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CALIFORNIA MEETING HAS MANY FEATURES

CLASSES BY BIGGS AND COCI

West Regional Convention of the A.G.O. Made Interesting by Varied Events—Richard Montague Wins Young Organists' Contest.

By VIOLET C. SEVERY

The Far Western A.G.O. regional convention was ushered in at the University of Redlands, Redlands, Cal., by the first really hot day of the year, the second day of summer, June 22, and the heat continued in intensity through the 25th. Its warmth was exceeded only by the geniality of the hosts, the members of the Riverside-San Bernardino Counties Chapter, Margaret Whitney Dow dean, who had worked late and long in their preparation and welcome to the delegates—labor which was not lost, as the excellence of the entire program proved.

For the second consecutive time the convention was built around the master plan, having this year both Claire Coci and E. Power Biggs; the emphasis was on choral music. Also a repeat was the holding of the convention on a college campus, the facilities of the university being admirably suited to a gathering of this kind, with comfortable lodging in beautiful new Cortner Hall; wonderful meals at the commons; meetings and recitals at lovely new air-cooled Watchorn Hall of Fine Arts and beautiful Memorial Chapel. And all was surrounded by what has been called one of the most beautiful campuses in the United States. Organists began arriving and registering Monday afternoon, June 22, and then crowded among the exhibits, later enjoying an informal time and punch and policies in Cortner Hall. The young organists' contest also was held at this time. The winner was 22-year-old Richard Montague of the Northern California Chapter; second was 15-year-old Ladd Thomas of the Pasadena and Valley Districts Chapter.

Choral evensong at Trinity Episcopal Church served as the official opening of the convention, presided over by the Rev. George Morrel, rector; the Rev. John G. Mills, officiant, and Donald Coats, M.S.M., organist-choirmaster of St. Paul's Cathedral, Los Angeles. Participating in the beautiful service were the boy and girl choirs from the host church, Wilbur Chowalter choirmaster; Christ Episcopal Church, Ontario, Margaret Bray choirmaster; Church of the Ascension, Sierra Madre, Margaret Whitney Dow choirmaster, and St. Paul's Cathedral, Los Angeles.

Greetings were delivered at the welcome dinner by Dr. Leslie P. Spelman, rector of the University of Redlands School of Music; Margaret Whitney Dow, dean of the Riverside-San Bernardino Counties Chapter, and Clarence Lader, state chairman of the A.G.O. for Southern California. Following the dinner the delegates joined in reading together the Pachelbel Magnificat under the leadership of Royal Stanton of Long Beach. Mr. Stanton first played recordings of this interesting work and then directed the ensemble in celebration of the 300th anniversary of Pachelbel's birth. At 8:15 Owen Brady, A.A.G.O., organist-director of the First Baptist Church, Los Angeles, delivered a lecture-demonstration on organ registration on both the two-manual Rieger organ in Watchorn Hall and the four-manual Casavant in Memorial Chapel.

"Party time" proved to be a real "ice breaker" for the delegates gathered in Cortner Hall. The "concert," presented by Roberta Bitgood, "prima donna," accompanied by John Doney, and C. Harold Einecke, "theater organist," showed conclusively how serious musicians can

GROUP AT REGIONAL CONVENTION IN KALAMAZOO, MICH.



THREE-DAY PROGRAM TO MARK CONVENTION OF THE C.C.O.

Three days of unusual interest are planned for the 1953 Canadian College of Organists convention in Hamilton, Ont., Sept. 1, 2 and 3. Recitalists, speakers, bus tours, including a visit to Brantford, and social events are on the schedule. Headquarters is to be in the air-conditioned Burgundy room of the Fischer Hotel. A descriptive booklet of the convention will be mailed upon request to E. Sealy-Jones, 45 Tuxedo Avenue South, Hamilton.

The following is a list of the principal events:

Tuesday, Sept. 1—Luncheon; Dr. W. J. Deadman, city pathologist, guest speaker. Practical choral demonstration under the directorship of Dr. Healey Willan, featuring the study and rehearsal of madrigals. Mrs. Ellen Fairclough, Canada's only woman member of Parliament, will be the speaker after dinner. Recital, with Gerald Bales at the organ and Gordon Jeffery conducting chamber orchestra. The program will include the first performance of the first movement of Florence Clark's Symphony for Organ, with chamber orchestra.

Wednesday, Sept. 2—Bus trip to Brantford and visit to the Bell homestead and Mohawk Chapel, the only chapel royal outside England. In Brantford there will be a recital by Ernest White. In the evening there will be a recital by Charles Peaker, followed by a convention party, featuring square dancing and a floor show.

Thursday, Sept. 3—Panel discussion on "Tone Production in Choir Work," with Muriel Gidley Stafford, George Smale and Cyril Hampshire forming the panel. In the afternoon the convention guests will go on a bus tour of the city through the courtesy of the city of Hamilton. The after-dinner speaker W. J. ("Bill") McCulloch will be at the convention banquet. The closing recital of the convention will be played by Carl Weinrich.

JOSEPH JONGEN, BELGIAN COMPOSER, DIES AT AGE OF 79

Joseph Jongen, noted Belgian composer, died July 13 at his home in Sart-Lez-Spa, near Liege. He was 79 years old.

M. Jongen, a commander of the French Legion of Honor, had a distinguished career as composer, teacher and performer on the piano and organ. Among his best-known organ compositions are his "Chant de Mai" for organ and "Sinfonia Concertante," for organ and orchestra.

M. Jongen received his musical training at the Liege Conservatory, where he also taught until he won the Prix de Rome in 1898 with his cantata "Comala." Thereafter he spent most of his time trav-

eling and composing. When the Germans invaded Belgium in world war 1, he went to live in England. M. Jongen returned to Belgium after the war and in 1920 he joined the faculty of the Brussels Conservatory, becoming its director five years later.

JACK OSSEWAARDE WILL GO TO CATHEDRAL IN HOUSTON

Jack H. Ossewaarde, A.A.G.O., has been appointed organist and choirmaster of Christ Church Cathedral in Houston, Tex., and will begin his duties there Sept. 15. He goes to the new post from Calvary Church in New York City.

Mr. Ossewaarde spent his early years as a choir boy in St. Luke's Church, Kalamazoo, Mich. By the time he was 17 he led an adult choir of his own. In Kalamazoo he also began his study of piano and organ. He attended the University of Michigan and earned a master's degree. Mr. Ossewaarde was then called to serve in the armed forces and spent five years with Patton's Third Army. He saw duty with the army of occupation in Bavaria and Austria and had the opportunity to play many of the old European instruments.

Mr. Ossewaarde is married and has a son, Jon. Donna Ossewaarde is a mezzo-soprano and also comes from Michigan.

PORTER HEAPS PLAYS DUAL ROLE AS DAUGHTER MARRIES

No doubt there have been many organists who have wished that they could be in two places at once, but few have done so with the success of Porter Heaps, who on July 11 not only provided the music for the wedding of his daughter Barbara Joan but escorted her down the aisle and gave her in marriage to Lieutenant Lyman Page Van Slyke of the navy. Mr. Heaps found it possible to "play the dual role" by recording the music in advance and having it reproduced at the time of the wedding.

The ceremony took place at St. Matthew's Episcopal Church, Evanston, Ill., where Mr. Heaps is organist and choirmaster. The bride's grandfather, the Rev. Dr. Allison Ray Heaps, assisted in the ceremony and Portia Heaps, sister of the bride, was the maid of honor.

AEOLIAN-SKINNER TO BUILD LARGE ORGAN FOR OBERLIN

Announcement is made by Oberlin College that a contract has been signed with the Aeolian-Skinner Organ Company for a large instrument to be installed in Finney Chapel. The new organ will replace one built in 1915 by Ernest M. Skinner. Some pipework from the old instrument is to be incorporated.

FINE RECITALS MARK CONVENTION IN UTICA

NOTED PERFORMERS HEARD

New York-New Jersey Regional Draws 241 Persons to Hear Programs—Recital of Works of Guild Members One of Many Events.

By HORACE DOUGLAS

The regional convention of the A.G.O. for New York and northern New Jersey was opened June 22 in the parish-house of Grace Episcopal Church, Utica, N. Y., with the best weather possible—sunny, warm and with low humidity. Registration began at noon and reached a total of 241 for the three days.

Because of the number of contestants (seven) the organ playing competition for students was begun at 1 o'clock Monday afternoon. All of the players showed considerable talent. Edwin Flath, a June graduate at Syracuse University, was the winner. He was well prepared technically and displayed fine musical feeling. Second, with "honorable mention," was Miss Marjorie Winters, organist and choirmaster *pro tempore* at the Central Presbyterian Church, Buffalo.

After the competition an oasis oficed tea and the usual goodies in the parish hall proved very popular. It was an unusual scene, with a display of two pipe organs, three electronic organs, recording equipment and music displays. In these surroundings Hans Vigeland of the Westminster Church, Buffalo, played a delightful program, well suited to the Rieger organ. His selections were as follows: Toccata 12 from "Apparatus Musico-Organistus," Muffat; Chorale Prelude, "Wo soll ich fliehen hin," Bach; Variations on "O Filii et Filiae," Jean-Francois d'Andrieux and Jeanne Demessieux; "Vepres des Vierges," Ernest Chausson; Ciacona, Karl Holler.

Choral evensong at 6 o'clock in Grace Church opened with the Ciacona by Buxtehude, played by Richard Bennett, organist of St. Paul's Church, East Orange, N. J. John L. Baldwin, Jr., organist of Grace Church, played the service. Dr. Norman Coke-Jephcott, a former organist at Grace Church, led the choir in his anthem, "The Trumpeters and the Singers Were as One," a work well suited to show off the trumpets. George Huddleston, organist of Christ Church, New Brunswick, N. J., played for the postlude a Chromatic Study on "B-A-C-H" by Walter Piston.

The evening recital in Grace Church was played by Catharine Crozier of the Eastman School of Music, Rochester. Her artistry is known throughout the country. Her well-chosen program showed to advantage the tonal improvements that have been made during the past year in this fine organ, placed as it is in a beautiful church with fine acoustics. This was her program: Ciacona in E minor, Buxtehude; Chorale Preludes, "To Jordan Came Our Lord," "When in the Hour of Utmost Need" and "Kyrie, Spirit Divine," Bach; Pastorale, Roger-Ducasse; "Joys" and "Sorrows," from "Three Dances," Jehan Alain; Arabesque for Flutes, Jean Langlais; Passacaglia, Symphony in G major, Leo Sowerby. A social hour with refreshments followed the recital in the parish hall.

On Tuesday the convention peregrinated. Leaving Utica about 10, the group arrived at Hamilton College in Clinton by 10:30 and was welcomed by President Robert W. McEwen. G. Donald Harrison gave an interesting and informal talk on the rebuilding of the organ in the Cathedral of St. John the Divine. The tonal problems encountered in so large a building, plus the evident problem of rebuilding, were explained. The state trumpet which speaks from the west end of the nave required considerable experimentation, but its success was apparent

last Easter, when it was used for the first time.

The Johnson organ in the college chapel, redesigned by Ernest White and John Baldwin, has been rebuilt in the rear of the chapel with a swell, unexpressive great and a rückpositiv. Mr. White played the following program, well suited to this organ: "Dialogue e Musette" and "Offertoire pour le Jour," d'Andrieu; "Tiento Llano," Cabanilles; "Obra de Octavo Tono Alto," Sebastian A. de Heredia; Prelude, Fugue and Chaconne and Five Chorale Preludes, Pachelbel; "Kleines harmonisches Labyrinth" and Partita, "O Gott, du frommer Gott," Bach.

At noon a company of 180 persons enjoyed a box luncheon on the campus under the beautiful shade trees. A picnic atmosphere prevailed along with perfect weather.

Early in the afternoon an artist performance was heard when Will O. Headlee, a graduate student at Syracuse University, played from his master's recital the following program: Fantasia in G major, Bach; Chorale Prelude, "Schmücke dich, O liebe Seele," Bach; Chorale Partita on "Lobe den Herren," Joseph Ahrens; "La Nativite du Seigneur" No. 9, "Dieu Parmi Nous," Olivier Messiaen.

By 4:30 the caravan had reached Syracuse University, where we were welcomed in Hendricks Chapel by Professor Arthur Poister, head of the organ department. After "opening up" the organ with two hymns sung by the "convention chorus" we adjourned to the Crouse College auditorium, where we saw and heard the second Holtkamp organ in the modern classic style. Professor Louis Krasner of the violin faculty, with Mrs. Krasner, also a fine violinist, favored us with a charming classic work, with Professor Poister at the organ. Thereafter the two large organs and the two practice organs (all by Holtkamp) were open for inspection and for playing by the guests.

The Syracuse Chapter was the dinner host at Drumlins. Dean Leo A. Fisselbrand extended a welcome to the guests. After dinner J. Paul McMahon, treasurer of the Utica Chapter, treated us to his inimitable treasurer's report, an elaborate disquisition on the financial dealings of the Utica Chapter, which aided our digestion greatly. Later in the evening we enjoyed a musical banquet when Robert Owen of Christ Church, Bronxville, played a master recital. His program: Concerto in E flat, William Felton; Variations on "Mein junges Leben hat ein End," Sweelinck; Toccata, Scarlatti; Prelude and Triple Fugue in E flat, Bach; Four Pieces from Book 2, "Le Jardin Suspendu," "Deux Danses a Agni Vavishita," "Litanies," Alain; Chorales, "Now Praise We Christ, the Holy One" and "O Christ, Thou Lamb of God," Ludwig Lenel; Passacaglia and Fugue in C minor, Bach. Again it was a demonstration that the building is a part of the organ, and with the superb playing of Mr. Owen it was an event long to be remembered.

Wednesday, the last day of the convention, opened in St. John's Church, Utica, with a preludial recital. Professor Joseph J. McGrath, organist of the Cathedral of the Immaculate Conception, Syracuse, opened with his "Eucharistica Suite" and a Toccata, followed by Angela Bonomo Nassar, organist of St. John's Church, who played: Prelude on "Iam Sol Recedit Igneus," Simonds; "Basse et Dessus de Trompette," Clerambault; "Benedictus and Offertoire," Couperin; "Christus Vincit," Kreckel.

A solemn high mass for the feast of the Nativity of St. John the Baptist followed the recital. A large choir under the direction of J. Paul McMahon of Utica was composed of members of the Catholic music educators of the Diocese of Syracuse, the choir of St. Joseph's Church, Utica, and the novitiate choir of the Society of Mary of Chaminade Novitiate, Marcy, N. Y. The music of the mass was chosen to illustrate the three basic types of Catholic Church music—Gregorian, polyphonic and modern. The beauty of tone and the ensemble belied the fact of group rehearsals. Mr. McMahon is to be congratulated on his leadership.

The morning program was completed with a choral forum in the parish hall with Mrs. Lois B. Scholes of Alfred as moderator and Miss Marcella Lally of Utica as speaker.

A unique feature was the program of original compositions by A.G.O. members, with M. Searle Wright as chairman. The first part, in the hall, included: Pastorale from Piano Quartet, Philip

James, and songs by Marion Ohlson and Robert Crandell. The second part of the program was given in the church. A cantata for three solo voices ("The Passion"), by Mathilde McKinney, was well sung, strictly for the professional singers. The organ works were as follows: Variation Studies, Seth Bingham; Prelude on "Brother James' Air", Prelude on "Greensleeves" and Ricercare, Searle Wright; Dance (Suite for Organ), Marilyn Mason; Carnival Suite, Robert Crandell. The participants were Miss Mason, organist; Thelma Young, contralto; Helen Jones, soprano; Robert Parry, baritone, and Vivian Marasco, soprano.

The final recitalist was George Markey, organist of the First Presbyterian Church, Newark, N. J. The first part of his program consisted of four solo works: Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Pastorale, Milhaud, and "Fete," Langlais, beautifully played with fine registration. After a short intermission Mr. Markey returned to give an outstanding performance of Francois Poulenc's Concerto in G minor for organ, string orchestra and timpani, under the direction of Charles Budesheim of Clinton, N. Y. The audience was spellbound by this dynamic work, bringing to a fitting close this convention. A social time followed in the hall, the "M.C." being none other than Christopher Tenley, the genial regional chairman.

At the regional business meeting seven invitations were received for the convention in 1955. The choice was left in the hands of a committee. An atmosphere of friendship was evident in this, the first convention in Central New York. Much of the success was due to the great amount of work done by the chairman, John L. Baldwin, Jr.

DR. MILES FARROW, FORMER N. Y. CATHEDRAL ORGANIST, DIES

Dr. Miles Farrow, formerly organist of the Cathedral of St. John the Divine in New York City, died in Catonsville, Md., July 17 at the age of 82 years.

James Miles Farrow was born in Charleston, S. C., Oct. 13, 1871. He attended the Baltimore, Md., public schools and John Hopkins University as a special student in the class of 1893. Mr. Farrow was largely self-taught in music, save for a few lessons from Harold Randolph at the Peabody Conservatory. He began playing the organ in the Roman Catholic Cathedral of the Assumption, B.V.M., in Baltimore. In 1894 he became organist and choirmaster of St. Paul's Episcopal Church, where the Rev. John Sebastian Bach Hodges and he built an outstanding choir of twelve boys and twelve men. With this group he presented many cantatas and smaller oratorios to overflowing congregations. In 1909 he was appointed to the Cathedral of St. John the Divine in New York, where, by the time the choir and crossing were consecrated, he had again built up a magnificent choir. Columbia University honored him with a doctor of music degree in 1926.

Ill Health compelled Dr. Farrow to retire in 1931 after twenty-two years of service.

Dr. Farrow composed little, but wrote "About the Training of Boys' Voices" in 1898. His service playing and improvisations were generally admired by church musicians, his devotion to his work and to his choristers were an inspiration to "a noble army, men and boys", who remember him with affection.

THIRTEEN ORGANISTS TAKE PART IN COLUMBIA SERIES

Thirty organ recitals were heard at St. Paul's Chapel, Columbia University, New York City, in the spring semester. Ten of these were played by M. Searle Wright, the organist and choirmaster, and nine were played by Herbert Burtis, assistant organist and choirmaster. Guest recitalists were Corliss R. Arnold, Robert Baker, Walter Baker, David Ballantine, Wallace M. Coursen, Jr., Joseph Coutret, Gordon Jones, Betty Louise Lumby, Marilyn Mason, Max Miller and Hector Zeoli. Sixty-five composers were represented by 144 compositions.

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

VOLUME III: CLAVIERUEBUNG III
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MARILYN MASON

HISTORICAL SURVEY OF ORGAN MUSIC

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July 7 — Music of the Seventeenth and Eighteenth Centuries. Walther, Kerll, Bach, Handel.

July 14 — Music for Organ and Viola. Tartini, Bach, Handel, Vitali.

July 21 — Germany after Bach. Bruckner, Brahms, Hindemith, Karg-Elert, Reger.

July 28 — France, the Nineteenth Century. Berlioz, Franck, Widor.

August 4 — France, the Twentieth Century. Roger-Ducasse, Messiaen.

August 11 — America, the Twentieth Century. Bingham, Thomson, Crandell, Wright, Sowerby.

NEW HAMPSHIRE HOST TO FIVE A.G.O. CHAPTERS CONVENTION IN MANCHESTER

Third Biennial Northeastern Regional Meeting Is Held—George Faxon and Harriett Slack Richardson Give Recitals.

The New Hampshire Chapter played host to the Northeastern regional convention, held in the Queen City of the Granite State—Manchester—Tuesday and Wednesday, June 23 and 24. This was the third biennial convention to be held for the chapters of this region, including those of Maine (Portland and Bangor), New Hampshire (Keene area and New Hampshire Chapters) and the Vermont Chapter. A very well-planned program was offered by the committees of the host chapter. Everyone was active trying to keep up with everything, but enough time was allowed between events.

The convention was opened Tuesday morning, when the mayor of the city, Josaphat Benoit, greeted the registrants and extended the best wishes of the Manchester people to the Guild. The dean of the host chapter, James A. Wood of Nashua, accepted the key to the city. Dr. Alfred Brinkler, regional chairman, had to miss the entire convention because of illness. The sub-dean of the host chapter, Germaine Pellerin, substituted for Dr. Brinkler.

The deans' luncheon was held Tuesday noon at the Hotel Carpenter. We were so fortunate as to have guests attending from the Boston Chapter, the Rhode Island Chapter, several Connecticut guests and others from Louisiana, as well as the Maine, Vermont and New Hampshire Chapters.

The first event of the afternoon was a junior choir workshop, conducted in the Franklin Street parish-house by M. Elizabeth Morse, a public school music teacher and an active member of the New Hampshire Chapter. Miss Morse used a group of about twenty children to demonstrate various methods, problems and techniques. The subject was well handled and it may be said that this was an unrehearsed group, most of the children being under 12 and not having sung previously in a choir.

Harriett Slack Richardson of the Vermont Chapter gave a recital on the three-manual Austin organ in the Franklin Street Church later Tuesday afternoon and played a varied and interesting program, as follows: Sonata on the Ninety-fourth Psalm, Reubke; "Skyland," Vardell; Fugue in G minor, Dupré; "The Fountain," DeLamarter; "The Swan," Saint-Saens; Scherzo, Symphony 4, Widor; Toccata, Symphony 5, Widor.

Informal chapter dinners were held Tuesday evening at the Derryfield Country Club, following which the second recital of the convention was played by Bernard Piché in St. Marie's Church, West Manchester. M. Piché, from the Portland Chapter, gave a brilliant performance on the three-manual Johnson organ, which has been rebuilt, with an Austin console. The program: Concert

Overture, Rogers; Passacaglia and Fugue, Bach; "Four Dubious Conceits," Purvis; Chorale in A minor, Franck; Finale on "Ave Maris Stella", Dupré; Allegro, Symphony 2, Vierne; "By the Sea," Piché; Introduction and Fugue "Ad Nos," Liszt.

A punch party was held at convention headquarters, the Franklin Street parish-house, after M. Piché's recital.

Wednesday morning opened with the young organists' competition play-offs. There were representatives from both Vermont and New Hampshire Chapters, but the candidate from the Portland Chapter was unable to participate. The candidates were: Miss Sylvia Hurlock, a pupil of Irving D. Bartley, F.A.G.O., University of New Hampshire, and Charles Page, a pupil of Mrs. Clyde A. Sleeper, St. Johnsbury, Vt. Miss Hurlock was the winner and will represent the region at the national convention next year.

The program continued during the rest of the morning with a lecture-demonstration on "Electronics and the Musician" by Robert K. Hale, formerly with R.C.A. Another lecture, by the Rev. Harry Ford of the First Baptist Church of Rutland, Vt., on "O Come, Let Us Worship", proved very valuable and especially so as Mr. Ford is and has been an organist, a choral director and then a minister.

The Wednesday afternoon program opened with a paper by Mrs. Maude Haines of the Portland Chapter on "Church Music vs. School Music". Because Mrs. Haines was not able to present her paper was read by Mrs. Florence Doe of Northwood, N. H., and the discussion following it was led by Miss Elizabeth Morse of Manchester, N. H.

The closing recital of the convention was played by George Faxon, organist and choirmaster of St. Paul's Cathedral in Boston, on the three-manual Austin organ in the First Congregational Church. It is hard to describe in words the beauty and depth reached in his presentation of a well-varied and expressively-registered program. His program included: Allegro, Concerto in A minor, Vivaldi; Toccata (Transportata), Frescobaldi; Allegro-Imitazioni, Pescetti; Fantasia, Telemann; Ciaconna (Aria and Variations), Pachelbel; "Fugue a la Gigue", Bach; Chorale Prelude, "Deck Thyself", Brahms; Canon in B minor, Schumann; Variations on "Weinen, klagen", Liszt; Scherzo, Titcomb; Allegretto, Sonata in E flat minor, Parker; "Pantomime", Jepson; "Transports of Joy", "Ascension Suite", Messiaen; "Ariel", Bonnet; Fantasia on "Adeste Fideles", Dupré, (after an actual improvisation of M. Dupré).

The closing banquet was held at Alma's in Manchester, with the largest attendance to hear the after-dinner speaker, Everett Titcomb of Boston, tell of humorous and entertaining experiences in his many years as teacher, composer, conductor and organist.

Much of the success of the regional convention is due to the hard work of the committee of New Hampshire Chapter members who worked diligently to make this a rewarding experience. These included: Germaine Pellerin, Marion I. Joy, Norman W. Fitts, Mary Schow, Irving Bartley, Robert Hale, Elizabeth Morse, Florence Doe and James A. Wood.



PHOENIX

The organ in the Methuen Memorial Music Hall represents a milestone in the organ history of America. It was built by the E. F. Walcker Company of Ludwigsburg, Germany, and was dedicated in 1863 in the Boston Music Hall, where it remained the pride of Musical Boston for over a quarter of a century.

The late Edward Searles purchased the instrument in 1897 and built the fabulous Serlo Hall in Methuen as a home for the organ. Prior to the rededication in 1909 much was done to modernize the action of the instrument. Subsequent concerts were received with great interest, but after the death of Mr. Searles the organ was seldom heard.

Recently a group of citizens in Methuen determined to rescue the priceless instrument and rebuild it to surpass even its original grandeur—the Hall and the organ to be a civic War Memorial.

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CATALOGUE
ON REQUEST

FREDERICK L. MARRIOTT LEAVES UNIVERSITY OF CHICAGO



**MARRIOTT RESIGNS AT U. OF C.;
FLEISCHER, LAWSON NAMED**

Frederick L. Marriott has announced his resignation as organist and carillonneur at Rockefeller Memorial Chapel, University of Chicago. Mr. Marriott has held the post for twenty-five years, during which he has played nearly 4,000 recitals and services, it is estimated. The resignation took effect July 1.

Mr. Marriott was graduated from the American Conservatory of Music in 1925 as a pupil of Frank Van Dusen, winning first prize in organ playing. The following summer he enrolled in the master class of Charles M. Courboin. The next two summers found him continuing his work with Courboin in the master classes of 1926 and 1927. In the fall of 1928 Mr. Marriott was appointed organist of Rockefeller Chapel. After the installation of the carillon in 1934 he was granted a leave of absence to study at the carillon school in Malines, Belgium. At the end of three months he was graduated, having completed a program of work ordinarily requiring two years. He was awarded the highest grade in the history of the school and was the first non-Belgian ever to have received the degree "with great distinction." Mr. Marriott is internationally known for his bell ringing and for his leadership in the Guild of Carillonneurs of North America.

