

# THE DIAPASON

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

Forty-fourth Year, No. 12.—Whole No. 528

CHICAGO, ILL., U.S.A. NOVEMBER 1, 1953

Subscription \$1.50 a Year—15 Cents a Copy

## FRITZ HEITMANN DIES AFTER BRIEF ILLNESS

### NOTED INTERPRETER OF BACH

American Tours and Teaching on This Side of the Ocean Brought Him Added Fame—Organist of Berlin Dom Since 1932.

By ARTHUR HOWES

Fritz Heitmann, internationally celebrated concert organist and teacher, died Sept. 7 after a brief illness. His passing will be mourned by the entire world of music and especially by those members of the American organ profession who enjoyed the benefits of his teaching.

Fritz Heitmann was born in 1891 and began his career as a church organist at the age of 12, when he substituted for his father, playing for the services in a small Hamburg church. He was a pupil of Max Reger. The organ positions he held were at the Schleswig Dom, the Kaiser Wilhelm Memorial Church in Berlin and the Berlin Dom, a post which he held from 1932 until his death. He also was professor of music at the Hochschule für Musik in Berlin.

Widely known as a student of the life and works of Bach, his performances of "The Catechism" (Part 3 of the Clavier Exercises) and of "The Art of Fugue" were notable milestones in the development of public interest in Bach's organ music and established these works in the organ repertoire.

In 1938 Professor Heitmann came to the United States under the auspices of the late Bernard LaBerge and made a deep impression on a number of American audiences. The second world war prevented his immediate return to the United States and in 1950 he was invited to come to the Organ Institute to teach and play for a special commemoration of the two hundredth anniversary of Bach's death. July 28, 1950, the anniversary of Bach's death, he played "The Art of Fugue", a composition which Bach dictated from his death-bed, and the final chorale prelude, "With This I Come before Thy Throne", before a large audience of professional organists gathered from all parts of the United States. The occasion was one of the most memorable in the annals of organ music in this country. The audience refrained from applause and listened with attention that was almost reverent to these profound musical utterances projected by the inspired artistry of this singularly devoted Bach interpreter.

Although Heitmann was noted especially as a Bach scholar and interpreter and was a prominent leader in the German reform movement that brought back the music of Bach's immediate predecessors and contemporaries, he was also interested in modern organ music. He played the compositions of Max Reger extensively, was an intimate associate of Paul Hindemith, who sought his advice in composing his organ sonatas, and introduced the works of several of his contemporaries.

In his nationwide concert tours in 1950 and in 1952 Professor Heitmann earned the admiration of organists of all schools of thought and opinion. The romanticists found ample warmth and expressiveness in his performances, while those adhering to the classical traditions were fully satisfied by Heitmann's playing. In both his playing and teaching there was an almost selfless devotion to the heart of the music, which never failed to win audiences and inspire students. The influence of his teaching in this country, the effect of his insight transmitted to his students, will continue to be felt through them.

THE THIRD ANNUAL Midland College church music conference was held on the Midland campus in Fremont, Neb., Oct. 3. Church musicians from Nebraska, Iowa and Kansas were present. The speaker was the Rev. Clarence B. Lund of Denver, editor of *Soprano Corda*. The founder and director of the conference is Tom Ritchie, assistant professor of organ and theory at Midland.

## FLOR PEETERS, WHO IS ON AMERICAN RECITAL TOUR



FLOR PEETERS, organist of the Cathedral of Malines, Belgium, arrived in America Oct. 2 for a six weeks' tour, which was opened in Bethlehem, Pa., with an appearance at Lehigh University, Oct. 4. During the month of October Mr. Peeters played in Montreal, for the Casavant Society; in New York at the Central Presbyterian Church, and at the National Cathedral in Washington. Other appearances included

recitals in Exeter, N. H.; Hartford, Baltimore, Washington, Greenwood, S.C., Birmingham, Mich., Cleveland, Glens Falls, N.Y., and at the famous Father Flanagan's Home for Boys in Boys Town, Neb. In November Mr. Peeters will play at the University of Kansas in Lawrence, in Bloomington, Ill., in Milwaukee, Lansing, Mich., Rochester and Buffalo.

## DAVID A. PRESSLEY RETIRES AFTER SERVICE OF 56 YEARS

After a service of fifty-six years David A. Pressley has retired as organist and choir director of the Washington Street Methodist Church in Columbia, S. C. That church celebrated its sesquicentennial anniversary with special services Sept. 20, 23 and 27. A commemorative program booklet was dedicated to Mr. Pressley. A note under his picture read: "For more than fifty years D. A. Pressley has been organist for Washington Street Methodist Church. During this time he has also been director of the choir and of the church's musical activities. This year marks the end of this faithful and inspiring career, as his resignation has been reluctantly accepted. As a tribute from his church, this commemorative program is dedicated to Mr. Pressley."

The service Sept. 20 was taken from that used by John Wesley. Mr. Pressley was assisted by a string trio in the performance of one of Corelli's Trio-Sonatas as a prelude. The choir sang Titcomb's "Behold Now, Praise the Lord."

In the absence of the regular organist, David Pressley, then 12 years old, was asked to play for the service one Sunday. The regular organist never returned and David became the permanent organist. After ten years as organist and choir director he began studying with George Summer Kittredge of Boston, director of music in a South Carolina college. He later studied piano with Edwin Hughes in New York.

When he began work in a Columbia bank in his youth, Mr. Pressley studied music and practiced at night. After holding various positions in the bank, from collection clerk to paying teller, he decided to devote his entire time to music. He then rounded out his training with study under Lynnwood Farnam.

Mr. Pressley is a charter member of his chapter of the American Guild of Organists and was for two years dean of the South Carolina Chapter.

Mr. Pressley married Miss Warlick of Statesville, N. C. She is a graduate of Mitchell College and studied piano and organ there. Mr. and Mrs. Pressley have one daughter, Annie Louise.

Mr. Pressley has been a reader of THE DIAPASON for over thirty-eight years.

## ROBERT NOEHREN IS WINNER OF PRIZE FOR HIS RECORDING

Robert Noehren, organist of the University of Michigan, has received the French "Grand Prix du Disque" for the best organ recording of 1953. Mr. Noehren won this honor for his performance of two Trio-Sonatas of Bach issued by Allegro Records on a single ten-inch disk.

The "Grand Prix du Disque" is awarded for twenty most distinguished records of the year and these are selected from over 1,200 commercial recordings issued in Europe and America. Mr. Noehren's recording was one of four of solo instrumental playing chosen, including performances by Vladimir Horowitz and Clara Haskil. André Marchal won the "Grand Prix du Disque" for organ last year.

Robert Noehren has already recorded fifteen long-playing records, which include all the Trio-Sonatas of Bach, the "Greater Catechism" by Bach, two volumes devoted to organ music of Buxtehude, the "Fiori Musicale" of Frescobaldi, the organ sonatas of Paul Hindemith, and "La Nativite" by Olivier Messiaen.

## CHICAGO WOMEN ORGANISTS TO HOLD HYMN FESTIVAL NOV. 2

Miss Grace C. Symons, president, invites everyone who enjoys singing hymns to the third annual hymn festival of the Chicago Club of Women Organists, to be held at the Chicago Temple, Monday evening, Nov. 2, at 8 o'clock. The theme of this year will be "Hymns of the Christian Year," and the songs chosen to be sung will follow the church calendar from Advent to Thanksgiving Day. Two hundred and fifty robed choristers from churches of different denominations and from various parts of the Chicago area where members of the club serve as choir directors or as organists will lead the congregational singing. Miss Edna Ruth Wood will be the director and Edna M. Bauerle, Edith Heller Karnes and Wilma Raborn Leamon will be the organists. Scriptural introductions to the hymns and an invitation to sing will be given by the Rev. Paul Lambourne Higgins, pastor of the Hyde Park Methodist Church. Edith Heffner Dobson has acted as chairman of the committee on arrangements.

## FORT WORTH CHURCH GIVES MOLLER ORDER

### ORGAN OF THREE MANUALS

Instrument Designed for St. Andrew's Episcopal Church, Where Dora Poteet Barclay Is the Organist—The Stoplister.

An organ of three manuals will be built for St. Andrew's Episcopal Church of Fort Worth, Tex., by M. P. Möller, Inc. The organist of that church is Dora Poteet Barclay, head of the organ department at Southern Methodist University, Dallas. Mrs. Barclay is well known as a recitalist.

The stop specifications of the organ will be as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Tremulant.

#### SWELL ORGAN.

Gedeckt, 16 ft., 12 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangular, 4 ft., 73 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
Tremulant.

#### PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Double Trompette, 16 ft., 12 pipes.  
Trompette, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.

## "FANFARE FOR THE A.G.O." BY SOWERBY FOR ORGAN, BRASS

A Fanfare for the American Guild of Organists becomes a musical reality in a new Suite for organ, brass and kettledrums, just completed by the noted Chicago composer and organist, Leo Sowerby. The third movement of this brilliant Suite develops a striking theme based on the notes A-G-O and F-A-G-O. The letter O logically is represented by a quarter-note rest! The first performance of this composition will be given in the near future by E. Power Biggs on the CBS network broadcasts, in a program honoring the A.G.O. The date will be announced shortly. Joining in this debut performance will be a group of brass players from the Boston Symphony Orchestra, with Richard Burgin, associate conductor of the Boston Symphony Orchestra, conducting.

## KRAFT MARKS ANNIVERSARY WITH SERIES OF RECITALS

Trinity Cathedral in Cleveland has announced a special series of recitals to mark Edwin Arthur Kraft's completion of forty-five years of service as organist and choirmaster. These recitals are played at 4 p.m. the first Sunday of every month through May. The first program was heard Oct. 4. Mr. Kraft will play all the recitals except the one Feb. 7, for which a guest organist is to be announced. The public is invited.

MR. AND MRS. GORDON YOUNG were honored at a reception Oct. 7 at the First Presbyterian Church of Detroit to welcome the new assistant minister and the new organist-director.

**HERMANN NOTT DIES  
IN MILWAUKEE AT 57  
NOTED CHORAL CONDUCTOR**

Led Arion Club Chorus Eighteen Years  
—Past Dean of Wisconsin A. G. O.  
Chapter—At Kenwood Methodist  
ist Twenty-seven Years.

Dr. Hermann A. Nott, well-known organist and choral conductor of Milwaukee, died of a cerebral hemorrhage Oct. 3 at the age of 57 years. He had been in poor health since he suffered a stroke in January, 1952. Dr. Nott had been conductor of the large Arion Club Chorus since 1934 and a faculty member of the Wisconsin Conservatory of Music for thirty-one years. He served as organist and choir director of the Kenwood Methodist Church for twenty-seven years.

Dr. Nott was the son of the Rev. Henry C. Nott, for fifty-four years pastor of Grace Evangelical and Reformed Church in Milwaukee. The Rev. Mr. Nott, who died Aug. 31, 1950, at the age of 91 years, was an excellent musician himself and his son's first teacher. After Hermann was appointed director of the Arion Chorus his aging father continued to sing with the group, making a picturesque figure with his long white beard. Hermann became organist of his father's church when he was 13 years old.

Dr. Nott was a graduate of Carroll College, where he majored in mathematics and languages. He studied music with Lewis Vantine, Wilhelm Middelschulte, Hans Bruening, William Boeppler and Daniel Protheroe. The late Dr. Protheroe was Dr. Nott's predecessor as conductor of the Arion Club and for ten years Dr. Nott served under him as accompanist. In recent years Dr. Nott had gone to Tanglewood to study conducting with Serge Koussevitzky. He was awarded the degree of doctor of music by Carroll College in 1942.

Dr. Nott was dean of the Wisconsin Chapter of the A.G.O. from 1930 to 1932 and was active in the hymn festival movement. He was known also as an organ recitalist and dedicated many new organs in his section of the country.

Dr. Nott is survived by his widow, Florence; two daughters, Carol and Mary, and a son, David. Carol is following in her father's footsteps, having received her master's degree in piano from Oberlin Conservatory in June. Her father was her teacher until his illness. Mary is a pre-nursing student at the Milwaukee Extension of the University of Wisconsin. David is majoring in voice at Carroll College.

**HISTORY OF CHURCH MUSIC  
IN AMERICA IS PUBLISHED**

"The History of American Church Music," the first book of its scope dealing specifically with the development of religious music in this country, is to be published in November by the Morehouse-Gorham Company of New York City. The author is the Rev. Leonard Ellinwood, an Episcopal minister on the staff of the Washington Cathedral. He is a graduate of the Eastman School of Music and is now employed by the Library of Congress. Mr. Ellinwood is known to many Episcopal organists through his work on the "Companion to the Hymnal 1940."

A "preview" of the book, which has been released to the press, indicates that Mr. Ellinwood takes up the different European traditions which were transplanted to this country and demonstrates the various influences which changed them to make up the distinctive American church music of today. Among those influences which he discusses in detail are the Spanish, Moravian, English and others. He speaks of the influence of such peculiarly American types of music as the Baptist camp-meeting songs. There is also a full discussion of the rise of the quartet choir and the influence of such men as Dudley Buck and Harry Rowe Shelley.

Mr. Ellinwood treats the history of organ manufacture in this country, showing how the American organ industry has progressed through several stages to a point where today it creates organs which many consider the finest in the world. The

DR. HERMANN NOTT



book will contain thirty full-page illustrations. As soon as it is published there will be a review for readers of THE DIAPASON.

**MEMORIAL SERVICE IS HELD  
FOR FRANK E. WARD IN NEW YORK**

A memorial service was held Oct. 18 at the Church of the Holy Trinity, New York, for Frank E. Ward, A.A.G.O., organist and choirmaster of the church for forty years. Assisting in the service were the rabbi, cantor and soloists of Temple Israel, where Mr. Ward was organist for forty-seven years. Tributes were paid in addresses by the rector, the Rev. Dr. James A. Paul, and the rabbi, the Rev. Dr. William F. Rosenblum. The musical portion of the service was under the direction of Bronson Ragan, F.A.G.O., and included the anthems "Whatsoever Is Born of God," by Davies; "O Lord, What Is Man," from the service for the Day of Atonement, Stark; "Souls of the Righteous," Noble, and an anthem by Mr. Ward, "Come to the Land of Peace." Also heard was the Adagio Espressivo from his unpublished Third Sonata for organ. A large congregation, which included President S. Lewis Elmer of the A.G.O., Dr. and Mrs. Clarence Dickinson and many other prominent musicians and friends of Mr. Ward attended the service.

