in America and others of whom are virtually unknown. Four pieces by Remy Clavers are entitled Intermezzo, Prelude, Toccata and "Grand Choeur" ("Entree Nuptiale"). "Prelude de Fete" is by C. A. Collin. There is a Low Mass for All Saints' Day by de Maleingreau. Other numbers are as follows: Toccata in B minor, Andre Fleury; "Sortie," Gigout; "Angelus," "Priere du Soir" and "Priere du Matin," Jongen; "Toccata Dans de Style Ancien," Elevation and Communion, Meditation, Offertory and Elevation, Leon Lecocq; Two Communion, J. Noyon; Meditation, Pillard; "Glory Be to God on High," "Meditation-Priere," "Sortie" and "Grand Choeur in G," P.J.M. Plum, O.S.M.

In the standard three-staff music de Maleingreau and Jongen are represented by two numbers each. The de Maleingreau pieces are Elevation and Communion and Toccata. "Marche Religieuse" and "Dedecace" are works of Jongen. Several other numbers are by men who are commonly

known in America. These include Tournemire's Cantilene, Gigout's "Prelude Religieuse," Bossi's "Sortie," Dubois' "Fanfare d'Orgue" and Mailly's Toccata in D minor.

Additional titles in the three-staff series are as follows: Largo in the Style of Handel, Otto Barblan; "The Sleep of the Infant Jesus" and "Reverie-Improvisation," de Severac; "Invocation" and Toccata, Fleuret; "Priere," Ganne; "Mouvement Perpetuel," Lucien Niverd; Three Chorale Preludes (Christmastide, New Year and Good Friday), Otto Olsson; "Meditation a Sainte Clotilde," Alphonse Schmitt.

J. S. D.

**ANDREA TOTH, 14 YEARS OLD,  
PLAYS IN PITTSBURGH HALL**

Andrea Toth, a 14-year-old girl, was the recitalist Feb. 1 at North Side Carnegie Hall in Pittsburgh. Andrea is a pupil of Paul Koch, organist of St. Paul's Cathedral. She has studied piano since she was 5 years old, but took her first organ lesson only two years ago. It was then that she heard an organ recital for the first time and decided to devote herself to the instrument. The selections she chose to play in Carnegie Hall were Buxtehude's Prelude, Fugue and Chaconne, Jawelak's "A Madrigal," Dupré's Elevation in E major, Bach's "In Thee Is Joy" and the Finale from Vierne's First Symphony. She was assisted by Roman Niznik, tenor.

**RECITALS AT GRAND CENTRAL  
FOR NATIONAL MUSIC WEEK**

Mary Lee Read, who is credited with having introduced organ music to railway stations, gave special recitals every day in national music week at the Grand Central Terminal in New York City. Miss Read has played in that station for several years and her Christmas and Easter programs have attracted wide attention. Her recitals May 2 to May 10 featured music by American composers. Among the names listed were MacDowell, Cadman, Dickinson, Harker, Lieurance and Kinder. Miss Read was assisted May 6 by the St. Paul Methodist choir and May 8 by the Ridgewood choir.

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## Function of the Organ in Church Service; History Is Traced

[A paper presented at the Northwestern University Midwinter Conference on Church Music, Feb. 10, 1953, by Professor Luther Noss of Yale University.]

By LUTHER NOSS

It is a curious fact that so little has been written on the use of the organ in a service of worship. There is a wealth of valuable and interesting material on the organ as an instrument and on its players and its music, but comparatively little study has been made of its function in the church. Anyone interested in a detailed account of the history of the organ as a church instrument must search through general histories and biographies and be content with very scattered bits of information. The last work of any importance, and this limited to Germany, was done by George Rietschel in 1893: "Die Aufgabe der Orgel im Gottesdienste bis in das achtzehnte Jahrhundert." All writers since then, including Schweitzer, have depended heavily upon Rietschel's account and no one seems to have undertaken any significant original work in this field. There is a rich opportunity here for interested scholars.

In reviewing the story of the organ and its use in the church an organist must from the start face the very sobering fact that through the greater part of its history the organ has encountered the most serious opposition. It begins with the early church fathers and continues well into the nineteenth century. At the time of the Reformation it suffered an especially hard blow when Luther, Calvin, Zwingli and Knox all made known their displeasure with the instrument. Its almost universal acceptance in the Western church, which we take so much for granted, is a very recent development, and it would be well for us to remember this when we are tempted on occasion—and who of us has not been—to consider our positions unduly important.

There is actually little known of the use of the organ in worship before the Reformation. Furthermore, the scattered data available apply to particular times and places and by no means represent general practice. We know that until it gained its convenient keyboard in about the thirteenth century the organ served as hardly more than a pitch setter for the priests and choir. Even with the keyboard, the overall mechanical crudity of the instrument prevented its doing much more. It could not accompany the choir in the polyphonic pieces then being written, but it did supply instrumental interludes in alternation with the choir during certain parts of the liturgy. This custom is still maintained in many liturgical churches, although the practical reason for doing so no longer exists. Despite these limitations, Guillaume de Machaud in the fourteenth century was moved to describe it as "of all instruments the king"; Chaucer refers to the "merrie" organ in his *Canterbury Tales*; and it was to be found in every church of importance in that time. In the fifteenth and sixteenth centuries important schools of organ composition developed in Germany and Italy, indicating increasing interest in the instrument as a musical medium.

The post-Reformation story begins naturally with Germany, although the details are almost as sketchy as those of the earlier period. Martin Luther, himself a talented musician who once said that "next to theology I give first place and highest honor to music," did not, however, extend this honor to the organ. Apparently he recalled too vividly his distressing experiences with organists who had grossly misused the instrument in the service by playing secular tunes and by parading their technical wizardry in what he felt to be a blasphemous fashion. If used at all in the early Lutheran services it was restricted to its earlier functions: setting the pitch for priest and choir and alternating in the verses of certain liturgical pieces. An account of a 1536 Wittenberg service describes the organ as "preludizing" before all the vocal pieces to set the pitch and alternating with the choir in doing the Gloria, Kyrie and Agnus Dei. Rietschel says that for at least three gen-

erations after Luther the organ did not accompany congregational song. Congregations actually sang very little, contrary to what is generally understood, usually singing only the Credo and perhaps a communion hymn. Fifteen or twenty chorales sufficed for an entire year. Actually, as choral and organ music developed, congregational song decreased in importance for a time. It was not until the beginning of the seventeenth century that its revival was spurred, undoubtedly due in large part to the rise of Italian monody and the development of the solo song. It was then, too, that the organ began to be used consistently as an accompanying instrument for the hymns. We have such evidence in Schein's "Cantionale" of 1627, which makes use of the then very new device of figured bass, only recently described in detail by Praetorius in his "Syntagma Musicum" of 1619.

Organ construction had improved, increasing the flexibility of the instrument, so that it could also accompany the polyphonic singing of the choir without difficulty, and its tonal possibilities had been enlarged so that it could give sufficient support to congregational singing. Even so, the practice developed slowly. We are told that Bach never made reference to congregational singing, indicating that it apparently had not even then reached the degree of importance that it assumes in our churches today. The very popular concerted music—oratorios, passions, cantatas and the like—dominated service music, and not until this style waned in favor did congregational singing become firmly established in the Lutheran liturgy. Spitta describes a service in the year 1714 (incidentally, lasting from 7 to 11 a.m.) which uses the organ on five occasions, but only to introduce the chorale or motet which was to be sung. There is no evidence of a purely incidental use of the organ. Even the fantasias played before the concerted pieces were contrived so that the musicians could tune their instruments from the held notes characteristic of these pieces. . . .

Calvin and Zwingli, both devoted friends of music, drew the line, however, at its excessive use in the service, Zwingli banning it entirely. Calvin relented to the extent of admitting singing but would not tolerate instrumental music of any sort, saying: "It would be a too ridiculous and inept imitation of papistry to decorate the churches and to believe oneself to be offering God a more noble service in using organs and the many other amusements of that kind". Calvin felt there was great danger that the people would pay more attention to these externals than to the import of the words, and he writes further: "We know that where there is no meaning there is no edification—instrumental music was tolerated in the time of the Law because the people were then in infancy". This was a view held by Thomas Aquinas and many others of the early writers, who emphasized the significance of the fact that Jesus makes no mention of instrumental music and that we need not be bound by the practices of the Old Testament peoples.

Zwingli's complete rejection of music is echoed by similar radical groups today—and I use the term "radical" in an honorific sense—who, as did he, argue that music is an unwarranted distraction in worship. This critical view of the organ and all other instrumental music in the church became a part of the Puritan philosophy in England which led to the excesses of the Cromwellian wars and which persisted in Scotland, where organs did not appear in churches until the middle of the nineteenth century.

In France the organ continued to be used as in the pre-Reformation tradition—to give pitches, to accompany the choir and to alternate with the choir in the liturgy. As the organs improved and as the organists developed their skills, this practice of alternating was to lead eventually to the great tradition of improvisation maintained so impressively today by the organ masters of France who preside at the "grand organs" in the west galleries. The post of "grand organist" in a Paris church (whose parishioners may number as many as 90,000) is now achieved only after the most rigorous trial and competition. The function of the organ here differs sharply from what has been noted in Germany. More than anything else it is an embellishment of the service, related in this sense to the architecture, the stained glass, the sculpture and the paintings. The whole story of French organ

construction and organ composition is colored by this fact—a fact that must be borne in mind when we attempt this music in the usual American service, as will be noted later.