Mr. Marriott studied organ in Europe with Marcel Dupré in 1934 and again in 1939. He is the composer of several organ and choral works. His setting of Psalm 103 for chorus, soloists and orchestra received its premier performance at Rockefeller Chapel in 1947. His most popular published organ piece is "The Cathedral at Night."

Succeeding Mr. Marriott are Heinrich Fleischer as chapel organist and James R. Lawson as carillonneur. Dr. Fleischer, a descendant of Martin Luther, was born in Eisenach. In his teens he became a pupil of Rudolph Maursberger, director of the Dresdener Kreuzchor. Later he studied at Weimar and Leipzig. In Leipzig he was trained by Karl Straube. He received his Ph.D. degree from the University of Leipzig and was organist and director of the choir in two major cities of Thuringia from 1935 to 1937. From 1937 to 1948 he was a colleague of Straube and a member of the staff of the Leipzig Conservatory, and simultaneously was organist of the University of Leipzig. Dr. Fleischer also served St. Paul's Church, a post once held by Bach.

Since Sept. 1, 1949, Dr. Fleischer has been visiting associate professor in the music department of Valparaiso University. There he teaches organ, choir directing, theory and history of church music, and conducts the Bach Chorus. Dr. Fleischer will continue his work at Valparaiso.

Mr. Lawson began his study of the carillon under Mr. Marriott and later studied at the carillon school of Mechelen, Belgium. After his graduation in 1949 from the carillon school he went to England, where he studied the ancient English art of change ringing. He was elected a member of the Sussex County Association of Change Ringers. Mr. Lawson served as carillonneur of the Hoover Library carillon at Leland Stanford University and as guest carillonneur for the Scottish Rite Cathedral in Indianapolis.

**SUMMER SERIES IN BOULDER
FEATURES MANY ORGANISTS**

A summer series of organ recitals is in progress at the University of Colorado, Boulder, where Everett Jay Hilty is associate professor of organ. The first program was presented June 21 in Macky Auditorium with Mr. Hilty playing the following numbers: Fanfare, Sowerby; Prelude in B minor, Bach; Trumpet Tune and Air and Trumpet Voluntary, Purcell; Aria, Peeters; "Episode," Copland; "O World, I Now Must Leave Thee," Brahms; "The Bells of St. Anne de Beaupré," Russell; "Pastel" in F sharp, Karg-Elert.

Helen A. Lingelbach, organist of Trinity Lutheran Church in Boulder, was heard June 28 and Mr. Hilty played again July 5. He was assisted by Ruth Rhoades, clarinetist, and Ervin Dunham, organist. A recital was given by William R. Clendennin, assistant professor of music, July 12 and Ray Berry was heard July 19. John Jeter, organist of the First Presbyterian Church, Odessa, Tex., played July 26.

Mr. Hilty will be assisted by two violinists in a recital Aug. 2 which will include works by Bach, Karg-Elert, Martini, Jacobi, Waters, Corelli and Bonnet. The program Aug. 9 will be played by Ernestine Schrader Rice, associate organist at the First Congregational Church, Boulder. Rowland W. Dunham, F.A.G.O., is scheduled for Aug. 16. The series will be brought to a close Aug. 23 with another recital by Mr. Hilty. Appearing with him will be Eugene Hilligoss, violoncellist.

**DR. WILLIAM LESTER GOES
TO ST. JOSEPH, MICH., CHURCH**

Dr. William Lester has been appointed organist and choirmaster of the First Congregational Church in St. Joseph, Mich., where he will be assisted by Mrs. Lester. Dr. Lester is known to readers of THE DIAPASON through his reviews of new organ music. He has held several prominent positions in Chicago, among them being the First Congregational Church, Memorial Church of Christ, the Second Church of Christ, Scientist, and the First Baptist Church in Evanston. He also taught organ and theory at DePaul University. Dr. Lester is the composer of many choral works and organ numbers.

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2. O How Glorious (All Saints').....	.15
3. Very Bread, Good Shepherd (Communion).....	.15
4. O Sacred Feast (Communion).....	.16
5. O How Sweet, O Lord (Communion).....	.15
6. Let Us Worship.....	.16
I Looked, and Behold a White Cloud (Thanksgiving).....	.16
There Were Shepherds (Christmas).....	.18
While All Things (Christmas).....	.15
O Trinity Most Blessed Light.....	.18
Hail, True Body (Ave Verum).....	.15
O Lord, Our Governour.....	.20

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Missa Brevis (No. XI).....	.20
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Magnificat and Nunc Dimittis in D.....	.20
Benedictus es, Domine in E flat.....	.16
Benedictus es, Domine (Plainsong, with Fauxbourdon).....	.15
Te Deum in B flat.....	.18

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Prelude and Fugue in C minor.....	1.25

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ROBERT ELMORE IS HEARD IN RECITALS AT VALLEY FORGE

The custom of presenting organ recitals on national holidays at the Washington Memorial Chapel, Valley Forge, Pa., is being carried on by Robert Elmore since the death of Rollo Maitland, who established that tradition. Mr. Elmore was heard June 14, Flag Day, in a program which included the following numbers: "We All Believe in One God," Bach; "A Rose Breaks into Bloom," Brahms; Scherzo, Vierne; Prelude and Fugue on "B-A-C-H," Liszt; "Comes Autumn Time," Sowerby; "Dedication," Taylor; Roulade, Bingham; "American Rhapsody," Yon.

The first in Mr. Elmore's series of recitals at Valley Forge was given on Memorial Day and is described in a review by Chester H. Norton of Lititz, Pa., as follows:

"The first number of the Memorial Day program was Bach's Fugue in G minor beautifully played with austerity and power. Dr. Rollo Maitland's 'In Friendship's Garden' came next. Mr. Elmore gave a touching tribute to this lamented, beloved personality both in words and music. It recalled with poignancy the fact that the number was on Dr. Maitland's last memorable chapel recital. The finale of this group was the Yon 'Hymn of Glory.' The second half of the program included Bingham's Passacaglia, Kramer's 'Eklög,' the Weaver 'Squirrel' (delightfully done) and Mr. Elmore's own Pavane and Finale from 'Suite in Rhythm.' The latter is a work of outstanding brilliance and shows that Mr. Elmore belongs in the front rank of contemporary composers. The Bach 'Come, Sweet Death' concluded the recital in a somber, yet fitting climax to a memorable afternoon."

ERNEST TROW CARTER DEAD;

ONCE PRINCETON ORGANIST

Dr. Ernest Trow Carter, organist and composer, died June 21 in Stamford, Conn., after a long illness. He was 86 years old. As a young man, Dr. Carter studied law at Columbia University, after being graduated with honors from Princeton University in 1888 and taking a master of

arts degree at Columbia. He practiced in Stamford in 1891-92 and then taught music for two years at the Thacher School, Ojai, Cal. In 1894 Dr. Carter went to Berlin to continue his musical education, which he had begun at the age of 8, studying piano and harmony. He was organist and choirmaster at the American Church in Berlin.

On returning to this country in 1898, Dr. Carter studied with Homer Newton Bartlett and from 1899 to 1901 was a lecturer on music and organist and choirmaster at Princeton. Dr. Carter was the composer of anthems, orchestral works and light operas. He was the editor of "The Princeton Song Book" and other college song books. Princeton made Mr. Carter a doctor of music in 1932. He was a member of Phi Beta Kappa and the Princeton University Players.

In 1891 Dr. Carter married Laura Hoe, who died in 1951. Surviving are two daughters and a son.

EDMUND S. ENDER RECEIVES HONORS IN BALTIMORE CHURCH

Edmund Sereno Ender, who will become organist emeritus of Old St. Paul's Church in Baltimore Sept. 1, has been engaged as special guest organist at St. David's Church. At the service in St. Paul's on the last Sunday in June the congregation was asked to remain and a reception was held for Mr. Ender and he was presented with a gold watch and a priceless first edition of Dr. Croft's "Ode to Queen Ann". On May 31 the service was made up entirely of Mr. Ender's compositions.

PLANS FOR A NEW organ for St. Stephen's Catholic Church, Geneva, N.Y., to replace the forty-year-old Odell organ now in use, are about to be realized, according to the Rev. Raymond D. Nolan, newly appointed pastor of the church. Contract negotiations for a new organ were completed some time ago with Arthur A. Kohl, president of the Kohl Organ Company of Rochester, N.Y. The new organ will be a two-manual. It will have fifteen ranks of pipes, most of which will be taken from the present organ, to make a total of 952 pipes. A new console of the tablet type will replace the old one. James F. Lynch is the church organist.

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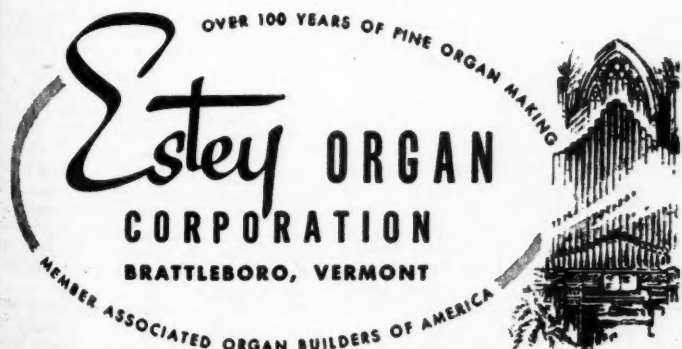
Within limits, the larger the unstopped area, the closer the tone approaches that of an open pipe. At the same time, a small opening means more character or individuality.

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DEDICATION AT CONCORDIA

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and Professor Walter Buszin
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Concordia Seminary of St. Louis dedicated its new chapel organ, a three-manual instrument of twenty-six stops and thirty-four ranks, on May 3. The instrument was built by the Holtkamp Organ Company of Cleveland and its specification was drawn up by Walter Holtkamp, Dr. Heinrich Fleischer of Valparaiso University and Walter Buszin of Concordia Seminary. At a vesper service in the afternoon, Professor Buszin, a member of the seminary faculty and seminary organist, served as organist. The chapel choir, conducted by Robert Bergt, sang Buxtehude's cantata "Aperite Mihi Portas Justitiae," recently published in America by C. F. Peters, and Ralph Vaughan Williams' "How Amiable Are Thy Tabernacles, O Lord of Hosts." The dedicatory recital, in the evening, was played by Dr. Fleischer. Dr. Fleischer made full use of the rich resources of the organ, made expert use of effective registration and played with both warmth and conviction. His program consisted of the following compositions: Fantasia on the Chorale "A Mighty Fortress Is Our God," Praetorius; chorales, "Christ, Thou Lamb of God" and "Christ Is Arisen," Ludwig Lenel; Toccata and Fugue in D minor, Reger; Fantasia in G major, Bach; "In Peace and Joy I Now Depart," "When in the Hour of Utmost Need" and "All Men Living Are but Mortal," Bach; the Large Prelude and Fugue in E minor by Bach. Bach's three preludes to death and burial hymns were played in memory of the Rev. Louis J. Sieck, D.D., late president of Concordia Seminary, who was in large part responsible for making it possible for Concordia to invest in this organ, and of Professor John H. C. Fritz, D.D., former dean of the seminary.

Although the new organ will be used largely in the daily chapel exercises and for programs broadcast by the seminary's radio station, KFUD, it will also be used for recitals sponsored by the seminary's lyceum committee. While the singing of hymns and liturgies by the 800 male students of the seminary, all of whom are preparing for the ministry, has always been impressive, it has improved ever since the new organ has been in use. The organ is in the nave of the chapel, along the west wall.

The new organ replaces a three-manual Wangerin which had seen much heavy use during the last twenty-eight years. Due to the increasing interest in music at Concordia Seminary, one or two new practice organs will be installed. It is interesting to note this growing interest in organ among students of theology. In view of this interest it has become necessary to relieve Professor Buszin of his work in the field of homiletics that he might devote more of his time to teaching hymnology and church music.

The stolist of this organ was published in the March, 1952, issue.

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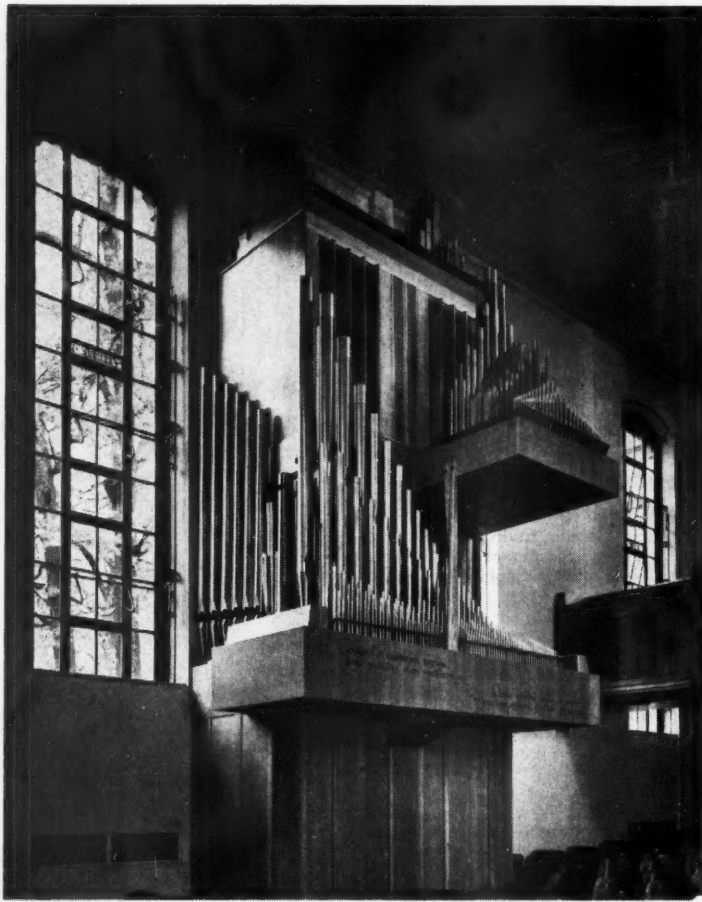
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CALIFORNIA CONVENTION HAS MANY INTERESTING FEATURES

[Continued from page 1]

"let down their hair" and provide hilarious entertainment for all. Miss Bitgood "sang," in true "operatic" style, "Alleluia" and "Lo, Here the Gentle Lark," with profuse bobbings of a large red hair-bow and mopping of the brow with a large square kerchief, while Dr. Einecke, in the role of a silent "movie" organist, played old "gems", picturing the lovely heroine, the brave hero, the galloping posse and the Indians on the warpath, accompanied by vigorous gum chewing, many pages of encumbering script and spitballs in the back of the neck.

Up "bright and early" the next morning, A.G.O. members assembled at Watchorn Hall for a session on the A.G.O. choirmaster examination, with Estelle Drummond Swift, F.A.G.O., Ch.M., of the Northern California Chapter and others on the west coast with the degree of choirmaster. Probably one of the most stimulating sessions was the lecture of J. William Jones on "Choral Art—A Survey". Mr. Jones, of the church music department of the University of Redlands, is an authority in his field and well qualified as a speaker on the subject. After a "coffee-break", a feature thoughtfully provided each morning by our hosts, the first recital of the week was played by David Billeter at the Rieger organ. His program was as follows: Chorale Variations on "Sei gegrüßet, Jesu gütig," Bach; Prelude on "Kyrie Cunctipotens Genitor Deus," from "Homage a Frescobaldi," Langlais; Pastoral, Milhaud; Prelude on "O wir armen Sünder," Pepping; and Allegro from the Second Concerto of Vivaldi-Bach. This portable Rieger was on exhibit at the national convention in San Francisco last year and then was temporarily installed in St. Edmund's Episcopal Church, San Marino, where Mr. Billeter is organist-choirmaster. The first of July it was moved to the Organ Institute in Seattle, Wash. Mr. Billeter plays on it with mastery.

Following the group photograph and luncheon a profitable hour was spent around the tables in a discussion of things dear to all church musicians. Ruth Rockwood of the Pasadena and Valley Districts Chapter spoke briefly on "Keeping Alive the A.G.O. Code of Ethics."

Dr. Einecke and W. B. Stafford of San Diego then presented the summary of their nationwide poll on the status of church musicians. Some twenty questions were sent to 300 outstanding church musicians of the country. The brief review

of the answers to this questionnaire was interesting and informative.

An inspirational highlight of the convention was Dr. Joseph W. Clokey in a program of devotional music with readings Tuesday afternoon at the First Congregational Church. Assisted by Dr. Benjamin P. Scott, reader, Dr. Clokey spoke briefly and then played compositions of his own and other composers, whole and fragmentary, as settings to Scriptural and poetic readings. The result was a beautiful unity of devotional words and music.

The recital by the winners of the young organists' contest also was held at the First Congregational, on the Austin organ. Richard Montague of the Northern California Chapter, first place winner, is a pupil of Herbert Nanney of Stanford University, but is pursuing his college studies at the University of California in Berkeley, studying for a Ph.D. A brilliant young man in other fields, as in organ, he is destined to go far. Ladd Thomas, second place winner, is a pupil of David Craighead and is also a gifted pianist, having received awards and acclaim in this field.

The "informal dress dinner" was enlivened by brief greetings from Kathleen Luke, regional chairman, and representatives of chapters outside the region; also by letters and telegrams from organists all over the world in response to letters from Miss Dow. The delegates were then privileged to become a choir once more, reading with Dr. Clokey his "Canticles for the Morning Service". These are lovely, simple settings of the liturgy, useful for even the smallest church and choir.

And then came Claire Coci in a recital at Memorial Chapel. The four-manual Casavant failed briefly in the early part of the recital to respond to Miss Coci's brilliance; thus about a half-hour was required for Hilary Burke, who fortunately was present, to produce results at least partly satisfactory to Miss Coci. So, after a fairly inauspicious beginning, what with broken keys, moths and all, Miss Coci finally launched into what proved to be a highly satisfying performance. Her program was as follows: A presto version of Widor's Toccata from the Fifth Symphony; the Bach Passacaglia and Fugue; the Brahms Chorale, "Lo, a Rose Breaks into Bloom" and the Liszt Prelude and Fugue on "B-A-C-H". Her second group consisted of the Langlais Suite of three movements ("Chant du Paix," Nazard, and Epilogue); the Franck B minor Chorale and "Crucifixion" and "Resurrection,"

Dupré. But was the audience satisfied with this momentous close? No. It called for encores and she responded with "The Cuckoo" by d'Aquin and "Pagans," Sowerby.

The three-hour master class Wednesday morning proved an even better setting for Miss Coci's talents. In peasant skirt and blouse, with feet bare, she set the tone for the informality of the discussion, gaining much thereby in her conversational approach to organ technique and tone. Her "impressionistic" approach to total ensemble proved a perfect foil to Mr. Biggs' master class on Thursday.

Here, but for lodging and breakfast, ended the Redlands part of the convention. A delicious smörgasbord luncheon at the famous Mission Inn, Riverside, followed by the daily noon recital on the Kilgen organ by Newell Parker, A.A.G.O., and a brief tour of the historic Inn with our guide, a little Scotch lady with both voice and humor brittle and dry, took the better part of three and one-half hours, bringing the delegates to the Seventh-Day Adventist Church at La Sierra a half-hour late. Here we heard an informative lecture by John Burke, minister of music of the Pasadena First Methodist Church, on "How to Reach Youth through the Church Music Program". Most of Mr. Burke's talk concerned children's choirs.

The recital by Harold Mueller, F.A.G.O., organist and choirmaster of Trinity Episcopal Church, San Francisco, was limited somewhat by the instrument, a Skinner recently rebuilt by the California Organ Company. His program was well played, however. It was as follows: Fantasy and Fugue in G minor, Bach; Three Pieces for Musical Clock, Haydn; Fantasy in F minor, Mozart; Four Sketches, Op. 58, Schumann, and Three Pieces, Op. 59, Reger, the latter consisting of Intermezzo, "Kyrie Eleison" and Toccata in D minor.

Following another reading of the Pachelbel Magnificat, this time under the direction of John Burke, and dinner at the La Sierra College cafeteria, we journeyed to Calvary Presbyterian Church, Riverside, for what was to some one of the real highlights of the convention, the Guild service, with Dr. Denton M. Gerow, minister, and Roberta Bitgood, minister of music. The choral part of the program was most impressive—anthems of Franck and Bitgood and the cantata "Job", by Miss Bitgood, as a tremendous climax. The old Hebrew tune "Leoni" was heard throughout the cantata and the last hymn, and the postlude, Toccata on "Leoni", was by T. Tertius Noble. Miss Bitgood's music is not tremendously contemporary, but it is satisfying and musical to the nth degree.

After a night of rest the organists arose at an early hour for the last meal at the university and made ready to leave for Pomona College at Claremont, where the final Thursday sessions were held in connection with the Biggs "organ week." Of the most practical help to organists of all degrees was E. Power Biggs' five-hour master class, broken midway by luncheon. Mr. Biggs' approach to the organ is as to an instrument of dignity and classic perfection. A day each with Coci and Biggs provides a perfect foil each to the other, causing our all-too-dormant mental capacities to awaken in order to assimilate the best of each. An interesting round-table in the late afternoon, with Mr. Biggs, Lee Pattison, Dr. Clokey, William Blanchard and Moderator Kenneth Fiske, which came to somewhat of a stalemate on the subject of "To take or not to take Guild exams", brought a challenging day to a close.

The concluding recital was played by Mr. Biggs on the Möller organ in Little Bridges Auditorium. The program was weighted somewhat strongly toward the classic, with the following first group: Adagio and Rondo for a Glass Harmonica, Mozart; "The Trophy," Couperin; "The Fifers," d'Andrieu; "Pavane, the Earle of Salisbury," Byrd; Trumpet Voluntary, Purcell; Variations in E major, "The Harmonious Blacksmith," Handel; "A Rose Breaks into Bloom," Brahms; and Concerto in A minor, Vivaldi. Mr. Biggs' contemporary group brought the recital and the convention to a highly satisfying close. He included Hindemith's Sonata No. 2; Dupré's Prelude and Fugue in G minor and Variations on a Noel, Dupré.

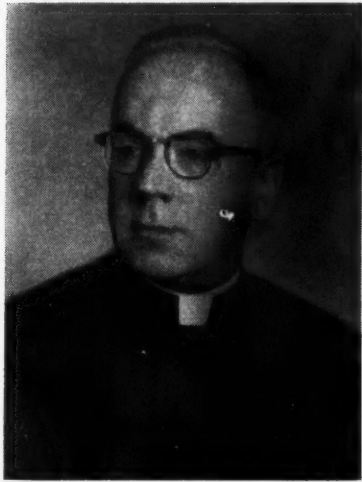
The well-planned convention thus came to a successful close. With a happy fellowship, new friends made, organ music elevated, it was a memorable occasion.

**ST. LOUIS CONVENTION
PROVES ATTRACTION**

FATHER EUGENE O'MALLEY

COME FROM TWELVE STATES

Heinz Arnold, Robert Baker and Ernest White Are Heard in Recitals—Panels on Organists' Problems—Visit to Organs.



The regional convention of the American Guild of Organists for the states of Minnesota, North Dakota, South Dakota, Iowa and Missouri was held at Washington University in St. Louis June 22, 23 and 24, with the St. Louis Chapter as hosts. Robert Heckman was general chairman of the convention and Howard Kelsey was program chairman. Out-of-town organists from twelve states were housed in the university dormitories and all sessions were held at the university, with the recitals played in Graham Chapel on the three-manual Möller organ. A pre-convention recital on the Schulmerich sixty-one-note Arlington carillon, installed for the convention, was played by Dr. Alexander McCurdy Sunday evening, in addition to a half-hour recital before and after each evening's program.

The convention opened Monday evening with an excellent recital by Heinz Arnold of Stephens College, Columbia, Mo., who played: Toccata on "A Mighty Fortress", Schindler; "Toccata per l'Elevazione", Frescobaldi; Toccata and Fugue in F major, Bach; Chorale Prelude on "Land of Rest", Donovan; Chorale in E major, Franck, closing with an outstanding performance of the following contemporary French pieces by Messiaen: "Joy and Clarity of the Glorious Bodies", "The Mystery of the Holy Trinity" and "God among Us". An informal social hour followed this recital in the student center and the St. Louis Chapter welcomed the visitors with a hilarious skit.

Each day's program opened with a worship service conducted by Dr. Wesley Hager of Grace Methodist Church, St. Louis. After the Tuesday morning service a business meeting was conducted by Arthur B. Jennings, regional chairman. At 10:30 a choral forum was held, with Katherine Carmichael of St. Louis as moderator and Robert Baker of New York and Richard J. Helms of Kansas City as panelists. Luncheon at Temple Israel with Mrs. David Kriegshaber as hostess was followed by an organ tour of several large churches, including the Temple, St. John's Methodist, Second Baptist, the St. Louis Cathedral, Pilgrim Congregational, Grace Methodist, Ladue Chapel and Concordia Seminary, which gave delegates an opportunity to hear and see Wicks, Möller, Kilgen, Aeolian-Skinner and Holtkamp organs.

Tuesday evening Robert Baker of New York played a brilliant recital in Graham Chapel, using the following numbers: Adagio and Finale from Concerto 1, Handel; "Musette and Tambourin", Rameau, arranged by Karg-Elert; "St. Francis Preaching to the Birds", Liszt, arranged by Saint-Saens-Dickinson; "Carnival Suite", Crandell; "Shepherds," from "The Nativity", Messiaen, and Symphony 5 by Widor. A reception for Mr. Baker was held after the recital in the women's hall.

After the service Wednesday morning an "Organ Tone and Acoustics" forum was held, with Howard Kelsey as moderator and Ernest White of New York and Charles W. McManis, Kansas City, as panelists. Mr. McManis brought a portable positiv and this gave many an opportunity to hear an example of pure organ tone. After luncheon in the women's building Dr. Leigh Jerdine, head of the music department at Washington University, introduced Edwin MacArthur, director of the municipal opera, who made an informal talk. At 2 o'clock an "Organ Teaching" forum was held with Paul Friess of St. Louis as moderator, and Luther Spayde, Fayette, Mo.; Edith Schmitt, Des Moines, Iowa, and Arthur B. Jennings, Minneapolis, as panelists.