**RICHARD STOVER ORGANIST  
AT ST. PAUL'S CHURCH, DULUTH**

Richard S. Stover is the new organist and choirmaster of St. Paul's Episcopal Church in Duluth, Minn. Mr. Stover, a native of Rochester, N. Y., holds a B.A. degree from Syracuse University, where he also did graduate work in organ and musicology. He served as a chaplain's assistant in world war 2. Mr. Stover has served All Saints' Church and St. Paul's Evangelical Lutheran Church in Syracuse. For the last year he has been organist of Christ Episcopal Church in Red Wing, Minn.

Mr. Stover succeeds Robert Nelson, who resigned to do graduate study at the School of Sacred Music, Union Theological Seminary, in New York.

GLADYS EVE SINCLAIR directed the Napoleon Avenue Presbyterian Choristers of New Orleans in a program of contemporary music in New Orleans. The program was designed to demonstrate how modern composers treat ancient hymn-tunes. Three organist members of the group played compositions by Purvis and Lindsay on Tallis' Canon, "Divinum Mysterium" and "Olivet" after each tune had been sung a *cappella* by the choir. The program ended with the third performance by this group of the sacred cantata "Job," by Dr. Roberta Bitgood, which is built on "Leoni". A boy choir has been added to the five-choir program in this church and will be heard in a concert at the Christmas season.

BACH'S "CHRISTMAS CANTATA" and Willan's "Mystery of Bethlehem" will be presented by the choir of St. Luke's Church, San Francisco, Nov. 29 at 8. Robert M. Webber is the organist and choirmaster.

**THE DIAPASON.**

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



**MUSIC CALENDAR 1954**

Contains reproductions of paintings and drawings of Bach, Beethoven, Chopin, Frescobaldi, Lully, Luther, Monteverdi, Palestrina, Purcell, and Scheidt; also, other reproductions of works on musical subjects by Delacroix, Hogarth, Holbein, Michelangelo, and van Gogh. Individuals and groups of musicians are represented with instruments of various countries and centuries, as illustrated through the media of painting, drawing, woodcut, sculpture, ivory, silver, mosaic, embroidery, and tapestry—in addition to several musical manuscripts with examples of ancient and modern notation.

Factual information appears on the reverse of each page, representing a two-week period, concerning important dates of music history and biography, including contemporary composers, music educators, and other personalities in the music world.

Printed on superior paper and bound attractively in the familiar Peters Edition green cover, the Music Calendar for 1954 continues to represent the Peters Edition standard of distinction in content and appearance. As a gift, it should prove valuable and welcome to the teacher, student, and music lover in general, with its interest and usefulness continuing throughout the year.

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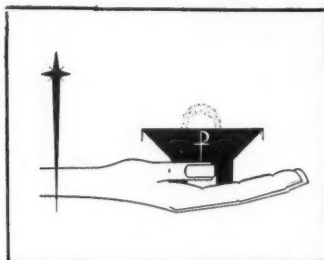
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## Senior Warden Works His Way Through a Four-manual Organ

The story of the large four-manual organ played on the air weekly by Naomi Woll at St. Luke's Episcopal Church, Dixon, Ill., is centered in a music-loving senior warden who wanted his church to have a fine instrument and did something about it. H. A. Howell is a building contractor and for generations members of his family have worshiped at St. Luke's. Mr. Howell decided a few years ago that the old two-manual Hook & Hastings tracker organ had done its duty by God and man.

Instead of idly dreaming of the day when the parish could afford a new instrument Mr. Howell set about gathering pipes and organ parts all over the country. Some of them came from as far away as Maine and Texas and from such well-known builders as E. M. Skinner, Johnson and Gottfried. A four-manual Aeolian console was procured. Mr. Howell designed the instrument to be a memorial to his family, but others in the church became interested and began making memorial gifts for stops and other components. The result is an organ of 3,481 pipes which one might say is still "under construction," because the builder plans even further expansion of its resources. But it is in use at services every Sunday and a much larger audience enjoys its music broadcast from station WSDR.

The stoplist of the organ is as follows:

### GREAT ORGAN.

First Open Diapason, 8 ft., 85 pipes.  
Second Open Diapason, 8 ft., 85 pipes.  
Principal, 4 ft., 73 notes.  
Gamba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 85 pipes.  
Gemshorn, 4 ft., 73 pipes.  
Gross Flöte, 8 ft., 85 pipes.  
Clarabella, 8 ft., 97 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 73 notes.  
Fourniture, 4 ranks, 244 pipes.  
Trumpet, 8 ft., 97 pipes.  
Clarion, 4 ft., 73 notes.

### SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Gamba, 8 ft., 85 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Harmonia Aethera, 5 ranks, 275 pipes.  
Bourdon, 16 ft., 105 pipes.  
Stopped Diapason, 8 ft., 85 pipes.  
Chimney Flute, 4 ft., 73 notes.  
Nazard, 2½ ft., 73 notes.  
Contra Cornopean, 16 ft., 73 notes.  
Cornopean, 8 ft., 85 pipes.  
Krummhorn, 8 ft., 73 notes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 notes.

### CHOIR ORGAN.

Quintaten, 8 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Dolce Cornet, 3 ranks, 183 pipes.  
Clarinet, 8 ft., 73 pipes.

### SOLO.

Gamba, 8 ft., 73 pipes.  
Gamba, Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Profunda, 16 ft., 97 pipes.  
Tuba, 8 ft., 73 notes.  
Clarion, 4 ft., 73 notes.

MISS NAOMI WOLL



Tibia, 8 ft., 85 pipes.  
Solo Flute, 4 ft., 73 notes.

### ECHO ORGAN.

Diapason Dolce, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Celeste, 8 ft., 73 pipes.  
Flute Vibrato, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 12 pipes.  
Violone, 16 ft., 12 pipes.  
Bourdon, 16 ft., 12 pipes.  
Soft Bourdon, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Choralbass, 4 ft., 32 notes.  
Mixture, 4 ranks.  
Tuba, 16 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.  
Tromba, 8 ft., 32 notes.

### PERCUSSIONS.

Harp, 8 ft., 61 notes.  
Celesta, 4 ft., 61 notes.  
Chimes, 21 notes.

Miss Woll, who has served St. Luke's for thirteen years, holds a bachelor of music degree from Illinois Wesleyan University. She is a member of Sigma Alpha Iota, Phi Kappa Phi, the American Guild of Organists and the Chicago Club of Women Organists. For the last two summers she has studied at the Organ Institute in Andover, Mass., where she has been a pupil of Ernest White, Arthur Howes, Carl Weinrich and Arthur Poister.

Miss Woll's radio program Oct. 4 included the following numbers: "Jesu Leiden, Pein und Tod," Vogler; Little Prelude and Fugue in G major, Bach; "Priere," Franck, and Improvisation on "Picardy," Bedell.

IN NOVEMBER RICHARD ELLSASSER will continue his fall tour, with appearances in California, Arizona, Texas, Iowa, Wisconsin and Nebraska. One of the highlights of the trip will be a recital to open the twentieth annual Bach festival at the First Congregational Church in Los Angeles. His program for this event includes the Passacaglia and Fugue in C minor, the Toccata and Fugue in D minor, the Trio in C minor, three chorale preludes based on well-known hymn-tunes and an improvisation on a submitted Bach theme.

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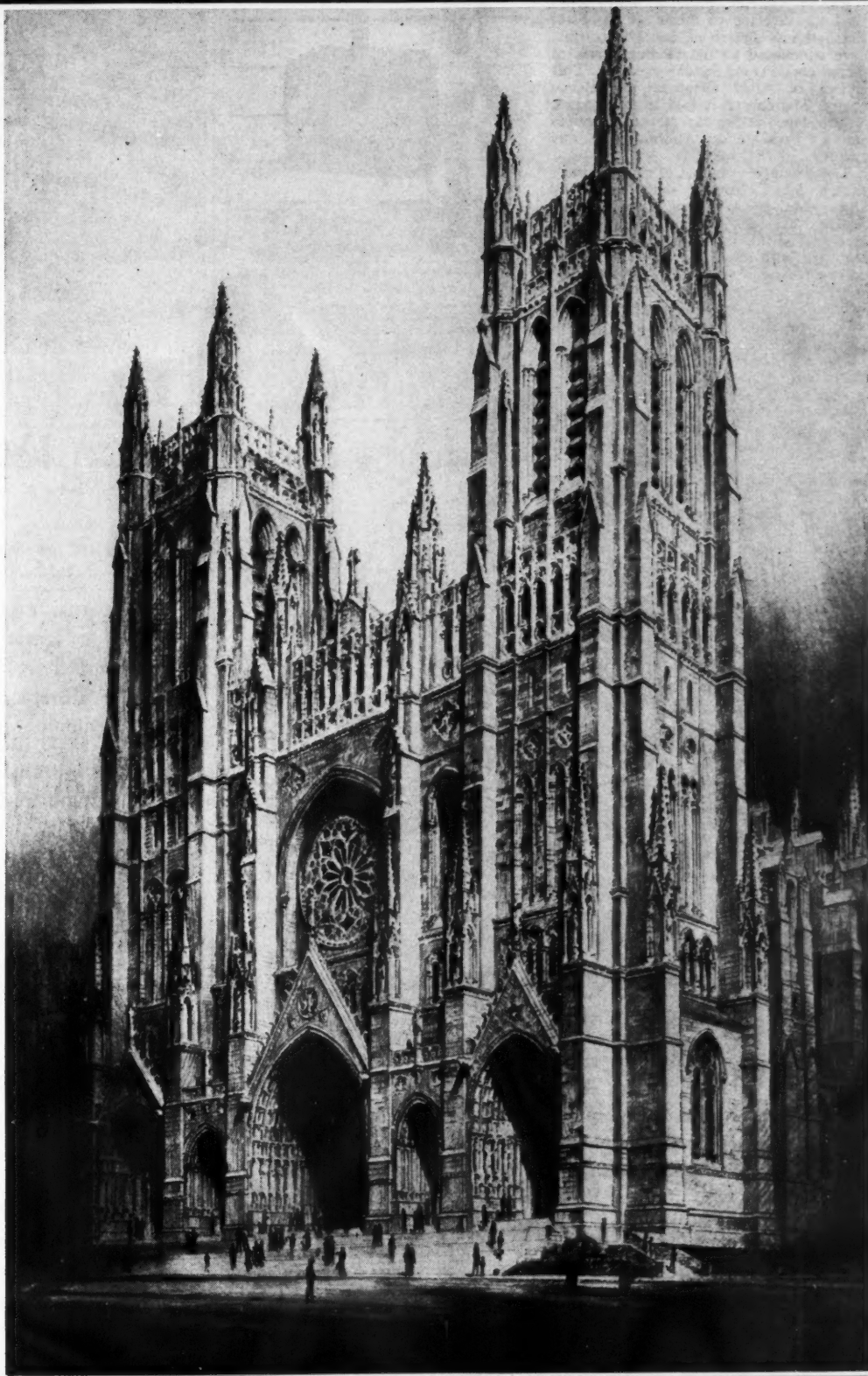
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Robert Amerine, organist, and Harold G. Lutz, director of music at the First Presbyterian Church of San Diego, Cal., have announced an outstanding series of sacred concerts on Sunday evenings. This church of 4,000 members has eleven choirs. The church is said to rate second in attendance at Sunday morning services among Presbyterian churches in this country.

There will be a concert of contemporary church music Nov. 1 with works by David McKay Williams, Jean Berger, Searle Wright, Sowerby, Walton and others. A string and woodwind octet will be heard with the organ Nov. 8 and the program Nov. 15 will be made up of selections for organ and brass. Vaughan Williams' Magnificat for contralto, women's chorus, flute and organ will be performed Nov. 22.

Other concerts are scheduled as follows: Nov. 29, orchestra and organ; Dec. 6, Elmore's "The Incarnate Word"; Dec. 13, solo cantata, "The Way to Emmaus," Weinberger; Dec. 20, "The Messiah"; Dec. 24, candlelight service; March 27, Purvis' "Ballad of Judas Iscariot"; March 14, chamber orchestra and organ; March 21, violin, harpsichord and organ; March 28, Pergolesi's "Stabat Mater"; April 4, Mozart's Requiem; April 11, brass choir and organ; April 16, Haydn's Passion.

In May there will be four programs devoted to the music of Bach. The cantata "Christ Lay in Death's Dark Prison" is scheduled for May 2. A brass choir, oboe and organ will be heard May 9. "Jesus, Thou My Wearied Spirit" will be sung May 16, and May 23 there will be a performance of the Magnificat.

"METRONOME TECHNIQUES", by Frederick Franz (Yale University Press), is offered free to libraries and music schools upon application to Argus Associates, Inc., 956 Chapel Street, New Haven 10, Conn. Mr. Franz, an authority on the manufacture and use of metronomes, has compiled a brief practical instruction manual on the applications of the instrument to music study.



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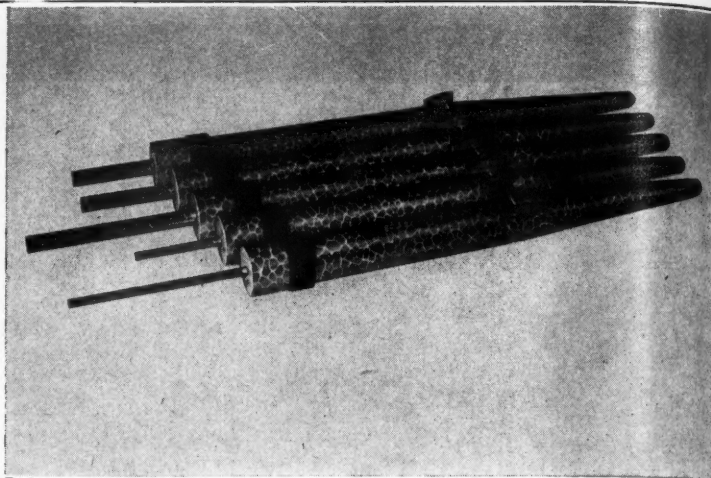
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**ELSA G. ROPKE, LOUISVILLE**

**ORGANIST, DIES SUDDENLY**

Mrs. Elsa Grahn Ropke died suddenly of a heart attack at her home in Louisville, Ky., Sept. 7. She was 62 years old. Mrs. Ropke was a native of Louisville and studied music at Northwestern University. She was a member of the old National Association of Organists and served as dean of the Louisville Chapter of the American Guild of Organists in 1939 and again in 1946.