We might reasonably expect to find in England a long and glorious history of service organ playing, but the sorry facts are that for nearly 300 years after the Reformation both organ playing and the organist were of no great consequence. Reading through John E. West's "Cathedral Organists", wherein he lists all the men who have held posts in each of the cathedrals from earliest times until 1900, we see a pathetic record of organists who in many cases were required to add singing, tuning and general repair work to their playing duties. Some were asked to sign contracts demanding that they "behave humbly and well" toward their superiors, and all this for a scandalously low stipend. Actually for the first 200 years no great skill was needed, since the playing duties were limited mostly to pitch setting. Even later the position lagged considerably behind comparable continental situations in importance.

There is evidence that the organ was used in the verse anthems of Byrd, Morley, Tompkins and others in the beginning of the seventeenth century. Growing Puritan opposition to instrumental music in the service was soon to put an end to that, however, and by the middle of the century organ playing had been silenced and in many churches the organs were removed. After the Restoration in 1660 competent builders were not immediately available in England, so that the revival of service music depended heavily upon string and wind instruments until new organs had been built by men such as Father Smith and Renatus Harris, who had been imported from Germany and France. These instruments had no pedals (England had none until around 1790, some 400 years after they had been introduced on the continent) but did have 16-ft. stops on the great and choir. The practice seems to have been to play the bass line on one of these manuals with upper parts on another.

As to its use in the Restoration service

we read in a 1664 anthem collection the following instructions: "After the Psalms a voluntary upon the organ alone; after the blessing a voluntary alone upon the organ"—this for the morning service; and there are similar instructions for the evening.

Development was slow, however, for it is not until the nineteenth century that the English cathedral organ comes into its own. The mechanical improvements resulting from the Barker lever, the use of electricity, electro-pneumatic actions and other devices encouraged the English church composers to write so-called independent accompaniments for the anthems, done in a distinctly orchestral style which reflected the strong continental influence of the period. This expansion of the old verse anthem of Byrd's day resulted in the all-too-familiar Victorian anthem, a model so widely copied in the United States then and now with not altogether happy results. With the organ developing suddenly into such a flexible and intriguing instrument, skill in playing became an essential requirement and the post of organist took on new importance. The English church organist today has a very responsible position and full use is made of his services as a musician—as a player, conductor and composer.

[To be continued.]

### D. DEANE HUTCHISON LEAVES PEORIA FOR BUFFALO CHURCH

D. Deane Hutchison, organist and minister of music at the First Methodist Church of Peoria, Ill., since 1945, has resigned to assume a similar position at the Central Presbyterian Church of Buffalo. After playing his final Sunday services in Peoria June 14 Mr. Hutchison will go to Europe for the summer, beginning his duties in Buffalo Sept. 20.

A native of Grinnell, Iowa, where he began studying organ as a small child, Mr. Hutchison received his degree from Grinnell College before earning a master's degree in music from Reed College in Portland, Ore. He was organist at St. Paul's Methodist Cathedral in Houston, Tex., before going to Peoria.

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BEATRICE KLUENTER is the author and composer of a musical play, "Ruth", which was presented in March and April at the John Hall Memorial Presbyterian Church in New York City. The play is based on the well-known Biblical story and it was produced in cooperation with the American National Theater Academy and UNESCO, in observance of international theater month. Miss Klunter points out that Ruth and Naomi were "displaced persons" 3,000 years ago and that the play therefore has modern significance.

The choreography was composed by Milton Miltiades, a native of Greece. Miss Klunter based her musical score on the old Greek modes. The performances in March were so successful that the play was repeated by popular request in April. A feature article about the play appeared in the religious news section of the *New York World-Telegram and Sun* of March 21.

Besides her regular work as organist and choir director at the John Hall Memorial Church Miss Klunter is music mistress at St. Hilda's Episcopal School in New York and organist-director of the Finnish Lutheran Congregation, which meets Sunday afternoons at the Park Avenue Methodist Church. At the latter church Miss Klunter has directed performances of modern Finnish liturgical music never before heard in this country.

THE CANTABRIGIA CHORALE, conducted by Marion Boron, was heard in a concert May 3 at Christ Church, Cambridge, Mass. The program included Britten's Festival Te Deum, Milhaud's "The Two Cities" and Bach's Cantata 78, "Jesus, Thou My Wearied Spirit."

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**TORONTO CENTRE**—A novel and instructive evening was enjoyed by members of the Toronto Centre April 21, when the Bach Cantata No. 4, "Christ Lay in Death's Dark Prison", was learned and performed under the direction of Sir Ernest MacMillan, conductor of the Toronto Mendelssohn Choir and the Toronto Symphony Orchestra. Douglas Elliott provided the accompaniment on the organ of St. Andrew's Presbyterian Church, where this event took place. The chorus was made up of all members present, augmented by soloists and choristers from various city churches. Before the singing of the work, and at many points along the way, Sir Ernest pointed out features in the words and musical detail. Of particular interest were his references to the close connection between the original German text and the music; often this was not apparent in the translated version. In the performance itself the whole cantata was sung chorally, the numbers for solo voices being sung "full", and under Sir Ernest's inspiring leadership a commendable standard of performance was attained. In thanking Sir Ernest at the end of the performance, Dr. Charles Peaker, who was responsible for the suggestion that a Bach cantata be included in our activities for this season, expressed the hope that this might become an annual event.—**JOHN DEDRICK.**

**MONTREAL CENTRE**—The fourth annual festival of Easter music under the auspices of the Montreal Centre was held on the night of April 8 in St. Andrew's United Church, Westmount, before a large congregation. Eight choirs participated and each choir sang selections under its own director. The congregation joined in the singing of Easter hymns interspersed throughout the program. The combined choirs and congregation sang the Hallelujah Chorus from "The Messiah" to conclude the choral part of the service. The service opened with three organ selections: "An Easter Prelude," Arthur Egerton; Passacaglia, Alfred Whitehead; Prelude on the Easter Hymn, Edith Campbell, played by F. L. McLearn. The choir of Trinity United Church, under the direction of Donald Garrett, sang "He is Risen", C. W. Greene. The choir of Knox Crescent and Kensington Presbyterian Church, directed by John Ringwood, then sang three Easter Chorales, followed by the choir of St. Thomas' Anglican Church, directed by George Barton, which sang "Blessed Be the God and Father," Wesley. The choir of the Russian Orthodox Cathedral of SS. Peter and Paul, directed by Alexander Kaminski, sang "Cherubim Hymn," Mousichevski; "The Lord's Prayer," Kedroff; "The Annunciation," Makaroff. During the offertory Gordon Belson played the Fugue in E flat, "St. Anne," Bach. Following this the choir of the Rosedale United Church, directed by Alice Brown, sang "On This Lovely Easter Morn," John Robb, and was followed by the choir of the Mount Royal United Church, directed by Gifford Mitchell, which sang "Christ Has Arisen," Edith Campbell; "Easter Eggs," Russian; "Easter Holly Carol," English. The choir of the First Baptist Church, under the direction of Clifford Johnston, sang "Praise Our God" (Cantata II), Bach. The choir of the Dominion Douglas United Church, directed by John Robb, sang "Love, unto Thine Own," H. C. Lake. The singing of the Hallelujah Chorus, directed by Donald Mackey, closed the service. The postlude, Prelude and Fugue in G, Bach, was played by Gian Lyman. Phillips Motley acted as accompanist for several of the choirs and for the congregational singing.—**W. GORDON BELSON, Secretary.**

**GALT CENTRE**—The Galt Centre held its regular meeting at the home of Mr. and Mrs. L. Henderson in the village of Ayr May 6. W. W. Lethbridge, chairman, presided. A short business session dealt with arrangements for the annual picnic and election of officers. A comprehensive report on the school of music held at the Ontario Ladies' College, Whitby, April 6 to 9, was made by Tom Morrison. To conclude the evening the members arranged themselves into a choir to try several new anthems. Murray Timms recorded the choir's effort. Refreshments were served by the hostess.—**CLAUDE P. WALKER, Secretary.**

**HAMILTON CENTRE**—The annual meeting and dinner of the Hamilton Centre was held at the Fischer Hotel May 11. The guest speaker was the Rev. Mariano Di Gangi,

whose talk was warmly received. At the meeting the chairman, Howard Jerome, outlined briefly plans for the forthcoming convention to be held here Sept. 1, 2 and 3. The following officers for 1952-53 were returned to office for another term: Chairman, Howard W. Jerome; past chairman, Dr. Harry Martin; vice-chairman, Miss Norma Plummer; secretary, Edgar Sealy-Jones; treasurer, Ernest Crickmore; executive committee, Ernest Berry, John Rowcroft, Harold Johnson; council member, Miss Florence Clark; social convener, Mrs. F. Bissex. John Rowcroft was master of ceremonies for the variety of entertainment, which concluded with a demonstration of square dances.—**N. PLUMMER, Vice-Chairman.**

### MYRON M'TAVISH CONDUCTOR OF THE OTTAWA CHORAL UNION

Myron McTavish, Mus.B., F.C.C.O., F.A.G.O., is the new conductor of the Ottawa Choral Union, a 100-voice group in Canada's capital city, succeeding W. Allister Crandall, who has directed the choir since its formation. The Choral Union, which will soon enter its fourteenth season of concert-giving in Ottawa, has grown from fairly small beginnings to a position in which it is recognized across Canada as one of the leading choral organizations. The choir distinguished itself April 25 in the ninety-seventh annual esteddfod held under the auspices of the St. David's Society of Utica, N.Y., when the women's voices won first place and the entire choir won second position.