At 4 o'clock Ernest White played an exceptional recital in Graham Chapel. He opened his program with the "Dialogue e Musette" of d'Andrieu and moved to the portativ organ for the Chaconne in D by Pachelbel. The remainder of the program was as follows:

FATHER EUGENE O'MALLEY has completed twenty-five years as conductor of the famous Paulist Choir of Chicago, and to mark the anniversary there was a silver jubilee concert May 12 in Orchestra Hall. A special guest was Father Finn, founder of the choir, who came from New York to be present at this event. Father Finn presented to Father O'Malley a tribute from Pope Pius XII in the form of the decoration "Pro Ecclesia et Pontifice," the outward symbol of which is a handsome medal. Mayor Martin Kennelly presented to Father O'Malley the city's official greeting and recognition in the form of a beautifully bound resolution of honor passed by the city council and signed by each of its fifty members and the mayor. There was also a letter from the President of the United States, which read as follows:

"The White House, Washington, May 7, 1953.—Dear Father O'Malley: I have been told that you will celebrate your silver jubilee anniversary as conductor of Chicago's famous Paulist Choir on May 12. Your choir, which performed so splendidly at the Republican National Convention last summer, has brought world-wide recognition to you and to your church. It serves as testimony to your own great patience, devotion and musical artistry. I am happy on this occasion to send my warmest congratulations and to wish you many more years of bringing deep pleasure to the thousands who hear your Paulist Choir. Sincerely,
"DWIGHT D. EISENHOWER."

Father O'Malley served as a chorister in the choir he now conducts. In 1918 he went to New York with Father Finn to assist in the establishment of the Paulist Choristers in that city. As assistant conductor of the Paulist Choristers of New York and organist and choirmaster of one of the large churches of that city, Father O'Malley, then 16 years of age, gained prominence. He soon organized the Gregorian Choristers, a choir of sixty boys and men. As a student at the Catholic University in Washington he was organist and choirmaster at St. Paul's College for four years. After a period of study in this country he went to Europe in 1925 to observe the choral methods of the old world and to study in England and on the continent. In 1928 he was appointed conductor of the Paulist Choristers of Chicago and organist of Old St. Mary's Church, the home of the famous choir. He holds the degree of doctor of music conferred by DePaul University.

Chorale Preludes, "Wie Schön leuchtet der Morgenstern", "Durch Adams Fall" and "Vater unser in Himmelrieche", Prelude, Fugue and Chaconne, Pachelbel; "Landscape in the Mist", Karg-Elert; Scherzo in B minor, Willan; "Cortege et Litanie", Dupré, and Partita, "O Gott du Frommer Gott", Bach.

The convention was brought to a close with a dinner Wednesday evening in the courtyard of McMillan Hall, at which time the Rev. Raymond McCallister, president of the Metropolitan Church Federation of St. Louis, delivered an address on "How to Be Alive although You Are Buried." The convention closed in ample time to allow the organists who desired to do so to attend the evening's performance of the St. Louis municipal opera.

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A. G. O. Examinations

The following pieces have been chosen for the June, 1954, tests:

ASSOCIATESHIP.

- (a) Intermezzo (First Symphony), Widor. (Edward B. Marks Music Corporation).
- (b) Fantasia and Fugue in C minor, Bach. Only Fugue required. Bridge & Higgs, Book 3, page 80, (H. W. Gray or any edition).
- (c) Two Chorale Preludes, Blackburn. Only "Divinum Mysterium" required. (Galaxy Music Corporation).

The above movements are not published separately.

FELLOWSHIP.

- (a) Jubilee Suite, Van Hulse. Only "Ricer-cata" required. (H. W. Gray Company).
- (b) Prelude in G major, Bach. Bridge & Higgs, Book 9, page 156. (H. W. Gray, or any edition).
- (c) Nunc Dimittis, Friedell. Only verses 4, 5 and 6 required. (H. W. Gray Company).

With the exception of "c" the above movements are not published separately. There will be a few modifications in regard to examination requirements. These represent suggestions from organists in various parts of the country. Other tests will remain as before. The following are the modifications:

ASSOCIATESHIP—(a) The composition of a brief choral response (about eight measures) will be required. (b) The candidate may be required to harmonize a theme for pianoforte (paper work) instead of organ. (c) The candidate will be required to play two stanzas of a hymn to be selected by the examiners. The stanzas must receive individual treatment. (d) Playing of vocal score. In the past this test has concerned itself solely with sixteenth century music. In the future the material may be ancient or modern.

FELLOWSHIP—(e) Only one question will be given in orchestration. This question will be read as follows: "To add to a choral excerpt having pianoforte accompaniment, parts for a group of selected orchestral instruments. The accompaniment must be arranged for organ." (This change was made in order to assure that candidates would not concentrate wholly on brass and strings.) (f) The candidate will be required to write a brief choral response (about twelve measures.)

It will be noted that all the foregoing are merely extensions of the existing examination scheme—not radical changes. For several reasons the examination committee regretted the elimination of the composition of a hymn-tune (A) and an unaccompanied anthem (F). It recognized that the atmosphere of an examination room was not conducive to creative work. The composition of a brief choral response therefore seemed to be the obvious solution of the problem.

The examination committee decided that the use of any particular textbooks in strict counterpoint and musical history no longer will be compulsory. Both Kitson and Jeppesen are suggested but not required. Strict counterpoint will be judged solely on its merits and its adherence to the spirit of the counterpoint of Palestrina.

Last June a few changes were made in regard to the examiners. The examination committee felt that, as the A.G.O. is a national organization, it would be advantageous to secure the services of musicians from all over the country. T. FREDERICK H. CANDLYN, Chairman Examination Committee.

Summer Invitation to Colorado.

The Colorado Springs Chapter extends a cordial invitation to all musicians on vacation in the Pike's Peak area to attend its summer meetings. Because so many musicians take advantage of the cool climate of the Rockies the chapter has ex-

tended its program year to cover twelve months of activity in the hope that visitors to Colorado Springs will enjoy meeting their colleagues.

On July 13 the chapter, with the Colorado Springs Women's Chorus, sponsored a recital by the retiring dean, Ray Berry. The program was presented in Shove Memorial Chapel on the Colorado College campus. Mr. Berry's program was as follows: "Basse et Dessus de Trompette", Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "O Guiltless Lamb of God" and "Come, Saviour of the Heathen," Passacaglia and Fugue, Bach; Four Preludes and Intermezzi, Schroeder; "Pantomime," Jepson; "Praise God in His Heaven," Lahmer; Antiphon, "Regina Coeli," Titcomb; "Litanies," Alain; Scherzo, Whitlock; Chorale in A minor, Franck.

At its June meeting the following officers for 1953-54 were elected: John R. Shumaker, 419 East Jefferson Street, dean; Ruth Lake, sub-dean; Gladys Bueler, secretary; Burdett Inman, treasurer.

GLADYS BUELER, Secretary.

Regional Convention in Dayton.

Organists of Ohio, Kentucky and West Virginia will hold a regional convention Oct. 19, 20 and 21 in Dayton, Ohio. The convention will open officially on Monday, Oct. 19, but guests who arrive early will enjoy a concert Sunday evening by members of the Chamber Music Society, and the Dayton Madrigal Singers, under the direction of Ellen Jane Porter. Headquarters of the convention will be at the Van Cleve Hotel. The committee has planned a very attractive program and on Monday after a dinner at Grace Methodist Church the church choir, under the direction of Clark Haines, will present Robert Elmore's cantata "The Cross". The composer will be present for this performance.

Tuesday will be devoted to chapter meetings and a recital by students from Oberlin, Miami University, Ohio Wesleyan and Wittenberg Colleges. There will also be demonstrations of electronic organs and a highlight of the convention will be the recital Tuesday evening by Mr. Elmore of Philadelphia. This will be played on the fine Skinner organ at Westminster Presbyterian Church.

Wednesday's program will include a bus trip to the Deeds carillon, luncheon at the National Cash Register Company and inspection of their organ, and a tour of churches. After a dinner at the Women's Club Wednesday evening the convention will close with a service at the First Baptist Church.

MRS. EDYTHE L. LIVINGSTON, Registrar.

New Chapter Includes Mayor.

One of the newest and most enthusiastic chapters of the A.G.O. is in Lake Charles, La., a booming oil and shipping city of 50,000 on the Gulf coast. In 1948 a small group of organists formed a branch of the Houston, Tex., Chapter. This group grew in numbers until in March, 1953, it acquired full status as the Lake Charles Chapter. The officers are: Louis Brewer, dean; Miss Bertha Moss, sub-dean; William Storer, secretary; Mrs. Edwin Knapp, treasurer. The organization feels that it may have the distinction of being the only chapter to count among its members the mayor of the city. Mayor Sidney L. Gray is a popular young business man who finds time to conduct very ably the choir of the First Methodist Church.

Plans are being made for the winter season, which will include a Thanksgiving choral service, with massed choirs from

various churches, a Guild service, recitals by local organists and the sponsoring of a recital by a nationally famous organist.

At the July meeting the guest speaker was George M. Kreamer. Mr. Kreamer grew up in Lake Charles and first studied organ there. For the past sixteen years he has lived in Chicago, where he was an active member of the Illinois Chapter and most recently was organist and choir-master of Salem Lutheran Church. He has returned to make his home in Lake Charles and to be organist and choir-master of the Episcopal Church of the Good Shepherd. He was warmly welcomed back in his home town by old friends and new acquaintances.

Conclave To Be Held in Richmond, Va.

The annual national midwinter conclave of the A.G.O. will be held in Richmond, Va., Dec. 28, 29 and 30. This will be the eleventh annual conclave for deans, regents, regional and state chairmen and all other officers and members interested. Last year the conclave was held in Dallas, Tex., with the Texas Chapter as hosts; the 1951 meeting was held in Chicago.

In accepting the invitation of the Virginia Chapter to hold this year's conclave in Richmond the council felt that it would be making the meeting available to many organists from the South and East who perhaps have not found it possible to attend before this. William H. Schutt, dean of the host chapter, is working with the members of the national committee in planning the program.

MINNESOTA CHAPTER—On June 5 in St. Mark's Cathedral, Minneapolis, another in the cathedral recital series was presented by Jean Curry McIntyre. Her program was reminiscent of her recital last year, which I considered the best recital of the year in the twin cities. She is one of the handful of artists who can, without any seeming effort, turn on music's magic lantern. Her program was as follows: Concerto in A minor, Vivaldi; "A Little Suite", Bach; "In dulci Jubilo", Bach; G minor Fugue (Little), Bach; Verset, and Chorale in A minor, Franck; "The Old Castle" (transcribed for organ by Arthur Jennings), Moussorgsky; Prelude, Sarabande and Fugue, Jennings; Finale, Symphony I, Vierne. . . . May 26 the annual service of the Minnesota Chapter was presented by the choir of Plymouth Congregational Church, Arthur B. Jennings choirmaster and organist. The service was preceded by a recital at 5:30, played by Miss Marilyn O. Ledin, a pupil of Mr. Jennings, who gave a brilliant program, beautifully played and interpreted. She began her organ studies with Mr. Jennings only a few months ago. Her program was as follows: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Ich ruf' zu dir" and "In dulci Jubilo", Bach; Humoresque ("The Primitive Organ"), Yon; Finale, Symphony I, Vierne. Following the recital the chapter met for dinner and a business meeting in the parish-house, at which time officers were elected. The annual service was well attended.—JACK FISHER, Reporter.

BINGHAMTON, N. Y.—Over thirty members and guests of the Binghamton Chapter enjoyed an outdoor picnic June 19 at the home of Mr. and Mrs. Merle Ryan, Silver Lake, Pa., as a climax of a worthwhile year of activities. Mr. and Mrs. Ryan were assisted by Mrs. Albert Goldsworthy, dean-elect; Miss Emily Williams and Mrs. Leland Carman. Boating and swimming provided recreation for the guests.—PRISCILLA R. MORROW, Secretary.

LONG ISLAND CHAPTER—The annual election of officers of the Long Island Chapter was held June 14 at Wesley Methodist Church in East Norwich, following a covered-dish supper. The present officers were re-elected, as follows: Dean, Trevor Rea; sub-dean, Margaret Bull; recording secretary, Marian Tatem; corresponding secretary, Paul Gunzelmann; treasurer, Florence Gode. The program was in the form of a question-

and-answer discussion period on church music problems. Ideas were exchanged on hymn tempos, wedding fee and vacation policies, correcting pitch difficulties, holding choir interest, the "over-eager" soloist, electronic vs. pipe organ, and clergyman-organist relations.—MARIAN W. TATEM.

SAVANNAH, GA.—The last meeting of the season for the Savannah Chapter was a dinner in May at the youth center of the First Christian Church, with the dean, Miss Elizabeth Buckshaw, presiding. Entertainment was in charge of Miss Margaret Sowell. Reports for the year were read, after which the following officers for the new year were elected: Frank E. Wilson, Jr., dean; Jack V. Bruce, sub-dean; Mrs. F. Kenneth Wolfe, Jr., secretary; James W. Carter, treasurer; Miss Elizabeth Buckshaw, registrar.

CHARLESTON, S. C.—The Charleston Chapter held its monthly meeting at the Westminster Presbyterian Church June 22. The following program was followed by refreshments after the business meeting: "Toccata Duodezima", George Muffat (played by Mrs. J. D. Royall, guest organist); "Jesu Joyance of My Heart", Bach, and "Be Our Guide through Life, Dear Lord", Bach (Westminster Choir); address, "Attuned to Tradition", Dr. G. A. Nickles; Pastoral ("Forest Green"), Purvis (played by Mrs. J. D. Royall); "The Earth Is the Lord's", Rogers; "Turn Ye Even to Me", Harker, and "Gloria in Excelsis", Norton (Westminster Choir). Those taking part in this program were Mrs. W. A. Rowe, organist of Westminster Presbyterian Church; Mrs. D. N. Horning, choir director; Mrs. J. D. Royall, organist of St. Paul's Lutheran Church, Mount Pleasant, guest organist. . . . General C. P. Summerall, former chief of staff of the United States Army, is retiring as president of the Citadel, Military College of South Carolina. The Citadel faculty and staff, approximately 200, gave General Summerall a farewell supper at the Citadel mess hall June 29. The general is an honorary life member of the Charleston Chapter of the American Guild of Organists.—(MISS) ELIZABETH MCCRANIE, Reporter.

EAST CENTRAL ILLINOIS—The East Central Illinois Chapter held its last meeting of the year May 25. The members and guests met for dinner in the colonial room of the Union Building on the campus of the University of Illinois. Mrs. Harold Lies, dean of the chapter, reviewed the activities of the year. All officers of the past year were re-elected. Kenneth Cutler, former dean, was elected for a three-year term on the executive committee. A feature of the evening was the explanation and distribution of carefully prepared mimeographed copies of recommended wedding music by Mr. and Mrs. Le Roy Hamp, who had prepared the copies.—MILDRED K. DAWSON, Secretary.

ST. JOSEPH, MO.—The St. Joseph Chapter held its final meeting of the season at the First Baptist Church May 18. Election of officers was held with the following results: Walton J. Smith, Ch.M., dean; Mrs. Edward Moore, sub-dean; Mrs. Lewis Duckworth, secretary; Mrs. Al Martin, treasurer. Those elected to the executive board were Mrs. Maude Jewell, Mrs. Evan Ehlers and Miss Helen Dolan. Members reviewed their programs of the past season, expressing their approval and criticism of each. Several ideas were offered for next year's activities, with emphasis on establishing an official list of proper organ music for church.—BARBARA BORKOWSKI, Secretary.

PORTLAND, ORE.—The Oregon Chapter held a no-host dinner at Maria's restaurant June 29. Several guests were honored—Martha Reynolds and Gladys Morgan Farmer as members for forty years and the outgoing dean, Jean Harper, to whom was presented a lovely gift in appreciation of her faithful and inspiring service for the last two years. Officers for the new year were installed. Mary Hazelle, who with Mildred Waldron had just returned from organ week at Claremont, Cal., made a report on the session. The social evening was concluded by the showing of several beautiful colored slides which Frank Alexander had taken at various functions, featuring nationally known organists.—MARY HAZELLE, Recorder.

News of the American Guild of Organists—Continued

Busy Season in Reading.

The Reading, Pa., Chapter closed its season with the annual picnic and final business meeting. Mrs. Grace Starr was hostess at Pine Spring Farm. After our picnic supper it was decided to add another "first" to our chapter, that being a monthly paper announcing all programs and musicals of interest to our members. One of our members, Dorothy Sutton, then gave a brief report of the regional district convention in Pittsburgh. At the close of the meeting the members reviewed the past season's programs.

In September the annual communion and consecration service was held at Memorial Church of the Holy Cross. Dean Scheifele was host organist. October brought the installation of new officers at a dinner meeting with Newell Robinson, regional chairman, as guest speaker. An outstanding project in November was a recital by Claire Coci. In December, following the business meeting, we had an interesting round-table discussion on "Church and Choir Problems". Norman Heister was acting moderator. A local music house was host and Mildred Schnable the hostess. At this time we were afforded the opportunity to look over a display of organ and choral music from leading publishers. The members' recital took place in January at St. Luke's Lutheran Church, Richard Seidel organist. A most unusual program in February in which we were all invited to participate was a Moravian love feast, including Moravian hymnology, Mrs. Helen Wilgus hostess. To many of us this was a "first" and I think perhaps the most enlightening program of the season. Emerson Harding gave a stirring recital in March at the First Reformed Church. A reception in Mr. Harding's honor was held. In April Dr. Carl Pfatteicher, Mus.D., of the University of Pennsylvania, lectured and illustrated how "The Choirmaster-Organist Prepares His Ideal Service". Mrs. Grace Starr was host organist.

Another outstanding program each year is the junior choir festival. In May 250 children participated at St. Thomas' Reformed Church, when Mrs. Ruth Jacobs was guest director. In addition to this festival we had a two-day junior choir clinic. Mrs. Jacobs lectured on the possibilities and problems of junior choirs. This workshop expounded many new techniques and methods in working with children's voices.

In June we had our annual tour by bus; this year we visited historic churches and organs in Lebanon County. Five of the six churches visited are served by active chapter members. The campus and conservatory of music at Lebanon Valley College were included in the tour. Refreshments were served and a business meeting for the purpose of electing officers completed the trip. The following are the newly-elected officers: Dean, Marguerite Scheifele; sub-dean, Richard Miller; secretary, Mrs. Ellen Madeira; registrar, Mrs. Marian Dorward; treasurer, Mrs. Margaret Straub; executive committee, Mrs. Emily Kachel, E. Fred McGowan, and Mrs. Grace Starr.

MARIAN DORWARD, Registrar.

Wisconsin News Disseminated.

An effective means of getting information to a scattered membership is the Wisconsin Chapter Newsletter. Half of the members reside outside Milwaukee County, where activities are centered. The June letter reviews the year's activities, gives statistical and financial information, raises questions on future or contemplated projects and includes personal items about members, their families and their activities. Here are some notes from the Newsletter: The Wisconsin Chapter greeted thirty-seven new members this year; average attendance at four concerts was 800; in October Mrs. Rees Powell will complete sixty years as organist at the First Methodist Church, Milwaukee; Dr. John Carre has served the First Presbyterian, Racine, for thirty-two years; Mrs. Louis Francis has completed twenty-six years at S.S. Cyril and Methodius, Sheboygan; our congregations vary from 160 to 4,600; this season marked the passing of Mrs. Esther Burke, Miss Helen M. Nott and Alfred R. Cotton, husband of our new dean.

Auxiliary members representing the chapter at the Kalamazoo regional convention were the Misses Mathilde and

Elsa Schoessow, Miss Helen Leiser, Dr. O. M. J. Wehrley, Thomas Finch and our recitalist, Dr. Heinrich Fleischer. Her father officiated when Miss Annie M. Hainsworth, A.A.G.O., became the bride of Ivan Lakos this summer. More than a dozen chapter members have composed choir works, including anthems, hymns, children's songs, masses, cantatas and organ chorales, fugues and other forms, published and unpublished. The initial compilation of organ specifications is being printed and bound; a copy will be housed in the Milwaukee Public Library.

MARIAN E. MANDERY, Secretary.

KENOSHA, WIS.—The Kenosha Chapter was organized early in 1952 and received a charter in April, 1952. The club has twenty-one members. Officers for the past year were: Norman Greenwood, dean; Mrs. Glen Campbell, sub-dean; Miss Minnie M. Larsen, secretary; H. W. Schaefer, treasurer. Board members include Mrs. Richard Gaffney, Mrs. Paul Chropovka and Mrs. Harry Ostlund. All of the present officers except the secretary will serve the chapter next year. Miss Larsen resigned and her place will be filled by Mrs. George Weisberg. The chapter has enjoyed many interesting meetings during the year. In January a vesper service was conducted by Father Federonko and his Russian choir. In February "Choir Boys and English Choir Schools" was the subject of Father H. Kilworth Maybury of Kemper Hall. Father Maybury is a graduate of Oxford University and as a boy was enrolled in the choir of St. Lawrence College, Ramsgate, England. In April Dean Norman Greenwood gave an organ recital for the Wisconsin Music Teachers' Association. In May the chapter enjoyed a trip to the Jerome B. Meyer & Sons organ pipe factory in Milwaukee. In June a dinner meeting was held. —MINNIE M. LARSEN, Secretary.

WESTERLY, R. I. BRANCH—The Westerly Branch, Rhode Island Chapter, presented Vernon de Tar, F.A.G.O., organist and choirmaster of the Church of the Ascension, New York City, in a vesper recital at the new Central Baptist Church Sunday afternoon, June 28. Mr. de Tar's program included masterpieces from the sixteenth century to the present day, with a brief outline of the meaning and history of each piece and its composer. The program, which was played on the new Möller organ, contained such outstanding numbers as: Canzona, Gabrieli; Elevation, Couperin; Trumpet Tune and Bell Symphony, Purcell; Prelude and Fugue in A minor, Bach; Noel for the Flutes, d'Aquin; Chorale No. 2, in B minor, Franck; Scherzetto and Prelude, Vierne, and "Litanies", Alain. Mr. de Tar is also on the faculty of the Juilliard School of Music, New York, and a member of the joint commission on church music of the Episcopal Church. —ALBERT M. WEBSTER, Regent.

WESTCHESTER COUNTY, N. Y.—At the June meeting of the Westchester Chapter in the Larchmont Presbyterian Church the following slate of officers was voted into service: Dean, Howard E. Marsh, Hastings, N. Y.; sub-dean, John Cartwright, A.A.G.O., Scarsdale; registrar-treasurer, Frank S. Adams, A.A.G.O., White Plains; corresponding secretary, Mrs. Alinda B. Couper, A.A.G.O., Irvington. After a business meeting of the group joined in singing anthems composed by members of the Westchester Chapter. Refreshments were served by our hostess, Mrs. John Withers, organist of the Larchmont Presbyterian Church.

AUBURN, N. Y. CHAPTER—Chapter members and their guests journeyed to Seneca Falls May 11 to visit the Methodist Church, where Clarence Ballsley, host for the evening, is organist. The next stop was at the Waterloo Presbyterian Church, where a meeting was held and the group examined the Austin organ. Groups of four were guided through the air chamber and into the windchest while the organ was being played. At the annual meeting which followed the organ tour the following officers were elected: Dean, James P. Autenrith; sub-dean, Mrs. Leroy Mount; secretary, Mrs. Carson McCall; treasurer, Mrs. J. D. Jamison; registrar, Mrs. Glenn Morse. The members expressed their appreciation to Mrs. Leslie Bryant, the retiring dean, for her three years of able leadership. Refreshments were served by Mr. Ballsley and the hospitality committee. —ARLENE MORSE, Registrar.

NORTHERN VALLEY, N. J.—The Northern Valley Chapter held its monthly meeting June 8 at the Church of St. John the Evangelist, Bergenfield, with many members and friends present. A "concert of sacred music" was presented by the Welsh Chorale, a mixed chorus under the direction of James B. Welch of New York. The Rev. Joseph Foley, director of the Paulist Choristers, was the commentator. Paul Rotella accompanied. William McDonald, organist of Corpus Christi Church in New York, gave a short recital. The Welsh Chorale sang examples of Byzantine, Ambrosian, Gregorian, sixteenth century polyphonic and modern choral compositions. After this the members of the chapter adjourned to the church-house and held a

short business meeting. The following officers were elected: Dean, John W. Harvey; sub-dean, Percy L. Bailey, Jr.; secretary, Mrs. E. W. Winfield; treasurer, Edward Utley; executive committee (term expires 1956), Miss Marie Lambert and the Rev. Erich Zimmerman. Refreshments and fellowship concluded this interesting evening, which was sponsored by Miss Marie Lambert and her choir. The first fall meeting of the chapter will be held Sept. 14 at the First Presbyterian Church in Passaic, N. J. Arthur Hatch, minister of music, will give an organ recital. —MRS. E. W. WINFIELD, Secretary.

NEW HAMPSHIRE—The final meeting and annual banquet of the New Hampshire Chapter was held at Green Acres in Hampstead May 25. The following officers were re-elected: Dean, James M. Wood; sub-dean, Germaine Pellerin; secretary, Marion Joy; treasurer, Norman Fitts; registrar, Mary Schow; auditors, Milton Johnson and Everett Austin; executive board, Dorothea Schoepf and Alan Shephard. Dean Wood gave a talk on the accomplishments of the Guild during the year. Miss M. Elizabeth Morse outlined plans for the regional convention in Manchester June 23-24. —MARY SCHOW, Registrar.

NEW ORLEANS CHAPTER—The final meeting of the New Orleans Chapter was in the form of a dinner at Temple Sinai, with Henry Jacobs, organist, and his wife as hosts. The recently re-elected dean, Mrs. Marvin Fair, presided and presented many plans for the coming year. It is hoped that several organists will join in a study group with the view to taking the Guild examinations. Mrs. Fair received a rising vote of thanks for her leadership during what many consider the finest year of the rather youthful chapter. The chapter presented six prominent organists in recital and held acoustical and choir forums, etc. Tentative plans are being made for a choral clinic early in the autumn. —GLADYS EVE SINCLAIR, Reporter.