At her death she was organist of St. John's Evangelical and Reformed Church and previously was organist at the Fourth Avenue Baptist Church, the Highland Baptist Church and the Second Presbyterian Church, all of Louisville. She was chairman of the music committee of the Crescent Hill Woman's Club, past president of the Louisville Council of the Parent-Teachers' Association and treasurer of the Ladies of Constantine, a Masonic group. Mrs. Ropke was an active member of the MacDowell Music Study Club.

She is survived by her husband, Criminal Court Judge Frank A. Ropke; two daughters—Mrs. Patricia R. Updegraff and Mrs. Elsa R. Mack—and three grandchildren.

Mrs. Ropke was one of Louisville's best known and most accomplished musicians and civic workers. She was loved by all who knew her for the wonderful woman she was and for her many philanthropies and kindnesses.

**HAROLD MUELLER IS SOLOIST**

**FOR BACH CHOIR CONCERT**

Harold Mueller was soloist and accompanist at a concert Oct. 10 opening the eighteenth season of the San Francisco Bach Choir. The choir sang Vaughan Williams' "Sancta Civitas" under the direction of Waldemar Jacobsen. Mr. Mueller directed and accompanied a performance of Mendelssohn's "Elijah" Oct. 25 at Trinity Episcopal Church, where he is organist and choirmaster. He will play a series of six monthly recitals at Trinity Church beginning the first Sunday in December.

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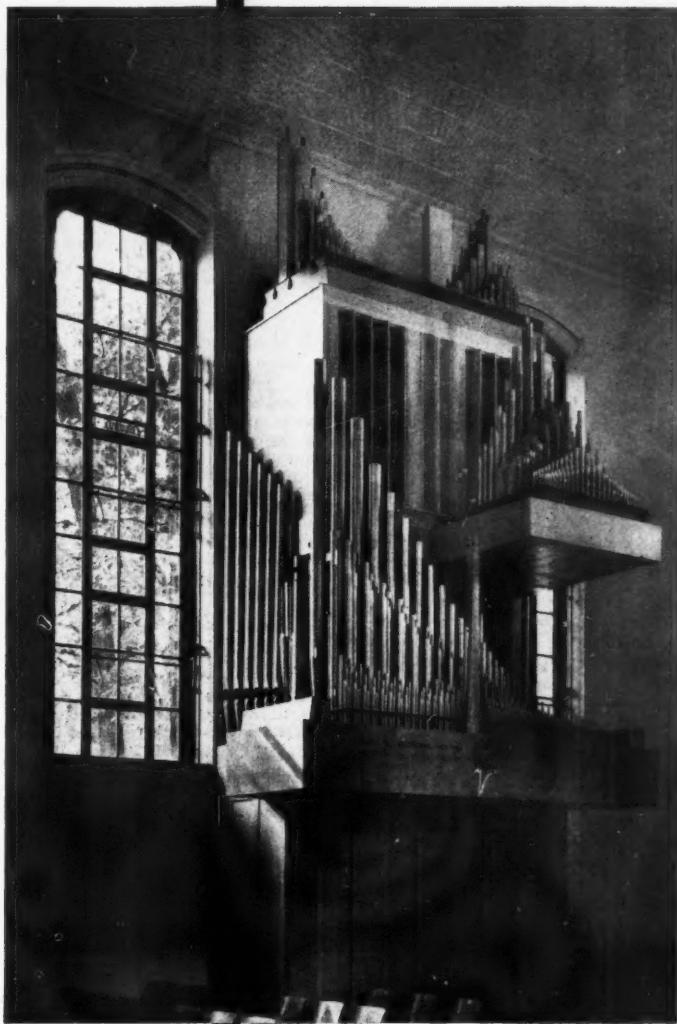
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**The President's Column**

Congratulatory letters sent by the president of the Guild to all who passed the 1953 A.G.O. examinations elicited cordial and interesting acknowledgments which are greatly appreciated, especially a letter from a distinguished European musician now living in the Middle West of the United States who was awarded an A.A.G.O. certificate and who wrote as follows:

"I thank you very much for your kind words on my new status as an associate member of the A.G.O. and to my activities . . . It is indeed a high honor for me to be accepted in the ranks of the Guild (though I am planning to apply for the even higher rank of a fellow next summer). In my opinion, after four years' experience in this country, the work of the Guild is the most remarkable and distinguishing feature of the organ culture in the United States . . . I found that in America organ music is as widely known, understood and 'popular' as piano or orchestra music in the European countries. And I think this fact is exclusively the result of the Guild, with its chapters, conventions, courses and writings, not to speak of the high standard maintained and raised constantly by examinations and contests. I am proud and glad to have the opportunity to enjoy such results, and to help further them in my position as a player and teacher."

It is a matter of note that the examinations of the American Guild of Organists are esteemed highly not only in our country but abroad as well, and it behooves every member of the A.G.O. to become informed concerning these examinations and the requirements for obtaining Guild certificates and to help in acquainting church musicians throughout the country of the practical value of the examinations. Send to national headquarters for data.

Enthusiasm and hard work are going hand in hand in Richmond, Va., where the annual national midwinter convalescence of the A.G.O. is being organized with the Richmond Chapter as host. This great Guild event will take place Dec. 28 to 30. The dean of the host chapter, William H. Schutt, has reported to national headquarters an array of remarkable program events planned, which will be announced in this column in the December issue of THE DIAPASON, and a letter will be sent to all chapters from national headquarters inviting members of the A.G.O. and their friends, in the name of national headquarters and the Richmond Chapter, to attend and enjoy the feast of music and good fellowship associated always with these midwinter convalescences, which were held first in New York City, after which a system of national rotation was adopted and Chicago was chosen for the December, 1951, convalescence, then Dallas-Fort Worth in 1952, and now Richmond for 1953. This offers a grand opportunity for the entire A.G.O. membership, and particularly for those who cannot attend national Guild events during the summer.

The 1954 national convention news will be relayed to you as we receive it. Here are some interesting items from Mrs. Arthur J. Fellows, general convention chairman: There will be pre-convention doings July 11 at the St. Paul Hotel, official convention headquarters; the finals of the organ playing competition will be played at Christ Episcopal Church, which is within a few blocks of the hotel; a progressive organ tour is being organized;

there will be a recital by the national winner in the organ playing competition; the prize anthem will be sung; the prize organ composition will be played; the test pieces for the 1955 examinations will be played; several choral works will be sung; top-flight recitalists and lecturers are being engaged (names will soon be announced). Jack Fisher, program chairman, has forwarded an outline of the tentative program to all deans and regents, requesting comments and suggestions, in the endeavor to have a series of events which will be satisfying. Special attention will be given to practical subjects and to choral work. Those who would like to include a vacation in the lake region while in "the Land of the Sky-Blue Water" may choose between "rough it" or "country club" variety.

S. LEWIS ELMER.

**Kansas Organists Meet in Salina.**

Members of the Lindsborg, Kan., Chapter held a dinner meeting at Wiegner's tea-room in Salina Sunday evening, Sept. 13. They were joined by Dick Gayhart and about fifteen members of the Topeka Organ Club and by several members of the Kansas Chapter, including its dean, Homer A. Frank of Winfield. Lambert Dahlsten, dean of the Lindsborg Chapter, presided, and a resolution was adopted offering cooperation to the Kansas Chapter in its proposed spring meeting in Salina. About fifty-five members and guests were present at the dinner. A recital by Claire Coci at the First Methodist Church was enjoyed by everyone later in the evening. The occasion was the opening program on a three-manual Reuter organ recently installed in the church. . . . The Lindsborg Chapter held a business meeting and election of officers Sept. 22 at the home of Lambert Dahlsten in Lindsborg. Mr. Dahlsten was re-elected dean and other officers elected are: Sub-dean, Mrs. Archie SanRomani, McPherson; secretary-treasurer, Norman Hackler, Salina; registrar, Blanche Schaaf, Salina; chaplain, the Rev. Joel Lundeen, Lindsborg; additional members of the executive committee, Mrs. Evelyn Gunnerson, Lindsborg; Mrs. Hans Beerman, Salina, and Anna Fuchs, McPherson. It was decided to sponsor a recital by Carl Weinrich in Lindsborg Jan. 13. Two other proposed meetings were planned for the year—a Guild service in Lindsborg and a student recital in McPherson. Refreshments were served after the business meeting by Mrs. Dahlsten.—MAYME PORTER, Registrar.

**Conference Held in Cleveland.**

The Cleveland Chapter, formerly the Northern Ohio Chapter, began its program for the season with its second annual conference on church music, sponsored jointly with the Cleveland Church Federation. All of the meetings, held on three consecutive evenings, starting Sept. 14, were well attended.

The First Methodist Church was the site of the first gathering. The Rev. Carlton Young, minister of music of the Church of the Saviour, Methodist, addressed the group on music as related to worship, while Walter Blodgett of St. Paul's Episcopal Church and the Cleveland Art Museum spoke on problems of choral conducting. The second meeting, again at the First Methodist Church, brought lectures and demonstrations in children's choir technique by Professor Varner M. Chance and service playing techniques by Dr. Farley Hutchins, both of the faculty of Baldwin-Wallace College, the latter dean of the Cleveland

Chapter. The final meeting was held in the Church of the Covenant, Presbyterian, where Dr. Robert Baker of the faculty of the Union Seminary School of Sacred Music gave an excellent lecture on principles of registration, following which he played a demonstration recital, discussing prior to the playing of each piece his ideas for its registration.

Each of our meetings was preceded by a fine dinner, provided at nominal cost by the host church. Miss Joy Lawrence served as chairman of the committee arranging the conference and was aided by Mrs. Charles Carroll, Mrs. Norman Goldsword, Mrs. Grace Toy Davidson, Robert Stofor and Ed Northrup. It is a matter of delight—and encouragement—to the chapter to report that the conference was entirely self-supporting, the small registration fees collected from those in attendance covering the costs.

W. WILLIAM WAGNER, Publicity Chairman.

**Program in Grand Rapids.**

The Western Michigan Chapter held its first meeting of the 1953-54 season at the First (Park) Congregational Church in Grand Rapids. After a fine dinner served by the choir mothers' guild and a business meeting conducted by Dean William Burhenn, a program was presented in Thompson Chapel. Taking part in the very delightful program of music of the baroque period were John A. Davis, Jr., minister of music at Park Church, organ; Melvin Light of Aquinas College, organ and piano, and three members of the Grand Rapids Symphony Orchestra—Mrs. Mary Mangrum, first violin; Miss Alice Strang, second violin, and Charles Plasmann, cello. Interesting and informative program notes were prepared by Miss Joan Boucher, sub-dean and program chairman of the chapter. Following was the program: Church Sonata, Op. 3, No. 2, in D, Corelli, and the second and first movements (Adagio and Allegro) of the Bach F minor Concerto for klavier and orchestra. These were played by Mr. Light and Mr. Davis at piano and organ. "The Fifers", d'Andrieu; "In dulci Jubilo" and Prelude from Prelude and Fugue in A minor, Buxtehude, were presented by Mr. Davis. Then Mrs. Mangrum and Mr. Davis played the Violin Sonata, Op. 5, No. 11, Corelli, followed by Mr. Light at the organ with Prelude and Fugue in B flat, Bach, and Toccata for Flutes, John Stanley. Three Mozart Sonatas of one movement each comprised the final group. They were No. 4, in D, No. 5, in F, and No. 3, in D. These were played by the string trio with Mr. Light at the console. Tempos were well maintained throughout, with excellent balance between organ and other instruments. Organ registrations were varied and interesting and the splendid acoustics and atmosphere of the lovely chapel provided a perfect setting for the beautifully presented program.

HELEN HAWES, Corresponding Secretary.

**BUFFALO CHAPTER**—The Buffalo Chapter held its second meeting of the season in St. Mark's Episcopal Church Oct. 5, with a dinner preceding the evening's program. Dean Roy W. Clare, B.A., M. Mus., reminded the members of the Marchal recital at St. Paul's Cathedral, Episcopal. Mrs. Emilie Yoder Davis gave a brief resume of the Utica convention, which she attended as Buffalo Chapter delegate. Dean Clare introduced Dr. Charles Peaker of Toronto, who addressed us on the topic "Bach, the Man." Many little-known facts were brought to the fore on Bach's life and stress was laid on his piety and devotion. Dr. Peaker closed his very interesting talk with this quotation

from Terry: "Only a spiritual giant like Bach could produce such a store of music for every kind of instrument and for voice." —DOROTHY BEYNON, Registrar.

**ROCKLAND COUNTY, N. Y.**—At its October meeting the Rockland County Chapter made plans for a series of interesting events for the season, the first of which was a recital by Dr. Carl Wisemann Oct. 18 at Good Shepherd Lutheran Church in Pearl River, demonstrating what is possible on a small two-manual organ of five stops on the swell, three on the great and three on the pedal, all under one expression. J. Buchanan MacMillan, organist and choirmaster of Grace Conservative Baptist Church in Nanuet, presented a paper on "The Rise of Calvinistic Music of the Reformation" and played recordings of various Psalms set to music by composers of that period to illustrate his points. After the meeting chapter members held another rehearsal for the concert they will give next spring as an organists' choir, composed only of A.G.O. members. Frank Campbell-Watson, dean of the chapter, is directing the choir and a program of varied sacred music has been planned.—ESTELLE E. RINEHART, Registrar.