Mr. McTavish was organist and choir director of Holy Trinity Church, Blenheim, Ont., from 1924 to 1930. From 1932 to 1936 he held a similar position at the Danforth Baptist Church, Toronto, and from 1937 to 1952 he was organist of the First Church of Christ, Scientist, in that city. He has completed one year as organist and choir director at the Stewarton Church. Appointed official organist of the Collegiate Institute Board of Ottawa in 1944, he has completed nine concert seasons in that capacity. He was organist for the CBC Sunday evening hour from 1949 to 1952 and since 1939 has been music master of the Elmwood School. Obtaining the A.T.C.M. in 1929, with honors in pianoforte, Mr. McTavish entered the Toronto Conservatory of Music in 1930 for graduate studies in piano. Three years later he was awarded the L.T.C.M. He became an associate of the Canadian College of Organists in 1934 and in the same year entered the University of Toronto, obtaining the degree of bachelor of music three years later. In 1937 he was made a fellow of the Canadian College of Organists. He was made an associate of the American Guild of Organists in 1940 and a fellow in 1944. In 1948 he became the first and only Canadian to be awarded the choirmaster's diploma of the A.G.O.

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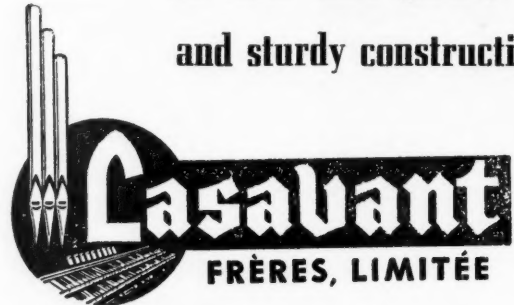
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ONE OF THE MOST ACTIVE musicians on the west coast is Herbert B. Nanney, organist of Stanford University. Among his many activities are weekly recitals at the historic Stanford Memorial Church and the presentation of organ music for the regular services. Mr. Nanney has also been on the music faculty since 1947 and was appointed an assistant professor of music last year. As a member of the music department staff he teaches classes in theory and music appreciation and instructs students in organ and piano. He also directs the Stanford University Singers, a small vocal ensemble which specializes in the singing of madrigals, chansons, carols and folksong arrangements.

Mr. Nanney was born in Whittier, Cal., attended schools there and was graduated from Whittier College in 1940 with an A.B. degree. While attending college he studied organ with Alexander Schreiner at U.C.L.A. and held the position of organist at the First Methodist Church, Pasadena. Before the war he entered Cur-

tis Institute of Music to study organ with Alexander McCurdy and taught music at the Episcopal Academy. In 1942 he returned to California and was organist at the First Congregational Church of Los Angeles for a brief period before entering the army.

During his last year in the army Mr. Nanney was stationed in Paris as a first lieutenant and in off-duty time was organist and choir director of the American Cathedral. Following cessation of hostilities he studied organ with Marcel Dupré and attended the Paris Conservatory under the army education program. After separation from the service Mr. Nanney returned to Philadelphia to complete the course leading to the artist's diploma at Curtis Institute. At that time he was also minister of music at the Ninth Presbyterian Church. Since going to Stanford he has completed work leading to the master of arts degree in music, which he received in 1951.

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T. STANLEY PERRY



T. STANLEY PERRY, WHO FOR THE LAST five years has served as choirmaster at St. James' Episcopal Church, Marietta, Ga., has been an active chorister for fifty-five years. Mr. Perry was born at Redditch, Worcestershire, England, in 1891 and joined the choir of St. Stephen's Church in that town when he was 7 years old. By the time he had reached the age of 11 he was singing in Worcester Cathedral. He came to the United States in 1902 and joined the choir of St. Paul's Church in Akron, Ohio. In 1905 he began singing at St. Luke's Church, Kalamazoo.

Mr. Perry toured with opera companies from 1912 to 1915. He reports that while on tour he always managed to find a church where he could sing in the choir on Sunday. In 1915 Mr. Perry returned to Kalamazoo and sang in the First Presbyterian Church and the Jewish Temple until he moved to Detroit in 1919. In Detroit he held several church positions, both as singer and director, and served on the staff of radio station WGHP. In 1932 he went to Atlanta to become an executive of Alexis, Inc. From 1948 to 1953 he directed the Episcopal Hour choir and he served as soloist in four churches of that city.

Mr. Perry's musical training was received at the University of Michigan and the American Conservatory in Chicago. He is married to Virginia Goodman Perry and is the father of two sons and a daughter. Music is now Mr. Perry's avocation. Before his present business connection he was for fifteen years an auditor for the United States Government.

**VANITA SMITH ON NATIONAL CATHEDRAL SCHOOL FACULTY**

Vanita A. Smith, L.T.C.L., organist and director of music education at St. Margaret's School in Waterbury, Conn., and organist of Christ Episcopal Church, Waterbury, has been appointed to the faculty of the National Cathedral School at Mount St. Alban, Washington, D. C. She will assume her duties there in September. Mrs. Smith is also on the faculty of the New England Music Camp in Oakland, Maine, during July and August. Before coming to St. Margaret's she was organist and director of the music department at St. Mary's Hall-on-the-Delaware, Burlington, N. J., for two years and prior to that was organist and choir director at St. Joseph's Episcopal Church, Queens Village, Long Island, for some time.

**PRINCE-JOSEPH COMPLETING ORGAN-HARPSICHORD TOUR**

Following a year of concertizing and organ-harpsichord research in Europe, Bruce Prince-Joseph will return to the United States July 1 after a worldwide broadcast for Radio Vatican in Rome and a voyage to Egypt and Lebanon. He will join the faculty of Hunter College, New York City, as organist-harpsichordist.

Mr. Prince-Joseph examined the few remaining "old untouched instruments" in Europe, including some famous clavichord-harpsichord collections. This took him to England, Belgium, Spain, Italy, Austria and throughout Germany and France. Through the cooperation of the German government he was conducted to the great organs at Ottobeuren, Rot-and-der-Rot, Weingarten, Obermarchtal and other centers by Dr. Walter Supper, the conservator of these instruments. One of the interesting finds was the organ of Johann Lorenz Bach in Lahm-bei-Bamberg, which was still "untouched" since its original installation in 1632. At the close of the tour he was elected an honorary member of the Gesellschaft für Orgelfreunde and received high praise from the German press for his recitals for the benefit of the rebuilding of devastated churches. The most important of the group was given in the Seebaldus Church in Nürnberg, where Johann Pachelbel was once organist. Like most of the churches in the larger cities of Germany, it was destroyed. The rebuilding was begun immediately after the war's end and it will require another seven years of work to finish the edifice.

Among the clavichord-harpsichord collections examined were those at Fenton House, Victoria and Albert Museum, and the Thomas Goff group in London. At Fenton House he played the newly-restored Handel harpsichord which was given by the late Queen Mary. In France the private collections of the Conservatoire Nationale and the Countess de Chambrun proved exceedingly interesting. In Germany, the Munich and Neupert museums offered much information on old keyboard instruments.

The first pedal harpsichord ever to be in the United States will be shipped by Neupert of Nürnberg to Mr. Prince-Joseph in New York in August. One of the first projects with this instrument will be a recording of the six trio-sonatas by J. S. Bach for pedal keyboard.

**OPENS SCHULMERICH BELLS IN GREAT OKLAHOMA LIBRARY**

Arthur Lynds Bigelow, bellmaster of Princeton University, gave a carillon recital May 8 at the dedication of the \$4,000,000 library of Oklahoma Agricultural and Mechanical College, Stillwater, Okla. Delegates from 150 American universities and colleges and twenty scientific and education societies attended the dedication. The program was played on an installation of "Carillonic Bells" made by Schulmerich Electronics, Inc., Sellersville, Pa. The instrument consists of two types of "Carillonic Bells", Flemish and English, played from separate master consoles. The bells may also be played automatically from plastic rolls.

The Oklahoma installation, one of the largest anywhere, was made under the supervision of George J. Schulmerich, president of Schulmerich Electronics. Mr. Schulmerich attended the library dedication. The new six-story brick, stone and steel library will hold about a million volumes and is one of the largest college libraries in the United States. Its reading and study rooms will accommodate 2,500 students at one time. Oklahoma A. and M. has 13,000 students. Its landscaped campus covers 245 acres.

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Paul Arthur Schilpp, of the Department of Philosophy at Northwestern University, has this to say in his preface: "Professor Bacon knows the difference between a service of worship and a theatrical performance. Many church organists do not seem to appreciate this difference . . . Clergymen as well, often fail miserably in integrating the musical part of the service with the liturgical and sermonic parts into an organic and well-rounded whole."

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### ORGAN IN MANCHESTER, CONN., BEING REBUILT BY AUSTIN

Austin Organs, Inc., of Hartford, Conn., has been awarded the contract to rebuild and enlarge the organ in the Second Congregational Church, Manchester, Conn. The three-manual console will be of the stop tablet type. An interesting feature of the instrument will be the floating positive organ, which will be available from all manuals and pedals. The specifications were drawn up by Barclay F. Wood, organist and choirmaster of the church, in collaboration with Austin Organs, Inc. Present work on the instrument will be completed by September, 1953. When finished, the organ will have the following specifications:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Furniture, 4 ranks, 244 pipes.  
Chimes.

#### SWELL ORGAN.

Geigen Principal, 8 ft., 73 pipes.  
Rohr Bourdon, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Viole, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Prestant, 4 ft., 73 pipes.  
Traversflöte, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Contra Trumpet, 16 ft., 12 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Geigen Principal, 8 ft., 61 notes.  
Rohr Bourdon, 8 ft., 61 notes.  
Quintadena, 8 ft., 61 notes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Traversflöte, 4 ft., 61 notes.  
Oboe, 8 ft., 61 notes.  
Tremolo.