EASTERN MICHIGAN—The Eastern Michigan Chapter executive committee is busy working out plans for the 1953-54 season, which promises to be a very interesting and varied one. New officers and executive members elected at the May meeting are: Dean, Helen Fairchild; sub-dean, Dorothy Crane; corresponding secretary, Cora M. MacLeod; registrar, Agnes E. Keils; treasurer, O. Shanley Rosso; historian, Grace Halversen; chaplains, the Rev. Herbert Beecher Hudnut, D.D., of the Woodward Avenue Presbyterian Church, and the Rev. Perry R. Williams of Christ Church, Cranbrook, Bloomfield Hills. Those elected to the executive board for three years are Thelma Addington, Marie Joy Curtiss, James F. Hunt and Maria Schmitz. This chapter wishes to extend a cordial welcome to several organists who are coming to Detroit this September to fill church positions here. —CORA M. MACLEOD, Corresponding Secretary.

WHITEWATER VALLEY—The Whitewater Valley Chapter held its first annual Guild service Sunday evening, May 10, at the First Methodist Church in Connersville, Ind., under the direction of Mrs. Roy Adams, the dean. Lawrence Apgar, sub-dean, played the prelude, "Deck Thyself, My Soul, with Gladness," Bach, and the postlude, "All Glory, Laud and Honor," Dupré. Six combined children's choirs under the direction of Mrs. Fred Lohman, St. Paul's Lutheran Church, Richmond, sang "Brother James' Air," Jacob; "List to the Lark," Dickinson, with John White, soprano solo; and "An Easter Carol," Rockefeller. Mrs. John Pickett, Reid Memorial United Presbyterian Church, Richmond, accompanied the children. The twelve combined adult choirs, under the direction of Leonard Holvik, head of the music department at Earlham College, sang "Mighty Spirit, All Transcending," Mozart; "The Heavens Are Telling," Beethoven; "Psalm 150," Franck, and "God Be in My Head," Walford Davies. Mr. Apgar was the accompanist. Mildred Trusler Lucas of the host church played the offertory, "Night," by Jenkins. Ministers of six Connersville churches participated in the service. Choirs represented seven Connersville and four Richmond churches, and Earlham College.

The Whitewater Valley Chapter held its annual picnic Saturday, June 13, in Glen Miller Park, Richmond. Subscriber members were in charge of the program. A parody of "Othello" arranged by Mrs. Roy Adams, the dean, was presented impromptu by Mr. and Mrs. John Pickett and their guests, Miss Mary Wigent and William Swartz of Fort Wayne. —WILBERTA NADEN PICKETT.

NEBRASKA CHAPTER—The chapter met at Schmoeller & Mueller's organ salon, one of our music houses, April 21. Mrs. Ellouise Ziegler spoke to the group about her trip with her husband to Germany and neighboring countries last fall. She told us they saw a Gruolsche organ, built by Johann Victor Gruol and his two sons in 1824, at Bissingen-Tek, Germany, a town a few miles from her husband's former home, Nabern-Tek. This was considered the builder's master work and was used for 100 years. In 1924 it was renovated and some pipes were added. Schreiner, the present organist, is descended from the builder. . . . May 4 the Nebraska Chapter went to Lincoln for dinner with the Lincoln Chapter and a visit to several fine churches and organs. We were amazed by the modern new Trinity Lutheran Church, with its three-manual Reuter organ in the gallery. We also visited St. Paul's Methodist Church, Holy Trinity Episcopal, Westminster Presbyterian and First Plymouth Congregational. The last-named church served coffee and cookies before the homeward trek. . . . June 16 we met at the Central United Presbyterian Church as guests of Milfred I. Mowers, the dean. The following officers were elected: Cecil C. Neubecker, dean; Hope Yates, sub-dean; Helen Manning, secretary, Phyllis V. Joseph, treasurer; Milfred I. Mowers, officer ex-officio (past dean); C. L. Schwaninger, organ maintenance man, was introduced to the chapter. Cecil C. Neubecker read a paper on "The Ministry of Music", which brought out some fine points on the church musician's religious convictions, character, background of musical knowledge and leadership and the development of church music. Mrs. Milfred I. Mowers and her assistants served a cooling drink and cookies. —HELEN MANNING, Secretary.

CENTRAL IOWA CHAPTER—The annual picnic and election of officers of the Central Iowa Chapter was held Monday evening, July 6, at Greenwood Park, Des Moines. Mrs. Alice Brown and Mrs. F. P. Flynn were in charge of the arrangements. The following officers were elected for the 1953-54 year: Nathan Jones, dean; Mrs. Alice Brown, sub-dean; Robert M. Speed, secretary; Miss Frances Shaw, treasurer. The executive board for the year is composed of the following: John Dexter, Harold Robbins, Mrs. Edith Schmitt, Mrs. Bernadine Mathes, Mrs. Pearl Rice Capps and Mrs. Marguerite Heilman. The retiring dean, Russell P. Saunders, instructor of organ at Drake University, has received a Fulbright scholarship and he will be studying in Germany during the 1953-54 academic year. —ROBERT M. SPEED, Secretary.

LUBBOCK, TEX.—The Lubbock Chapter met April 13 at the First Presbyterian Church. Two students played selections they were to play the following week in the regional contest at Shreveport, La. May 11 the Lubbock chapter met at the Redeemer Lutheran Church. A barbecued chicken dinner was served at the social center. The dean, Mrs. Carl Scoggin, presided for a business meeting. The following officers were elected: Dean, Cecil Bolton; sub-dean, to be elected; corresponding secretary, Mrs. L. B. Hagerman; recording secretary, Mrs. H. W. Wylie; treasurer, Miss Jannette Wright. After the business meeting Miss Janelle Ohlenbusch, organist of Redeemer Church, gave a recital. —MRS. CARL SCOGGIN.

GALVESTON, TEX.—The Galveston Chapter closed its season with a picnic July 9 at the Galveston Boat Club on Offsets Bayou. All members of the Guild attended as well as some invited guests. Barbecued chicken was served with all the necessary trimmings. Bingo was played during the evening and prizes were "white elephants" brought by each member attending. —THOMAS J. SMITH, JR., Registrar.



Seven Anthems for A Cappella Choir

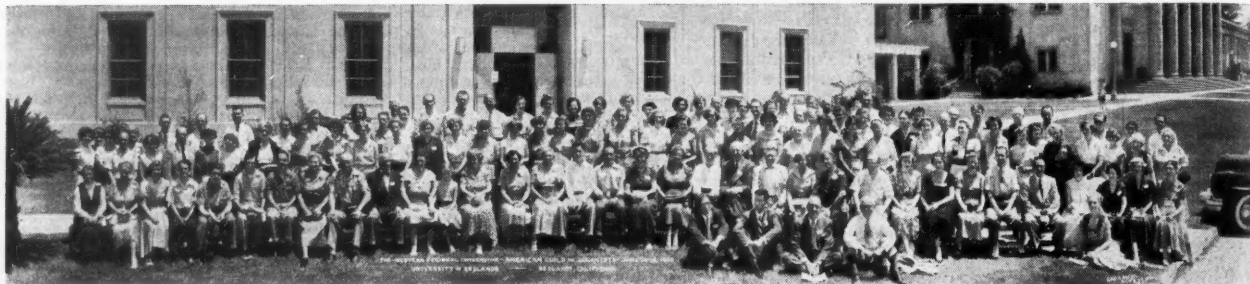
by David N. Johnson

Syracuse University Press

Syracuse 10, New York

News of the American Guild of Organists—Continued

A.G.O. MEMBERS AT FAR WESTERN REGIONAL CONVENTION HELD AT REDLANDS, CAL., IN JUNE



Knoxville Chapter Adopts Plan.

Following the second year of successful student recitals played by nationally known artists for large groups of high school students, the Knoxville Chapter has adopted another plan to assist the growth of organ interest. Beginning in November and each alternate year thereafter this chapter will sponsor in recital the contest winner of the Southern regional convention. In national convention years it is proposed to sponsor the contest winner of that convention. Paul Becker, winner of the 1953 Southern contest and pupil of Robert Ellis at Henderson State Teachers' College in Arkansas, will give the first of these recitals in Knoxville in November.

The chapter's '52-53 season closed with a picnic at the country home of Mr. and Mrs. Douglas Kloss June 8. John Williams made a report on the regional convention in Jackson, Miss. Appreciation for their past services in making a most successful season was expressed to Mrs. Carter, the dean, and the members of her board. Officers for the '53-54 season were elected as follows: Mrs. Harry W. Shugart, dean; Joseph E. Lee, Jr., sub-dean; Miss Jane Wauford, secretary; Milton A. Ellison, treasurer; Miss Marion Hope Grubb, registrar; Miss Bess McBerry, librarian; Mrs. W. Cecil Anderson, historian; Mrs. Glenn Harwell and Mrs.

W. B. Hembree, auditors; the Rev. Joseph J. Copeland, D.D., chaplain.

LA JOLLA, CAL.—The annual dinner was held at Ringulat's seaside restaurant in May, with almost the entire chapter present. Each member contributed to the enjoyment of the evening by telling personal experiences. Lawrence Blacknell told of the recent trip he and Mrs. Blacknell made to England and the island of Majorca. . . . On June 19 the chapter had a red-letter day when it brought E. Power Biggs for a recital in St. Paul's Episcopal Church, San Diego, where eight new ranks of pipes have been added to the organ. Every nook and cranny of the new church was filled and more than 100 people were turned away. At noon of the recital day the chapter entertained Mr. and Mrs. Biggs with a luncheon at the Cafe del Moro, Balboa Park, after which Mr. Biggs inspected the famous Spreckels outdoor organ in the park.—CHARLES H. MARSH, Dean.

SANTA BARBARA, CAL.—The Santa Barbara Chapter finished its year with a festive barbecue supper meeting at the home of Mr. and Mrs. J. Wilbur Reid. The members and guests assembled in the garden, where they sat down at tables decorated with appropriate musical motifs. There were twenty-one present, but there was food enough to feed an army. The menu included giant steaks, salads of all descriptions, ice cream with fresh strawberries, cookies and coffee, etc. A business meeting was held following the supper. The recent Bach festival held June 5 at the First Methodist Church was discussed at length. From all angles the festival was a great success and plans were made to expand its scope for

1954, presenting a three-day program. After the meeting there was an informal period of organ and piano music. The Reids have a very spacious home with a Baldwin electronic organ in their music-room. The chapter roster of officers is composed of the following organists: Dean, C. Harold Einecke; sub-dean, Charles Gray; secretary, Charles Black; treasurer, Emma Lou O'Brien; chaplain, Father Luis Baldanado; registrar, Betty Nitske; representative at large, Merle Laura-bee. Meetings will be resumed on the last Tuesday in September.—BETTY NITSKE, Registrar.

SAN DIEGO, CAL., CHAPTER—The San Diego Chapter met in the University Christian Church June 8 for dinner. Songs and entertainment provided by Sally Shephard and Sherrel Hanson were enjoyed. Dr. Alex Zimmerman, chairman of the scholarship committee, then made the 1953 award of \$100 to the winner, Charlotte Tripp Atkinson. Miss Atkinson is a junior at San Diego State

College and an organ pupil of Edith Gottfrid. Reports were read by the officers of the year season. Then the installation service was read by the dean, Helen Stafford. The following members take office July 1: Dean, Edith Gottfrid; sub-dean, Vesta Goff; registrar, Gertrude Hargrave; corresponding secretary, Isabel Tinkham; treasurer, Ann Goodman; historian, Gwendolyn Meyer; librarian, Susie Newman; board members, Helen Stafford, Helen Gudmunson and Barry Hatch. Dr. Clarence Mader of Los Angeles was the chapter's special guest of the evening.

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LEONARD RAVER



LEONARD RAVER, A MEMBER of the University of Dubuque music faculty, gave a recital in the spring at St. Luke's Methodist Church in Dubuque.

Mr. Raver is professor of organ and piano at the university, teaches courses in music history and church music and is director of the chapel choir. He is organist at Westminster Presbyterian Church in Dubuque. Mr. Raver received a master of music degree from Syracuse University last year and majored in organ under Arthur Poister. His advanced studies also include two summer sessions at the Organ Institute at Andover, Mass., and Austin, Tex. While in Austin he received instruction from E. Power Biggs, Carl Weinrich, Ernest White and Arthur Howes. Mr. Raver joined the University of Dubuque faculty in the fall of 1952. He earned a bachelor of music degree in organ from the College of Puget Sound, where he did his undergraduate work with D. Robert Smith.

Mr. Raver's recital program included: Chaconne, Couperin; Fantasia in Echo Style, Sweelinck; Prelude and Fugue in D major and Chorale Preludes, "We All Believe in One God" and "Lord Jesus Christ, Turn unto Us," Bach; Introduction and Toccata in G major, Walond; "O World, I Now Must Leave Thee" and "Deck Thyself, My Soul, with Gladness," Brahms; Sketch in D flat, Schumann; "The Nativity" and "The Palms," Langlais.

ELLIS C. VARLEY APPOINTED

TO JACKSONVILLE, FLA., POST

Ellis C. Varley has been appointed organist and choirmaster of St. John's Cathedral in Jacksonville, Fla., where he began his duties July 1. Mr. Varley went to the Jacksonville post from St. Paul's Cathedral, Detroit, where he had served for seven years.

Mr. Varley is a native of Springfield, Mass., and he began his work in church music in Sandusky, Ohio. From there he went to St. Paul's Church, Akron, where he was also private organist for the late Harvey S. Firestone. After ten years in Akron Mr. Varley went to Washington, D. C., to play at the National Cathedral for four years while Paul S. Callaway was in military service. Mr. Varley has gained a reputation for choral direction and has specialized in boy choir work.

DAVID F. HEWLETT APPOINTED
TO CALVARY CHURCH, NEW YORK

David F. Hewlett, organist and choirmaster of St. Mark's-in-the-Bouwerie, has resigned to accept a similar position at Calvary Church, New York City, Sept. 1. Mr. Hewlett leaves an active musical program at St. Mark's. The organ by Chester A. Raymond was dedicated at a festival service on St. Mark's day. The choral music included a setting of the Holy Communion by Harold W. Friedell and an anthem, "The Glory of the Lord", by Vernon de Tar. Mr. de Tar gave the opening recital. Great choral works have been sung for the last five years under Mr. Hewlett's direction following evensong.

Mr. Hewlett is an alumnus of the Juillard School of Music, New York City, and Ecoles d'Art Americaine, Fontainebleau, France.

HISTORICAL SERIES PLAYED

BY MISS MASON AT COLUMBIA

Marilyn Mason, who is on the summer faculty of the department of music at Columbia University, is giving a series of historical recitals at St. Paul's Chapel, on the university campus. Miss Mason's series began July 7 with a program of music of the seventeenth and eighteenth centuries. On July 14 she was assisted by Paul Doktor in a recital of music for viola and organ. Miss Mason's numbers July 21 consisted of music of German composers since Bach. She played nineteenth century French music July 28.

To illustrate twentieth century French music Miss Mason has chosen for her program Aug. 4 the Roger-Ducasse Pastorale and Messiaen's "La Nativité du Seigneur." The last recital, Aug. 11, will be devoted to twentieth century American composers. The following will be played: Hymn-Canon on "Aughton," Bingham; Variations on "Will There Be Any Stars?" Thomson; "Dirge," Moore; Scherzo, Crandell; Two Folk-hymn Preludes, Searle Wright; "Comes Autumn Time," Sowerby.

DOM J. H. DESROCQUETTES

WILL LECTURE IN HARTFORD

A master summer session in Gregorian chant and choral technique will take place in Hartford, Conn., Aug. 3-7, at St. Joseph's Cathedral Hall, under the auspices of the Gregorian Institute of America, to commemorate the fiftieth anniversary of the publication of the "Motu Proprio" of Pope Pius X. The institute is to present Dom J. Hebert Desrocquettes of the Abbey of Solesmes, France. The Rev. Richard B. Curtin, who will conduct the choral technique lecture, is a faculty member of the Pius X School of Liturgical Music and professor of church music at St. Joseph's Seminary, Yonkers, N. Y. Further information may be procured from the Gregorian Institute, 2132 Jefferson Avenue, Toledo 2, Ohio, or Miss Catherine Dower, 641 Broad Street, Meriden, Conn.

GRIGG FOUNTAIN TO SPEND

YEAR AT FRANKFURT-AM-MAIN

Grigg Fountain, professor of organ at the Oberlin Conservatory, has been granted a year's leave of absence to study in Germany. Mr. Fountain will be working under a Fulbright scholarship. He plans to leave in September for Frankfurt-am-Main, where he is to be a pupil of Helmut Walcha. Mrs. Fountain will accompany her husband.

CAPITAL UNIVERSITY, Columbus, Ohio,

celebrated the twenty-fifth anniversary of its conservatory of music May 15, 16 and 17. In connection with this celebration the doctor of music degree was conferred on Rudolph Reuter of the American Conservatory in Chicago. Dr. Sigmund Spaeth gave the keynote address at the anniversary convocation. On Friday evening the chapel choir, under the direction of Ellis E. Snyder, presented Bach's "St. Matthew Passion". Glenn Schnittke of Baldwin-Wallace College, Berea, Ohio, was the narrator. Saturday night Phi Mu Alpha and the Saturday Music Club of Columbus sponsored two chamber operas, "A Letter to Emily," by Lockrem Johnson, and "R.S.V.P.," by Jacques Offenbach. The festivities were concluded with a concert by the Capital University Symphony Orchestra under the direction of Wilbur Crist.

TWENTY ORGANISTS GAVE recitals during the past season on Sunday evenings at the Church of St. John the Evangelist, Boston, Mass. They are all associates of St. John's Schola Cantorum. The list includes Ilo Allen, Glen Bachelder, Walter Ball, Joseph Barboza, Charles Billings, Jr., Floyd Corson, Stephen Cushman, Gordon Dean, Eileen Einhart, Richard Grant, Jean Hersey, Robert Larson, William Little, Walter Marcuse, Max Miller, Joan Norton, Marshall Roberts, Paul Stanton, Samuel Walter and Berj Zamkochian. On the evening of Jan. 4, instead of the usual organ recital, a program of choral music appropriate to the Christmas season was presented by the Giulliana Choral, a group of singers organized and directed by Dr. Paul Giulliana, who is also an associate of the Schola.

DR. IRENE ROBERTSON, professor of organ at the school of music of the University of Southern California, gave a program of early baroque music on the Rieger organ in Hancock Auditorium on the campus July 7. Two candidates for master's degrees played their recitals at the close of June under the guidance of Dr. Robertson. They are Harold Chaney and John Paul Clark. Dr. Robertson acted as judge for the candidates for A.G.O. certificates in Los Angeles and for the young organists' contest at the regional convention at Redlands University in June.

WICKS ORGAN OF THE MONTH



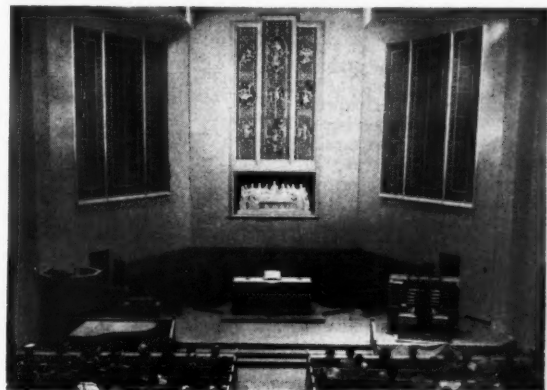
David Craighead dedicates new SEATTLE 4 MANUAL

The distinguished young virtuoso, David Craighead, is here shown at the Asta Wilson Memorial Organ console in University Presbyterian Church, Seattle, Wash., during the recent Dedication Ceremony.

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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

[Continued from July issue.]

Does the organ have any place at all in this strict interpretation of music's function in the service? Actually not, if the music we are describing is to be restricted to song, which was obviously the reasoning of all those who forbade the use of instruments as being a disturbing and distracting element in the ceremony. However, the peculiarly effective properties of the organ for accompaniment and support for voices made themselves known from the earliest times, and in spite of official objections it established itself, as we have noted, as a highly useful even though not a necessary adjunct of the service. A logical conclusion can certainly be drawn from this—namely, that the primary function of the organ in a service of worship is to assist and support the voices in the singing of the word. The organist who neglects his responsibilities here by slovenly hymn playing, by inartistic choral accompaniments and by general disregard of these essential duties is not worthy to hold his post, for he has no reason to be there otherwise.

It is not possible here to discuss in detail the desirable techniques of hymn playing and choral accompaniment. Excellent articles have been published, there are many fine players whose work can be observed and there is expert instruction available. It remains only for the organist himself to be willing to hear himself as others hear him and then take the necessary remedial action.

An obvious question now arises as to the place of the organ as a solo instrument in the service. The use of music—without words as an emotional and psychological stimulus in religious worship introduces a very controversial issue. How much background music—for that is what it is—is tolerable in a service? This is a serious problem and one that must be faced thoughtfully by all of us. Even a general statement is difficult to make, for each of us is necessarily biased by temperament, heritage, taste and training, so that any comment must be a strongly personal one. My own inclination happens to be toward a minimum use of such incidental instrumental music in the service, but these are often matters over which we have little control. We should all make an earnest effort to review our present orders of worship to determine if every instance of incidental music now used can be justified as being both appropriate and essential. This is in reference to music other than the opening and closing pieces, the prelude and postlude. These two uses seem to be universally accepted as practical expedients if nothing else, the prelude serving to call attention to the fact that the service is about to begin and the postlude providing a merciful cover for the hasty retreat of the congregation at the close. Here again one can offer only a personal opinion that the prelude should be short and unpretentious, avoiding any sounds or tricks that detract in the least from the worshippers' preparation for the service. In the case of the postlude, with the service at an end, there seems to be no reason why the organist should not be allowed to play music that is interesting and worth hearing for its own sake. This is the plan followed in the chapel services at Yale.

The selection of solo organ music suited to the church service apparently continues to cause trouble for many organists, judging from the frequent queries and complaints one hears. To these my ears become more and more deaf every year, for I am now convinced of what I had long suspected—that organists who find themselves in this situation are simply not qualified for this work, either through lack of proper training or, what is more frequently the case, through lack of proper interest. I am dismayed and disturbed over the way this situation is allowed to continue. There are publishers who encourage this attitude by releasing a flood of dis-

gracefully bad music aimed at this gullible trade; there are incredible articles and reviews written in some of our periodicals offering amazing advice to the church organist both as to music he might find "practical" and on how to play it, in both instances revealing an appalling degree of musical illiteracy. There will be no escaping this needless predicament until some way is found to stop this nonsense. There is little doubt that the majority of our organists would be very happy to learn to do their job well, but they need more urging and encouragement, and surely better advice than they have been getting.

There is unquestionably a sufficiency of good solo organ music suited for church use. It has always been available to the organist who takes time to look for it. Furthermore, in recent years so many fine collections have been made available in modern editions that there is no longer any excuse for being without it. If this is beginning to sound like an endorsement of organ music before 1750, that is exactly what it is intended to be. This music certainly needs no defense from me or anyone else in spite of the silly attacks still persisting from some quarters of our profession. To refer to these masterpieces as "graveyard music" or "museum pieces", as we see and hear too often, is a confession of musical ignorance both shameful and pitiful. These unfunny quips do our cause great harm and it is not strange that our professional colleagues in other fields of music show less interest in our work than we would like them to show.

The argument generally posed that the people will not understand this music and therefore will not like it simply will not stand up. It has been demonstrated time and again in churches of all sizes and of all traditions that such music, when properly played, is not only understood but warmly received as a welcome relief from the secular bagatelles posing as church pieces that have overrun the organ repertoire during the past hundred years. This music was written for the church by dedicated church musicians of the highest rank and is universally accepted as living music worthy to be compared in greatness with any ever written.

It would be ridiculous to insist that the music written before 1750 is the only organ music suited for church use, and none of us would do so. The competent church organist will find useful material from all periods, but he also knows he must depend upon the earlier repertoire as the indispensable core of his library. This is inevitable, for no other period has produced such consistently fine and ideally styled music for the organ, nor does any other period offer such a wealth of selection. The church organist who asserts he can find little of value for his work in the music of Cabezon, Merulo, Frescobaldi, Scheidt, Froberger, Hanff, Boehm, Pachelbel, Buxtehude, Walther, Bach, Gibbons, Blow, Marchand, du Mage, Couperin—to name but a few of the great masters of the time—is in dire need of either study or a change of vocation.

It has become increasingly apparent that one of the chief reasons why our critical friends deprecate this interest in organ music before 1750 is their fear of seeing certain treasured organ composers of the nineteenth century overshadowed and eventually crowded out of the repertoire. There is no doubt this is happening, but let us look more closely at the nineteenth century to see what it offers by way of competition. Having named such composers of established rank as Mendelssohn, Schumann, Liszt, Brahms and Franck—whose music for the organ not only is limited in quantity but compares unfavorably with their other work, with the possible exception of the Brahms chorale preludes and the Franck Chorales—we must move to a decidedly second rank with names such as Rheinberger and Guilmant. This is, of course, an observation made from a broad vantage-point and not from within the narrower area of organ music alone, in which case the work of Rheinberger and Guilmant naturally would assume a relatively high position. We cannot, however, accept the principle of a double standard if we are to defend our place in the music profession, and it is hardly necessary to argue the point that organ music, if it is to be called great, must be worthy of comparison with any other. It would be difficult to maintain that the organ literature of the nineteenth century offers more than a little which compares

favorably with the great piano, orchestral, chamber and operatic music belonging to this period.