**WISCONSIN CHAPTER**—As the feature of the Wisconsin Chapter's opening meeting at Trinity Methodist Church, Milwaukee, Sept. 19 Mrs. Loraine Schultz showed colored slides of approximately 100 Milwaukee County churches, representing about twenty denominations. Interiors pictured organs and their placement, a variety of stained-glass windows, altars and other church architecture. Of particular interest were several views of the Frank Lloyd Wright-designed Unitarian Church in Madison, built in the form of a praying hand, whose electronic organ is played by Ruth Pilger Andrews. Mrs. Schultz also showed slides of the American Baptist Assembly grounds at Green Lake, Wis., where several chapter members attended a summer music seminar conducted by Dr. John F. Williamson, and of Lake Geneva, where she taught a summer class in hymnology. Her collection includes pictures she has taken of churches and organs over the entire United States, as well as views of European cathedrals. At the business meeting following the dinner served by members of her senior choir Mrs. Lauretta Cotton was introduced as the new dean by Miss Mathilde Schoessow, retiring dean. Members accorded Miss Schoessow a rising vote of appreciation for her fine work on the chapter's behalf. Two resolutions were adopted, one providing for phonograph record memorials to be presented on the death of a chapter member or one of his immediate family to an institution of the family's selection. The historian was asked to gather clippings and notices of member activities. Mrs. Rees Powell, observing sixty years as organist at the First Methodist Church, Milwaukee, and Professor William C. Webb, F.A.G.O., received certificates of life membership from the chapter. . . . On Oct. 18 Wisconsin Chapter members appeared in an organ and ensemble program at All Saints' Cathedral, Milwaukee. Organ solos were as follows: Edward Wise: Toccata in D minor, Buxtehude; Richard Crane: Three Chorale Preludes, Telemann; Raymond Smith: Prelude, Fugue and Chaconne, Buxtehude; Mrs. Patricia Whitehart: Prelude in B minor, Bach; Elevation and Prelude in G minor, Dupré; Father John L. Murphy: Prelude and Fugue in D major, Bach; James Keeley: "Schmüke dich, O liebe Seele", Bach; Two Chorale Preludes, Peeters, and "Carillon de Westminster," Vierne. An instrumental ensemble consisting of Mrs. Helmut Sievert, violin; Mrs. Eldrich Meyer, viola; Eldrich Meyer, flute; Robert Cotton, cello, and William Eberl, organ, played the Handel Trio-Sonata No. 1 in A major and the Leilett Quartet Sonata in B minor.—MARIAN E. MANDREY, Secretary.

**CHAUTAUQUA, N. Y.**—Members and friends of the Chautauqua Chapter were guests of their dean, Miss Ruth Munson, at a buffet supper at the First Baptist Church. Dr. George William Volkel gave an interesting travelogue on his recent trip through the United States, Canada and Europe, after which he played several numbers and improvisations on the organ. Forty guests were present.—B. JOYCE BRATT, Registrar.



## News of the American Guild of Organists—Continued

Requirements Announced  
for Examinations of 1954 by  
American Guild of Organists

Examinations for 1954 are announced by the American Guild of Organists to take place June 10 and 11. The organ work will be heard Thursday or Friday morning and the paper work tests will be given Thursday and Friday afternoons. The examination requirements are as follows:

**ASSOCIATESHIP.**

A1. To play the whole or any portion of all three of the following pieces: (a) *Intermezzo (First Symphony)*, by Widor. (Edward B. Marks Music Corp.) (b) *Fantasia and Fugue in C minor*, by Bach. Only Fugue required. Bridge-Higgs Edition, Book 3, page 80. Or any edition. (c) *Two Chorale Preludes* by Blackburn. Only "Divinum Mysterium" required. (Galaxy Music Corp.) The above pieces are not published separately.

A2. To play a passage of organ music at sight, in the form of a trio.

A3. To play from vocal score, G and F clefs, four staves, at sight, with or without pedals. A certain amount of voice-crossing will appear.

A4. To harmonize a given melody in four parts, at sight.

A5. To harmonize an unfigured bass in four parts at sight.

A6. To accompany a recitative at sight from a figured bass.

A7. To transpose a short passage at sight into two keys, neither more than one tone above or below the printed music.

A8(a). To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required. (b). To play two stanzas of a hymn-tune.

**FELLOWSHIP.**

F1. To play the whole or any portion of all three of the following pieces: (a) "Jubilee Suite," by Van Hulse. Only "Ricercata" required. (H. W. Gray Co.) (b) *Prelude in C major*, by Bach. Bridge-Higgs Edition, Book 9, page 156. Or any edition. (c) "Nunc Dimittis," by Friedell. Only verses 4, 5 and 6 required. (H. W. Gray Co.) With the exception of (c), the above pieces are not published separately.

F2. To play a passage of organ music at sight in the form of a trio.

F3. To play a short passage in vocal score, with C, G and F clefs (alto and tenor in C clefs) at sight with or without pedals. A certain amount of voice-crossing will appear.

F4. To transpose a short passage at sight into two keys neither more than a major third above or below the printed music.

F5. To harmonize a given melody in four parts at sight.

F6. To harmonize an unfigured bass in four parts at sight.

F7. To improvise on given themes in A-B-A (three part) form, including brief introduction and coda.

Paper work tests are as follows:

**ASSOCIATESHIP.**

First session (three hours allowed).

A9(a) To add two parts in fifth species (strict counterpoint) to a C.F. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative writing will be required; or (b) To add two parts in fifth species (free counterpoint) to a C.F. not in whole notes.

A10. To write answers to fugue subjects, also a countersubject to each in double counterpoint at the octave or fifteenth. Show the inventions.

A11. Questions in musical history. Also questions on the organ and choral training, based on practical experience, may be included.

Second session (three hours allowed).

A12. Ear Tests: To write down from dictation two short passages in two parts of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A13. To add alto, tenor and bass parts to a given melody, or to harmonize a theme for pianoforte. In the latter case, continuous four-part writing is unnecessary.

A14. To add soprano, alto and tenor parts to an unfigured bass.

A15(a) To add to a given string part another string part in free counterpoint, with bowing indicated; or (b) To write a descant to a given theme. A bass part must be written, but no harmonizing is required.

A16. To set a brief response to music for four voices. (About eight measures.)

**FELLOWSHIP.**

First session (three and one-half hours allowed).

F8(a) To add three parts in fifth species (strict counterpoint) to a C.F. Use of the modes and of imitative part writing will be required; or (b) To add three parts in fifth species (in the style of Palestrina) to a C.F. not in whole notes.

F9. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given); (b) Middle section (subject, answer, C. S. and end of exposition given); (c) Final section (subject, answer and counter-

subject given). (If fugue is for strings, bowing should be indicated).

F10. To write a short essay of about 200 words on a subject to be selected by the examiners.

Second session (three and one-half hours allowed).

F11. Ear Tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F12. (a) To harmonize a melody for string quartet. Bowing must be indicated.

F13. To set a response to music for four voices. (About twelve measures.)

F14. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

F15. (a) To orchestrate a given passage for full orchestra with phrasing marked, and bowing indicated for strings; or (b) To add to a choral excerpt having piano accompaniment, parts for organ and a group of selected orchestral instruments. If strings be used, mark bowing and phrasing. The accompaniment must be for organ and written on three staves.

Announcement also is made of the requirements for the choir-master tests of 1954. The examination is to take place June 9. Candidates may elect either examination A or examination B, the latter being designed for choir directors in Roman Catholic churches. Requirements for examination A are:

**Section I (a)—Practical:**

1. The candidate will be called upon to demonstrate with a choir (which will be provided) methods of good breathing, good tone production, purity of vowel sound, and clear enunciation.

2. To rehearse the choir in the singing of Chant 643, Jubilate, page 721, 1940 Episcopal Hymnal; Chant 658, Magnificat, page 724, 1940 Episcopal Hymnal.

3. To rehearse the choir in the singing of the whole or any portion of any of the following anthems: (a) "Remember Not Lord Our Offences," Purcell (E. C. Schirmer). (b) "Sing Ye to the Lord," Titcomb (Carl Fischer). (c) "Blessed Are the Poor in Spirit," Arnat; (H. W. Gray).

4. To accompany on the organ, a performance of the whole or any portion of the following: (a) A Hymn from the 1940 Episcopal Hymnal—to be selected by the examiners. (b) "Crucifixus," (English and Latin words), Bach (Ditson). (c) Te Deum in G, Marchant (H. W. Gray, P.C.B. 1200). (d) "Come Ye and Let Us Go Up," Sowerby (H. W. Gray).

**(b)—Viva voce:**

Candidates will be expected to answer questions arising out of the practical tests; the pronunciation of Church Latin, (Liber Usualis) and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

**Section II—Paper work:**

(Three and a half hours allowed for this paper). Questions will be asked regarding the following points: 1. The rudiments of music and simple harmonization. 2. The harmonization of a given hymn-tune or chant. 3. A general knowledge of the ecclesiastical modes; names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.) 4. Choir organization and training. 5. Repertory of church music. Selection of suitable music for services (including all schools), taking into consideration size, balance, and efficiency of the choir. 6. General questions on the form and construction of choral composition.

For examination B the requirements are:

**Section I (a)—Practical:**

1. The candidate will be called upon to play, with acceptable harmonization, a short selection from the Liber Usualis in Gregorian notation and to sing an example of plainsong at sight.

2. To improvise briefly on a Gregorian theme.

3. To rehearse the choir (which will be provided) in the singing of: (a) "Communio" from the Mass for Pentecost (Liber Usualis, p. 882); (b) "Tantum Ergo," Victoria (G. Schirmer, Oct. No. 5634).

4. To accompany on the organ a performance of one of the following: (a) "Virgo Virginitatis Praeclara," (from "Stabat Mater") Rheinberger (J. Fischer & Bro.). (b) "Cantate Domino," E. Douichère (J. Fischer & Bro.). (c) A portion of the Introit for the Sunday within the Octave of the Sacred Heart. Liber Usualis, p. 981.

**(b)—Viva voce:**

The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: The mass, vespers, forty hours devotion, feast days, Holy Week; i.e., the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin. (Liber Usualis). Also Legislation: The "Motu Proprio" of Pope X and all regulations. ("Motu Proprio" obtainable at Catholic University, Washington,

D. C.). Also questions arising out of the practical tests.

**Section II—Paper work:**

(Three and a half hours allowed for this paper). Questions will be asked regarding the following points: 1. The rudiments of music and simple harmonization. 2. Schools of polyphony. 3. Plainsong: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmic signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants. 4. Choir organization and training: (Men's and boys' voices) Gregorian chant, and all musical requirements of the liturgical service. Tone production and interpretation.

ROCHESTER, N. Y.—The Rochester Chapter opened the season Sept. 29 with a dinner served at the Howard Johnson restaurant. We were highly favored to have as our guest speaker Harvey Southgate, new music critic of the *Rochester Democrat and Chronicle*. Mr. Southgate took time off from a busy schedule to tell us of some humorous experiences as a reporter when he interviewed celebrated musicians. He also declared that in covering concerts for the newspaper his policy would be to criticize the music as an average listener and not as a trained musician. On Nov. 12 the chapter will sponsor a recital by Flor Peeters.—RICHARD LANSING, Registrar.

NIAGARA FALLS CHAPTER—On Sept. 22 at the First Evangelical United Brethren Church, nearly the entire membership of the Niagara Falls Chapter was on hand to greet pastors of local churches who were guests of the chapter. After a dinner served by the builders' class, Dean Carl F. Heywang greeted the guests and outlined the program of the year. Deryck Aird, violinist, played, with Mrs. Harry Smith accompanying. Adagio from the Fourth Sonata, Handel, and "Liebeslied" and "Schoen Rosmarin," by Kreisler. Wallace van Lier, organist and choir-master of the Central Park Methodist Church, Buffalo, and past dean of the Buffalo Chapter, gave a talk on "The Viewpoint of the Organist or Director," basing his remarks on a letter from Dean Webb of New York City to the deans of the state. The Rev. Shirley L. Travis, pastor of the First Methodist Church, gave a talk on "The Viewpoint of the Minister."—MILLIE R. OXENHAM, Secretary.

ELMIRA, N. Y.—The Elmira Chapter began its 1953-54 season with a talk on "Service Playing and Repertoire" by DeWitt K. Botts, the dean, at the Park Church Oct. 6. He spoke of the responsibility of the organist in creating an atmosphere of meditation and devotion and said that 90 per cent of the preludes used should be quiet and moving, but not cheap, and those for festival seasons full of gladness. Offerings should be reflective, melodious and quiet, but never maudlin, while postludes should be calculated to send the congregation away filled with happiness and thankfulness and should be majestic and dignified and not too loud. The chapter will present James Tallis in a recital at the First Baptist Church in Elmira Nov. 12 at 8:30. He is a senior at the Eastman School of Music in Rochester and a student of Catharine Crozier. Dec. 1 a Christmas party will be held at the First Methodist Church in Horseheads. For this every member has been asked to compose an original carol. The chapter has been requested to provide a program of Lenten music for the Thursday Morning Musicales in Elmira March 25. Each member has been asked to contribute five selections for a common exchange library of organ music to be maintained at the Park Church.—L. KENNETH MOSHER, Secretary.

BINGHAMTON, N. Y., CHAPTER—The fall season was opened at the home of our dean, Mrs. Albert Goldsworthy and Mr. Goldsworthy, who served a smörgasbord supper in their lovely garden. Our chapter is sponsoring a recital in November by Dr. Robert Baker of New York City. A gift was presented to our resigning recording secretary, Miss Priscilla Morton, who is leaving to become dean of girls at Albright College, Reading, Pa.—LELAND H. CARMAN, Recording Secretary.

SUFFOLK, N. Y.—Members of the Suffolk Branch had a wonderful time at their annual picnic Sept. 12 at Mr. and Mrs. Ben West's new cottage on West Meadow Beach, Setauket, Long Island. Arriving with their attractive dishes of food, the guests found the long table beautifully set for twenty-five. Before supper a social time on the porch was enjoyed. Our special guests were the Rev. Frederick Chapman, Jr. and Mrs. Chapman, members in New York City who expect to transfer to our branch. Mr. Chapman is rector of Christ Episcopal Church, Bellport, L. I. Another special guest was Dr. Thomas Richner of Setauket. Dr. Richner is a concert pianist and organist of the Fifth Church of Christ, Scientist, New York City. Most interesting to know is that Dr. Richner has installed in his home in Setauket a three-manual Aeolian-Skinner organ, a gift from a former pupil. After a business meeting at which the program for the rest of the year, consisting of two recitals and a Christmas party, was announced, we adjourned to the table for

more sociability and to enjoy the picnic banquet.—ERNEST A. ANDREWS, Regent.