#### POSITIV ORGAN (unenclosed).

Singend Gedeckt, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nasat, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Terz, 1½ ft., 61 pipes.  
Larigot, 1½ ft., 61 pipes.  
Siffelöte, 1 ft., 61 pipes.  
Cymbel, 3 ranks 183 pipes.

#### PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten, 16 ft., 32 notes.  
Principal, 8 ft., 44 pipes.  
Quintaten Octave, 8 ft., 32 notes.  
Rohr Bourdon, 8 ft., 32 notes.  
Choral Bass, 4 ft., 32 notes.  
Rohr Bourdon, 4 ft., 32 notes.  
Contra Trumpet, 16 ft., 32 notes.  
Trumpet, 8 ft., 32 notes.  
Trumpet Clarion, 4 ft., 32 notes.  
Chimes.

### DR. GIULIANA'S PASSACAGLIA HAS ITS PREMIERE IN BOSTON

Dr. Paul Giuliana, instructor in organ and church music at Boston University, who has been blind since his sixteenth year, gave the first public performance of his Passacaglia for organ and orchestra at Jordan Hall April 28. The university orchestra played the work, accompanied by Dr. Giuliana at the organ.

Dr. Giuliana did not let his loss of sight hinder him, but continued study to win a bachelor of music degree from the New England Conservatory of Music, a master of arts from Harvard and his doctorate in sacred music from Union Theological Seminary. He accomplished this by having friends and fellow students read studies to him. "When my fellow students found they improved their own marks by reading aloud, they vied with one another to read for me," laughed Dr. Giuliana. Dr. Giuliana is engaged in the composition of a series of works based on Biblical texts. He has also published a book, the first of its type, on the study of the Magnificat, and has added to his activities the task of conducting a music course based on the Christian Science Hymnal, which has never been offered before in any school or university.

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As the last musical program of the season at Holy Trinity Lutheran Church, Buffalo, Sigmund Kvamme directed his choir in a music festival May 3. This performance drew a large group of devotees of choral music in that city, and the *Buffalo Evening News* said: "Mr. Kvamme deserves a warm word of appreciation for the unusual, interesting and, in certain respects, adventurous program which he presented Sunday evening in the church." An article about the concert also appeared in the Norwegian newspaper *Nordisk Tidende*, published in Brooklyn, N. Y.

A feature of the evening was the first performance in America of Fartein Valen's "Hvad Est Du Dog Skion." This number, originally scored for mixed voices *a cappella*, was performed by a solo quartet with two violins and organ. Valen, a Norwegian composer who died in 1952, used the twelve-tone system. The work has been called "one of the most original and radical vocal compositions in existence."

The program was opened with Buxtehude's cantata "Aperite Mihi Portas Justitiae." This was followed by a set of sixteen duets for two violins by Bartok. Other numbers were as follows: "My Shepherd Will Supply My Need," arranged by Virgil Thomson; Motet, "So There Hath Been Dawning," Kvamme; Four Psalms, Grieg. The last work was a first performance for Buffalo.

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**MUSIC PRESS FOUNDER, DIES**

Word has been received from New York City of the death in May of Oscar Lifshey, musician and music publisher. Mr. Lifshey was the head of the Liturgical Music Press, which he founded and which has made a specialty of publishing organ music of the Bach and pre-Bach period that had been virtually lost and most of which was out of print. Seventy-three folios thus far have been issued. Recently it was announced that the Mercury Music Corporation had taken over the distribution of the Liturgical Press publications.

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The Rev. Maurice J. O'Keefe, pastor of the new Roman style basilica, the Church of the Epiphany, San Francisco, Cal., is being complimented on the artistic appointments of his church. The nave, which seats 1,000, is 160 feet long and sixty-three feet high. The position of the exposed great organ, in the center of the choir loft, and the large chambers on the sides for the swell, choir and pedal are some of the factors contributing to a remarkable cathedral resonance. The organ is a three-manual of twenty-six stops, completely rebuilt by Felix F. Schoenstein & Sons. A new console has been built and radical tonal changes have been made. The tonal design is by Lawrence L. Schoenstein. Mrs. Josephine Ahern and William Johnson are the organists. The stop specification is as follows:

**GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Bourdon (metal), 8 ft., 61 pipes.  
Keraulophon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Grave Mixture, 2 rks., 122 pipes.  
Nachthorn, 4 ft., 61 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Stopped Flute, 8 ft., 61 pipes.  
Viole, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Geigen Principal, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Nazard, 2 3/4 ft., 61 notes.  
Fifteenth, 2 ft., 12 pipes.  
Clarinet, 8 ft., 61 pipes.

**PEDAL ORGAN.**  
Double Diapason (wood), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Principal, 8 ft., 32 pipes.  
Choralbass, 4 ft., 12 pipes.

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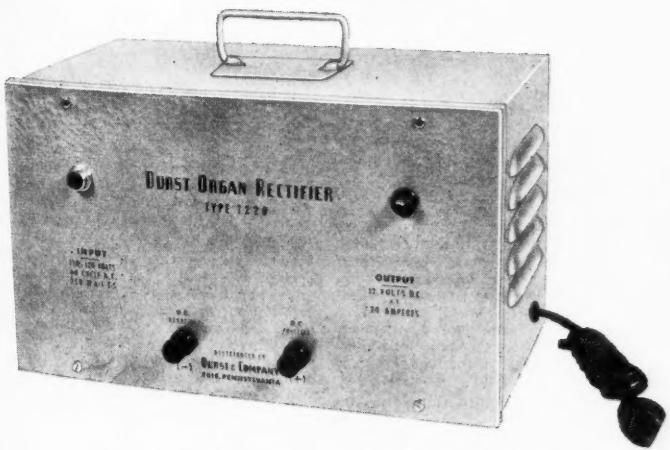
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# Programs of Recitals

**Laurence Perry, Mount Vernon, Iowa**—Mr. Perry, a pupil of Eugene Devereaux, gave his senior recital April 26 at Cornell College. The program: Prelude, Fugue and Chaconne, Buxtehude; First Movement from Concerto in B flat, Handel; "Lobt Gott, ihr Christen allzugleich," "Alle Menschen müssen sterben," "In dir ist Freude" and "Christ lag in Todesbanden," Bach; Fantasie and Fugue in C minor, Bach; Sonata 2, Hindemith; "Rhythmic Trumpet," Bingham; "La Nativité," Langlais; Toccata on "Deo Gratias," Biggs.

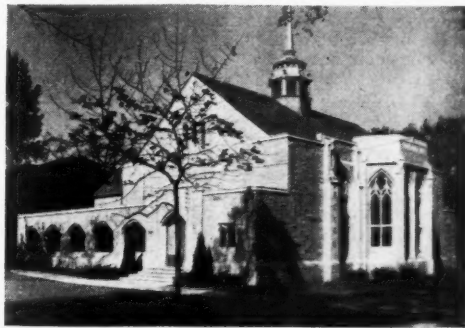
**Catherine Montgomery, Pittsburgh**—Miss Montgomery gave her senior recital May 3 at Pennsylvania College for Women. The program: Prelude and Fugue in D major, Bach; Two Chorale Preludes, Brahms; Chorale in A minor, Franck; Sonata 1, Hindemith; "Rhythmic Trumpet," Bingham; Prelude on "Rhosymedre," Vaughan Williams; Toccata, Dupré.

**Patty Coleman, Fort Worth, Tex.**—The department of music of Texas Christian University sponsored Miss Coleman in a recital April 24 at Ed Landreth Auditorium. She played: Prelude and Fugue in G minor, Buxtehude; "In dir ist Freude" and Prelude and Fugue in F minor, Bach; Cantabile, Franck; "L'Organo Primitivo," Yon; "Carillon," Sowerby; "Thou Art the Rock," Mulet; "Litanjes," Alain.

**Margaret Allen, Houghton, N. Y.**—Miss Allen, a pupil of Charles H. Finney at Houghton College, gave her junior recital March 25 at the Wesleyan Methodist Church. The program: "Dialogue," Banchieri; "The

Old Year Now Hath Passed Away," Toccata and Fugue in D minor, "I Call on Thee, Lord Jesus Christ" and "Fugue a la Gigue," Bach; "My Heart Is Filled with Longing," Brahms; "Come, Holy Ghost, Creator Blest," "If Thou but Suffer God to Guide Thee" and "A Mighty Fortress Is Our God," Peeters; Three Movements from Symphony 1, Vierne.

**Thomas Curtis, Elyria, Ohio**—A recital was played by Mr. Curtis May 10 at the First Congregational Church. He was assisted by three string players. The program: "In Thee Is Gladness" and "Sheep May Safely Graze," Bach; "The Trophy," Couperin; "The Fifers," d'Andrieu; Prelude, Fugue and Chaconne, Buxtehude; Trio-Sonata in F major for organ and strings, Corelli; Processional, Shaw; "The Little Bells," Purvis; A Mountain Spiritual, Whitney; Toccata, Mulet.



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## New Music for the Choir

By JAMES S. DENDY, Mus.B.