The twentieth century presents a somewhat confused picture, offering on the one hand a continuation of the worst traditions of the pseudo-religious style of the previous century and on the other a commendable but as yet not entirely successful effort to recover the true organ style of the baroque period re-stated in contemporary language. A notable exception must be made in the case of France, which has developed its own splendid tradition of organ music in what might be called a "French Cathedral" style, so familiar to all of us through the work of Widor and his gifted followers. This is a style beautifully adapted to the impressive ceremony of the high mass, and while some of this music is unquestionably of high quality, its practicality for the typical American worship service, whether Catholic or Protestant, is exceedingly limited. Without a large and properly designed organ and a large, resonant building little of the music can be made to sound effective—in fact, quite the opposite is true. Nothing sounds quite so dismal, for example, as a movement from a Widor organ symphony played on one of our 1910 two-manual fifteen-stop contraptions in a small, music-proof church auditorium. The organist guilty of this need not wonder that his parishioners complain, nor need he discredit his listeners as unappreciative of good music. Given the proper conditions there is, of course, every reason to perform this music whenever a suitable occasion permits.

Contemporary writers in Germany are doing excellent work, perhaps the best of any national group. Beginning with the prolific Max Reger, whose music includes much that can be used in our services and not all of it too difficult to play, a large number of highly talented and devoted church musicians have been active in writing both choral and organ music of very high quality, ideally suited to the Protestant service. Interest in reviving the best of the baroque period is keen, and the original work done is often quite successful in recapturing the lofty religious spirit of that age, expressed in the language of our time. This is a rich source of material well worth investigating.

A fair amount of serviceable organ music continues to come from England, a country that has enjoyed the advantage of a consistent tradition in its Church of England services. Only occasionally does it seem to rise above the routine, but the routine in this case is nearly always in good taste and therefore is tolerable for ordinary service use.

All of us are eager to promote the cause of the American composer. If little American organ music finds a place on our service and recital programs it is surely not through lack of interest on the part of our good players. In our organ work at Yale we insist on the inclusion of at least one American piece on each of our graduation recitals and we have, over the years, made a rather thorough search through available materials. To report that we have found very little that is worth while is both necessary and regrettable, but it is in no way a reflection on our American composers. We have as many first-class composers as any other country in the world, but the problem seems to be to induce them to write for the organ. We do everything we can to discourage and nothing to encourage them. Poor instruments, totally inconsistent in design, and too many careless performances are hardly any incentive. I have discussed the problem with many of our leading composers and they are of one mind on this.

Happily, the situation seems to be improving. Standards of performance have been raised to an amazing degree in recent years and greater concern for a more consistent tonal design is leading to the construction of a far better type of instrument than we have had heretofore in this country. We can at least hope that this means we may soon add more names to those of the very few who have been trying to do good work for us. In the meantime we must do everything we can to discourage the use of those anachronistic monstrosities still being written and unfortunately published, and make a real effort to encourage the playing of those honest and sincere creative efforts that are

occasionally allowed to see print. It cannot be argued that these are all uniformly successful, but we should do everything we can do to give them a fair hearing.

In pleading the cause of the earlier music, or any other written in the true organ style, as being ideal for incidental use in the service, it was suggested that it is inevitably appreciated if it is well played. One must add to this the corollary: If well played on an organ that gives it a sporting chance. This is a point that surely needs no laboring. We all know too well the frightful musical crimes so often committed on those muddy, celeste-ridden instruments that are our unhappy heritage from the orchestra-minded nineteenth century. No truly great organ music can be played effectively on such instruments, no matter how skilled the performer. There is a growing awareness of this fact and significant moves toward improvement are being made. Our leading builders and designers are taking an active interest in this movement and the future appears very promising. Strikingly beautiful examples of classic organs have been installed in recent years and they have been highly successful. All of us who love fine organ music and fine organ playing must do whatever we can to encourage congregations to purchase such instruments.

But more important than their value as solo instruments is the remarkable quality of these organs as an ideal accompaniment for voices. Based on designs that for centuries have proved most effective for this very purpose, they are demonstrating once again how sensible these tonal schemes were. Their clear, bright sounds have an almost magical way of encouraging congregational singing without resorting to undue power and noise. As a support and complement to the work of the choir these instruments are superb. We can attest to this from our own experience in the university chapel, based both on direct observation and on the comments of those attending the services. If the organ is to fulfill properly its function in the service as it has been outlined in this discussion, it must be designed with these objectives clearly understood, and if they are, there can be only this solution.

To preside at the organ in a service of worship is a rare privilege which we must never regard lightly or casually. We have in our hands the dreadful power to make a travesty out of the sacred ceremony, or the opportunity to add greatly to its intrinsic inspirational and spiritual values. None of us would willingly choose the former, but all of us must ever be on guard lest we do so unwillingly.

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Open Diapason, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.
Rohrgedeckt, 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viola, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 12 pipes.
Quinte, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.
Contra Dulciana, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Claribel Flute, 4 ft., 12 pipes.
Dulcet, 4 ft., 12 pipes.
Dolce Quinte, 2 2/3 ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Dolce Tierce, 1 1/2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 12 pipes.
Contra Dulciana, 16 ft., 32 notes.
Bourdon, 16 ft., 12 pipes.
Gedeckt, 16 ft., 32 notes.
Quinte, 10 1/2 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.

DOM J. HERBERT DESROCQUETTES, O.S.B., of the Abbey of Solesmes, France, has been conducting a series of three one-week special sessions in the United States this summer. The sessions are under the auspices of the Gregorian Institute of America, in commemoration of the fiftieth anniversary of the publication of the "Motu Proprio" of Pope Pius X. A session in Chicago will take place in Kimball Hall Aug. 10 to 14. Those interested in further information should write to the Gregorian Institute, Toledo 2, Ohio.

Mrs. JANE KEENE, a member of the San Joaquin Valley Chapter since its formation in 1946, was sponsored by that chapter in a recital May 17 at the First Presbyterian Church, Fowler, Cal. The feature of the program was a performance of Poulenc's Concerto for organ, strings and timpani. Assisting Mrs. Keene were members of the Fresno Symphony Orchestra, under the direction of Russell Howland. It was the first performance of the work in that vicinity. Other numbers on Mrs. Keene's program were Bach's Fantasia and Fugue in G minor, Hindemith's First Sonata and works by Couperin, Zipoli, Benoit and Alain. She was assisted by Verne Delaney, tenor, and Benjamin Lippold, bass, in Alain's "Priere pour Nous Autres, Charnels."

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- ALL THEY FROM SABA (SATB)**.....Franklin E. Perkins
The story of the Wise Men is one of the most appealing parts of the Christmas story. This anthem uses it most effectively, and achieves fine musical results as well.
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This poignant little Christmas selection will enhance any Christmas service as a solo or unison introit.
- LONG, LONG AGO (SATB)**.....Edwin Fissinger
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- MAY THE GRACE OF CHRIST (SATB)**.....Parke S. Barnard
A much needed short anthem for Communion services as well as throughout the year. Alternate words make this suitable for use at the marriage ceremony.
- PEACE I LEAVE WITH YOU (SATB)**.....Austin C. Lovelace
A beautiful setting of one of the most comforting conversations of Jesus, fitting for the Lent and Holy Week services, as well as any other service of the year.
- JOY DAWNED AGAIN ON EASTER DAY (SAB)**.....Charles M. Hobbs
The best festival arrangement of this favorite 17th Century hymn we have seen. Including an optional score for brass quartet, it can be a real musical climax to your Easter service—in church or at a Sunrise service.
- CHORALE FOR SUNRISE (Brass Ensemble)**.....Charles M. Hobbs
A companion to Mr. Hobbs' "Joy Dawned Again on Easter Day", here is an excellent instrumental Easter Chorale.
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JOHN D. MACRAE



JOHN D. MACRAE, organist of the Lakewood Methodist Church in Cleveland, has been called to his native Scotland to be organist and choirmaster at the Church of the Holy Rood, Stirling. This historic church dates from the fifteenth century and has a Rushworth & Dreaper organ of four manuals and 107 stops. Scottish newspapers have referred to Mr. Macrae's new position as "the most sought-after organist's post in Scotland."

Before going to the Cleveland church in 1952 Mr. Macrae was for four years head of the fine arts department of the University of Saskatchewan, in Saskatoon. Before that time he served the North Morningside Church, Edinburgh. He is a fellow of the Royal College of Organists and a fellow of the American Guild of Organists. He holds degrees from the University of Durham, England, and completed additional graduate work at the University of Toronto. Mr. Macrae is 49 years old, is married and has three children.

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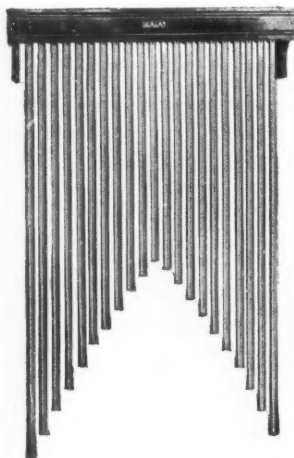
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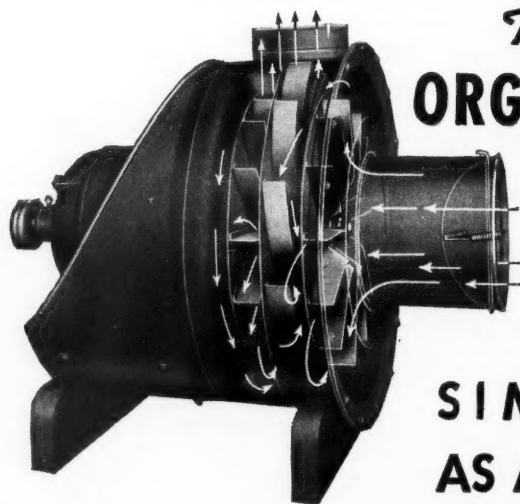
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New Issues for the Choir

G. LELAND RALPH

By JAMES S. DENDY, Mus.B.



A NEW TRUMPET STOP was dedicated at the Bidwell Memorial Presbyterian Church, Chico, Cal., March 15 with a recital by G. Leland Ralph. The recitalist is here shown seated at the console of the Möller instrument. Mr. Ralph is organist of the First Baptist Church of Sacramento. The regular organist at Bidwell Memorial is Charles van Bronkhorst.

For his recital Mr. Ralph chose: Trumpet Tune, Lang; Grave and Adagio from Sonata 2, Mendelssohn; "The Little Bells," Purvis; "Ave Maria," Schubert; Toccata in C major, Bach; "Piece Heroique," Franck; Scherzo, Peeters; "In Springtime," Kinder; Tune for Chimes and Trumpets, Saxton; "Now the Day Is Over," Thompson; "Hymn of Glory," Yon.

David H. Williams, mixed voices with piano or organ.

In the series of Slovak carols arranged by Richard Kountz (Galaxy Music Corporation) there are two new titles, "Come to the Manger" and "Hasten Swiftly, Hasten Softly." The first is available both for SATB and SSA. The second is for SATB with junior choir SA.

Mr. Bruening at St. Luke.

Chicago, July 11, 1953—Dear Mr. Gruenstein:

In his fine review of "The Choirmaster's Workbook" (volume 3), Dr. Lester referred to me as choirmaster of St. Luke. I was director of the church choir at the time I compiled the list of choral music for the book in October, 1950, and that is why the editor of the book, Dayton W. Nordin, listed me as choirmaster. Meanwhile, however, I relinquished my post to my good friend and colleague at St. Luke School, Leslie R. Zeddies, who is in charge of four of the five choirs at St. Luke since September of 1951, a fact Mr. Nordin did not know when the book went to press in 1952. At present I am director of music and chief organist at St. Luke.

Dr. Lester's essay on "Service Music for Lutheran Organists" enunciates basic principles worth reading and heeding by organists of any religious persuasion. Yours sincerely, HERBERT D. BRUENING.

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In a few more weeks it will be time to begin thinking about Advent and the Concordia Publishing House has reminded us of this fact with two appropriate anthems. The first is "Behold, the Name of the Lord," by Carl Halter, described as an "Antiphon for Advent." It is a short number to be sung in chant style and it will be a suitable introit. The melody and harmony are of a contemporary type but do not detract from the text. W. Glen Darst's "Come, Thou Redeemer of the Earth" is based on the tune "Puer Nobis Nascitur." It is a simple, straightforward arrangement but calls for four-part singing in the men's section. Two more anthems from the same publisher are "Jesus, Lover of My Soul," Roland Diggle, and "Praise, O Praise Our God and King," Drummond Wolff. The former is based on the tune "Aberystwyth" and the latter incorporates a melody by Vulpius.

One of the new numbers from the Shawnee Press (Waring Choir Series) is "Thanksgiving Proclamation and Harvest Hymn," by Roy Ringwald, an unusual setting for chorus and reader. The proclamation is that written by Wilbur Lucius Cross, governor of Connecticut, in 1938. While this is being read the chorus sings, using open vowel sounds. At the end of the proclamation there is a setting of "Come, Ye Thankful People, Come," using the familiar melody. Another Thanksgiving number is Clifford McCormick's "It Is a Good Thing to Give Thanks," for mixed voices unaccompanied. Other numbers from the Shawnee Press are as follows: "He Shall Come Down Like Rain," McCormick, SATB unaccompanied; "Come to Me, All Ye That Labor," J. Roff, SATB with organ; "Welcome! All Wonders in One Sight," Henry Fusner, mixed voices, a Christmas carol.

Kjos has published a setting of the Magnificat by Edward A. Nelson. It opens with a soprano solo accompanied by humming. The harmonies are not particularly original.

T. Carl Whitmer's "We Look Up in Faith to Thee," published by Arthur P. Schmidt, is a hymn type setting to be used with organ. There is a separate staff for a moving bass line to be played on the pedals.

Edward G. Mead has composed a new setting of "Lord of All Being" for four-part chorus, unaccompanied, with tenor or soprano solo. The solo is short, accompanied by the chorus. Mr. Mead's harmonies are in no way unconventional, but they are interesting and he carefully avoids the monotony which so many composers achieve when writing in the "conservative" style. Allen James' "The Love of God," SATB, was chosen in the 1952 Capital University anthem competition for presentation at the 1953 Chapel Guild Festival in Columbus, Ohio. Both the foregoing are published by Carl Fischer. The same house has brought out four two-part Psalm settings by Carl F. Mueller. These are for soprano and alto voices with piano or organ. The titles are: "O Ye Servants of the Lord," "Truly My Soul Waiteth upon the Lord," "Who Shall Ascend into the Hill of the Lord" and "Let the People Praise Thee." Other titles from Fischer are: "I Will Give You Rest," Addie Anderson Wilson, unaccompanied chorus with soprano or tenor solo; "Come, Holy Ghost, Our Souls Inspire," William H. Anderson, mixed voices with piano or organ; "Fight the Good Fight,"

THE DIAPASON

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20th of the month to assure insertion in
the issue for the following month. For
routine news, recital programs, etc., the
closing date is the 15th.

CHICAGO, AUGUST 1, 1953

True Status of Church Music

A dark and dismal picture of the status of church music is painted in a report prepared by two California organists on the basis of a questionnaire in which 300 selected church musicians described as "top ranking organists and choir directors" have provided the material. A summary of the report was presented at the regional convention held in Redlands, Cal., and is published in this issue.

As a starter it is stated that only 1 per cent of those in charge of church music have "adequate or near adequate full church music training." This would require some clarification. Next the matter of "poor salaries" is taken up. The music publishers are told that "too much useless drivel is published" and that they "give little thought to octavo music for its worship value". Inadequate rehearsals, unattractive churches, lack of education in music for ministers, antiquated organs, and other causes of complaint are enumerated.

All of this constitutes a severe indictment—and, we believe, not a fair one. We have here a diagnosis of the case, but are still looking for a prescription that will effect a cure.

After an appraisal in which we are informed that our church musicians are accused of having low standards the next paragraph asserts that "church musicians sadly underrate themselves". They could hardly rate themselves much lower than this report rates them. They are accused of being "too timid and too apologetic". And well may they be if they are not better than these 300 seem to have deemed them to be.

Nearly all of us are aware of a situation which needs correction and improvement, though not many share the pessimism of the writers of this report. We know that remuneration of church musicians is in many instances woefully small; that lack of education exists in many quarters; that churches and church organs are not always such as to encourage the best work and that many persons in charge of the music of churches are not well trained, or not devoted to the cause, and sometimes mere "bluffers." We cannot subscribe to the belief that this exists in 50 or 85 or 99 per cent of the churches and we question the ability of anyone to arrive accurately at any percentages.

We are convinced also that the majority of our organists and choir directors are competent, consecrated and adequately trained. The large metropolitan churches of course have the means to provide for the best. Yet in thousands of village churches we find men and women who

devote themselves to lifting the standard beyond what might be expected where budgets are very limited. And not all the good music is in the largest and richest churches. We have heard bad music in some of the latter and we have heard some of the best choir work and hymn singing in out-of-the-way places. Whereas some years ago the theological seminaries did little to train their students along the line of church music, today they emphasize this part of their course of study. Nearly every college, large or small, now has a music department and organ training and choral singing form a part of the curriculum. Schools for special training in church music have become an important feature of the American educational program and their graduates are doing much to give the churches to which they go the benefit of their preparation. Our church music has been raised to a higher level consistently in recent years and churches even have realized the need for larger budgets and in an increasing number of instances for full-time ministers of music.

The millenium is still far off but there is no justification for chanting a jeremiad on the subject.

This explanation might well come under the heading "Solution to Last Month's Puzzle." Perhaps it was because printers are more interested in production than Purcell, or perhaps some mischievous pressman thought organists needed training in cryptography—or there may be any number of reasons why the first paragraph of "New Music for the Choir" on page 38 of the June issue was more of a hodge-podge than a dissertation. The puzzle can be solved by transposing lines 8 and 9, and inserting 17 and 18 after line 13. Due to an accident in the pressroom the original lines of type were damaged and when new lines were inserted they went slightly astray.

First Widor Program in 1896

Orchard House, LaGrangeville, N. Y., July 9, 1953.—Editor of THE DIAPASON. Dear Mr. Gruenstein:

Some months ago (December, 1952) Mr. F. R. Webber had a very interesting article in THE DIAPASON on the early American organ builder Henry Erben, in which he said that one of his most famous organs was the three-manual gallery instrument built in 1830 for Grace Episcopal Church in New York City. Recently I reread the article and was then certain that this rich and most organ-like organ was the one upon which I took my lessons when I studied under Samuel P. Warren during his last years at Grace Church. I wonder who else will qualify as an Erben-Warren alumnus?

Warren was a very thorough teacher, especially in the matter of phrasing. But I am indebted to him chiefly for introducing me to the then almost unknown works of Charles Marie Widor. This experience led me in turn to play what one editor said was the first all-Widor and the first all-memorized recital. This was March 21, 1896, in Philadelphia, under the auspices of the American Organ Players' Club, and was program 96. My program was made up of the complete Second Symphony, the complete Fifth, the slow movement from the Fourth and my arrangement of Widor's piano piece, Fanfare, from his "Scenes de Bal."

In my audience that Saturday afternoon were two fine organists: Dr. John McE. Ward and the Englishman Minton Pyne, who at St. Mark's P.E. Church played the most brilliant accompaniments of any players of the time. One of Pyne's successors told me that he could take an arid piece and make it sound like a masterpiece. I heard him do just that thing to somebody's "Remember Now Thy Creator."

Well, the Henry Erben organ and Samuel P. Warren sent me Widor-ward and a few years later my "Essays" on all ten symphonies were published in Music (Chicago). Thirty-five years later they were republished in THE AMERICAN ORGANIST.

Members of the New York City Chapter of the Guild of Organists played all ten symphonies in a Widor series this past season. I give loud applause to that, for Widor was the beginning of the modern French school, with its fresh approach to organ composition and organ playing.

I am sincerely, T. CARL WHITMER.

C. THOMAS RHOADS directed a performance of Purvis' "The Ballad of Judas Iscariot" June 7 at All Saints' Episcopal Church, Palo Alto, Cal. The offering, which went to the organ fund, amounted to more than \$300.

Comments of Yesteryear

[Reprinted from The Diapason, August 1943.]
The Issue in the Debate.

The dog days usually stimulate the human controversial spirit, and to this scientific fact may be attributed the way in which a discussion that is stirring the organ world has continued with undiminished intensity. As a spirit of discussion is a positive evidence of life, it is to be welcomed at any season. We all know that the dead are silent and peaceful and that little debating goes on in a cemetery.

One of the recurring debates which keep interest alive among all those who are concerned with organ design and tone is the present one over the baroque or classic organ versus the romantic. There is much to be said on both sides of this subject—and there seem to be many ready to say it. As it is one of the functions of THE DIAPASON to serve as the forum for the expression of constructive thought, we have been happy to give space to both sides, for both have distinguished adherents. Parenthetically, it is interesting to note that those who advocate the return to the organ design of Bach's day are largely of the younger generation, while the older organists take the other side—which may mean one thing or another.

As in nearly all these issues, the middle ground probably is most reasonable and the final decision no doubt will be one of compromise. It was so after the war over Robert Hope-Jones and his doctrines had stirred up his contemporaries. Many of his ideas now are standard practice among the most conservative and even his worst enemies of thirty-five years ago are willing to accord him credit for what he did.

By the way, since Hope-Jones has come up, there must be many still living who remember how a discussion raged about a quarter of a century ago over the relative merits of pistons that moved the stops visibly and those of the "blind" variety. That issue arrayed some of our prominent men on opposite sides. And then there was the question over the merits or demerits of stopkeys as compared with stopknobs. The stopkeys became much more popular for a period, to be followed by the English type of stopknob console, which won favor. And now both types are used and on that point peace has been restored.

Without attempting to reflect on the men who are so ably discussing what Bach favored and what is required to interpret his compositions, we wish it might be possible to get a word from him. If we only had a reporter who could project himself into the next world and interview the shade of Johann Sebastian, it might help more than anything else; and what a good story it would make!

While waiting for Bach's message we might venture to say that the perfect ideal is hardly the sole property of one school or the other. We would favor, after hearing all the speakers, a baroque organ with a full complement of mixtures and 4-ft. and 2-ft. tone, combined with very ample 8-ft. resources and all the ravishing solo stops which Bach probably would delight in using. Why not get together on a post-war model that may be described as "classical-romantic"—or "modern baroque"—or just a good organ, which means one whose tone is adequate for the interpretation of the works of Bach—and any other good organ music—and that will please the average ear? That after all should be the test, rather than a stoplist or a theory. Why care whether the instrument is a reproduction of the organ of Bach's day, or St. Cecilia's day, whether it follows the English, the French or the German design, if from it we can draw beautiful sounds, which alone constitute music?

Does this mean that we would dodge the issue? No, indeed; rather we are stating what should be the sole issue.

THE NEW MINSHALL SPINET MODEL "S", incorporating new features, was presented at the music industry trade show at the Palmer House, Chicago, July 11-17. The standard tones have been supplemented by a wide range of new voices. Twelve variations in the swell are a 16-ft. bourdon and dulciana, 8-ft.; French horn, vox humana, English horn, melodia, oboe horn, gemshorn, orchestral oboe, 4-ft.; clarion and flute and 2-ft. salicet. The voices in the great include an 8-ft. dulciana, diapason, trumpet, flute and aeoline; 4-ft. violin and flute and 2-ft. piccolo, while in the pedal there are a 16-ft. bourdon, violone and gedeckt, plus the 8-ft. diapason.

Looking Back into the Past

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

The Carl Barckhoff Organ Company of Pomeroy, Ohio, an old concern which had built a large number of organs, made an assignment for the benefit of its creditors.

Ernest M. Skinner's letter to THE DIAPASON expressing regret over the action of the console standardization committee of the A. G. O. recommending the adoption of immovable stop combinations elicited a reply from Clifford Demarest defending the system by which combination pistons did not visibly affect the stops.

Dr. Orlando A. Mansfield, the English organist, at that time director of music at Wilson College, Chambersburg, Pa., drew up the specification of a four-manual organ to be built for the college by M. P. Möller.

William Benbow gave his first recital in Buffalo, soon after having moved to that city to take the position at Holy Trinity Lutheran Church.

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

The organ built by G. F. Steimmeyer & Co. of Oettingen for the Cathedral of Passau, Bavaria, was described. It is an instrument of 206 speaking stops and 16,105 pipes.

The first American tour of Fernando Germani was announced to begin Oct. 12 at the Wanamaker Auditorium in New York.

Contracts for four-manual organs continued to be the order of the day and among the new ones whose specifications were published were instruments for the Horace Bushnell Memorial Hall at Hartford, Conn.; by Austin; the rebuilt and enlarged instrument for the City Hall at Portland, Maine, also an Austin; that for the First Baptist Church, Richmond, Va., a Skinner; a Kimball for Temple B'nai Brith, Los Angeles, Cal.; an Austin for the Masonic Temple at Providence, R. I. and another Austin for St. Paul's Methodist Church at Muskegon, Mich. This was in addition to a number of outstanding three-manual instruments.

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

Sixty-one years of service as a church organist, of which forty-two were devoted to the Church of St. John the Evangelist in St. Paul, Minn., came to a close in a blaze of glory for George H. Fairclough. On June 25 a banquet was held in the auditorium of the parish-house, which about 150 old choir boys attended, with their choirmaster as guest of honor. June 28 there was a large reception for Mr. and Mrs. Fairclough in the parish-house and they were presented with a check for several thousand dollars.

Dr. Wilhelm Middelschulte, one of the most distinguished organists of his generation and a Bach scholar of outstanding fame, died May 4 in Germany, at the age of 80 years, according to word received by Mrs. Middelschulte and transmitted to THE DIAPASON July 26.

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The "Orga-sonic", a compact spinet-type electronic organ which actually requires less space than a spinet piano, has been developed by the Baldwin Piano Company of Cincinnati, Ohio, for smaller churches and chapels, as well as the average home. Baldwin officials say that despite its small size the "Orga-sonic" possesses sufficient flexibility to make it satisfactory for choir accompaniment, support of congregational singing or solo organ work. Lightweight (only 250 pounds) and completely portable, the self-contained instrument is suitable for classrooms, Sunday-school rooms, youth services and meetings of church groups.

Directly above the upper keyboard are nineteen independent color-keyed stops (black lettering for diapasons and flutes, green for strings, red for reeds) and a black tab coupler. There are fifty-one notes on the solo keyboard and thirty-seven on the accompaniment keyboard, with a pedalboard of thirteen keys. Baldwin officials state that the "Orga-sonic" is not experimental, but incorporates electronic principles used in its larger models since 1946.