WILLIAMSPORT, PA.—Yearbooks were distributed at the first fall meeting of the Williamsport, Pa., Chapter Sept. 22. The meeting was held at the First Presbyterian Church. John Pfeil, the dean, gave an interesting talk on proper wedding music. This was followed by a lively discussion by members as to how the standard of wedding music might be raised. Plans for the year include a dinner for organists and clergy, a senior choir festival in the form of a Psalm service, a series of Christmas music broadcasts and a junior choir festival. In February the chapter will present Frank W. Asper in a recital.—Mrs. EUGENE D. WINNER, Secretary.

LINCOLN, NEB., CHAPTER—The September meeting, the first for this year, was held at the Y.W.C.A. Dinner was followed by a business meeting. Four new members were accepted. They are Mrs. Don Firmhaber, Mrs. Arno Oberheu, Mrs. William Zimmerman and Mrs. Mattson Smith. Mrs. Zimmerman and Mrs. Oberheu are daughter and granddaughter of Karl Haase, F.A.G.O., one of the charter members of the Lincoln Chapter. Plans for the song festival were formulated and every choir director and organist in the city was invited to the October meeting, at which Myron Roberts will play and the adult choir from Trinity Methodist and the children's choir from Prescott School will sing. After the program there will be a reception in the church parlors. After the business meeting the members discussed their vacations and plans for the year.—VAN C. SLOWECKER, Secretary.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter opened the year Sept. 28 at the Bellefield Presbyterian Church, Pittsburgh. After dinner our new dean, Horace Hollister, introduced each member of the staff that is to conduct chapter affairs this year. After greetings from our host, Howard Ralston, eleven new members were introduced and welcomed. Reuel Lahmer made recordings of the recitals at the regional convention in Pittsburgh in June and announced they are for sale. Since the treasurer's report showed the chapter in an excellent financial condition, a tribute was paid to the past dean, Franklin Watkins, for guiding the chapter with business efficiency as well as artistry and thus leaving the foundation for a glowing year ahead. Our program of the evening began with observations, reminiscences and recommendations of four different summer institutes of music attended by members of the chapter. From the Alfred Institute of Church Music in New York Mrs. Donald Weagley was enthusiastic over the combination of work and fun. In the Poconos, at Shawnee-on-the-Delaware, a church music institute of the Lutheran Synod was held. Lester Carver reported the program of choral classes, composition, the study of Bach's organ works, polyphonic music and the awareness of the living qualities of Georgian chant. From Fred Waring's music camp at Delaware Water Gap Robert Izod described the personal magnetism of the unflustered business man, showman, a "down to earth" disciplinarian and the director all wrapped up in Fred Waring. The good physical properties of the place contribute greatly to the value received by the cosmopolitan group that attends. The Andover Organ Institute at Philips Academy was reviewed by John Lively. There is a balanced ease between faculty and students so that much practical knowledge may be gained. The author of a book on organ delineates his knowledge of stops verbally to students and it is more understandable than reading the text. In the choral school those attending the sessions form the chorus and they find that among four directors each has his own method. Next the meeting adjourned to the sanctuary, where Lettie Gearhart, Ralph Crawford and Robert Huhn played a varied program of service numbers which included works of Andriessen, Titcomb, Clokey, Skeats and de Klerk.—ANN LYNN YOUNG, Registrar.

BERKSHIRE CHAPTER—A series of recitals honoring the twenty-fifth anniversary of the School of Sacred Music of Union Theological Seminary will be played this year at the First Congregational Church, Great Barrington, Mass., by students and graduates of the school. Herbert Burtis, assistant organist-choirmaster at St. Paul's Chapel, Columbia University, gave the first recital Oct. 27. The program was preceded by a meeting and dinner of the Berkshire Chapter. Other recitalists include John Ferris, First Methodist Church, Red Bank, N. J.; Corliss Arnold, assistant to the director of the School of Sacred Music, and Marilyn Penner, on the faculty of Wheaton College, Norton, Mass. Miss Ellouise Skinner, a 1952 graduate of the seminary, has been appointed organist-choirmaster of the Great Barrington Church. Grace Tooke Peckham, Hans Vigeland, Ruth Graham and Mildred Buttery are others who have held this position. The organ in Great Barrington is a four-manual seventy-five rank Hinbourne Roosevelt, built in 1883, the action being modernized and a new console installed in 1936.—ELLOUISE SKINNER.

## News of the American Guild of Organists—Continued

**RICHMOND, VA., CHAPTER**—The Richmond Chapter met at the Third Presbyterian Church, where Mrs. W. Bright Anderson is organist, for a supper Oct. 13. The new charter, with name changed from Virginia Chapter to Richmond Chapter, was shown to the members by the dean, William Schutt. After supper the group retired to the church sanctuary, where a choir anthem reading session was held under the direction of Granville Munson, Jr., organist and choir-master of St. Stephen's Episcopal Church, assisted by Robert Lutton of the Ginter Park Presbyterian Church and Mrs. Anderson. Some very interesting anthems in the Russian mode were presented for the members' approval, as well as musical settings by Bach, Mozart, and then to the present day, with anthems by such contemporary composers as Eric Thiman and Vaughan Williams. Before the meeting was adjourned the members were informed of the programs and events for the rest of the year, including the midwinter conclave Dec. 28-30, at which the chapter will be host.—**BARBARA D. WALTERS**, Registrar.

**SOUTH MISSISSIPPI CHAPTER**—The South Mississippi Chapter met Oct. 5 at the Bay Street Presbyterian Church, Hattiesburg. Mrs. J. B. Holloway, organist of the church, served as chairman and hostess. Mrs. E. B. McRaney, organist of the First Baptist Church of Collins, Miss., gave a very interesting talk on "Music of the Fifteenth and Sixteenth Centuries". Mrs. Holloway played solos illustrative of the period. Following the program the members adjourned to one of the church parlors, where a social hour was enjoyed. Chapter officers are as follows: Dean, Mrs. M. M. Bush, organist Central Christian Church, Hattiesburg; sub-dean, Mrs. J. E. Schwartz, Hattiesburg; recording secretary, Mrs. W. J. Supinger, Columbia; treasurer, Mrs. E. B. McRaney, First Baptist Church, Collins, Miss.; reporter, Mrs. George W. Baylis, Trinity Episcopal Church, Hattiesburg.—**MARY POE BAYLIS**.

**NEW ORLEANS CHAPTER**—The chapter opened its 1953-54 season Sept. 21. The occasion was a tour of the newly-opened campus of the New Orleans Baptist Theological Seminary. This seminary, founded in 1918, had completely outgrown its facilities, and under the direction of its president, Dr. Roland Q. Leavell, has built and equipped a \$4,000,000 structure of fourteen main building units, including an administration building, classroom, temporary chapel, music school, library, book store, women's residence, men's residences, seven apartment buildings and thirteen faculty houses. The tour of the evening began in the music school, which is one of the most thoroughly planned music buildings in the South. Among its features are soundproof practice units and teaching studios, a music library, a radio broadcasting studio and control room to be operated from the campus, an elevator for moving equipment, a concert hall with walk-in organ chambers, complete with backstage men's and women's robing-rooms, and individual music cabinets. From there we moved on through the cafeteria and into the library; then the classroom and temporary chapel were visited and afterward we went directly into the administration building for our business meeting. Mrs. Marvin Fair, dean of the chapter, presided over the meeting and plans for the season were discussed. Refreshments were served by the hostesses, Mrs. George Jenkins, Miss Frances Brown and Miss Beatrice Collins, who are faculty members in the music department of the seminary. The end of the tour led us to Carey Hall, the women's residence, where Mrs. Sybil Townsend and her girls entertained us.—**BEATRICE COLLINS**, Reporter.

**NORTH LOUISIANA CHAPTER**—The North Louisiana Chapter held its first meeting Sept. 19 at the lovely plantation of Mrs. J. W. Lynn, Belcher, La. Members and guests assembled in the garden, where a picnic supper was served. A business meeting was held and committee chairmen reported plans for the coming year. William C. Teague, recital chairman, reported that the 1953-54 series would include Donald McDonald, who will play at the First Presbyterian Church Nov. 10; Jack Ossewaarde, playing at the First Methodist Church late in February, and Dr. and Mrs. Alexander McCurdy, in an organ-harp recital May 4 (music week) at the First Presbyterian Church. The chapter roster of officers includes the following: Norman Z. Fisher, dean; David S. Ogle, sub-dean; Hazel Daniels, secretary; Mrs. A. D. Shamp, registrar; Dr. Fred G. Ellis, treasurer, and the Rev. William L. McLeod, chaplain.

**KNOXVILLE, TENN.**—The Knoxville Chapter executive committee met Aug. 21 at the Second Presbyterian Church in Knoxville and plans were discussed for the year. The new officers are: Mrs. Harry Shugart, dean; Jane Wautford, corresponding secretary; Milton A. Ellison, treasurer; Marian Hope Grubb, registrar; Bess E. McBerry, librarian; Dr. Joseph J. Copeland, chaplain. The first dinner meeting was held Oct. 5 at the Fort Sanders Presbyterian Church in Knoxville. The program included an explanation by Jack E. Rogers of Guild examinations, and Miss Mary Eleanor Jones and Mr. Rogers presented the examination pieces selected for this year. . . . Our finance chairman, Alford

Lundsford, gave a dedicatory recital at the Church of the Holy Ghost in Knoxville, which has recently purchased a new organ. His program included selections of Handel, Bach, Franck and Schubert.—**MARIAN HOPE GRUBB**, Registrar.

**CENTRAL TENNESSEE CHAPTER**, Nashville—The Central Tennessee Chapter held its first meeting of the season Sept. 29 as guests of its dean, Robert W. Smith, at his home, Maryland Farms, Brentwood, Tenn. A delicious picnic supper was served, buffet style, to the large number of members. The season's yearbooks were distributed. They include dates and programs of future meetings. After the normal business consideration the guests were privileged to see some of the fine horses owned by Maryland Farms. The October meeting was held on the 13th at the First Baptist Church, Miss Frank Hollowell and Mrs. Thomas Lee hostesses. A program of choral music was presented, as follows: "Treasures in Heaven," Clokey (Mrs. Louise Harman organist-director); "Laudamus Te," Mueller (Mrs. Ralph Mooney organist-director); "The Snow Lay on the Ground" (Traditional Carol), Sowerby (J. Warren Hutton organist; Mrs. W. A. Seeley, director); "We Give Thanks," Bush (Cyrus Daniel organist-director); "Service and Strength," Shaw (J. Warren Hutton organist-director). In each case all of the attending members other than the organist-director became the choir and thus everyone present had the opportunity of participating in the events of the evening. A display of anthems for general use was made available for inspection by those present.—**J. ALEX KOELLEIN**, Secretary.

**AUGUSTA, GA. CHAPTER**—The Augusta Chapter met Sept. 21, for the first gathering of the season at the home of the dean, Mrs. John Remington. An outdoor supper party was enjoyed by thirty-five colleagues and guests. Games and skits were played under the direction of Bernard Carpenter and Carrie McClatchy. Just before the business session, which was held indoors, Mrs. Harry Jacobs played two Chopin numbers. Among the guests were several out-of-town organists and musicians, one of them being the eminent young concert organist, Preston Rockholt of Chicago, whom the Guild planned to sponsor in a recital Oct. 11, marking the first of a series of performances in Augusta this season. On Oct. 5, 12, 19 and 26 a series of master organ classes taught by Miss Eugenia Toole was held at the Lutheran Church of the Resurrection. Officers for 1953-54 are: Dean, Mrs. John Remington; sub-dean, Mrs. Harry Jacobs; treasurer, A. B. Harley; secretary, Mrs. R. E. Lott; executive committee, Miss Eugenia Toole and Michael Toole; chaplain, the Rev. Harvey Huntley; registrar, Mrs. F. F. Marschalk.—**MARGUERITE H. MARSCHALK**, Registrar.

**CHARLOTTE, N. C., CHAPTER**—Meeting at the Myers Park Baptist Church Sept. 21, the Charlotte Chapter adopted plans for presenting André Marchal in a recital Oct. 9 in the Myers Park Methodist Church. The music for the annual children's choir festival, set this season for April 25, was examined and sung by those present. A composition by Richard Peek, a member of the chapter, was included on the program. At the regional convention last May the Charlotte Chapter's invitation to the region for its 1955 convention was accepted, and plans for this future event are under way. The meeting was presided over by the new dean, Harvey L. Woodruff, minister of music at the host church.—**PHILIP GEHRING**, Registrar.

**CHARLESTON, S. C.**—The Charleston Chapter entertained the organists and ministers with a buffet supper at St. Andrew's Episcopal Church on Mount Pleasant Sept. 25. The ministers, their wives, organists, choir directors and guests had a very enjoyable time. After the supper a round-table discussion on criticisms of church music was conducted. On Oct. 2, the Charleston Chapter held its monthly meeting at the St. Matthew's Lutheran Church. The business meeting followed a very good program by the church choir and invited guest. The choir, under the direction of the organist-director, Mrs. Henry Losse, presented the cantata "Rejoice, Beloved Christians," by Bach. Fred Sahlmann, guest organist, played a "Litany" by Dupré and Toccata in F major, Bach. Refreshments were served in the recreation building by the choir and members of the church.—**MISS ELIZABETH MCCORMIE**, Reporter.

**LOUISVILLE, KY., CHAPTER**—The October meeting of the Louisville Chapter began with a dinner at Christ Church Cathedral with twenty-seven members present. Dean Gilbert Macfarlane was appointed to represent the chapter at the regional convention in Dayton, Ohio, Oct. 19, 20 and 21. Our program for the year is a very practical one. It is as follows: October—A review of anthems for both special occasions and general use. These were selected by members. November—Voice production problems of a choir discussed by Fletcher Smith, professor of voice at the University of Louisville School of Music. December—Christmas party. January—Gregorian or plainchant discussed. February—Clergymen's night. Pro-

MRS. ARTHUR J. FELLOWS, CONVENTION CHAIRMAN



gram entitled "What I Expect from the Organ Bench." April—Organ literature and service playing presented by members. May—Annual banquet. The Louisville Chapter is sponsoring two recitals, one on Nov. 24, by Richard Ross of Baltimore and the other Feb. 23, 1954, by George Faxon of Boston. Both recitals will be played at Christ Church Cathedral.—**EVELYN A. DORSEY**, Registrar.