Of all the great English church music composers probably none is so admired in this country as Henry Purcell. One can scarcely find a better anthem of praise than his celebrated "Rejoice in the Lord Almighty" or a more appropriate and beautiful funeral piece than "Thou Knowest, dear directors will be interested in the Lord, the Secrets of Our Hearts." Chopublication of one of his earlier anthems, hitherto unavailable in a reliable edition, by Novello & Co. "My Beloved Spake" is a setting of verses 10 to 13 and 16 of thanksgiving for the awakening of spring with all the beauties and bounties of nature. A larger chorus than usual will be the Song of Solomon. The editor, Edward J. Dent, describes it as "a cheerful required for this number since the scoring often calls for first and second basses and the altos carry the upper voice part in some sections.

The work opens with an instrumental prelude, or sinfonia, which is repeated near the end. Characteristic of the expressive nature of Purcell's writing is the section "And the time of the singing of birds is come," with its tripping rhythmic motif. And the tenor aria "The fig tree putteth forth her green" is full of tenderness and beauty. The anthem ends with a jubilant "Hallelujah" chorus. It runs to twenty pages.

"A Canticle of Praise," by Joseph W. Clokey, is a short festival cantata for mixed voices, published by Gray. Since this work is but ten minutes in length it might easily be called a "long anthem" rather than a "cantata." The words were paraphrased by the composer from a canticle ascribed to St. Basil the Great. It is originally scored for chorus and orchestra and there are many *divisi* passages but few technical difficulties. The short opening theme which recurs throughout the composition with almost annoying regularity undoubtedly was intended to serve as a "binder" for the various sections, but, to this reviewer, tends to introduce an element of monotony. Musically this work is not as interesting as some of Mr. Clokey's compositions.

A number of new anthems have been received from the H. W. Gray Company. "Praise to the Lord," by Regina Holmen Fryxell, is a theme with two variations on the well-known tune from the "Stralsund Gesangbuch." It is of medium difficulty and is harmonically conservative and effective. Eric H. Thiman's "A Hymn of Praise to the Creator" uses words from the same hymn. It is a somewhat easier setting and does not incorporate the aforementioned hymn-tune. It is available both for mixed voices and for treble voices.

The famous evening prayer "O Lord, Support Us" is published in a new setting by Norman Coke-Jephcott. There is a simple setting of "Prayer is the Soul's Sincere Desire" by W. Glen Darst. It opens with a soprano solo. "Jesus, the Weary Wanderer's Rest" is a homophonic setting by William H. Buckley. Some of the harmonic progressions are of an outmoded type and in general it is not a highly original composition.

Among releases from Novello & Co. we find two hymn-tunes by Alec Rowley—one for "O Saving Victim" and one for "O Blest Creator of the Light." It would seem that what are really needed more than new musical settings are more literary translations of some of the wonderful ancient Latin hymns. This is especially true in the case of "O Saving Victim." It is the custom in many churches to recite the words of this hymn at the close of the communion service. A college freshman unfamiliar with the hymn recently heard it recited in church. He was horrified and afterwards asked someone where the rector found that silly poem he used at the close of the service. He had been so shocked by the trite rhyme and rhythm of the translation that he was not even aware of its deep religious significance. Most people who have grown up with this unfortunate Victorian translation have never paused to realize how weak it is. Perhaps one of our good hymn writers will come to the rescue and provide a translation worthy of being associated with the name of the original author, St. Thomas Aquinas.

Also from Novello are a set of Two Introsits by David Poole-Connor and a set

of Four Introsits by Charles F. Waters. All of these are for SATB *a cappella*. Two anthems from the same publisher are "The Lord Will Come," by Thalben-Ball, and "My Soul, There Is a Country," by John Graves. The first is especially for Remembrance Sunday. "Songs of Praise the Angels Sang," by Thiman, is an easy anthem of praise with several unison passages.

The tendency in American Episcopal churches is definitely away from anthem-type settings of the canticles for morning and evening prayer. Instead of these choirmasters and clergy are using Anglican chants, plainsong or unison settings which may be sung by the entire congregation. Of the several pieces of service music newly published by Novello only two fall in this category. They are the Te Deum and the Jubilate in G, for congregational use, and the Magnificat and Nunc Dimittis, for congregational use, by John Cook. These are unison throughout and no difficult rhythms are encountered. For the benefit of those who do use such settings others will be listed. It should be pointed out, of course, especially regarding the Te Deum and the Magnificat, that many choirmasters of various denominations find the more interesting settings useful as regular anthems. And such a composition as C. S. Lang's new setting of the Magnificat and Nunc Dimittis for double chorus *a cappella* might well be used as a concert number. Other settings are as follows: Magnificat and Nunc Dimittis in A, Samuel Arnold; Magnificat and Nunc Dimittis, Herbert Howells; Te Deum and Benedictus, Howells; Benedictus in F, Lang; Magnificat and Nunc Dimittis in E flat, Martin Shaw; Magnificat and Nunc Dimittis in E flat, J. Eric Hunt.

These publications are from Harold Flammer, Inc.: "Hosanna," Robert G. Olson, SATB, optionally *a cappella*; "O for a Heart to Praise My God," Edwin M. Steckel, SATB, optionally *a cappella*; "Come, Thou Almighty King," Gustav Nelson, SSATBB with bass solo, optionally *a cappella*; "Come with Us," Francis E. Aulbach, SATB, optionally *a cappella*; "Be Thou Exalted, O God," Frances Williams, SAB accompanied; "Hear Ye, O Mountains," Frances Williams, SAB accompanied; "O Love that Wilt Not Let Me Go," Edwin M. Steckel, SATB, optionally *a cappella*; "How Wondrous Is Thy Mercy, Lord," James R. Gillette, SATB with descant; "O Give Thanks unto the Lord," M. Berry Seay, SATB accompanied.

"Carillon Song," by Carl E. Mehl, and "God Is Our Refuge," by C. Albert Scholin, are both published by C. Albert Scholin & Sons, Inc. The first is SATB with *divisi* in the alto and bass lines, accompaniment optional. The second is for SATB and organ or piano, with tenor and alto solos.

### MODERN ANTHEMS ARE SUNG AT LOS ANGELES FESTIVAL

The department of sacred music of the Southern California Council of Churches, under the leadership of Dr. Gordon Bachlund, and the Church Federation of Los Angeles, Dr. Forrest C. Weir executive director, sponsored a festival of contemporary sacred music May 3 at St. Paul's Cathedral, Los Angeles. Donald Coats, cathedral organist, was at the console for the entire service and played Edward Shippen Barnes' "Asperges Me" as a prelude. The first choral number was Sowerby's Jubilate Deo in C, sung by the massed choirs under the direction of Dr. Joseph W. Clokey. The choir of the First Methodist Church of Whittier, Mrs. Lillian Johnston director, performed Robert Griswold's "Psalm 1" and John Balamos' "Psalm 130." The Chapman College Madrigal Singers, James M. McKelvey director, sang Britten's "Jesus, as Thou Our Saviour" and P. Ben Haim's setting of Psalm 121. "O Sing unto the Lord a New Song," by Robert Crandell, and "Christ Whose Glory," by Hugh Mullins, were offered by the choir of the First Baptist Church, Los Angeles, led by Owen Brady. Mr. Coats' boy choir of the cathedral was heard in "Praised Be My Lord," by Mrs. H. H. A. Beach, and "The Lambs to the Lamb," by Paul Creston. Walford Davies' "The Eternal God Is Thy Home" was sung by the choir of the First Methodist Church, Hollywood. Dr. Norman Soren Wright director. To conclude the program Dr. Clokey conducted the massed choirs in his anthem "A Canticle of Peace."

### DR. ROBERT W. GLOVER JOINS FACULTY OF DRURY COLLEGE

Dr. Robert W. Glover has been appointed chairman of the department of music at Drury College, Springfield, Mo., effective Sept. 1. In this position he will teach organ as well as courses in music history, literature and theory. Drury College was founded in 1873 and is a fully accredited coeducational liberal arts college. It has an enrollment of about 700 students.

Dr. Glover has been minister of music of the First Presbyterian Church of La Grange, Ill., since September, 1950, coming from Taylor University, Upland, Ind., where he had been acting chairman of the division of fine arts. He had previously taught at the Army University Center in Biarritz, France. He is a native of Chicago and was graduated from Knox College, the University of Illinois and the Union Theological Seminary School of Sacred Music. He received the degree of doctor of sacred music from the seminary in 1952. He also holds the fellowship diploma from Trinity College of Music, London, and the associate and choirmaster certificates of the American Guild of Organists. Dr. Glover is a member of Tau Kappa Epsilon and Pi Kappa Lambda fraternities, the Hymn Society of America and the American Musicological Society and is a local preacher in the Methodist Church.

Before going to La Grange Dr. Glover served churches in Galesburg and Urbana, Ill., Tenafly, N. J., Brooklyn, N. Y., and Hartford City, Ind. In La Grange he has been the director of five choirs, with over 170 members. For the last two years he has also been assistant professor of music literature and church music at Olivet Nazarene College, Kankakee, Ill.

In the summer of 1949, Dr. and Mrs. Glover traveled and studied in Europe, where he attended the Royal School of Church Music in Canterbury, England, and later studied organ with André Marchal in France. Formerly he had studied with Marcel Dupré. Mrs. Glover is a graduate of the University of Wyoming and of Teachers' College, Columbia University. The Glovers each served over three years in the army in world war II, she in the signal corps in continental

United States and he in the infantry and in the medical corps in the United States and in Europe. They have a 3-year-old daughter, Margaret Ruth.