**GREENFIELD VILLAGE TO HAVE
SUNDAY AFTERNOON RECITALS**

Greenfield Village, Dearborn, Mich., conceived by the late Henry Ford, will present Edwin B. Skinner in a series of Sunday afternoon organ recitals, beginning Aug. 9, from 3:30 to 4:45 o'clock. The programs will be played on the three-manual Aeolian organ in historic Martha and Mary Chapel, overlooking the village green, and will be broadcast over a series of loud-speakers.

Mr. Skinner, a graduate of Westminster Choir College, is minister of music at Bushnell Congregational Church, Detroit, where he plays the organ, directs three service choirs and supervises the direction of the youth choirs. His programs in August will include:

Aug. 9—Toccata in C major, "Jesu, Joy of Man's Desiring" and Air, Bach; Largo, Prelude and Fugue in F minor and Hallelujah Chorus, Handel; "Suite Gothique", Boellmann; "Fairest Lord Jesus", Matthews; Berceuse, Vierne; "Vision", Rheinberger; "The Rosary", Nevin; "Lord Jesus, Be Present Now", Karg-Elert.

Aug. 16—Toccata and Fugue in D minor, Bach; Trumpet Tune and Air, Purcell; "Sketches of the City," Nevin; "How Brightly Shines the Morning Star", Karg-Elert; Andante Cantabile, Tchaikowsky; "Christ, Whose Glory Fills the Skies", Edmundson; "The Cloister", Bayler.

Aug. 23—"Water Music", Handel; Tenth Concerto, Handel; Two Preludes and Fugues, Bach; Old Damascus Chant, Shure; Melodie, Massenet; "Ave Maria", Bach-Gounod; "Now Woods and Fields", Edmundson; "Carillon", Vierne; Second Sonata, Mendelssohn; Sketch in F minor, Schumann.

Aug. 30—Fantasie and "God's Time Is Best", Bach; Offertory on "O Filii", Gullmunt; "O God, Thou Faithful God", "Deck Thyself, My Soul" and "Now Thank We All Our God", Karg-Elert; Mountain Sketches, Clokey; "O Sacred Head Now Wounded" and "A Mighty Fortress Is Our God", Edmundson; "Lied", Vierne; Meditation from "Thais", Massenet; "Carillon", Ralph Marryott.

THE HAMMOND INSTRUMENT Company has acquired an additional plant at 4045 North Rockwell Street in Chicago to provide for increased production of the "chord organ," its newest product. The plant, which has a working area of 70,000 square feet, is Hammond's fourth in Chicago.

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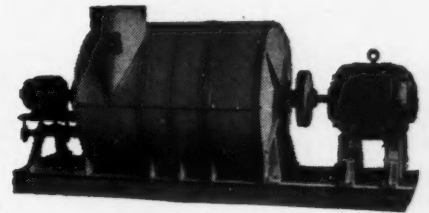
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Church Music Survey Reveals Conditions Demanding Action

A National A.G.O. survey of church music which throws light on existing conditions has been made by C. Harold Einecke, dean of the Santa Barbara Chapter, and Webster N. Stafford of the San Diego Chapter. With the approval of A.G.O. President Elmer, these men obtained from most of the regional chairmen the names of 300 top ranking organists and choir directors. To these 300 were sent questionnaires containing thirty-five items. The returns involved analyzing and classifying 10,500 expressed opinions of A.G.O. members. A summary of the results of this survey was presented by Dr. Einecke at the Far Western regional convention in Redlands, Cal., June 23 as follows:

1. One percent have adequate or near adequate full church music training. Ninety percent have only hymnology. Practically none have programs with complete church music emphasis.

2. (1)—Poor salaries. No attraction for finer people into the field. (2)—Less trash in church music. Too much useless drivel is published. Publishers give little thought to octavo music for its "worship value". Need to have meetings, conferences or some understanding on a national level with publishers. (3)—Reluctance of churches to permit organ students to use organs for practice. This is the chief cause of the shortage of good material in young students. Churches should not only encourage but foster these student apprentices for future leadership. Keep organs unlocked—let them be used.

(4)—Use of simpler music by small choirs. Most choirs sing music beyond their ability and understanding. This, of course, is the director's fault. (5)—Complete indifference, lack of interest and support of most of the clergy, and unawareness (ignorance) of the average congregation and music committee. Little has been done to improve or educate along this line. (6)—Low standards. An almost universal attitude that all church music is mediocre. This comes about because the music of most churches is generally operated at the cheapest possible level, using either volunteer organists and directors or those that can be hired for the least amount of money, cheap music, cheap vestments and most everything in that department at a "bad taste" level. (7)—Inadequate preparation on the part of the organist and choir. Rehearsals of choirs are generally limited to the least amount of time and organists in literally hundreds of our American churches play with little or no practice. Part of this, however, may be attributed to the lack of challenge and inspiration because of woefully inadequate facilities and instruments. (8)—Few, if any, regularly combined meetings between organists, directors and ministers. (9)—Bad architecture, seating arrangements and acoustics. (10)—Unattractive churches in need of repair, paint and worshipful atmosphere. (11)—Electronic organs. (12)—Too many services at "loose ends". Ninety percent urged more adherence to the "church Christian year".

3. Better and adequate salaries will attract better people but must be on a level with other professions. Church musicians sadly underrate themselves. Too timid and too apologetic. (B)—Workshops by local A.G.O. chapters for small church organists who cannot get away for outside help and inspiration. (C)—Thinking along "church" and "worship" lines in planning work and not just producing on a "musical" level. (D)—Education of ministers and musicians in their respective schools which will enable both facets to work together and understand each other's problems (also positive answers to the number 2 suggestions).

4. No "immediate" improvement possible, except by making seminaries and schools of music aware of glaring lack of training—then gradually correcting this weakness. Seminary students should participate in church music and courses such as these should be "required" and not "elective". The A.G.O. should have more items of inter-

est to draw musicians and ministers together to one common goal. Major denominations should set up a directive or administrative office on a national level with one person as director so as to guide churches of their faith in the right direction. If subjects offered are not all "digested" at once, at least a sensitivity and awareness, as well as real appreciation of these items, will be the net result.

5. Eighty-five percent of churches have two choirs. Ninety percent believe they have competent leadership. Ninety-five percent were organist-choirmaster combinations.

6. The average salary of an organist per annum is \$1,300. Lowest quoted on questionnaire was \$400 a year. Highest quoted on questionnaire was \$5,000. One said "none of your business".

7. The average time spent in church work is from twenty-five to forty hours per week. Those with very small salaries average from eight to fifteen hours. Those with salaries from \$3,600 to \$5,000 average from forty to fifty-five hours.

8. Many did not know either the total budget or the benevolence budget of their churches, suggesting that WE write to the minister! I have quite a complete listing, however, of the benevolence budgets as matched against the music budget and the size of the church in regard to total membership. The majority of the churches listed were Methodist and Episcopalian, with some of the larger Presbyterian churches. A few also of Southern Baptist, Lutheran and other denominations. Here are the rather significant results:

CHURCH SIZE	AVERAGE SIZE	AVERAGE BENEVOLENCES	AVERAGE MUSIC BUDGET
0—500	357	\$ 9,398.00	\$1,825.00
500—1,000	800	19,180.00	2,716.00
1,000—1,500	1,376	21,988.00	3,401.00
1,500—up	3,325	29,000.00	4,483.00
Total Averages	1,464	\$19,891.00	\$3,138.00

9. The average overall attendance on a Sunday morning was between 300 and 450. The smallest listed was seventy-five—the largest 800. Only two Roman Catholic questionnaires were returned. The one from San Francisco reported attendance at 5,000. The other, from Tucson, Ariz., gave 3,000 as an average Sunday morning attendance. Church school (Sunday) attendance for all these churches averaged between 150 and 300. The average number of choirs totaled two—in most cases an adult and junior choir. The average size of the adult choirs ranged from twenty to thirty-five members. One half of 1 percent reported paid soloists or a paid quartet.

10. To this question, as to whether equipment was adequate, came an almost 99 percent resounding "No".

Octavo libraries seem quite adequate. The organs ranged from an 1890 Haskell (played by one of our most prominent organists and composers in the East), 1905, 1915, 1920 and 1929 vintages, theater organs and electronic organs. Three reported new organs, ten recently rebuilt. One reports a new \$500,000 church now being built in which their old 1905 Pilcher will be installed with no improvements. Only two have adequate or permanent choir rehearsal rooms and vestment storage. Eighty-five percent rehearsing their choirs in Sunday-school rooms, gymnasiums and church parlors. Not much could be gained from answers given to the question as to whether the church had a choir loft or divided chancel as so many answered either "yes" or "no". However, from the correct answers, 70 percent had choir lofts, 25 percent chancels and 5 percent were in the rear gallery.

11. Ninety-five percent think a full-time minister of music is desirable. Sixty percent believe that their church either would not consider it or cannot afford it. Eighty percent suggest an annual salary of from \$2,800 to \$4,000, depending on the size of the church and budget. One commented that the work, trials and tribulations of an organist-director were worth \$25,000.

12. Problems and suggestions for correction. This is basically economic, based on adequate funds from a fairly balanced percentage of the budget. Charity begins at home, and considering the facts as listed in the amounts given away, the church organist is certainly the forgotten person when it comes to fair and Christian treatment

and should be paid a salary commensurate with presentday living conditions. Too much incompetent leadership. Pianists, relatives and neighbors play our organs and direct choirs. Lack of religious education and ordination of the complete church forces, that is, minister, director of religious education, Sunday-school superintendents, custodians, church staff. Training leadership not so much in choral work and organ playing, but in church musicianship. Churches and ministers should encourage attendance by their organists and choirmasters at conferences and summer schools. Churches should supply adequate equipment because without good tools with which to work the best results cannot be obtained. There should be more cooperation and better understanding between the home (parents) and the church.

13. All (100 percent) are eager to help and assist in any way possible and all want firmer and more positive action from the American Guild of Organists.

At the conclusion of the report Mr. Stafford made the following comments:

The really remarkable phase of this survey is that these conditions should even exist, much less involve our top-ranking organists and choir directors. Correction must begin at the root of the problem—the proper education of our clergy on two subjects: (A) What represents good church music; (B) the economics of church music in relation to church benevolences.

President Elmer feels that the program should be conducted at the level of the regional chairmen. To prevent the effort and

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New Music for the Organ

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

Six pieces for Organ, by Herbert Howells: *Preludio*, "Sine Nomine," *Sarabande for the Morning of Easter*, "Master Tallis' Testament," *Fugue, Chorale and Epilogue*; *Sarabande and Paean*; published under separate covers in "Original Compositions," New Series, by Novello & Co., Ltd., London; American agents, The H. W. Gray Company New York City.

Some of the most significant organ music to come out of England has been composed by Herbert Howells. The two sets of Psalm-Preludes have become almost staple repertory since their publication a decade ago and the Sonata for the same instrument has won widespread approval. The composer is a modernist with feet firmly planted in the proven past. He has valuable ideas, the technical skill to work them out and a musical imagination and sensitivity that result in music of emotional power and integrity. The set of six pieces now under consideration is worthy of the composer's high standards. All are interesting, some are beautiful. The first piece is a tranquil number on the soft side. It is a concise treatment of a simple theme derived from a falling scale passage, marked by expert use of imitation. It is an ideal service prelude. The Easter piece is a joyous, brilliant rhythmical creation that after a vigorous start and a sudden recession builds steadily to a glorious climax. No. 3, as befits the title, is modal in nature and melodic in construction, with a metrical fluency that suggests plainsong. It is on the quiet side, too. The Fugue, Chorale and Epilogue is designed on a larger scale than any of its companions except the last in this series. The introductory movement is a fantasy built on a trenchant theme. The Sarabande that makes up No. 5 has the subtitle "In Modo Elegiaco". The indicated registration is for soft strings and solo voices up to full organ at the end.

The closing title is the most ambitious of the set, both in length and aspiration. Starting with a brilliant toccata-like subject for full organ, it pursues its sparkling way for several pages, ever gaining in interest and power. After a thrilling climax there is a lovely, more quiet contrast section. A build-back to the original material then ensues. With a stentato peroration of the basic subject the composer brings his eloquence to a close in a rousing chordal climax.

Seldom does one see so much music by one composer which displays such technical mastery, coupled with a high degree of imagination and sense of beauty. And, what is more, it is all real organ music, not condensed orchestral score.

Elegy on a Chime Tune, *Epithalamium* (Wedding Song), "Angelus" ("Ave Maria"), and *De Molay March!* Organ pieces composed by J. E. Ramette; published by the composer in Hartford, Conn.

This batch of music is obviously the

product of an amateur—one with real taste and technical achievement. The music is simple and direct, well set for the selected instrument for the most part, though the composer forgets in several places the inherent and customary downward limits of the organ pedalboard. These and other slight slips can be easily remedied by the player. The Wedding Song is also issued in an arrangement for piano. The two versions could well be performed as an organ and piano duo. The organ registrations and layouts are based on a small instrument. It is all pleasing music for recreation purposes, or for use where simplicity is a requisite.

Toccata, by Theophil Forchhammer; *Low Mass for Christmas, de Maleingreau*; "Marche de Fete," Jongen; "Cortege," Quief; "Praeludium Grave," Ropartz; "Pedal Exercitium," de Bricqueville; "Reverie Religieuse," Jongen; *Pastorale, Lecocq*; "O Jesu Christ" and "All Glory, Laud and Honor," Bach; all published by Edition Le Grand Orgue, New York.

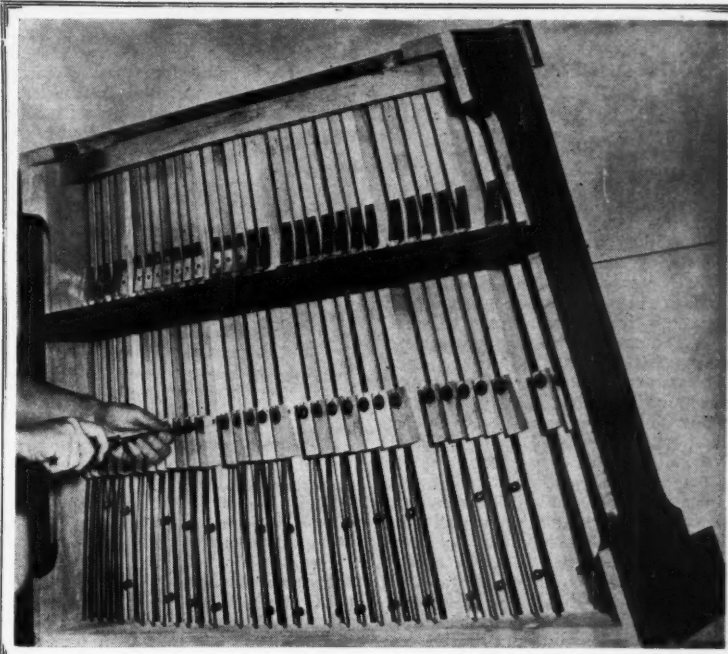
These titles have been added to the rapidly expanding catalogue of Edition Le Grand Orgue, of which Dr. Robert L. Bedell is the editor. Several of these represent organ music not previously available in this country. The de Maleingreau Mass is of special interest. It contains short selections to be played for the introit, the offertory, the communion and the postlude. The pedal study is a novelty as well as an etude. All are well printed on a good quality stock.

"Von Gott will ich nicht lassen" and "O Welt, ich muss dich lassen"; two chorale partitas composed by Kurt Hessenberg, published by Schott & Co., Ltd., London and Mainz.

A brace of organ pieces representative of contemporary German writing and issue. Both works stem from the Brahms style, plus the freedom of latter-day linear counterpoint. The musical treatment is logical, even when not particularly pleasing to more conservative ears. It is fine quality music, set down with adeptness—genuine organ music, conceived as such and so projected. A fairly competent player will find no puzzling difficulties—there are no technical hazards beyond the level of the Eight Little Preludes and Fugues of Bach.

DONALD L. COATS APPOINTED TO ST. JAMES', NEW YORK CITY

The Rev. Dr. Arthur Lee Kinsolving, rector, and the music committee have announced the selection of Donald L. Coats as the new organist and choirmaster of St. James' Episcopal Church in New York City, effective in the fall. Mr. Coats is organist and choirmaster of St. Paul's Episcopal Cathedral in Los Angeles, a post he has held for the last eleven years. He received the degree of master of sacred music from Union Theological Seminary in New York and formerly was organist of Grace Cathedral, Topeka, Kan.



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Humorists in Korea Send Chapter Report from 38th Parallel

By TWO G. I. ORGANISTS

Members of the Thirty-eighth Parallel Chapter of the American Guild of Organists held their irregular meeting recently in an army chapel somewhere in Korea.

The evening began with a short business meeting which considered plans for the forthcoming regional convention to be held here. The chairman of the committee on accommodations reported that a squad tent has been obtained for the billeting of convention delegates and that a subcommittee has been busily at work patching holes ever since. The chairman of the program committee, reporting on the chapter's decision at the last meeting that a picnic be included on the convention program, stated that the motor pool would furnish a "deuce and a half" for transportation from convention headquarters to the picnic area. Convention delegates will not—repeat *not*—drive their vehicles to the picnic area. He also expressed his regret that his committee was having some difficulty in engaging eminent artists to perform at the convention. The proposals were presented and approved that "The Repertoire and Registration Potentialities of the Organ, Field, Folding, Chaplain's, M-1945, w/case" be the subject of a panel discussion and that G. Donald Harrison be asked to speak on "Tonal Design of One-Manual Reed Organs."

At the close of the business meeting an informal discussion was launched of the problems relative to the work of the chapter members. Such subjects as the difficulties of outdoor performance in inclement weather, digging fox holes and greasing jeeps were discussed.

As the climax of the meeting, an organ recital was presented on the chapel organ—a one-manual instrument of two stops. The recital was opened with a scholarly reading of the Fantasia and Fugue in G minor of Bach and was followed by a thrilling rendition of the Reubke Sonata, which was played with clarity and under-

standing. Mulet's Toccata, "Tu es Petra," was the last composition on the program, but the response was so great that the organist was obliged to play an encore. Unhindered by technical difficulties, a singularly personal treatment of the "Perpetuum Mobile" by Middelschulte concluded the recital. The recitalist astounded his audience with the skillful way in which he utilized the limited resources of the instrument at his disposal and the consensus of opinion was that the performance compared favorably with recitals on larger instruments.

Respectfully submitted,
CORPORAL HAROLD E. HASTINGS,
CORPORAL CHARLES G. SHAFFER,
Registrars.

BOISE COLLEGE TO AWARD SCHOLARSHIP FOR ORGAN

An organ scholarship, covering the cost of lessons and tuition, has been announced as available for the fall term of 1953 by Boise Junior College, Boise, Idaho. This scholarship, sponsored by the Boise Choristers, a women's choral society, will be offered for the first time this fall. It is to be a yearly award for a high school graduate who desires to study organ as a profession. An applicant may submit a recording on disk or tape of his performance of one of the Eight Little Preludes and Fugues of Bach, a chorale prelude from the period prior to 1750 and a selection from either the nineteenth or twentieth century. The recording and an accompanying letter of application are to be sent to C. Griffith Bratt, Boise Junior College, Boise, Idaho.

Boise Junior College is a fully accredited two-year college, located on a campus of 110 acres. The new Austin three-manual forty-three-rank organ is an outstanding instrument. C. Griffith Bratt is professor of organ, choir and theory.

HAROLD CHANEY, choirmaster-organist of St. Luke's, Monrovia, Cal., served on the faculty of the fifty-second annual summer school, held under the auspices of the Episcopal Diocese of Los Angeles. Mr. Chaney conducted a class in Anglican church music and gave a recital of the following numbers: Allegro Maestoso, "Water Music"; Handel; Aria, Peeters; Study in B minor, Schumann; Two Noels, d'Aquin; Prelude and Fugue in D. Bach.

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JOHN LEO LEWIS



JOHN LEO LEWIS, F.A.G.O., of Aurora, Ill. was awarded the prize of \$100 and royalty given by the H. W. Gray Company for his anthem, "We Sing of God," submitted in the competition conducted by the American Guild of Organists. Honorable mention was given to Claude Means, F.A.G.O., of Greenwich, Conn., for his anthem "Our Heavenly King."

WILLIAM J. TUBBS IS HEARD
IN LONDON RECITAL SERIES

A series of seven recitals by the English organist William J. Tubbs has been reported to THE DIAPASON by Frank M. Church of Boaz, Ala., who is living in London at present. The recitals, which were played at Holy Trinity Church, St. Marylebone, began June 15 and continued through July 27. The concluding program was as follows: Prelude and Fugue in E major, Lübeck; Chorale Variations on "How Brightly Shines the Morning Star," Buxtehude; Prelude and Fugue in G minor, Buxtehude; Chorale in B minor, Franck; Adagio and Allegro from Concerto in G, Stanley; Scherzo in E, Gigout; Toccata in D minor and Fugue in D major, Regér.

MGM RECORDS has announced the recording of the entire ten symphonies of Charles Marie Widor, performed by Richard Ellsasser. The Sixth Symphony, in G minor, will be issued soon, and will be followed by the other nine. Mr. Ellsasser has recorded these works in Gloucester, Mass., and New York City. This cycle is in addition to his other series of MGM recordings, some of which have already been released.

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One Candidate Passes Tests.

In the 1953 examinations of the Canadian College of Organists only one candidate was successful. She is Miss Helen Collymore of Toronto, who passed all requirements for the diploma of associate-ship.

F. C. SILVESTER, Registrar.

WINDSOR CENTRE—The first annual meeting and election of officers of the Windsor Centre was held June 10 at Assumption University. The following slate of officers was elected for the 1953-54 term: Chairman, Leslie H. Day, A.Mus. L.C.M. (England); vice-chairman, the Rev. T. B. Mailloux, C.S.B., A.R.C.T.; secretary, Miss Nellie Cox; treasurer, Victor P. Batten; directors, Walter MacNutt, A.T.C.M., Miss Evelyn R. Dixon, A.T.C.M., and Leonard J. Little. At the close of the business meeting the members were conducted on a tour of the new science building of the university. This was followed by a social hour in the university library with several of the fathers of the university acting as hosts.—**NELLIE COX, Secretary.**

KITCHENER CENTRE—At the annual picnic of the Kitchener Centre the following officers for 1953-54 were elected: Past president, Raymond Massel; president, James Hopkirk; vice-president, Leonard Grigg; secretary, Miss Helen Critchison; treasurer, Edgar Merkel; **DIAPASON** secretary, Mrs. Arthur Singlehurst; social convener, Miss Esther Becking. Miss Critchison and Mrs. Massel were the convenors for the picnic, held at the home of Mr. and Mrs. Grigg.

LONDON CENTRE—The London Centre held its annual meeting June 24 at the Y.M.C.A. The following officers were elected: William H. Wickett, chairman; Earle Terry, first vice-chairman; Kenneth G. Ansdell, second vice-chairman; Miss Margaret Needham, secretary; Miss D. Patricia Sullivan, treasurer. Miss Evelyn Jarvis, Ivor S. Brake and Bert Keates were also elected to serve on the executive board.—**MARGARET NEEDHAM, Secretary.**

CASAVANT SOCIETY LISTS

RECITALS FOR NEXT SEASON

The Casavant Society of Montreal, which for many years has sponsored outstanding organ and choral concerts in that city, has announced its series for 1953-54. In October the artist will be Flor Peeters and in November there will be a recital by Gaston Arel. The society will sponsor "The Messiah" in December, as well as a program of carols and a new cantata by Felix R. Bertrand. Elmer A. Tidmarsh will be heard in January and Eugene Lapiere is scheduled for February. The last recital of the season will be played by E. Power Biggs in March.

Raymond A. Keldermans, organist of St. Mary's Church, Toledo, Ohio, was heard June 8 at the Basilica Cathedral under the auspices of the Casavant Society. He was assisted by the choir of the Church of the Messiah, under the direction of Donald Mackey. Mr. Keldermans' numbers were as follows: Prelude and Fugue in D major, Bach; Air, Gigue and Fugue, Campion; Noel, Le Begue; Adagio, Geilfus; "Les Carillons de Paris," Couperin; Prelude, Fugue and Magnificat, Keldermans; Scherzo, Peeters; Finale, Symphony 6, Widor.

CHOIR CAMP NEW VENTURE

IN THE DIOCESE OF ONTARIO

A new venture in the Diocese of Ontario this year was a choristers' camp. The diocese has established a fine camping-ground, known as Camp Hyanto, on the shores of Lake Lyndhurst and the choir boys make good use of it from July 8 to 14. The camp is under the general management of a committee of which Canon J. B. Creegan is chairman, with Archdeacon N. R. Stout as general manager. The camp was organized and ably directed by George Maybee, organist of St. George's Cathedral, Kingston, who was assisted by John

Withers, organist of Christ Church, Belleville, and William Barnes of St. James' Church, Kempville. Choristers attending the camp came from Kingston, Belleville, Brockville, Kempville, Napanee, Picton and Prescott.

Every day began with a celebration of communion. Choral instruction and choral matins followed and every weekday there was choral evensong. On Friday and Saturday the camp was honored with a visit from the Bishop of Ontario, the Rt. Rev. Kenneth Evans, and the Dean of Ontario, the Very Rev. Briarly Browne, D.D. Through the kindness of the rector of Lyndhurst, the Rev. R. Booth, all the services and rehearsals were held in the parish church adjoining the camp.

The camp mother was Miss Florence Fitzgerald, whose ministrations and advice contributed to the smooth working of the camp.

FRANZ WALLY, VETERAN ORGAN BUILDER, DIES IN MERRICK, N. Y.