**GEORGIA CHAPTER**—The Georgia Chapter held its first meeting of the season Sept. 28 at Emory University. Raymond Martin, sub-dean, presided and plans for the year's work were outlined. One of the most important items on the schedule is the second great hymn festival, to be held next spring at the City Auditorium. There will also be a junior choir festival some time around Mothers' Day. After the business of the evening a reading on "Music" was given by Miss Roberta Winter, head of the speech department at Agnes Scott College.—**FRANCES SANDERS SPAIN**.

**PATAPSCO CHAPTER, BALTIMORE, MD.**—The Patapsco Chapter held its reopening meeting after summer vacation at the home of Miss Katherine E. Lucke Oct. 3, Dean Luther C. Mitchell presiding. It was a sad occasion, for on Aug. 24 our ex-dean, Charles A. Stanley, died suddenly. The enclosed resolution was read and a moment of silence was observed in memory of Mr. Stanley. The members enjoyed the social hour and a report provided by Miss Lucke. Mrs. MARGARET R. FRANKLIN, Registrar.

The Stanley resolution was as follows: In the passing of Mr. Charles A. Stanley the Patapsco Chapter of the American Guild of Organists has truly lost a valuable leader. It was during his deanship that the chapter received recognition at the New York national headquarters as a full-fledged organization. Be it therefore

Resolved, That his traits of leadership, poise and dignity shall be an inspiration to us who are left to forward the work so well begun by him. Be it also

Resolved, That his fine traits of musicianship and scholarly bearing shall live on through us. His frequent attendance at national headquarters meetings and his visits to choral festivals, organ recitals and church services and his own participation in the art of music made him a leader of the first rank. Be it further

Resolved, That he bore the earmarks of a Christian gentleman, fully capable of advancing God's Kingdom on earth by his competent interpretations on the king of instruments—the church organ.

**KANSAS CITY, MO.**—A dinner meeting Sept. 29 at the First Lutheran Church opened the fall season of the Kansas City, Mo., Chapter. The dean, Luther Crocker, presided. Over forty members and guests were present. The program for the season was discussed. Following the dinner a very interesting program of music recorded on European organs was presented by Edward P. Wood. The meeting on Oct. 20 was to be an organ recital "Tales of the European Travelers"—Mrs. ANTON ERICKSON, Secretary.

THE MINNESOTA CHAPTER takes pleasure in introducing our organist of the month, Mrs. Arthur J. Fellows, general chairman of the twenty-second national convention of the American Guild of Organists. Mary Fellows is a person whose program is always packed to the utmost. Yet when someone wants a job well done he does not hesitate to ask her to do it. She immediately adds it to her schedule and cheerfully does it as though it were the only thing she had to do.

Mary's work as a perfectionist dates back to a little country school play in which she had a part. After the last rehearsal she saw a little flaw in the hanging of the curtains, so she immediately went to the platform to straighten it. As she was doing so, however, her little gray petticoat slipped to the floor, to the amusement of the class. Embarrassed to tears, mostly because the petticoat was gray with red trimming instead of conventional black, she nevertheless stayed by her job and straightened the curtains, picked up her petticoat and marched to her seat. Needless to say, the play was a success. So, through her long and successful career, undaunted by many annoying details, Mary has still been a perfectionist, straightening curtains and doing many other things to produce hundreds of successful performances in which she has had an important part.

Her life is very active and full of many things besides organ and choir work. As a girl she always owned a pony and she still loves to ride. She thoroughly enjoys sailing and canoeing on some of Minnesota's 10,000 lakes and avails herself of these opportunities whenever possible. She also enjoys gardening and adds to the list of ordinary vegetable and fruit cultivation the art of blueberry picking, in which she delights.

Mrs. Fellows is a graduate of the Iowa Teachers' College in Cedar Falls, where she majored in piano and organ. She also holds an A.A.G.O. degree. Although an Episcopalian, she has given most of her professional service to the Methodist Church. She is an instructor of organ at Hamline University, a Methodist college in St. Paul, and has been organist and minister of music at the Hamline Methodist Church for twenty-two years. She has always maintained an excellent standard in her work and her choir has given pleasure to music-lovers of the twin cities in the performance of many of the finer oratorios.

Mrs. Fellows was dean of the Minnesota Chapter for six years, during which time she organized the student group, which includes students from Hamline University, Macalester College and St. Thomas College, St. Paul. She also initiated the local Guild paper, "Pipe Notes," and is head of the placement bureau for organists in the city.

Now, Mary, as state chairman of the 1954 convention, we all wish you great success, and may this latest task be your happiest and most successful achievement.

**W. D. HARDY**

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Irreproachable technique and rhythmic poise. A high-minded intellectual approach.

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Without hesitation it could be said that Mr. Whitacre fully understands the music he plays and is one of the greatest organists today.

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Probably the finest exhibition of artistic organ playing that this community has heard since Marcel Dupre. Mr. Whitacre possesses a phenomenal technique but it is always subservient to the music he performs; he has colorful registration that is controlled by unerring good taste, and above all he has a deep understanding and musicianship that give his interpretations authority and integrity.

## WICHITA FALLS, Texas

Whitacre shows organ mastery. His recital termed as the most stimulating and enjoyable one ever heard in Wichita Falls.

## ROME, Italy

Mr. Whitacre displayed in this concert all that an organist should be, and we eagerly look forward to another recital to be given, we hope, in the near future.

## PARIS, France

Great musicianship and a technique that showed great rhythmical security and control.

## STUTTGART, Germany

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

## KRISTIANSTAD, Sweden

His playing is elegant, possesses power, great feeling, and a sense of registration.

## LEIDEN, Holland

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

## GHENT, Belgium

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

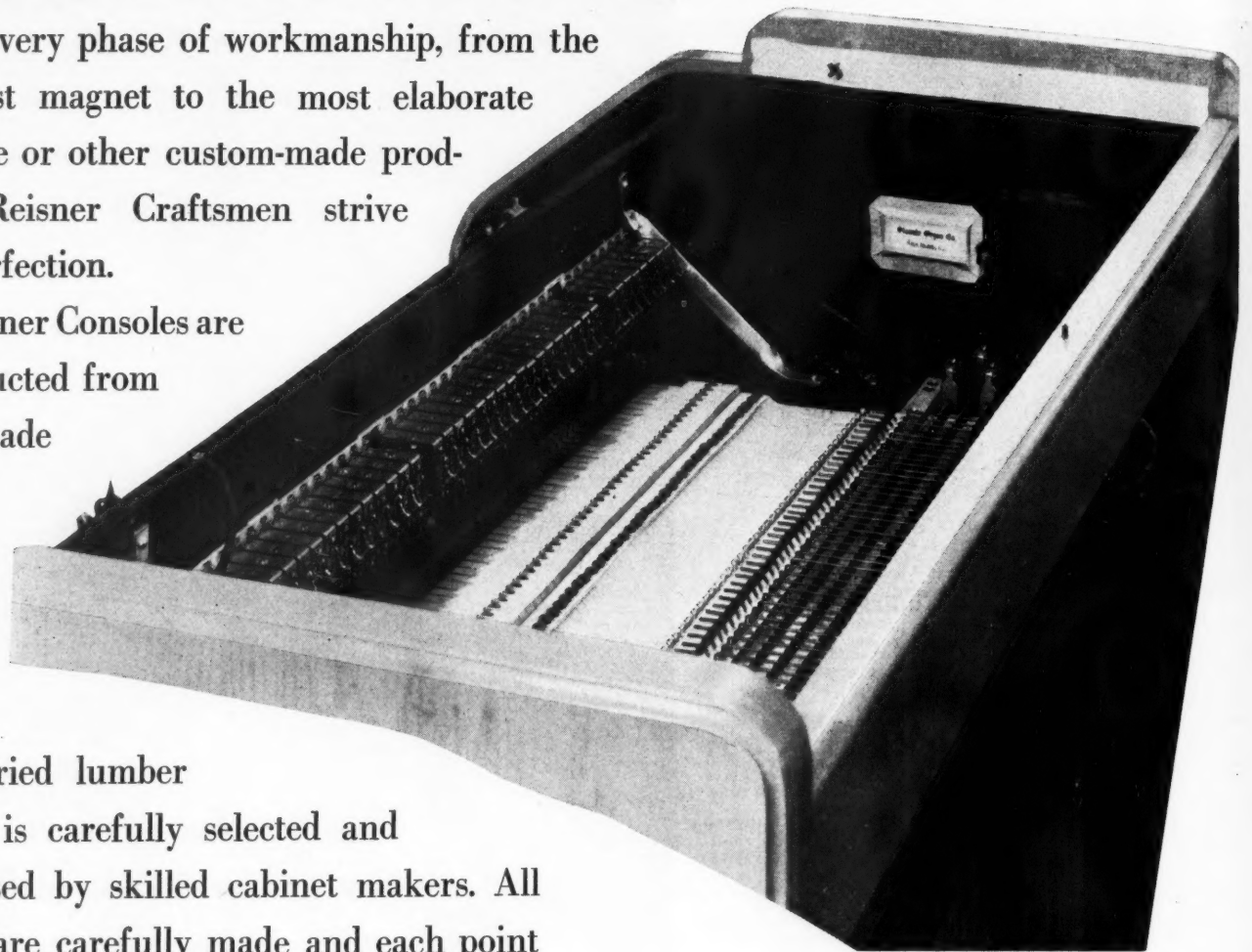
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## News of the A.G.O.—Continued

### Madison Forms New Chapter.

Final steps in the formation of a Guild chapter were taken Sept. 28 when members of the Wisconsin Association of Church Musicians voted unanimously in favor of having the present organization become a chapter of the A.G.O., to be known as the Madison Chapter.

The new chapter has a secure foundation in the organization which fostered it. The Wisconsin Association of Church Musicians was organized seven years ago by organists and choir directors of Madison. Purposes of the group were parallel to those of the A.G.O. Although the meetings were held in Madison, the program of the group reached out into the state through its sponsorship of the Fulcher Memorial Library of octavo and organ music, a collection available without charge throughout Wisconsin. By becoming a part of the national organization the group hopes to reach a greater number of organists and directors in the area and thus strengthen the influence of the local organization. Activities of the W.A.C.M., such as the library and the annual choir festival, will be carried forward under the auspices of the Madison Chapter, A.G.O. The program for the year ahead includes plans for the choir festival in February, with a directors' workshop on the festival music the preceding month, a visiting organ recitalist, a concert of appropriate wedding music, an evening of organ recordings and one of study of liturgical music.

Officers of the new organization were elected to fill the corresponding offices of an A.G.O. chapter: Dean, Miriam Belleville; sub-dean, Professor John Ittis; secretary, Marie Nelson; treasurer, Cecil Horswill; registrar, Sylvia Anderson; executive committee, Matt Cooper, Emily Fromm, LaVerne Runkel. New officers were elected to fill the positions not covered by previous appointment: Librarian, Ruth Pilger Andrews; auditors, Thomas Finch and Robert Bailey; chaplain, Dr. Paul Jones. Added to the executive committee were Mrs. J. Russell Paxton, Robert Brittenham and Annie Hainsworth Lakos.

The program for the evening was presented by Bettina Bjorksten, soprano, who sang solos by Handel and Schubert. A social hour closed the evening.

ANNIE HAINSWORTH LAKOS, A.A.G.O., Publicity.

**EASTERN NEW YORK**—A meeting of the Eastern New York Chapter was held Nov. 6 in the choir room of the Cathedral of All Saints in Albany. Two new members were welcomed and it was decided to issue a directory of the chapter. Many of our younger organists are working with a director and this meeting was planned for them. The topic dealing with the proper relationship between organist and choir director was ably handled by Miss Mary Phillips, one of our own members, who was formerly on the music staff of Ohio State University and at another time was a member of the Northwest Wisconsin Chapter. At the close of her talk others in our group contributed from their experiences. Oct. 12 we sponsored a recital on the four-manual Austin at First Church in Albany. The program was superbly played by Claire Coci.—**BETTY GALER**, Registrar.

**LONG ISLAND**—The Long Island Chapter held a supper meeting at the home of Mrs. Harold Bull in Garden City Oct. 11. Since the dean, Trevor Rea, has moved to Old Lyme, Conn., Mrs. Bull, the sub-dean, has assumed the office of dean and Mrs. Eleanor Woodworth was elected sub-dean in her place. A report of the Utica regional convention in June was given by Paul Gunzelmann, who represented the Long Island Chapter. The members were entertained by Dr. George W. Volkel, who gave a most enjoyable talk on his trip to Europe in 1952.—**MARIAN W. TATEM**, Secretary.

**HARTFORD CHAPTER**—The first fall meeting of the Hartford Chapter was held at the Poquonock Community Church, Poquonock, Conn., Sept. 14. The meeting was preceded by a chicken pie dinner. The speaker of the evening was Ivor Hugh of station WCCC, who discussed "The Churches Sing" program, illustrating with recordings made by himself and George Fay. There was a round-table discussion valuable to members who wished to get good results in recording and broadcasting their choirs. . . . On Oct. 12 the Hartford Chapter presented Flor Peeters, noted Belgian organist and composer, in a recital at St. Justin's Church. His program was as follows: Prelude and Fugue in F sharp minor, Buxtehude; "Toccata per L'Elevezione," Frescobaldi; Gavotte, D. Rayck; Prelude and Fugue in G major, Bach; "Suite Evocatrice" (four parts), Tournemire; Sarabande, Bingham; Prelude

and Fugue, Op. 72, Chorale Preludes, Op. 68, and Concert Piece, Op. 52, Peeters. At the end of the program solemn benediction of the Most Blessed Sacrament was sung by St. Justin's male choir, T. Francis Crowley, organist and choirmaster, and Edward Gehrman, conductor.—**HAZEL G. EVANS**, Program Chairman.