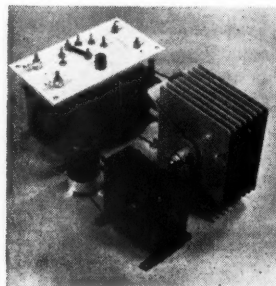
### JOHN OHANIAN IN HAWAII; CONDUCTS GREAT CHORUS

John Ohanian, supervisor of music in the public schools of Westport, Conn., and choir director of the Saugatuck Congregational Church, is spending this year as an exchange music teacher in Hawaii. He was honored in April by being invited to conduct at the annual music festival of the Hawaii Music Educators' Association. Programs were given April 16 and 18. At the earlier performance Mr. Ohanian led an intermediate choir of 800 voices and on the evening of the eighteenth he directed 700 high school students in the "Hallelujah Chorus" and other numbers, with orchestra. Mr. Ohanian writes that it was a thrilling sight to see the great choir, which was 80 per cent Oriental, sing Handel's music before an audience of 4,000 people.

Mr. Ohanian received his bachelor of music degree from the New England Conservatory and a master's in education from Teachers' College, Columbia University. He is working toward the doctorate at Columbia. This year he is teaching at Lelehua High School in Hawaii. This summer he will be in Maine, where for the fourth season he will be associate conductor and teacher of violin at the New England Music Camp in Oakland, Mr. Ohanian's wife is organist of the church where he directs the choir, and she accompanied him to Hawaii. This year he has also played violin in the Honolulu Symphony Orchestra.

ANGUS R. DAVIDSON, JR., has been appointed director of music at the Oakton Community Church in Evanston, Ill. Mr. Davidson served All Saints' Episcopal Church, Chicago, from 1947 to 1951. He succeeded his teacher, the late Lester J. Heath, in that position. Mr. Davidson went to St. John's Episcopal Church, Irving Park, in 1951. He is employed as an accountant by the Chicago Roto Print Company. Mr. Davidson is married and has two sons, Greg and Bruce. His wife is secretary to the rector of St. Mark's Episcopal Church, Evanston.

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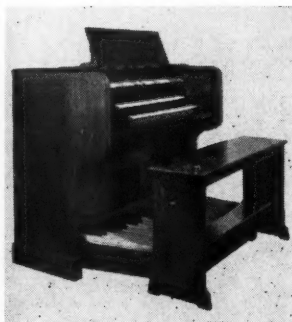


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Letters to the Editor

Sound Production in Pipes.

Greencastle, Ind., April 20, 1953.—Editor of THE DIAPASON:

As an organist I am in hearty agreement with Mr. Ernest M. Skinner's demand for authentic organ tone expressed in the April issue of THE DIAPASON. However, as a physicist I am disturbed by his explanation of sound production in the flue pipe.

Mr. Skinner cites "a work by Tyndall on sound" as showing the wind stream of a speaking organ pipe striking the upper lip, then makes the contrary assertion without substantiation from other authorities that the wind stream never touches the upper lip but remains substantially outside it. I presume the work to which he refers is "Sound", by John Tyndall (New York: D. Appleton & Co., 1889); although this can scarcely be said to be the last word on the subject, I have found that despite disagreements and uncertainties among the authors of texts in the field of sound, the consensus of modern writers is that the wind does indeed strike the upper lip in initiating the speech of a pipe. There the edge breaks the air jet into a series of eddies having a fairly definite frequency and actually producing a faint sound called an edge tone. [Charles A. Culver, "Musical Acoustics," third edition (New York: The Blakiston Company, 1951), page 112.] Such sounds can be commonly observed elsewhere when a jet of air strikes a sharp edge, as in so-called "Aeolian tones," produced by wind blowing across stretched strings. The body of the pipe constitutes a resonator of about the same fundamental frequency as the edge tone and the latter adjusts to the resonator, giving a steady and definite amplified note. [Arthur T. Jones, "Sound—A Textbook" (New York: D. Van Nostrand Company, Inc., 1937), page 340.]

It has also been shown that the sheet of wind is deflected so that it flows alternately toward the inside and the outside of the pipe. This can easily be explained, since the edge tone creates a disturbance in the air within the pipe, sending up alternate compressions and rarefactions (the form in which all sound waves travel), which, upon returning, result in variations in pressure which cause the sheet of wind to fluctuate at the same frequency at which the pipe is speaking. Some earlier writers held that this fluctuation was entirely responsible for the speech of the pipe; however, this does not seem to explain satisfactorily such phenomena as overblowing, discussed below. At present the best explanation seems to be that the edge tones are responsible for the initial tone production, which is steadied and maintained by the alternating motion of the air jet and the resonant vibrations of the air column. [*ibid.*, page 328ff. Jones here traces the history of the development of the various theories explaining sound production in flue pipes.] I have seen in several texts actual photographs of the eddies forming alternately inside and outside the pipe as the wind sheet fluctuates. These photographs were made by the simple process of blowing smoke through the wind supply. [Exempli gratia, Jones, *op. cit.*, page 341.]

As I said above, the production of edge tones appears to be necessary to explain the phenomenon of overblowing. It is well known from observation that an increase in pressure effects a rise in the pitch of a pipe. At first the edge tone and frequency of alternation of the jet are held near to the fundamental free frequency of the body of the pipe, which is fixed by its dimensions and varies only with temperature. This is accomplished by the strength of the coupling of the entire system of tone production referred to above. However, when the effect of pressure increase has reached a point where the edge tone itself would approximate the frequency of the next harmonic of the pipe, the pitch suddenly jumps up to this overtone and "locks in" at the new frequency. [Philip C. Morse, "Vibration and Sound" (New York: McGraw-Hill Book Company, Inc., 1948), page 245.] I have seen no satisfactory explanation of overblowing on any other basis than that of edge tones.

In regard to Mr. Skinner's assertion that a sharpened upper lip is detrimental to the movement of the sound waves, it is generally accepted among physicists writing in the field and also, I believe, among organ builders that a sharpening of the upper lip produces a tone richer in

the higher harmonics. The explanation of this rests on the fact that the more sudden the fluctuation of the air jet across the upper lip, the greater the extent to which the higher components are produced. [Edwin H. Barton, "Textbook on Sound" (London: Macmillan & Co., Limited, 1908), page 442.] The same principle is responsible for the increased harmonic development brought about by increased pressure or by lowering the mouth and for the dull, fundamental tone of leather-lipped phonon diapasons.

Of course I do not mean to criticize Mr. Skinner's practice of leaving the upper lips unsharpened; the justification of this lies in results, not in theory. He is one outstanding organ builder; I am merely a student of organ and physics. WILLIAM P. GIDDINGS, DePaw Chapter, A.G.O.

Successor Praises Dr. Noble.

May 6, 1953.—Dear Mr. Gruenstein: Though many of us knew that Dr. Noble was suffering from an incurable disease, his death on May 4 came as a distinct shock to many of us. As his successor at St. Thomas' Church it would seem fitting that I pay a brief tribute to his memory.

Dr. Noble was responsible for the Anglican tradition as practiced at St. Thomas'. Having studied with such men as Sir Walter Parratt and Sir Charles Stanford, he was, naturally, steeped in that tradition. As a composer he will be remembered by "Fierce Was the Wild Willow", "Souls of the Righteous", the Evening Service in B minor and many other works. These compositions will always be sung in churches throughout the world.

At St. Thomas' we shall remember Dr. Noble as the one who, more than anyone else, was responsible for the founding of the choir school. During his last illness it must have been a great consolation to him to know that this school is now being rebuilt. The name of T. Tertius Noble will ever be revered by the many choir boys who received their musical training from him. Sincerely yours,

T. FREDERICK H. CANDLYN.

Electronic Tone Is Different

Columbus, Ohio, April 26, 1953.—To the Editor:

After reading Mr. Skinner's article in the April issue of THE DIAPASON I believe it is about time that an evaluation was made of the difference of tone between the pipe organ and the electronic organ. This difference of tone is probably not understood by many on either side of the fence.

Let us start with the audio amplifier and loud-speaker system as used on the electronic organ. Anyone can tell the difference between a pipe organ and an electronic organ recorded on records and played through a good amplifier and speaker system. The better the quality of the amplifier and speaker the more startling the difference becomes. Therefore we can eliminate the amplifier and speaker as the cause for the difference in tone.

The next consideration is in the method of producing the tone. The electronic engineer and physicist can produce any given tone quality desired by means of vacuum tubes. *By itself and a single note at a time* one cannot tell the difference between tone produced "synthetically" and tone produced "naturally". Note that I emphasize the single note at a time and the individual tone quality or timbre. Note also that one need not consider resonators. All that is required is that the harmonic structure be right for the tone desired. There is one electronic organ in which few of the individual tones can be produced accurately. This organ derives the harmonics from the tempered scale, which means that any odd harmonic, or any harmonic number which is divisible by an odd number, such as the sixth, twelfth, fourteenth, etc., cannot be true harmonics. In fact, the seventh harmonic is so far from any note in the tempered scale that it can't, and it is not used on this organ; further, nothing is contributed to the harmonic structure after the eighth harmonic.

Wherein does the difference lie? Let us look again at the methods used in producing the tones in the two types of organs. Besides a separate pipe for each note, the pipe organ has a separate set of pipes for each separate tone quality or timbre desired, aside from duplexing, whereby a given tone quality is available on more than one manual and/or more than one pitch. Thus each pipe, for a given note, is entirely independent of any other pipe and therefore each stop is independent of the others. When two pipes of the same pitch are speaking at the same time there are minute and changing differences in pitch between the two pipes. This is what makes the two tones independent of each other. Thus the ensemble is born. Two different tone qualities are played together and each maintains its own character to a very definite degree.