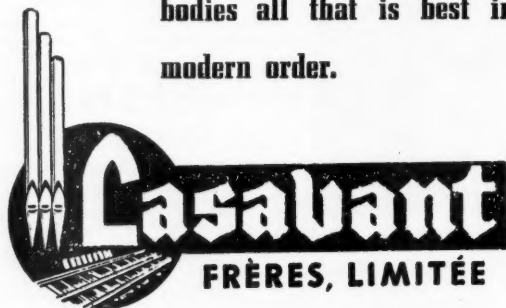
Franz Wally, organ builder of Merrick, L.I., N. Y., died April 4, according to belated reports. Mr. Wally learned organ building in Austria and was employed by Olson & Jorgenson of Oslo, Norway, before coming to America in 1922. In this country he worked as a draftsman with Kilgen & Son of St. Louis and later became head draftsman of the Welte-Mignon Corporation in New York City. More recently Mr. Wally was associated with Midmer-Losh, Inc., of Merrick, where he was head draftsman and supervisor. In 1938 he built an organ for St. John's Lutheran Church in Merrick. Mr. Wally serviced many organs on Long Island.

DON DAVETT, Maplewood, N. J., organ technician, has been commissioned to rebuild the three-manual Leet organ at Restland Memorial Park, East Hanover, N. J., built in 1938. Completion is expected in August. The harp will be completely modernized and a pulsator will be added. The chimes also will be renovated. The chapel is a replica of St. Giles Church, built at Stoke Poges, England, eight centuries ago. The original was bombed out of existence during the last war. This outstanding chapel is in one of New Jersey's most attractive and picturesque memorial parks. William Fleer is Restland's organist.

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Catholic Church Music

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From the firm of J. Fischer & Bro., this department is in receipt of some excellent motets which should prove suitable for the services of the Catholic Church. The motets are as follows:

No. 8709—"Quam Amabilis" and "O Esca Vintorum," by A. Pero.
No. 8708—"Panis Angelicus," Casciolini, and "Adoro Te," M. Haydn.
No. 8707—"Haec Dies," Hohnerlein, "Terra Tremuit," Witt, and the well-known "Regina Coeli" of Lotti.
No. 8706—"Laetentur Coeli" and "Tui Sunt Coeli," Witt.
No. 8725—"Pater Noster," Carlo Rossini.
No. 8603—"Ecce Sacerdos Magnus," Ronan. All the foregoing are written for four male voices.

The Arkadelt "Ave Maria" has been arranged for SAB, No. 8694, and STB, No. 8695, by Kreckel. Also for STB a "Laudate Dominum" No. 8696 by Casper Ett, arranged by Kreckel.

The following are for four mixed voices:
No. 8730—"Cantate Domino" by Hassler, arranged by Kreckel.

No. 8724—"Pater Noster," Rossini (Another arrangement of the one for TTBB).
No. 8729—"Jesu, Dulcis Memoria," Kothe, arranged by Kreckel.

Nos. 8697 and 8698—"Motets and Hymns for the Sacrament of Confirmation," by Carlo Rossini. The first is for unison voices, while the second is a setting for two equal voices.

No. 8674—"Processionals and Recessionals for the Year," compiled by A. Edmonds Tozer. This is a compact volume of twenty-two hymns for the different seasons of the liturgical year for unison or four parts, selected from the Catholic Church Hymnal. It is a handy and inexpensive booklet of well-known and lesser-known processionals and recessionals.

Musikverlag Schwann of Düsseldorf, Germany, has issued twelve outstanding motets for mixed choir and organ by Flor Peeters. These compositions range from medium to difficult. All of them deserve thorough perusal because of their great value as musical works and the place they should occupy in the service. They are as follows: "Justus Ut Palma," "Ego Sum Panis," "Panis Angelicus," "Ave Verum," three settings of the "Tantum Ergo," two settings of the "Ave Maria," "Te Joseph Celebrent," "Sub Tuum Praesidium," "Jesu Dulcis Memoria."
The McLaughlin & Reilly Company offers a truly magnificent work by the Rev. Leo Rowlands, OFM, Cap., based on the 125th Psalm, "In Convertendo Dominus" ("When God, the Lord"). This setting is for mixed voices and organ. The work is in the modern idiom without being cacophonous. One might state that its modernism lies in its chromaticism rather than in dissonance as such. A well-trained choir is necessary for its rendition, and such a choir should seize the opportunity to do a new, unacknowledged work such as this for festive occasions and at sacred concerts.

Edition "Le Grand Orgue," Brooklyn, N.Y., submits a most interesting Tantum Ergo for SSATB by Anton Bruckner; three short a cappella "Tantum Ergos" by Max Reger; an effective "Ave Maria" for SSAATBB by Bruckner and an "O Salutaris" for two equal voices by Joseph Noyen. These compositions are truly excellent works and some, at least, should be in the library of good choirs.

The name of Healey Willan is known and respected in Anglican musical circles, but it is doubtful whether he is recognized for the great composer he is by the average Catholic choirmaster. Therefore it is a delight to introduce a recent motet of his, "Ave Verum Corpus". This motet is for four voices a cappella. It is exquisite in melodic content and harmonic structure, radiating a simplicity of style and sincerity of purpose not often evidenced by composers of church music. It is published by the Western Music Company, Ltd., Toronto, Ont., and is numbered F. H. 4024-6.

Books for the Organist

One of the best compilations of organ music published recently is the second volume of "The Sacred Hour at the Organ," edited by Ruth Barrett Phelps, A.A.G.O., and published by Carl Fischer, Inc. Though the music was selected with the Christian Science service in mind, any organist will find it valuable. The quality of the contents is high and the engraving is good. There are twenty selections by thirteen composers. Some of those represented are Bach, Brahms, Buxtehude, Frescobaldi, Handel, Krebs, Lalo, Lübeck, Pachelbel, Scheidt and Wolf. Two contemporary works are included. Richard Purvis is represented by his Canzona on "Liebster Jesu."

Mrs. Phelps, who is organist of the Mother Church in Boston, has concluded the collection with her own composition "Glad Tidings." This book will be a worthwhile investment for any organist.

Rowland W. Dunham's "Practical Transposition," recently published by J. Fischer & Bro., is indeed a practical instruction book. Its approach to this important aspect of keyboard harmony is so sane and so workable that every teacher will wish to examine it. And it will prove an aid to those who wish to instruct themselves in the art of transposition. For the accomplished musician, Professor Dunham's carefully worked out exercises may be recreational and for many they undoubtedly will serve as a "refresher course." Of special interest to those preparing for Guild examinations is a section devoted to actual transposition tests for the A.G.O. certificates in past years. The material in this book has been thoroughly tested, having been used by Professor Dunham for a number of years at the University of Colorado. The volume itself is well bound and attractive and the notes are large enough for easy reading.

The Medieval Latin Hymn

Ruth Ellis Messenger, Ph. D., archivist of the Hymn Society of America and associate editor of *The Hymn*, is the author of "The Medieval Latin Hymn," just published by the Capital Press in Washington, D.C. Dr. Messenger's authority in the field of hymnology is well established and this scholarly book is additional evidence of her broad knowledge and research ability. One critic has said: "For her the old hymns are not merely objects to be collected and classified: they provide a fruitful means of integrating theological, literary and historical scholarship. Thus her specialty, which in other hands might be chiefly pietistic or pedantic, becomes a valuable tool for the broadest uses of historiography."

Dr. Messenger begins her book with a discussion of the early hymn writers of the Middle Ages. It should be pointed out that the word "hymn" is used in this book in the narrower sense of *hymn text*, and the book does not deal with music or hymn-tunes. There are full discussions of sequences and processional hymns. There is an interesting chapter on the influence and survival of Latin hymns. Dr. Messenger discusses the influence of Latin hymns upon modern hymn writers. At the end of the book several illustrative hymns are reproduced with English translations.

This volume should certainly be acquired by all who are seriously interested in the history of hymn writing and it will undoubtedly find its way into the scholarly libraries of the country.

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Visits to Chartres and Solesmes Thrill American Organist

By SETH BINGHAM

One fine day last summer, after an early morning breakfast of steaming *café-au-lait* and flaky *croissants* in a nearby *bistro*, my wife and I set out from Paris in a tiny "Renault 4-horses" (literally translated). Touring in one of these rented vehicles costs only a little more than travel by train or bus—with the great advantage of being able to go when and where you please. The French call them road lice, but nobody is ashamed to be seen in one; judging from the thousands of them one sees scurrying along French highways, they must outnumber all other makes (Citroens, Panhards, Peugeotts, Simcas) about five to one.

"Quatre Chevaux" is merely a legalistic fiction of the taxpayer. These sturdy snub-nosed little cars with motor in the rear actually develop twenty-five to thirty horsepower; the engine in our "sport" model with 5,000 r.p.m. compared with the ordinary model's 4,000 did considerably better. The thing turns around on a five-franc piece, can go about anywhere a jeep can go, rides smoothly, sticks to the road on unbanked curves and will not "float" even at 110 kilometers per hour. The Renault 4 h.p. is very "nervous": it responds to the slightest touch and seldom complains or stalls if you mishandle the gear shift. To save gas, French engineers have found an "elegant solution"; hour by hour, up hill and down dale, this super mechanical toy gives you forty-odd miles to the gallon.

While yet afar off, the Chartres Cathedral beckons to you over the smiling plain of La Beauce. Its lofty towers and nave loom ever higher as you speed toward the city. Arrived at Chartres, we started up to the cathedral plaza by a back way—a steep, narrow, twisting zigzag of cat alleys never meant for automobiles; but with the sure-footed agility of a mountain goat the little Renault miraculously took us up there!

"See Chartres and die", to alter a familiar quotation slightly. At least, see it if possible while you live. Perhaps one might better say "See Chartres and be changed," for once having seen it, you can never be quite the same afterward. It liberates your spirit; it teaches you hitherto unrevealed truths. Well, there we were once more, perhaps for the last time, on the parvis of this immense cathedral, breathtaking in its unearthly beauty, in the flaring splendor of its flying buttresses, the compelling gracefulness of its Gothic arches and spires. Something besides cold, calculating blueprints sustained the ardor of the multitudes who labored through generations on this heaven-aspiring monument.

"When you pray" said Jesus, "shut yourself in a closet". So at Chartres, hidden away high up in many a nook, you come upon those exquisite images, veritable prayers in stone, carved by sculptors who did not even trouble to sign their names. What fertility of imagination and what generosity of invention! Not only the west entrance but the towering north and south transepts are transfigured by magnificent triple portals with sculptured armies of saints, apostles and martyrs in their niches.

Inside the cathedral you are caught up by the airy, soaring height of the columns and vaulted ceiling, exceeded, perhaps, only by those of Amiens. But the eye is caught and held by another miracle—the stained glass. Far be it from this reporter to attempt a word picture. Is this jeweled radiance a foretaste of heaven? One may entertain the hope.

But this is an organist's publication: what about the organ at Chartres? Well, the cathedral itself dates from the thirteenth century. There was a small chapel organ as early as 1350 and a larger one in 1475, but its organ history through the following centuries is fragmentary, with large gaps in the records. Years ago, after an acrimonious run-in with the cathedral caretaker, I got up into the organ loft on the south wall of the nave and tried the instrument. I found nothing

noteworthy; frankly, it did not measure up and sounded inadequate. Perhaps the builder, overawed by the church's glorious interior, felt powerless to match in tone such splendor. As far as I know the organ has undergone no renovation during the interim, but in this I may be mistaken, for I made no attempt to re-examine it on this present occasion.

Outside, one final soul-searching gaze at the vast edifice, standing in serene majesty these hundreds of years as a living witness to man's outreaching for God—it leaves one silent and choked-up—and we crept back into our pocket-edition limousine and were on our way.

One does not literally creep in; it's something between a crawl and a slide. Suppose your head and shoulders represent your upper section—superior; your posterior—no explanation needed; legs and feet—inferior. To enter, transfer your superior, posterior and inferior in that order from exterior to interior—*c'est tout!* Once inside you find yourself comfortably seated with plenty of knee and leg room and every gadget within minimum reach; the car's whole layout is compact, finely "studied" as the French put it. The horn, operated by one's left index finger just beneath the steering rim, emits a rather high and piercing yell when pressed ever so gently. But in emergencies involving the hard-of-hearing or those afoot or awheel with slow reflexes, or just to scare a chicken or insult another driver, you press the lever farther in. There ensues a bloodcurdling squawk in a slightly lower key—a cross between a shriek and a wail closely resembling certain unadvertised noises obtainable from electronic instruments. Something has been added! The resultant mixture (pardon the misuse of that good word) conveys a sinister and unmistakable threat of impending disaster. To be used with extreme discretion.

The next day we came to Solesmes in time for the 10 o'clock mass. Probably most of my readers have heard of this famous abbey and many have visited it or received instruction there. With the separation of church and state in 1895 a group of Benedictine monks, driven from their monastery, sought refuge on the Isle of Wight. About 1925 they returned to Solesmes, where as far back as 1833 research and study were devoted to recovering the sources of plainsong, and which has since attained worldwide prestige as the authoritative school of Gregorian chant. (Organists of my generation will recall the great congress of plainchant held in St. Patrick's Cathedral, New York, in the early twenties, the visits of Dom Mocquero and other teachers and the founding of the Piux X School under the dynamic leadership of Mother Stevens.) Although Solesmes Abbey has always existed since its founding centuries ago, it has been greatly enlarged by the construction of new buildings in recent times.

Preceding the mass the sparsely decorated but beautiful nave of the abbey church gradually filled with pilgrims, tourists and townspeople. The organ in the west gallery was not used and there was no prelude. The choir of some eighty monks entered in silent procession and took their places on either side of the chancel.

The introit was an *a cappella* chant based on four notes within the compass of a fourth. The Kyrie, very gentle and simple, was accompanied by the faintest of 8-ft. bourdons on the chancel organ. The Gloria, also accompanied, was sung by a dozen choristers standing in the center of the chancel, as were the epistle and gospel—the latter done *a cappella* in long, sweeping lines of wonderful rhythmic freedom.

They use a pure, unforced 'cello-like tone with a minimum of vibrato. This tonal monochrome, plus an absolute rhythmic synchronization, gives the effect of one rich voice which does not change color with the subtle dynamic shadings of the chant. The emotion is communicated none the less surely, but through evocation, not suffocation. Inexpressive? Quite the contrary. The high point in dramatic expression of this *missa cantata* was during the Credo. Even then the volume hardly exceeded a *forte*.

Offertoire, Sanctus and Benedictus were short and concise. The latter two and the remainder of the mass, save for the prefatory sentences intoned by an officiant, were sung by the whole choir. If someone was directing he was not visible from where we were sitting. The ritual

was continuous and elaborate with incense and symbolic gesture.

• • •

What is the secret of this other-worldly song which so irresistibly draws us out of ourselves, into a serene, ecstatic realm of the spirit? Its impact is physical, sensory—but its appeal is not what we commonly call sensual. We do not habitually speak of this music as brilliant, exciting, gorgeous, thrilling. Rather we feel it as something tenderly and deeply permeating, inwardly exciting perhaps, radiant with an inner mystery. Beside the pure, supple line of Gregorian chant much of our splendid choral polyphony strikes the ear as crowded, over-rich, imperious, "of the earth earthy". Yet the Lord was not in the mighty wind, the fire or the earthquake, but in the still, small voice.

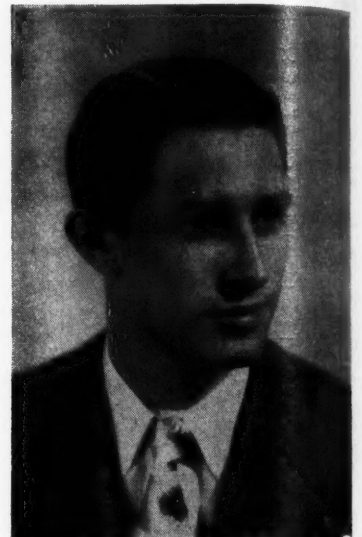
The perfection of the art of plainchant as revealed at Solesmes leaves one humble, and at the same time grateful that such music has the power to lift us above life's earthly cares and struggles.

STANDAART ORGAN COMPANY

RUNNING UNDER COURT ORDER

Representatives of the Standaart Organ Company of Suffolk, Va., state that the company has not been placed in the hands of receivers, as reported in the June issue of THE DIAPASON on the authority of local attorneys. It is asserted that the corporation is still operating; that it is completing contracts on hand; that it is accepting new business and has obtained new contracts since April 8, 1953, and that the business is continuing to operate under an order entered by Judge Albert V. Bryan of the United States District Court for the Eastern District of Virginia. Dr. Standaart is still in charge of the construction of the organs. The court's order specifically states that the corporation is authorized "to enter into any contracts, except for the borrowing of money, incidental to the normal and usual operation of said business and the management and preservation of the said property", and the corporation's creditors are enjoined from taking any action against the corporation "until final decree or further order of this court."

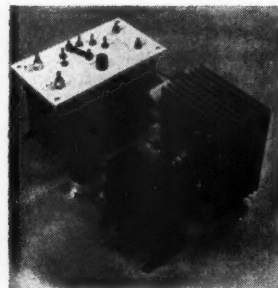
RUSSELL SAUNDERS



RUSSELL SAUNDERS, organ instructor at Drake University, Des Moines, Iowa, has been awarded a Fulbright scholarship for study with Helmut Walcha at the Hochschule für Musik, Frankfurt, Germany, during the academic year 1953-54. In addition to his collegiate duties, Mr. Saunders is organist and director of choirs at the Univeristy Christian Church, Des Moines, and has been dean of the Central Iowa Chapter, A.G.O., the last two years. Mr. Saunders holds the bachelor and master of music degrees from Drake University, where he majored in music with Dean Frank B. Jordan. The last two summers he has done coaching with Professor Arthur W. Poister at Syracuse University. Mr. Saunders is a member of Phi Mu Alpha, Pi Kappa Lambda, Sigma Alpha Epsilon and Omicron Delta Kappa.

Mr. Saunders has been granted a leave of absence from his university and church work while studying abroad next year. Richard Roecklein, a graduate of Syracuse University and student of Professor Poister, will assume Mr. Saunders' duties during his absence.

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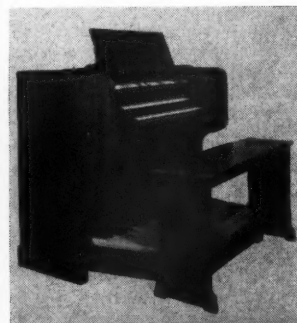


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M. P. Möller, Inc., has received a contract for an organ to be installed in the chapel of the General Assembly's Training School for Lay Workers (Presbyterian), Richmond, Va. The chapel is not large and the organ will be used for chapel purposes and for organ teaching and practicing. The swell and choir divisions will be installed in separate chambers and the unenclosed great will be hung on the front wall of the chapel. James R. Snyder is head of the music department of the training school and the specifications were prepared after several consultations with him.

The resources of the organ will be as follows:

GREAT ORGAN (Unenclosed).

Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tremulant.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Cymbel, 3 rks., 183 pipes.
Cromorne, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Gambe, 16 ft., 12 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Rohrflöte, 8 ft., (from Swell).
Gambe, 8 ft., (from Swell).
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., (from Swell).

SANTA BARBARA, CAL., BACH

FESTIVAL GREAT SUCCESS

The Santa Barbara, Cal., Chapter presented to Santa Barbara the first Bach festival June 5 at the First Methodist Church. Over a thousand people attended the event and "standing room only" was available when the program began. Although this was a modest beginning, C. Harold Einecke, dean of the chapter, announced that the festival will be expanded to three days next year and Clarence Mader, A.A.G.O., from Los Angeles, will be the guest organist.

Those who came at 8 o'clock were greeted by a brass choir of two trumpets and two trombones, playing chorales from the window above the churchyard. The brass choir consisted of Tom Seal, John Tomy, Doyle White and Richard Hess. At 8:30 Mr. Mader, organist of Immanuel Presbyterian in Los Angeles, opened the program with a short recital. There was the little known Fantasie in G major, the Chorale Prelude "Have Mercy upon Me, O Lord," and the Fugue in E minor. Following the organ recital the festival orchestra played the Brandenburg Concerto No. 5, in D major, with Dr. John Gillespie, harpsichord; Stefan Krayk, violin, and Geraldine Christy, flute.

The Santa Barbara Choral Society of fifty members, under Dr. Einecke's direction, sang five choruses from the Mass in B minor. They were augmented by the orchestra, harpsichord and organ, with Merle Bethune Laurabee at the console. Carl Zytowski sang the tenor solo, "Benedictus qui Venit." According to Ronald D. Scofield, music critic of the *News-Press*, "the Choral Society provided the surprise and thrill of the evening in its tonal color, vitality and disciplined responsiveness. There were moments of sheer glory in the opening 'Kyrie Eleison' and of hushed beauty in 'Crucifixus.'"

ROBERT ELMORE COMPOSES

SCORE FOR RELIGIOUS FILM

Robert Elmore, organist of Holy Trinity Church in Philadelphia and composer of note, is engaged in writing a musical score for a two-hour film entitled "The Living Church," which is being made by the Westminster Press. Last fall Mr. Elmore composed the music for a short "movie" called "The Living Word." This was considered so successful that the producers engaged him to work on the larger project. The music for the former was for organ alone and was recorded by Mr. Elmore on the Aeolian-Skinner instrument at the Church of the Redeemer, Bryn Mawr, Pa. The scoring for the music which he is now writing is for organ and chamber orchestra.

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Programs of Organ Recitals of the Month

Arthur C. Becker, Mus.D., A.A.G.O., Chicago—Dr. Becker gave a recital Aug. 2 at De Paul University. He played: Toccata and Fugue in D minor, Bach; "Communion," Tournemire; "Sonata da Chiesa," Andriessen; "O Mensch, bewein dein Sünde gross," Bach; Chorale in A minor, Franck; "Ave Regina Caerolum" and "Salve Regina," Becker; "The Night of the Star," Elmore; "Le Coucou," d'Aquin; "Grand Choeur," Weitz.

Dr. Marshall Bidwell, Pittsburgh—For his recital June 28 at Carnegie Music Hall Dr. Bidwell chose: Two Preludes, Clerambault; "We All Believe in One God, the Father" and Fugue in C major, Bach; Prelude on "Stracathro," Noble; "Toccata Basse," Bedell; Scherzo and Fugue from Sonata in E minor, Rogers; "Dreams," McAmis; Toccata, Titcomb; "Petite Pastorale," Ravel; "Donkey's Serenade" and "Adieu," Friml; Selections from "Show Boat," Kern. Dr. Bidwell's program June 21 included: Prelude and Fugue in E minor, "Jesus, Joy of Man's Desiring" and Allegro from Sonata 1, Bach; "Pedal Exercitium in G minor," Bach-Bedell; "Carillon," DeLamarier; Prelude, Variation and Fugue on "Dundee," Diggle; Largo, Dvorak; Toccata, "The King of Glory Passes on His Way," Whitmer; Scherzo in E, Gigout; Intermezzo, Mascagni; Finale from Symphony 2, Barnes.

Mrs. Spencer A. Gard, Iola, Kan.—Mrs. Gard gave a recital June 28 in recognition of the eighty-ninth anniversary of the First Presbyterian Church. Three of the numbers she played were heard at the dedicatory recital of the church's first organ in 1904. They were Dubois' "Chant Pastorale," Flagler's Variations on an American Air and Guilman's Third Sonata. Other numbers were as follows: Toccata and Fugue in D minor, Bach; "The Musical Clocks," Haydn; "Still Waters," "The Squirrel" and "A Gothic Cathedral," Weaver.

George L. Scott, Pullman, Wash.—Mr. Scott gave a recital July 21 at the State College of Washington. His program: Gagliarda, Schmid; Concerto in A minor, Vivaldi-Bach; Passacaglia and Fugue, Bach; "La Glorification," de Maleingreau; Cantabile, Franck; Fugue in C sharp minor, Honegger; Chorale Prelude in E flat, Sessions; Scherzo in E major and Finale from Symphony 1, Vierne.

Dr. George William Volkel, New York City—For his recital Aug. 20 in the Chautauqua Institution Amphitheater, Chautauqua, N.Y., Dr. Volkel has chosen the following: Concerto in B flat major, Handel; Rhapsodie in A minor, No. 3, Saint-Saens; "Flight of the Bumble-bee," Rimsky-Korsakoff; "A Rose Breaks into Bloom," Brahms; Prelude in E minor, Dethier; "Afternoon of a Faun," Debussy; "Cortege et Litanie," and Prelude and Fugue in G minor, Dupré.

The last August program in Dr. Volkel's series will be heard Aug. 30. Included will be: Sonata in the Style of Handel, "The Question" and "The Answer," Wolstenholme; "Ronde Francaise," Boellmann; Berceuse and Finale, Stravinsky; "Bridal Song," Grainger; Scherzo, Symphony No. 2, and "Romance," Symphony No. 4, Vierne; Chorale in A minor, Franck.

Nyle DuFresne Hallman, Portland, Ore.—Miss Hallman recently gave a recital to dedicate a Wicks organ at the First Presbyterian Church in Aberdeen, Wash. Her program was as follows: Concerto in A minor, Vivaldi-Bach; "My Heart Is Filled with Longing," Bach; "The Fifers," d'Andrieu; Fantasia in F minor, Mozart; "Romance sans Paroles," Bonnet; Prelude, Fugue and Variation, Franck; "Divertissement," Vierne; Fantasia and Pastorale, Purvis; Fugue in G minor, Dupré.

Robert Bitgood, Riverside, Cal.—Dr. Bitgood gave a recital July 6 at Holy Trinity Lutheran Church, Buffalo, N.Y., where she formerly served as organist and choir director. Her program included: "Suite Gothique," Boellmann; "God Himself Is with Us," Bitgood; Prelude and Fugue in A minor, Bach; Reverie, Intermezzo and "The Joy of the Redeemed," Dickinson; "The King of Love My Shepherd Is," Milford; "Donkey Dance," Elmore; Finale in B flat, Franck.

Janelle Ohlenbusch, Lubbock, Tex.—The Lubbock Chapter of the A.G.O. sponsored Miss Ohlenbusch in a recital May 11 at the Redeemer Lutheran Church. She played: "Mountain Sketches," Clokey; "This Day of Rejoicing," "All Men Are Mortal" and Fantasia, Bach; "Romance sans Paroles" and "Elves," Bonnet; "Suite Gothique," Boellmann.