**DISTRICT OF COLUMBIA**—The October meeting of the District of Columbia Chapter was held Oct. 5 in the Church of the Epiphany, Dean Nancy Poore Tufts presiding. The business meeting included a report on the June bi-regional convention held in Pittsburgh by Delegate Everett Leonard, official announcement that Eleanor Allen of Washington was the winner of the regional young artists' contest, a report on the new roster by Cornelia Kinsella and on the Musician's Register by Helen Campbell Williams, announcement by Dr. Romaine and Mr. Arnatt of the formation of free tutoring classes for members studying for the Guild certificates, reports on the junior choir workshop by Martha Aubrey and the Flor Peeters recital by James Smiley. The program consisted of a group of organ numbers by each of three "new" members, Robert Zboray, Moreen Robinson and Patricia Porter, F.A.G.O. Following the program the membership enjoyed a special rally social hour. Adolf Torovsky was host organist.—**BERNICE FRAZER**, Registrar.

**CENTRAL NEW YORK CHAPTER**—The Central New York Chapter began the season with a dinner at the First Presbyterian Church, New Hartford, N. Y., Oct. 6. Miss Doris Thorne was chairman of the dinner and Miss Jeanette Snyder arranged the table decorations. Dean J. Paul McMahon called upon George Wald to discuss plans for renewing the junior choir festival which is held in music week in May. Mr. Wald is chairman of this program and urged all members who have choirs or cherub choirs to plan to enter their units. A report of the financial outcome of the regional convention held in Utica last June was read, after which Mr. McMahon requested John L. Baldwin, Jr., to present to the membership the executive committee's proposed plan for a scholarship fund for deserving students of liturgical music. The amount of money to be awarded each time, etc., will be decided after the treasurer, the investment committee and the scholarship chairman make their final reports. The evening ended with a recital given by Doris L. Thorne. Miss Thorne is organist at the New Hartford church.—**JESSIE A. SHEA**, Secretary.

**LEHIGH VALLEY CHAPTER**—The chapter opened the season with a dinner at the Linden Hotel, Bethlehem, Pa., Sept. 26, attended by approximately forty members and guests. After dinner the dean, Stoddart Smith, urged the members to take a vital interest in the activities of the chapter and outlined the schedule for the year as proposed by the executive committee. Recordings were provided through the courtesy of Robert Knox Chapman, who was in charge of the evening's entertainment. The October meeting was scheduled for Oct. 17 at the First Presbyterian Church, Bethlehem, Pa., when Stoddart Smith, chairman, gave a demonstration of "what to do till the doctor comes", which included do's and don'ts for the organist who dares to venture into the interior of the king of instruments to make emergency repairs to the ailing organ.—**SUE F. ENRIGHT**, Secretary.

**WATERBURY, CONN., CHAPTER**—Approximately thirty members attended the first monthly meeting of Waterbury Chapter Sept. 30 at All Souls' Episcopal Church. Representatives were present from Torrington, Thomaston, Middlebury, Naugatuck and Morris. The program consisted of recordings of Anglican and Gregorian chants. A business meeting preceded the program of recordings. Officers of the organization are Charles Billings, dean; Robert Requa, secretary; Jesse F. Davis, sub-dean; the Rev. Robert Porter, chaplain; Mrs. Robert McKiernan, registrar. Program chairman is Mrs. Robert F. Birt.

**BROCKTON, MASS.**—The Brockton Chapter held its first meeting of the new season Sept. 14 at the home of Mrs. May W. Bassett, Bridgewater, Mass. Dean Francis L. Yates presided at the business meeting. Other officers for the 1953-1954 season, elected in May, are: Sub-dean, Mrs. Elizabeth B. Appleton, Brockton; secretary, Mrs. Gladys Stillwell Porter, Brockton; treasurer, William Moss, Bridgewater; registrar, Miss Barbara Packard, Abington; chaplain, Mrs. Ethel H. Lutted, Stoughton. The principal order of business was the completion of details of the chapter's third annual concert, to be held at the First Baptist Church, Brockton, Oct. 19, at which time Virgil Fox was to fill a return engagement. Following the meeting refreshments were served by the hostess, assisted by Miss Margaret Keith and William Moss. While the chapter did not hold regular meetings during the summer, two special activities were enjoyed—the annual banquet at a Seekonk, Mass., restaurant, while in August members and their families were entertained by Miss Susan Carter of Duxbury. Bathing and an outdoor supper, plus perfect beach weather, made the day one long to be remembered.—**BARBARA PACKARD**, Registrar.

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## News of the American Guild of Organists—Continued

### Annual Open House in Chicago.

The Illinois Chapter held its annual open house Oct. 12 at the Cordon Club in Chicago. Dr. Francis Moore, the dean, welcomed the members and guests and outlined plans for the year. He announced that the Marchal recital sponsored by the chapter Sept. 29 was a real success and the proceeds from it had added substantially to the treasury. The guest artist of the evening was Thomas Watson, baritone. Mr. Watson sang a group of oratorio arias and songs. Dr. Max Sinzheimer was at the piano. Both men gave an excellent performance.

The speaker was George Kuyper, manager of the Chicago Symphony Orchestra. Mr. Kuyper told of some of the plans for the orchestra under the leadership of the new conductor, Fritz Reiner. He also made interesting remarks about musical criticism, citing examples from critics of past generations and their observations about new music of their day. The meeting closed with a social hour and refreshments.

The Illinois Chapter has many interesting plans for the winter. On Nov. 9 Dr. Max Sinzheimer will conduct an anthem workshop in the organ salon of the Baldwin Piano Company at 11 o'clock, followed by a luncheon at the Republic dining room, with an interesting speaker. Plans are being formulated for a recital in January by an outstanding American organist and for a pupils' recital in February.

EVA LUCAS, Registrar

**EAST CENTRAL ILLINOIS CHAPTER—**The East Central Chapter began the year with an informal reception at the home of the dean, Mrs. Harold Iles, in Urbana, Sept. 28. Guests of the evening were those interested in becoming members. Mrs. Iles presided over a business meeting. She reviewed the history of the Guild, emphasized the local program for the year, with emphasis upon providing better church music and service to the community when possible. Committees for the year were named. Two members of the Guild reported on summer conferences. Mrs. Julia Walden Valentine told of the convention of the Association of Negro Musicians held in Indianapolis in August. Miss Sarah Marquardt told of a week's study at a conference on Catholic church music in Chicago. The social hour was in charge of Mrs. H. E. Copeland, Mrs. Roy Zander, Mrs. Lawrence Taylor and Kenneth Cutler.—MILDRED K. DAWSON, Secretary.

**FORT WAYNE, IND.—**The Fort Wayne Chapter opened the season with the customary picnic at Franke Park Tuesday evening, Sept. 29. It was a beautiful evening and a good crowd was present. There was no planned program. Several new members were introduced. Neil Thompson, dean of the chapter, announced members of the new committees. The next meeting of the chapter was announced for Oct. 27. Raymond Beights was to have charge of the program, on the theme "Guild Objectives".—MRS. W. S. FIRE, Publicity.

**ST. PETERSBURG, FLA.—**The first regular meeting of the St. Petersburg Chapter for the season 1953-54 was held at the Detroit Hotel Oct. 5, with a luncheon. Sixty-five active and subscriber members were present. The new dean, Mrs. Kermit Foster, presided at the meeting and introduced the other officers for the coming year. They are: Sub-dean, Edwin A. Leonhard; registrar, Frances Gutelius Smith; corresponding secretary, Dorothy Berry Kirk; treasurer, Myrtle Work Duffy; press chairman and historian, Edwin A. Leonhard; librarian, Mrs. Robert Adcock; auditors, Ray Chanse and Mrs. Lola Kenny; counsellor, Mrs. Earl N. Henderson; state chairman for Florida, Ann Ault, Mrs. Foster presented the past dean, Mrs. Earl N. Henderson, with a gift. Frank Masi, violinist, accompanied by Jeanne Morrison at the piano, played "Czardas," by Monti, and "Adoration," by Borowski. Both selections were beautifully done. The speaker was the Rev. Frank Robinson of Grace Methodist Church, chaplain of this chapter. Another highlight of the meeting was the publication of our first yearbook, compiled and designed by Dorothy B. Kirk and her committee. Copies were distributed and we are all very proud of the book and grateful to Mrs. Kirk and her committee. Future programs were discussed and we are looking forward with anticipation to the recital by Richard Ellsasser on the Hammond and also to the state convention to be held here in May.—KAY S. WHITE, Acting Corresponding Secretary.

**CENTRAL FLORIDA CHAPTER—**The executive committee met Sept. 15 at the home of L. Harold Sanford in Winter Park to map plans for the season, which was opened Oct. 6, when the chapter members were guests of the Streep Music Company at their studios in Orlando. Mrs. Girar-

det, A.A.G.O., displayed the Allen electronic organ and various members demonstrated individual interpretations on the instrument. Altered personal circumstances required election of two officers. Excessive pressure of activity demanded of Dean George Walper made necessary a replacement which will be supplied by Luis Harold Sanford, A.A.G.O. Military service takes Jack Bookhardt from the secretaryship, which will be filled by Mrs. Guy Bishop of Sanford. The hosts crowned the evening by unveiling a twelve-foot long table of endless varieties of smörgasbord and punch. Congratulations were the order of the day to Dr. Rosemary Clark, now an F.A.G.O. The next meeting is to be a clergy dinner at Calvary Presbyterian Church in Orlando Nov. 10.—BEATRICE FORNWALD, Registrar.

**MANATEE, FLA., CHAPTER—**The Manatee Chapter opened its fall program Sept. 15 with a reception for the ministers of the county, their wives, choir directors and music chairmen. The meeting was held at the First Presbyterian Church, Bradenton, with Mrs. Arthur Rideout, wife of the pastor, as hostess for the evening. Dr. Earl Evans, minister of music at the First Methodist Church, St. Petersburg, spoke on choir work and conducted a question period. Refreshments were served in the social room, where Dr. Evans also directed the singing of a Christmas anthem he recommended for the combined choirs of all ages, designating certain groups as the different choirs. The November meeting will be a cantata by the choirs of the First Presbyterian Church, directed by Mrs. Grace Caldwell.—R. BEERS, Registrar.

**LA JOLLA CHAPTER, CAL.—**The chapter arranged a recital in the First Presbyterian Church entirely by men in the armed services. H. Wells Near, Jerry Stirtz and Myles Criss, organists, played numbers by Bach, Mulet, Franck, Weinberger and Dupré; James Craven, tenor, with Varde Van Voris, violinist, sang two songs by Vaughan Williams for voice and violin. An enthusiastic audience expressed its keen enjoyment of the fine work by these young men who have been able to keep up their music in spite of the exacting routine duties of the service.—DOUGLAS DUNCAN, Secretary.

**SANTA BARBARA, CAL.—**The Santa Barbara Chapter held its first meeting of the season at the home of Mr. and Mrs. C. L. Laurabee on their nineteenth wedding anniversary, Sept. 29. Dean C. Harold Einecke presided over the business meeting. Outstanding events this year include an evening dinner for the ministers, organists and choir directors, with Dr. Joseph W. Clokey as guest artist; a visit to the Old Mission to hear the rebuilt organ, and an evening with Edward Shippen Barnes of Santa Monica, in November. Our chapter will cooperate with the Choral Conductors' Guild in the annual performance of "The Messiah", to be presented Sunday afternoon, Dec. 13, at the Methodist Church. The dean appointed J. Samuel Rugg, Stefan Krayk, John Gillespie and Charles Black to handle the Bach festival arrangements. The Santa Barbara Choral Society, under the direction of Dr. Einecke, attracted fifty-eight persons to its first meeting in anticipation of the festival, to take place next June 4, 5 and 6. A student group is to be formed by the chapter and some of the young students were guests at this meeting. After the business session Emma Lou O'Brien led the group in games. Informal organ playing was enjoyed on the Hammond. Mrs. Laurabee served fruit punch, cookies and sandwiches.—BETTY L. NITSKE, Registrar.

**PASADENA AND VALLEY DISTRICTS—**The Pasadena and Valley Districts Chapter opened its 1953-1954 season Oct. 12. The meeting was in the form of a western round-up party at the Holliston Avenue Methodist Church, Pasadena. All were asked to come dressed "western style" and dinner was served "chuck wagon style" by the women of the church. Mrs. Ruby Kahn, the new dean, presided at the business meeting. Other new officers introduced were as follows: David Billeter, sub-dean; Marilyn Baumbach, secretary; Jim Melander, editor Newsletter; Violet Severy, treasurer; Melba Wood, registrar; Elizabeth Farrow, librarian; the Rev. Russell Robinson, chaplain. The Pasadena and Valley Districts Chapter joins the Los Angeles Chapter and Occidental College in presenting a master series of organ recitals the first of which will be presented Nov. 23 by David Craighead. Dates of the other recitals will be Feb. 23, Jean Langlais, and April 30, Virgil Fox. All recitals will be given in Thorne Hall, Occidental College, Los Angeles. The remainder of the evening was devoted to a get-acquainted program and entertainment, all planned under the expert direction of Mae Driver.—MELBA WOOD, Registrar.

**SAN JACINTO CHAPTER (TEXAS)—**The San Jacinto Chapter held its first meeting of the school year Saturday evening, Sept. 26, at the Mayo Music School. The building is back of the Mayo residence in Houston. After the formal opening that included the singing of a hymn, prayer by Sub-Dean P. O.

Smith and approval of the minutes of the last meeting, Dean T. Curtis Mayo read a letter from Charles Pabor, organist and choir director of the First Presbyterian Church, indicating that their large Aeolian-Skinner organ has been made available for a recital to be sponsored by our chapter. Other plans call for the formation of a community chorus sponsored by the chapter and the reorganization of the Guild student group at Texas Southern University. Dean and Mrs. Mayo graciously offered the facilities of their school for the monthly meetings of the Guild. This meeting was held in Mrs. Mayo's voice-piano studio. Refreshments were served by Mrs. L. Estelle Mayo and Miss Mildred Johnson—MRS. CLAUDIA W. HUNTER, Corresponding Secretary.

**SAN DIEGO, CAL.—**It wasn't June in January but Christmas in October when the San Diego Chapter held its meeting Oct. 5 at the First Presbyterian Church, San Diego. After a short business meeting the group heard a very interesting program of Christmas music played by Loise J. Brown and Robert Amerine, organists, and vocal solos by Pauline Kouns, soprano. Ethel Kennedy gave a talk on music at Christmas and handed out a list of appropriate organ music for the season. Most of the numbers had been used by Mrs. Kennedy in her thirty-five years as organist at the First Presbyterian Church.—GWENDOLYN H. MYERS, Historian.