Most electronic organs use a single set of vacuum tubes, or tone generators, to

produce all the notes and all the different timbres. (There is one production line of electronic organs that has two separate ranks of tubes and another uses two separate ranks of tone generators.) Let us now combine two separate tone colors on the electronic organ. First we will note that there can be no small differences in pitch between the two tone colors because they come from the same tone generator. There is not a combination of tones but another new tone is produced. No matter how many stop tabs are depressed, there is just another new tone. This combination of stop tabs could be replaced by another stop tab which produces this new tone. There is only one real stop on this organ. Even on those that have two sets of tubes, there are only two real stops. True, the tone quality or timbre of these one or two stops can be varied, but no real ensemble can be produced.

No organist in his right mind would think of using a single stop on an organ, regardless of the timbre or power of that single stop, to play an entire hymn unless it were for a special introduction or some other special effect. Yet that is what the organist playing an electronic instrument is compelled to do.

There have been, I believe, a few custom-built electronic organs using a separate rank of tubes for each stop, but these organs cost quite a bit more than the usual electronic organ; in fact, nearly as much as an equivalent pipe organ. The only advantage to be gained is the saving in space, and even that is doubtful if the tone is to be produced at a sufficient volume level.

Two electronic organ builders have recognized the defects of their instruments and have tried to do something about it. The chorus control is the first attempt and it is nothing more than a slightly celeste tuned set of tone generators. The other is the gyrophonic projector, which rotates the loud-speakers so that the source of the tone cannot be determined and varies the pitch by very small amounts, adding a diffuseness to the tone. Both of these schemes do not attack the real problem and hence are just makeshifts. In other words, these devices do not replace the ensemble.

There are possibilities of producing independence of stops by electronic means without going to separate ranks of tubes for each stop. These possibilities eventually will be investigated and proved, at which time the electronic organ may be accepted. The method used must achieve the independence of stops without increasing the cost too much. The additional cost would depend on the number of stops on the organ. Builders of pipe organs must eventually face the possibilities of a low-cost electronic organ which will be aesthetically acceptable. At the present state of the art the pipe organ cannot be replaced by an inexpensive electronic organ.

LEONARD H. MAUKO.

Our Neglected Composers.

Reading, Mass., May 1, 1953.—Dear Mr. Gruenstein:

It seems to me that in one respect we are a very unpatriotic nation. Here we have two great composers for the organ and I can say truthfully that I almost never hear their music played. At a Guild recital held in Washington we heard Catharine Crozier play the Sowerby Symphony, which created little short of a sensation. I heard Purvis' Seven Preludes once, which impressed me so much that I long to hear them again, but never do, though I have given this music to several organists.

Also, another thing. My type of organ, in which I include as much color as I can, is disapproved by the so-called classicist, who demands that we return to the type of organ which Bach had on the ground that it is traditional. Why not use that same logic and discard the automobile and ride behind the traditional horse. Kill progress is the principle of the baroque advocate.

Well, now, as it happens, after building organs for sixty-five years I have discovered what is to me the most beautiful of all musical sounds from any source whatever and that is the combination of the flute celeste (2 rks.), with a 4-ft. two-rank unda maris, which I placed in the First Congregational Church, Watertown, Conn. I hope to have an opportunity to place this group

elsewhere before I reach my finish. Perhaps, though, I am in the class of the listener who said he didn't like to hear Bach often; he preferred Offenbach. In point of fact I did enjoy the "Tales of Hoffman" very much, as well as "Marouf," which has an unusual exotic character which I long to hear again, but as far as I know it has been given but once in America. I remember hearing the "Rosenkavalier" the first time it was ever given in New York and the next day every last music critic panned it, saying it had no melodic character, musical charm or element of permanence. Well, those critics now have all passed on, but the "Rosenkavalier" is still with us. Very sincerely yours,

ERNEST M. SKINNER.

NORBERT E. FOX OF TOLEDO

CATHEDRAL TAKEN BY DEATH

Norbert E. Fox, for twenty-seven years organist and choir director of Our Lady Queen of the Most Holy Rosary Cathedral in Toledo, Ohio, who retired in December because of ill health, died March 10. In his years of activity in Catholic churches Mr. Fox won a reputation as a proponent of Gregorian chant. In November Mr. Fox was honored at a dinner at the Northwood Inn, arranged by his pastor, Msgr. A. J. Dean. Gifts were presented to him which included a \$500 purse from parishioners, a gold watch, a service pin and a painting of himself.

Mr. Fox was born in Sandusky in 1881, the oldest child of a family of fourteen. He was reared in a musical atmosphere and his training was begun early in life. Mr. Fox served at various churches in Ohio previous to his appointment to St. Mary's Church in Sandusky, where he played for fifteen years before going to the cathedral.

In 1910 Mr. Fox married Miss Eva Minnich of Lorain, Ohio, who survives him. They had six children. Valerian and Marcellian are organists in Portland, Ore., and Robert has done substitute work for his father. Other children are Geraldine, Patricia and Gregory.

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On Function of Church Music

"The True Function of Church Music," by Allan Bacon, is the latest volume on the general subject of music for Christian worship. It is privately published by the author, who is professor of organ at the College of the Pacific in Stockton, Cal., a post which he has held since 1922. Mr. Bacon has devoted his life to church music and organ playing. As a recitalist he has been heard in many parts of the country.

Mr. Bacon's observations are in many ways encouraging. Near the beginning of the book he has this to say: "Now we opened our discussion a moment ago by admitting that there was an undue amount of trash (that is, bad music) being performed in our Protestant churches nowadays, and we even agreed that something really ought to be done about it. However, as a matter of fact, things are not as bad, in my personal opinion, as some of the critics would have us believe. There always has been trash sung and performed in our churches; but things are getting better, not worse. Standards are rising, not being lowered. Our music schools (the finest in the world) are turning out a never-ending stream of well-trained organists and choir directors, who, as soon as they assume authority in any given locale, proceed to carry out the principles, standards and techniques acquired during their training."

This book can be labeled neither "liberal" nor "conservative." For the most part it is a rather subjective expression of opinions on the various facets of church music and therefore practically everyone who reads it will agree with some parts and disagree with others. This reviewer would take one exception in particular—the author's attitude toward certain hymn texts which over the years have become revered by most Christian groups. He refers to the "outmoded symbolism and crude literalism" of such hymns as "Ancient of Days," and he quotes half of the first stanza of "Come, Ye Faithful, Raise the Strain" with ridicule. It is our contention that anyone with knowledge of the Holy Scriptures (presumably upon which Christianity is founded) will have no difficulty interpreting the allusions in these hymns; nor will he find them at variance with the plain words of the Bible.

Mr. Bacon is very firm in his denunciation of the electronic organ as a church instrument. He devotes five pages to the pros and cons of this argument and reaches rather definite conclusions on the subject.

Many pages are given over to discussions of the differences between "good" and "bad" church music. Mr. Bacon advocates a "middle of the road" course regarding the "purist" and "liberal" ideas about what music is suitable for church use. He closes the book with a paraphrase of the parable of the Pharisee and the Publican, likening the Pharisee to the musical purist. The implied conclusion is that the most important quality in a church musician is his devotion to Christian worship.

J. S. D.

WITH A FIRST PRIZE of \$2,000 and nine additional awards, aggregating \$7,500 in all, the 1953 student composers' radio award (SCRA) was officially launched in May by Carl Haverlin, SCRA national chairman and president of Broadcast Music, Inc. Students are invited to enter the competition sponsored by radio broadcasters BMI and BMI Canada, Ltd. National winners are to be named in April, 1954, when the awards will be distributed. The awards are to be applied for tuition and subsistence. Rules and entry blanks are available from Russell Sanjek, Director SCRA Project, 580 Fifth Avenue, New York City.

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Mrs. Bertrand E. Cobb, A.A.G.O., for the last eleven years organist and choir director of the First Parish Church, Portland, Maine, has been named church music consultant of the Maine Council of Churches. In this capacity Mrs. Cobb is available to churches in Maine for conducting conferences. Several of these were held in the spring and the council reports that the project has been well received. The conferences usually consist of an afternoon session devoted to discussions of basic relationships in the ministry of music and evening sessions on choir work, including demonstration rehearsals.

Mrs. Cobb was born in Dorchester, Mass., and received her education at the American Institute of Normal Methods and the New England Conservatory. She studied organ with Everett E. Truette, Albert W. Snow, John E. Fay and Homer Humphrey. Before going to the First Parish Church she served the Presbyterian Church in Hyde Park, Maine; the Union Congregational Church in Wollaston, Mass.; the Central Square Baptist Church, Portland, and St. Lawrence Congregational Church, Portland.

Mrs. Cobb holds the associate certificate in the Guild and has served as dean of the Portland Chapter. She is the only woman organist in Portland who has played a recital on the famous Kotschmar memorial organ in the city hall. Mrs. Cobb directs the Portland Women's Chorus. For the last two years she has been heard once a month in a hymn appreciation program broadcast over the facilities of the Maine Broadcasting System and sponsored by the Maine Council of Churches.

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The thirty-first annual meeting of the Hymn Society took place at Union Theological Seminary, New York, May 6.

Reports and figures alike showed the society in a flourishing condition. Its members now number 1,350, 292 having been received during the year. The four issues of *The Hymn* have made many friends for the society. Its editor, the Rev. George L. Knight, paid a warm tribute to his associates, Dr. Ruth Messenger and Mr. Higginson.

In a brief report of the hymn-tune index allusion was made to two new projects of its editor, the Rev. Emery C. Fritz; he has listed under each of the 3,500 tunes in the index all the hymns used with every one of them. Conversely he has tabulated all the tunes appearing with each of the hymns contained in the twenty-seven books studied. The number of different hymns in these books is about 6,000.