Royal D. Jennings, Fort Worth, Tex.—Mr. Jennings, a pupil of Dora Barclay at Southern Methodist University, gave a recital June 30 in Perkins Chapel. His program: Allegro from Concerto 4, Handel; "O Man, Bemoan Thy Grievous Sin" and Fantasia and Fugue in G minor, Bach; "Litanies," Alain; "The Nativity," Langlais; Roulade, Bingham; Finale from Sonata, Reubke.

Arthur Evans, Macon, Ga.—The Allenite Club of the Allen Chapel, A.M.E. Zion Church, sponsored Mr. Evans in a recital July 12. His program was as follows: Prelude and Fugue in D minor and Prelude and Fugue in G major, Bach; Prelude in G major, Handel; "O Sacred Head Now

Wounded" and "Our Father, Who Art in Heaven," Bach; "The Glory of God in Nature," Beethoven; "Suite Gothique," Boellmann; "When Thou Art Near," Bach; Adagio from Sonata 1, Mendelssohn; "Panis Angelicus," Franck.

C. Griffith Bratt, Boise, Idaho—To dedicate the three-manual Austin organ in Boise Junior College Auditorium, which was described in the May, 1952, issue of THE DIAPASON, Mr. Bratt gave a recital May 10. The program was repeated by request May 16. Mr. Bratt used the following numbers: Rigaudon, Lully; Noel, d'Aquin; Trumpet Tune, Purcell; "Bide with Us," "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Toccata and Adagio, Widor; Fantasy on "A Mighty Fortress," Bratt.

Herman Pedtke, Chicago—For a faculty recital July 15 at De Paul University Mr. Pedtke chose the following: Prelude and Fugue in C minor, Bach; Seven Pieces, Franck; Fourth Movement, "Symphonie Gothique," Widor; Fantasia, Dubois; Two Movements from "The Stations of the Cross," Dupré; "Clair de Lune," Karg-Elert; "Rosa Mystica," Mulet.

David Hinshaw, Baltimore, Md.—At a choir festival May 24 in the Church of the Messiah Mr. Hinshaw played: Voluntary on "Old Hundredth," Purcell; Preludes on "Tallis' Canon" and "Divinum Mysterium," Purvis; Improvisation on "Steadfast," Hinshaw; Fantasia on "Tom-y-Botel," Purvis.

Arnold Ripberger, Baltimore, Md.—These numbers were played by Mr. Ripberger May 24 at a choir festival in the Church of the Messiah: "O God, Thou Faithful God," Karg-Elert; Prelude on "Sing, My Tongue," Edmundson; "St. Anne's Fugue," Bach.

George Whitney, Portland, Maine.—Mr. Whitney gave a recital July 14 at the Portland City Hall. He played: "Agincourt Hymn," Dunstable; Prelude on "Martyrdom," Parry; Fantasia and Fugue in G minor, Bach; Intermezzo, Genzmer; Fantasy in C major, Franck; "The Celestial Banquet," Messiaen; Air with Variations, Sowerby; "Carnival," Crandell.

Robert Quade, College Park, Md.—Mr. Quade played June 7 at the Washington Cathedral. His program included the following: Passacaglia and Fugue, Bach; "L'Ascension," Messiaen; Sonata on the Ninety-Fourth Psalm, Reubke.

George Norman Tucker, Steubenville, Ohio—Mr. Tucker gave a recital May 10 to dedicate the organ at St. Paul's Church. The program: Chorale and Variations, Walther; Sarabande and Fugue in E flat, Bach; Preludio, Corelli; Air in D, Bach; "Belgian Mother's Song," Benoit-Courboin; Trumpet Tune, Purcell; Largo in E, Handel-Wood; "Romance sans Paroles," Bonnet; Prelude and Fugue in F minor, Handel.

Robert T. Anderson, Chicago—A recital was played by Mr. Anderson May 31 at the Hyde Park Methodist Church. His program: Prelude and Fugue in E minor, Bruhns; Concerto in C major, Ernst; "The Musical Clocks," Haydn; Finale in B flat major, Franck; "Transports de Joie," Messiaen; "O Christ, Thou Lamb of God," Lenel; Sonata 2, Hindemith; "Benedictus," Rowley; "Carillon-Sortie," Mulet.

David Pizarro, New Haven, Conn.—Before a service of evensong and benediction to celebrate the feast of Corpus Christi Mr. Pizarro gave a recital June 4 at St. Paul's Church, Norwalk, Conn. He played: "We All Believe in One God," Bach; Sinfonia to Cantata 156, Bach; Voluntary on the 100th Psalm-tune, Purcell; Andante from Concerto 1 and Air from "Water Music," Handel; Prelude on "Land of Rest," Donovan; "Top and Bottom on the Trumpet Stop," Clerambault; Toccata for the Elevation, Frescobaldi.

Paul J. Sifler, New York City—The last in a series of five recitals at St. Paul's Chapel, Trinity Parish, was played by Mr. Sifler July 30. His program included: Passacaglia, Cabanilles; Toccata No. 11, Scarlatti; Prelude and Fugue in E flat, Bach. On July 23 Mr. Sifler played the following: Fantasia and Fugue in G flat, Boely; "Lied to the Desert," Peeters; "Deux Danses a Agni Vavishta," Alain; Passacaglia and Fugue in E minor, Sifler.

Charles Brand, Schenectady, N.Y.—The following program was played by Mr. Brand July 12 in the Adirondack Community Church at Lake Placid, N.Y.: Fantasia in G minor, Bach; Three Chorale Preludes, Bach; Solemn Prelude, Noble; Allegro ma non Troppo, Sonata 1, Borowski; Communion, Purvis; "In Summer," Stebbins; "Carillon" in B flat, Vierne; Berceuse, Vierne; "Romance sans Paroles," Bonnet; "Marche Religieuse," Guilman.

John E. Fay, A.A.G.O., Portland, Maine—The summer series of recitals on the Kotschmar memorial organ at the City Hall was opened by Mr. Fay July 7. His program was as follows: Toccata and Fugue in D minor and Sonatina from "God's Time Is Best," Bach; Flute Solo, Arne; Allegro from Concerto 10, Handel; "O Sacred Head," Brahms; Scherzo in G minor, Bossi; "The Night of the Star," Elmore; Fantasy on "B-A-C-H,"

Biggs; "The Musical Snuff-box," Liadoff; "Marche Pastorale," Yon; "Romance" from Symphony 4, Vierne; Concert Variations, Bonnet.

Walter A. Eichinger, F.A.G.O., Seattle, Wash.—The University of Washington School of Music sponsored Mr. Eichinger in a recital July 14 at the University Methodist Temple. The program was as follows: Prelude and Fugue on a Theme of Vittoria, Britten; "Whimsical Variations," Sowerby; "Vision of the Church Eternal," Messiaen; Aria, Peeters; Paraphrase on the Te Deum, Langlais; "Seven Poems for Organ," McKay.

Lelagene Wilson, Eufaula, Ala.—Miss Wilson, a pupil of Ramona C. Beard at Florida State University, gave a recital at the University May 28. Her program: Prelude and Fugue in E minor, Bach; Fantasia in F minor, Mozart; Sonata 3, Hindemith; Andante Sostenuto from "Symphonie Gothique," Widor; "Comes Autumn Time," Sowerby.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For a special Independence Day program at the Spreckels organ pavilion Mr. Brown chose: March, "Military Tactics," Rosey; "The Stars and Stripes Forever," Sousa; "Northern Lights," Torjussen; "Love Song in D flat major," Cadman; "Military Polonaise," Chopin; Selection from "Madame Sherry," Hoscha; "The American Patrol," Meacham; "Liebestraum, No. 3," Liszt; March Medley, "The Colonial," Fitzpatrick; "Jubilate Deo," Silver. Mr. Brown's program July 27 was as follows: Festival March, Cadman; "To a Wild Rose," MacDowell; Nocturne in D flat major, Chopin; Toccata, Farnam; "Zacatecas," Codina; "Northern Lights," Torjussen; Themes from "Oklahoma," Rogers; "The Squirrel," Weaver; "Gesù Bambino," Yon; Five Spanish Dances, Moszkowski.

Mary Dorothy Dailey, Burlington, Iowa—Miss Dailey, a pupil of Mrs. James E. Jamison, gave a recital June 21 at St. Paul's Catholic Church. Miss Dailey is preparing to go to Chicago, where she will study organ

with Dr. Edward Eigenschenk at Rosary College, River Forest. Her program was as follows: "Psalm 18," Marcello; "Little" Fugue in G minor, Bach; "Soeur Monique," Couperin; "Fugue a la Gigue," Buxtehude; Rigaudon, Campra; "The Musical Clocks," Haydn; Allegro Assai from Sonata in D minor, Guilman; "Suite Gothique," Boellmann; "Ave Verum" and "Credo in Unum Deum," Titcomb; Pedal Etude, Middleschulte-Fox; "Benediction," McKay; "Toccata Francaise," Bedell.

Jo Ann Wiele, Burlington, Iowa—A recital was played by Miss Wiele May 31 at the First Evangelical and Reformed Church. Miss Wiele is a pupil of Mrs. James E. Jamison and plans to continue her organ study at MacMurray College. The program was as follows: Prelude in C, Bach; A Tune for the Flutes, Stanley; Moderato and Gigue from Concerto in E flat, Bach; Fantasia and Fugue in G minor, Bach; Sonata 1, Mendelssohn; Sonata in G minor, R. Huntington Woodman; "Chasms," Carre; "Les Petites Cloches" and Nocturne, Purvis; "Toccata Francaise," Bedell.

Mary Esther Higgs, Cincinnati, Ohio—Miss Higgs, a pupil of Wayne Fisher, gave a recital April 21 at the College of Music of Cincinnati. She played: Concerto 2, Handel; "We All Believe in One God, Creator," "Before Thy Throne I Now Appear" and "O Man, Bewail Thy Grievous Fall," Bach; Toccata in F major, Bach; Fantasia in F minor, Mozart; Prelude and Fugue in B major, Dupré; Prelude on "Rhosymede," Vaughan Williams; Grave and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

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**ALFRED R. COTTON SUCCEDES;
HUSBAND OF WISCONSIN DEAN**

Alfred R. Cotton, an auxiliary member of the Wisconsin Chapter of the A.G.O., died June 29 at the age of 53 years. Mr. Cotton was the husband of Lauretta Rosister Cotton, organist of Trinity Methodist Church, Milwaukee, and new dean of the Wisconsin Chapter. They had been married since 1924, having met at the University of Wisconsin. For many years Mr. Cotton was the leading bass soloist in the choir directed by his wife.

Mr. Cotton was born in Milwaukee and for eighteen years he was an inspector of materials for the navy inspection office. He was a member of Trinity Methodist Church and formerly was superintendent of the Sunday-school. He also was a member of Sigma Pi fraternity at the University of Wisconsin, where he was graduated as an electrical engineer in 1922. Mr. Cotton belonged to the American Institute of Electrical Engineers and the Engineers' Society of Milwaukee.

Mr. Cotton is survived by the widow and two children, Dorothy M. and Robert R. The daughter plays viola in the Tulsa Philharmonic Symphony Orchestra and the son was graduated in architecture from the Massachusetts Institute of Technology in June.

A memorial fund for the organ at Trinity Church has been started in memory of Mr. Cotton and the Wisconsin Chapter of the A.G.O. has given an album of organ records to the Veterans' Administration Hospital in his memory.

**MARYWOOD STUDENTS HEARD
IN THREE ORGAN RECITALS**

Three organ students at Marywood College, Scranton, Pa., gave recitals in May under the direction of Sister Marie Cecilia. The first of these performances was by Elinor Ostrowski, who on May 5 played numbers by Du Mage, Bach, Clerambault, Franck, Tournemire and Mulet. Mary Mullaney was heard May 12. Her program opened with the Buxtehude Prelude, Fugue and Chaconne and continued with works by Bach, Martini, Reger, Frescobaldi, Dupre, Bingham and Messiaen.

For a recital May 26 Sister M. Delphina chose the following: "Credo," Bach; "Benedictus," Couperin; Prelude and Fugue in G major, Bach; "Vesper Antiphons of Our Lady," Kreckel; "Grand Choeur Dialogue," Gigout; "Divinum Mysterium," Purvis; "Tu Es Petrus," Mulet.

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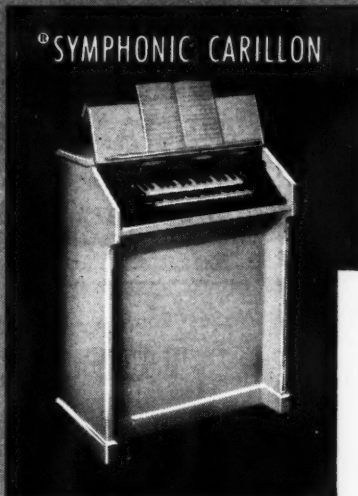
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WESLEY T. SELBY



WESLEY T. SELBY has been appointed organist and choir-director of St. John's Episcopal Cathedral in Albuquerque, New Mex. For the last three years he had been organist and director at St. Paul's Lutheran Church in that city. The new St. John's Cathedral, designed by one of the most famous Southwestern architects, John Gaw Meem, was completed in October, 1952, and a three-manual Reuter organ was installed.

Mr. Selby was born in Crisfield, Md., and studied at Western Maryland College. He took his degree in theory and composition at the University of New Mexico, where he is a member of the summer faculty. He has given several organ recitals in the state. The most recent was a Lenten musical vespers service at the cathedral, at which he played a program which included works by Purvis, Bach, Sowerby, Kuhnau, Scheidt, Brahms and Franck.

As dean of the New Mexico Chapter of the American Guild of Organists, Mr. Selby was largely responsible for the success of the regional convention held in Albuquerque in May.

SIX CHORAL WORKSHOPS will be held as special features of the thirty-seventh summer session of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart. Ralph Hunter, choral coach and arranger at Radio City Music Hall, director of choral work at the Juillard School of Music, associate director with Robert Shaw and band leader for the Armed Forces in the South Pacific, conducted the first workshop July 8. The succeeding five sessions were to be held July 14, 21 and 28, Aug. 4 and 11. The summer session of the Pius X School of Liturgical Music is the first to be held on Manhattanville's new campus in Purchase, Westchester County, N. Y.

THE KILGEN ORGAN COMPANY of St. Louis has reported that contracts for organs recently received are from the following churches: St. Catherine's Church, St. Louis, Mo.; St. Paul's Catholic Church, Tell City, Ind.; Trinity Lutheran, Streator, Ill. The company reports that new contracts for the first six months of 1953 exceeded in volume any six months' period since the end of world war 2.

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**Emphasis on Motto,
"Soli Deo Gloria", in
Convention Sermon**

[Sermon at the A.G.O. regional convention Guild service held in St. Luke's Episcopal Church, Kalamazoo, Mich., June 17, preached by the charter member and former chaplain of the Southwest Michigan Chapter and rector of St. John's Episcopal Church, Sturgis, Mich.]

By the Rev. ROBERT K. GIFFIN

"Whatever ye do, do all to the glory of God."—I Corinthians 10:31.

The text is no doubt the source of the Guild motto, "Soli Deo Gloria." More directly the motto probably is related to Johann Sebastian Bach's habit of inscribing these words as part of an ornamental tailpiece to his manuscripts. It is a worthy motto, deserving the careful attention of all Guild members.

Some Guild sermons come from preachers who are not themselves musicians. I consider myself at least half an organist and gave up choir work to be ordained. My musical background includes playing in band and orchestra, directing choirs and erecting organs.

I want to speak a word of appreciation and encouragement to church musicians. Called a "thankless job," it is surely appreciated in heaven, where special mansions will no doubt be prepared for deserving church organists, where no problems exist. On earth we know that a church organist is often harassed by a difficult minister, a tedious music committee (as such they have a bad reputation), complaining congregations, one or two troublesome choristers, not to speak of inadequate organs, limited music libraries, bad acoustics and insufficiently trained personnel.

A sermon is not a workshop on how to overcome these difficulties, nor am I a recognized authority in this field, but our job is to take what we have and do creditable work with it.

I shall always remember one service played on a little one-manual organ that was more satisfying musically than dozens of services with much larger instruments. Any organ is a challenge to the player to let his skill overcome the limitations of the instrument.

At musical gatherings one often hears sobas about "only four tenors in the choir last Sunday" or "only twenty-eight in the choir yesterday". Musicians from larger parishes seem to overlook the fact that the average congregation in this country has only about 200 members and seldom has as many as four tenors, and yet sometimes has a choir that does rather creditable work considering what it has with which to work. There is no use wishing for a perfect setup. Every church music post, large or small, has its limitations, its heartaches and its satisfactions. Americans worship size, and yet numbers (whether of singers or pipes) do not guarantee good music. Even the small church can improve its music if an intelligent effort is made and large churches have no excuse for shabby music.

Ideally, church musicians should be devoted Christians. There is little choice between a bungling but very pious organist and a competent one who is very pagan or even very lukewarm as a Christian. Sacred music must begin with a heart filled with devotion to God.

In the Episcopal Church it is possible for our organists to attend an early communion service and mend their spiritual fences and in the pews as individuals feel the spirit of worship in a quiet and unhurried way that is seldom possible at

the console, where the press of duties gives little leisure to cultivate the Presence of God. If the choir could occasionally sing a vesper service privately for its own spiritual good it might foster this very necessary matter of singing out the love of God rather than mere notes. St. Paul advised against being men pleasers. Our music is not for the congregation, nor the minister, nor for the music committee, nor the church board or vestry, but to the greater glory of God—Soli Deo Gloria!

Dunham Book on Organ

While "The Baldwin Book of Organ Playing," by Rowland W. Dunham, F.A.G.O., was written primarily for owners of electronic instruments manufactured by the Baldwin Piano Company, it will no doubt fill a need for an organ instruction book which is thorough and artistically sound but not overly technical. In the introduction we find this paragraph: "This is not a book of 'short cuts.' Nor is it merely a book of arrangements or organ registrations. On the contrary, it is a sound and fundamental book of organ instruction. The techniques recommended have been proved by actual experience; the progression of organ studies is such as to maintain interest and produce prompt and satisfying results; the writing is simple, interesting and easily understood. It is a book designed for and dedicated to all who are interested in fine organ music."

Anyone familiar with the work of Mr. Dunham as a teacher and player will be interested in his approach to learning organ playing as outlined in this volume. The book does not presuppose the keyboard facility which some beginners' texts require and probably it will find a wide market for this reason. Since so many smaller churches and homes are installing small pipe organs and electronic instruments there are many people over the country who are seriously interested in learning to play the organ but who have no exceptional background in piano work.

Many of the pieces written by Mr. Dunham for this book are arrangements of well-known folksongs and hymn-tunes. One really worthwhile feature is the attention given to hymn playing. And by the time the student has worked his way through Mr. Dunham's material he is prepared to play for his cousin's wedding, for the Bridal Chorus from "Lohengrin" appears on page 66. Mr. Dunham devotes much attention to studies for the coordination of manuals and pedals. The exercises are always melodious.

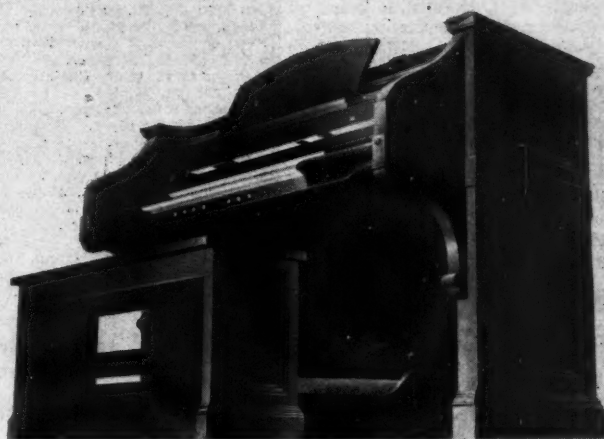
FOX DEDICATES KILGEN IN HATTIESBURG, MISS., CHURCH

Virgil Fox played the dedicatory recital May 12 on the three-manual Kilgen organ recently completed at the First Baptist Church, Hattiesburg, Miss. The church was filled to capacity. This new church, a million-dollar structure, is one of the largest built in the South since the end of world war 2. The organ is installed in expression chambers adjoining the chancel. The specifications were published in the January, 1952, issue of THE DIAPASON.

A NEWLY-INSTALLED "Carillon Bells" instrument at Zion's Reformed Church, Allentown, Pa., was dedicated June 14 and a recital was given by Dr. Alexander McCurdy, head of the organ department of Curtis Institute and Westminster Choir College. Zion's Church is known as "The Liberty Bell Church" because the Liberty Bell was hidden in the congregation's second edifice in 1777-1778 to prevent its capture when the British were about to occupy Philadelphia during the Revolution. The new instrument at Zion is a gift of Edmund H. Scholl in memory of his father, Theodore J. Scholl.

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Large Four-Manual Instrument is Dedicated in St. Andrew's—Built by Hill, Norman & Beard—Resources Are Shown.

Two old organs were combined to make a large four-manual instrument which was dedicated Dec. 4 in St. Andrew's Cathedral, Sydney, Australia. The main portion of an 1886 Hill organ in the south transept and pipework and parts of a Whiteley instrument in the north transept were united into one organ controlled from a console behind the parclose screen in the south aisle. With the exception of the console and some new pipework, the organ was designed and built in Australia by Hill, Norman & Beard, Ltd., of Melbourne, in cooperation with H. H. Bancroft, F.R.C.O., who was cathedral organist until recently. The new pipes and console were made by William Hill & Son and Norman & Beard, Ltd., of London.

For many years Sydney has been noted for its outstanding organs, the most famous one being the Town Hall instrument, built in 1890 and containing 8,672 pipes, including a 64-ft. reed stop.

The specifications of the organ in St. Andrew's Cathedral are as follows:

GREAT ORGAN.

(North Transept)

- Gross Geigen, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Contra Posaune, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

(South Transept)

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 5 ranks, 305 pipes.

SWELL ORGAN.

(North Transept)

- Contra Viola, 16 ft., 61 pipes.
- Geigen Principal, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Sesquialtera, 4 ranks, 244 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Cornopean, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

(South Transept)

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Sallicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Suabe Flöte, 2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Horn, 8 ft., 61 pipes.

Oboe, 8 ft., 61 pipes.

CHOIR ORGAN.

(Unenclosed)

- Double Dulciana, 16 ft., 12 pipes.
- Viola, 8 ft., 61 pipes.
- Lieblich Gedeckt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Lieblich Flöte, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.

SOLO ORGAN.

- Violoncello, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Concert Flute, 4 ft., 61 pipes.
- Viole Octavianta, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Bass Clarinet, 16 ft., 61 pipes.
- Cor Anglais, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.

PEDAL ORGAN.

- Double Open Wood, 32 ft., 12 pipes.
- Sub Bourdon, 32 ft., 30 pipes.
- Major Bass, 16 ft., 30 pipes.
- Open Wood, 16 ft., 30 pipes.
- Violone, 16 ft., 30 pipes.
- Contra Viola, 16 ft. (from Swell).
- Bourdon, 16 ft., 30 pipes.
- Dulciana, 16 ft. (from Choir).
- Quint, 10 3/4 ft., 30 pipes.
- Violoncello, 8 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 30 pipes.
- Fifteenth, 4 ft., 30 pipes.
- Harmonics, 3 ranks, 90 pipes.
- Contra Trombone, 32 ft., 30 pipes.
- Double Trumpet, 16 ft. (from Swell).
- Ohpicleide, 16 ft., 30 pipes.
- Tromba, 8 ft., 12 pipes.
- Octave Trompette, 4 ft. (from Choir).

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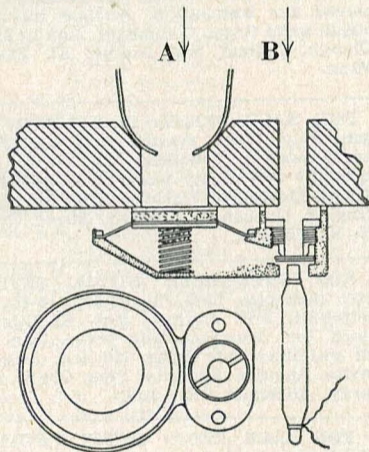
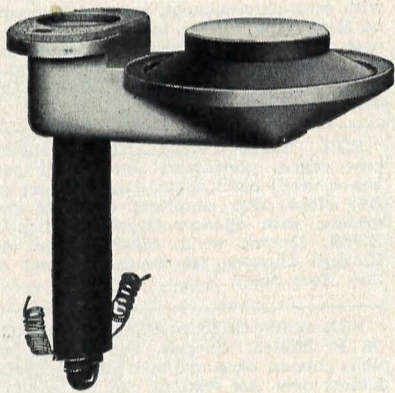
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Originally designed with a ¾-inch valve for use beneath pipe holes of ½-inch diameter and smaller. These magnets are giving excellent results when properly installed for their specific job.

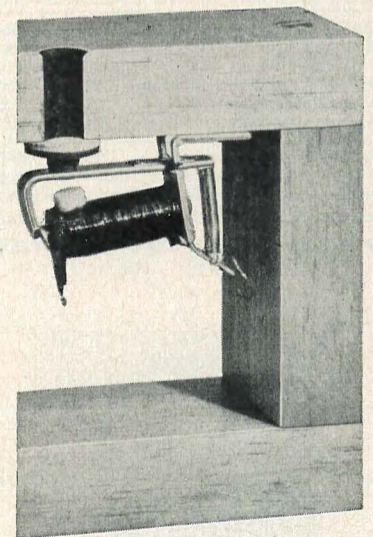
The 601 is a fine unit made even better by these recent improvements: 1) The frames are constructed of stronger material. The groove in which the hinge wire was located has been eliminated, thereby reduc-

ing the possibility of breakage at this point.

2) An improved method of mounting the valves has been developed. These are now firmly riveted in place with a metal spacer between the valve and armature, with sufficient flexibility to permit proper seating on the top board.

Hundreds of organ builders and service men have found the 601 unit a superior product in every respect. It is now used by the thousands in organs of all sizes and in all sections of the United States and Canada.

The 601 Magnets are now available for immediate delivery



THE W. H. REISNER *Manufacturing*
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