Very good progress has been made in the "Julian Revision" plans. Authors have been selected by the chairman, Dr. Henry Wilder Foote, to write general articles on the hymnody of each of the leading American communions. Dr. Messenger is to confer with the Rev. L. H. Bunn, British editor of the project, when she visits England in June.

Activities were reported by these chapters: Los Angeles, Philadelphia, Fort Worth and Phoenix, and plans for developing several chapters in Ohio were reviewed by the Rev. W. Scott Westerman of Hillsboro, Ohio.

The society elected several new officers.

Mrs. Blanche K. Thomas becomes recording secretary, Miss Edith M. Franz succeeds Dr. Ruth E. Messenger as archivist, while Miss Edith Lovell Thomas, G. William Richards of Salt Lake City, Robert M. Stofer of Cleveland and Dr. James R. Sydnor of Richmond, Va., are added to the executive committee. Mr. Everett Tutchings heads the program committee and Mr. Richards becomes membership chairman. A resolution was adopted thanking Dr. Ruth Messenger for her devotion in building up the archives of the society, which have been under her care since they were set up in 1922. Mention was made of ten members who have passed away during the year. Their names were read and a memorial prayer was offered by the Rev. J. Philip Anschutz. The society approved a special memorial minute for Dr. T. Tertius Noble, former president of the society, to be forwarded to Mrs. Noble.

In the evening there was a panel discussion on the subject "Twenty-five Years of Progress in Sacred Music and Hymnody." It was planned and led by Dr. Hugh Porter, aided by five visiting graduates of the School of Sacred Music. They were Paul Allwardt of Gustavus Adolphus College, St. Peter, Minn.; George Brandon, Dr. Paul Jones, Madison, Wis.; Robert M. Lee of New York and G. William Richards. Several areas of progress were developed in organ music, in choral music, in the quality of choral singing and in hymnody. As evidences of this progress the following were noted: the rise of schools and departments of sacred music, and of a multitude of summer schools; sacred compositions of higher and more worshipful character; improvement in the status and recognition of church musicians, including the increase in full-time directors of music, and the development of multiple choirs. Finally, there has been a healthy revival in hymnody. Almost every major communion has improved its worship by a new hymnal since 1928. Several new hymnals are being compiled through joint action by denominations. Hymn festivals have stimulated congregational singing all over the country.

A notable hymn festival was held in the East Liberty Presbyterian Church of Pittsburgh Sunday evening, April 26. Thirty-four Presbyterian churches in the presbytery were represented by 450 singers from their choirs. Two hymn-tune preludes composed for this service by Helen Roessing Aiton were played by Ralph W. Crawford. The service organist was Donald D. Kettinger of the host church. The program gave clear suggestions for the singing of each hymn. Richard T. Gore's arrangement for "Sine Nomine" was sung as the processional. About 1,200 people were present.—REGINALD L. McALL.

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WANTED—ORGANIST FOR CHICAGO Sinai Congregation, Fifty-fourth and South Shore Drive (entrance 1720 East Fifty-fourth Street), phone BUTterfield 8-1600. Season Sept. 1 to May 31. Call or write Hans Alten, director of music, at once.

WANTED—ORGANIST-CHOIRMASTER, large midwestern Episcopal Church, September, 1953, to September, 1954. Boy choir experience necessary. Good salary. Furnished apartment available. Address F-3, THE DIAPASON.

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WANTED—POSITION OPEN. CHOIRMASTER and organist for Trinity Episcopal Church, Hartford. Apply to Trinity Church, 122 Sigourney Street, Hartford, Conn.

WANTED—CONSOLE, TWO OR THREE-manual and pedal. State number of stops, combinations, generals, etc. Address F-10, THE DIAPASON.

NORMAND LOCKWOOD, noted American composer, will become chairman of the Trinity University department of music in San Antonio, Tex., Sept. 1. Dr. Lockwood is at present a member of the music faculties of Columbia University and the School of Sacred Music of Union Theological Seminary. He is also lecturing on composition and theory at Yale University, replacing Dr. Quincy Porter, now on sabbatical leave.

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POSITION WANTED—ORGANIST-DIRECTOR, woman, A.A.G.O., experienced in Lutheran and other Protestant denominations. Five years with large Protestant church on full-time basis. Experienced with volunteer and professional choirs, youth and children's choirs, oratorio and concert work, children's religious pageants and hymn and choir festivals. Interested also in assisting in church school work. Address F-7, THE DIAPASON.

POSITION WANTED—ORGANIST AND CHOIRMASTER, sixteen years in Episcopal Church of 1,600 communicants, desires change. Experienced both mixed and boy choirs. Best of references from clergy, including bishops and present rector; also prominent musicians. Address F-18, THE DIAPASON. [7]

SITUATION WANTED—ORGANIST-CHOIRMASTER, Gregorian. Conducting under eminent conductor. Composition under eminent composer. B.M. Single. Tanglewood student. Experience: Choir, band, orchestras, teaching. Teach French. Prefer college vicinity, East, North Middle West. Address F-8, THE DIAPASON.

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POSITION WANTED—ORGANIST-CHOIR DIRECTOR, Mus.B., presently employed in New England, desires change in location. Over twenty years' experience in church music and teaching. Preferred location: Middle West or South. Address F-6, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIRMASTER, Mus.B., Episcopal, ten years experience mixed, boy choirs, teaching, vocal coaching, desires parish with fine organ Chicago, Milwaukee area. Address E-8, THE DIAPASON.

POSITION WANTED—ORGANIST-DIRECTOR or organist position in Protestant church within driving distance University of Kansas, by young man. Good references and experience. Address E-7, THE DIAPASON.

POSITION WANTED—CATHOLIC ORGANIST-CHOIRMASTER, single, desires change of post. Can go anywhere. Widely experienced. Sings daily masses. Address F-9, THE DIAPASON.

DURING HIS THREE WEEKS' stay in Los Angeles between tours, Richard Ellsasser was heard in two recitals at the Wilshire Methodist Church. The programs were devoted to selections he has recently recorded, including works by Schumann, Mendelssohn, Marcello, Bach, Karg-Elert, Thomson, Vaughan Williams, Vivaldi, Rimsky-Korsakoff and others. Immediately after the second of these two recitals Mr. Ellsasser left for another transcontinental tour which will take him into Idaho, Oklahoma, Wisconsin, Massachusetts and Florida. He will play for two regional conventions of the American Guild of Organists and will be heard in recitals in Canada and Mexico.

FOUR SENIOR PUPILS OF Vernon de Tar gave recitals in March at the Juilliard School of Music, New York City. Charlotte Key was heard March 5; Regina Shaughnessy played March 11; Carol Jacoby presented a program March 18, and Hector Zeoli gave a recital March 25.

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FOR SALE—KIMBALL SWELL SHADE six-stage frame, 6'10 1/2" by 53 1/2", with complete action, \$50.00; 1/3-hp 4 1/2-inch pressure Gem blower Century, 110-220 motor, \$40.00; one reservoir, 20x30", \$20.00; one small tremulant, with wind break, \$15.00. L. D. French, 2118 East Forty-sixth Street, Cleveland 3, Ohio.

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FOR SALE—TWO-MANUAL AND PEDAL electric reed organ. Excellent condition; just rebuilt; \$350.00 Wichita. Mrs. A. D. Dukes, 260 North Exposition, Wichita 12, Kan. [5]

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FOR SALE—SEVEN-RANK UNIT ORGAN. Includes 16-ft. violin, 16-ft. oboe, Deagan vibraharp and chimes (twenty-five bells). Address C-4, THE DIAPASON. [8]

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FOR SALE—TWO-MANUAL, FOUR-rank Gratian pipe organ, \$500. R. Schumm, 2212 Ridge, Evanston, Ill.

THE ORGAN LOFT of the First Methodist Church in Burlingame was the setting for a meeting of the San Mateo Branch of the Music Teachers' Association of California April 20. The members were seated in full view of the organ console and, after a short business meeting, Mrs. Reginald Hamlin spoke on "The Organ and Organ Recitals". Her remarks were demonstrated at the organ by one of her students, Mrs. Leo Selenger, and another of her students, Mrs. Kendall Jenkins, played "Ebarm dich mein", by Bach, and "Psalm 18", by Marcello. Further illustration of the talk was given by Mrs. Marie Soule, a pupil of Mrs. Dorothy Ridley.

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FOR SALE—WFIL RADIO STATION KILGEN organ, four-manual horseshoe console, sixteen sets of pipes, unified, Deagan vibraharp and class A chimes, twenty-five notes. This organ is only 14 years old and has had the best of care; first-class mechanical condition. Wonderful buy for church or school auditorium. Price \$7,000.00 f.o.b. Philadelphia. Address Edgar H. Mangam, 23 South Front Street, Philadelphia 6, Pa.

FOR SALE—TWELVE BOURDON PIPES, eight-inch, Wurlitzer, with chest, \$50.00. Twelve small-scale Pilcher bourdons with chest, \$65.00. Also twelve Möller and twelve Estey pipes, \$40.00 per set. One extra nice dulciana, Austin, with new basses, \$75.00. Also harmonic flute and principal. One-half and one-h.p. Kinetic blowers and two and three-h.p. Orgoblos. T. Howard Sheehan, Box 692, Charleston, S. C.

FOR SALE—ROBERT MORTON THREE-manual unit organ, seven ranks, blower, horseshoe console. Now in use in church. To be removed, making space for new organ. Price and specifications on request. Immanuel Baptist Church, 3215 East Third Street, Long Beach 14, Cal.

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