**NORTHERN CALIFORNIA—**Following a quiet summer the new season was opened with a dinner for over fifty members at Grace United Church, San Francisco, Sept. 22. Miss Helen Larson, organist of the church, acted as hostess. Dean Al Kaeppl presided for the first time and fellowship rather than business was the chief purpose of the evening. A committee has been appointed to consider the structure of the chapter with special regard to the needs of the enlarged membership in separate sections of the Bay Area. Langlais will appear in a recital under chapter sponsorship in February. Local activities are now divided three ways: San Francisco, East Bay and Peninsula. Leonard Fitzpartick, sub-dean, announced an illustrated lecture in San Francisco on the organs of the Mexico City Cathedral by Charles Fisk and in November a short recital by Dorothy Serrano on the newly-electrified organ in St. John's Episcopal Church, followed by a talk by Robert Sproule covering details of the instrument's conversion. Jean Swanson indicated East Bay activities will include two evenings with organs in private homes, one of particular interest to be a new baroque installation. Ludwig Altman brought the saddening news that Fritz Heitmann had just passed away; Mr. Heitmann was well remembered for his vigorous recital and master classes in this area in the past season. The members present observed a minute of silence in his memory. Bob Whiteley, winner of the 1950 A.G.O. young organists' contest in Boston, presently in the army at the Presidio, was a special visitor. The meeting closed with playing of a tape recording of Ralph Vaughan Williams' somewhat controversial BBC broadcast views on present-day performance of the works of Bach.—ROBERT F. VAUGHN, Registrar.

**REDWOOD EMPIRE CHAPTER—**The chapter has begun the season with two interesting meetings and with promise of an active year to follow. In September the group were guests of Mr. and Mrs. Al Helwig at their beautiful summer home on the Russian River. Swimming and thrilling motor boat rides preceded the potluck supper, which was followed by a serious discussion of the year's activities under Dean Inez Kaartinen. . . . At the Etude Music Club concert at Santa Rosa Junior College Oct. 21 Mrs. Verna Tischer, organist, and Mrs. Louise Levinger, pianist, played the Yon "Concerto Gregoriano." Another event was the San Francisco recital of Gordon Dixon at Trinity Episcopal Church. . . . The October meeting of the chapter was held at St. John's Episcopal Church, Petaluma, where Eugene Shepherd gave an informative talk on baroque music and five chapter members—Mrs. Pierce Thompson, Miss Claire Coltrin, Miss Inez Kaartinen, Gordon Dixon and Hans Hoerlein—played examples of this type of music on the brilliant little tracker organ in the church. During the refreshment period Pierce Thompson played back a tape recording he had made during the evening.

**LONG BEACH, CAL.—**Gene Driskill, dean of the Long Beach Chapter, has received a letter in which Miss Kathleen S. Luke, regional chairman, "grants the Long Beach Chapter the privilege of having the 1955 regional convention." He states "that this is a challenge to us as a means of bringing about a closer unity among chapters in California, Arizona, Nevada and Hawaii and better understanding of the problems of other chapters." A recital by Max Miller was the first of our fall activities. This event took place at the First Baptist Church, where Mr. Miller had the opportunity on a Möller organ to display outstanding ability as an organist. Edward Shippen Barnes, organist, composer, renowned musical arranger and organ-editor, presented to Guild members and guests an informal discussion-demonstration on service playing in the choir room of the First Presbyterian

Church Oct. 6. A recital by Lloyd Holzgraef will be played at the First Methodist Church Nov. 3—EDITH MARTINA WYANT, Reporter.

**NEW MEXICO CHAPTER—**The New Mexico Chapter, Albuquerque, held its first fall meeting Sept. 21 at the home of Lois McLeod, with Dean Wesley Selby presiding. Since a second chapter has been formed in New Mexico, it was voted to change the name of the original chapter. Henceforth the New Mexico Chapter will be called the Albuquerque Chapter. Interesting plans for the year were made known and details were worked out. Perhaps the highlight of the year will be sponsoring of a recital in February. In October a joint Guild-clergy dinner will be held. In April Dean Selby will be heard in a recital at St. John's Episcopal Cathedral, Albuquerque, where he is organist and choirmaster. A special meeting was held Oct. 7 at Immanuel Lutheran Church, where a new two-manual Reuter organ was installed. The installation was under the direction of Fred Meunier, assisted by Hugh Turpin, a native of London. Mr. Turpin was invited to speak to the chapter on various aspects of voicing and tuning. In his discussion he pointed out the differences between English and American organs. Mr. Turpin has worked on many of the large English organs, notably the ones in Westminster Cathedral and in the Queen's Chapel. He believes that neither the modern organ nor the baroque should be condemned, but it is his opinion that the ideal instrument is one in which the best features of both are incorporated. After the discussion by Mr. Turpin, Mr. Meunier explained the electrical mechanism of the console being installed, and traced it to the speaking pipes.—MRS. F. E. BUCK, Diapason Reporter.

**OKLAHOMA CITY CHAPTER—**The Oklahoma City Chapter has begun the year with three meetings. Thirty members motored to the summer home of Mrs. W. E. Fleisher on the shore of Twin Lakes Sept. 21 for dinner. The first business meeting of the year was conducted by Mrs. J. S. Frank, the dean, who introduced the members and announced the program for the year. On Oct. 5, at St. Paul's Episcopal Cathedral, the chapter met again for dinner, after which the Rev. Earl N. Kragness addressed the members on "Worship and Theology". Robert Moore installed the following officers: Dean, Mrs. J. S. Frank; sub-dean, William W. Lemonds; corresponding secretary, Lucile D. Kurtz; registrar, Ferne Leone Parsley; treasurer, Mrs. D. C. Johnston; historian, Mrs. R. G. McDonald; auditors, Mary Elizabeth McCray and Jerry Whitten; elective advisor, one year, Mrs. C. F. Davis; two years, Duvert Dennis; three years, Mildred Andrews. Sunday, Oct. 11, the annual Guild service was held at St. Paul's Episcopal Cathedral, with Duvert Dennis as chairman. The ministers participating were Dr. G. Raymond Campbell and the Very Rev. John S. Willey. The prelude was played by Robert Moore; the anthem was sung by the cathedral choir and the postlude was played by William W. Lemonds.—LUCILE D. KURTZ, Corresponding Secretary.

**BLOOMINGTON, NORMAL, ILL.—**The second members' recital of the Bloomington-Normal Chapter, held at Presser Hall Sunday afternoon, Oct. 11, afforded an unexpected thrill to all present. Robert T. Anderson, the recitalist, a student at Illinois Wesleyan University, gave a performance the like of which has seldom been heard from professional musicians. Mr. Anderson has studied with Mary Ruth Craven, Frederick Marriott, Frank Bohnhorst and Lillian Mecherle Cord. He is now organist of the Second Presbyterian Church of Bloomington. A reception followed the recital, with Mrs. McCord as hostess and Dr. Emma Knudsen and Mrs. Harold Saur's assisting. A business meeting preceded the recital. Tickets for the Flor Peeters recital Nov. 3 at Wesley Methodist Church were apportioned to the members to sell. Ticket sales are limited to 600.—GAIL WILCOX, Secretary.

**DUBUQUE, IOWA, CHAPTER—**The chapter opened the season's activities with a social and meeting Sept. 28 in the home of the chapter's dean, Miss Doris McCaffrey. A large representation was present. Organ solos and piano duets were played in an informal program by Miss Lulu Griffin, Mark Nemmers, Professor Leonard Raver, Dr. Albert Jagnow, Richard Fettkether and Miss McCaffrey. Mr. Raver was named treasurer to fill the unexpired term of Mr. Fettkether, who has left for Cleveland to make his home. Refreshments were served at the conclusion of the meeting, at which Mrs. Hattie Roegner, secretary, presided.

**SPOKANE CHAPTER—**The Spokane Chapter held its first meeting of the season Sept. 23 at the home of Mrs. Richard Riegel. Yearbooks were presented to the members and committees for the 1953-54 season were appointed. Officers for the year are: Mrs. George W. Butler, dean; Mrs. Edward Getoor, sub-dean, and Miss Faith O'Connor, secretary-treasurer. Plans were made for the next meeting, a recital by Stanley R. Plummer, assistant professor of music at Whitman College, Walla Walla, Wash., at the Cathedral of St. John the Evangelist, Spokane, Oct. 28.—MRS. GEORGE W. BUTLER, Dean.

## News of the A. G. O.—Continued

## Busy Season in St. Joseph Valley.

The St. Joseph Valley Chapter program for the year includes the following principal events:

Sept. 15—Family potluck supper at Pottawatomie Park.

Oct. 13—Dinner meeting at the Mayfair, Mishawaka, Ind.

Nov. 15—Recital by Helen Bodine at the First Christian Church, South Bend, Ind.

Dec. 1—Recital by Charles H. Finney of Houghton College at the First Methodist Church, Mishawaka. The recital is sponsored by Bethel College and the A.G.O.

Jan. 19—Work clinic of choral conducting to be held at Bethel College.

Feb. 17—Clinic at the River Park Methodist Church, South Bend, Ind. Arnold Bourziel, sub-dean, to conduct this meeting.

March 21—Recital at the First Methodist Church, South Bend.

May 24—Dinner at Trinity Episcopal Church, Niles, Mich. Election of officers.

Mrs. HUGH VANSKYHAWK.

## Open Fall Season in Vermont.

The Rutland District of the Vermont Chapter opened its fall activities with a luncheon at the Wheeler-Williams. Following a short business meeting the group went to Trinity Episcopal Church, where the Rev. Harry G. Ford, chaplain of the chapter and pastor of the Baptist Church, presented a paper entitled "O Come, Let Us Worship." The program, presented Sept. 26, was concluded with an organ recital by Miss Edna Parks, organist and director of music at Trinity Church and instructor of music at Green Mountain Junior College in Poultney, who presented the following program: "Te Deum"; Langlais; Sketch No. 1, from Seven Sketches for Organ, Whitlock; Scherzo, Gligout; Prelude and Fugue in D major, Bach; "When Thou Art Near"; Bach; Finale from Fourth Symphony, Vierne. Organists and their guests were present from Rutland, Bethel, Brandon, Castleton, Arlington, Poultney, Wallingford, Worcester, Mass., and Wakefield, Mass.

METROPOLITAN, N. J.—The Metropolitan New Jersey Chapter held its first meeting of the new season Sept. 21 at St. James' Church, Montclair. Over 100 members and friends enjoyed the sessions conducted by D. Eral Willhoite, dean of instruction for the Fred Waring choral workshop and editor for the Shawnee Press. Because of the large amount of material to be covered, the workshop was divided into two parts, with a fine home-cooked roast beef dinner served between. Dr. Willhoite discussed the many phases of choral technique and explained the Waring style utilizing tone syllabics as a natural approach to music. A song is made of music and words and neither is more important than the other. Each one received complimentary copies of a variety of anthems published by the Shawnee Press and we sang through most of them. In the group were six compositions of Norman Lockwood along with Christmas music and other releases. Russell E. Hayton, dean of our chapter and organist-director of the host church, accompanied at the organ and Mildred E. Wagner at the piano. Richard Maxwell, former radio singer who recently joined the Waring staff to take charge of the sacred music field, spoke briefly on some of the surveys of church music that have been made by this organization. Only the lateness of the hour drew the session to a close.—MILDRED E. WAGNER, Registrar.

BRIDGEPORT, CONN.—The Bridgeport Chapter opened its season Sunday, Sept. 27, with a box lunch picnic at the home of the sub-dean, Miss M. Louise Miller, Southport. A large group attended the event. Following supper a program was presented by three members who had attended workshops this summer. Miss Ellen Williams, organist of the First Baptist Church, attended a choral workshop in New York City conducted by Mr. Wilhousky. Mrs. Luther Dittmar, organist of the Greenfield Hill Congregational Church, attended the Organ Institute at Andover, Mass., and Mrs. Chester Menne, organist of the Nichols Methodist Church, attended Fred Waring's workshop at Delaware Water Gap. She played tape recordings she made at the workshop. A business meeting conducted by Dean Robert Lenox followed and plans were made for the season's programs.—FLORENCE BEEBE HILL, Publicity Chairman.

CENTRAL NEW JERSEY—The Central New Jersey Chapter held its annual banquet Oct. 6 in Christ Episcopal Church. Dean Dorothy Meyer welcomed the members and guests. After the banquet served by the women of the church the program of the evening took place. Dr. David Hugh Jones, director of the Princeton Seminary Choir, spoke on "Experiences with the Princeton Seminary Choir in Korea and Japan". Dr. Jones has given concerts with the choir all over the United States as well as in Cuba and Mexico. The program

was most interesting. Following Dr. Jones' talk the installation of Guild officers was conducted by Albert Luedecke, past dean. The following officers were installed: Mrs. Dorothy Meyer, dean; Mrs. Gertrude Bergen, sub-dean; Mrs. Lois Sortor, corresponding secretary; Edward Riggs, treasurer; Mrs. Marian Flintzer, registrar.—Mrs. MARIAN FLINTZER, Registrar.

SOUTHERN NEW JERSEY—The Southern New Jersey Chapter opened the season with a buffet supper in the social hall of the First Presbyterian Church at Bridgeton Sept. 29. After supper a brief business meeting was held, with the dean, Carrie Livingston, presiding. Reports of the bi-regional convention in Pittsburgh were made by the delegates, Lowell C. Ayars and Mr. and Mrs. Stanley Silvers. The members then went to the sanctuary to hear a recital by Miss Doris M. Hamel, winner of the young organists' contest at the convention. Miss Hamel played the following program: Fantasie and Fugue in G minor, Bach; "Wachet auf, ruft uns die Stimme"; Bach; "My Heart Is Filled with Longing" (No. 2), Brahms; Scherzetto, Vierne; Concerto No. 11 (first movement), Handel; Chorale in A minor, Franck; "The Cuckoo", d'Aquin; "La Nativité", Langlais; "Ave Maris Stella IV", Dupré. On Saturday, Oct. 10, chapter members and friends traveled the forty-five miles to Philadelphia to present their program at Bethany Temple Presbyterian Church, of which their dean is organist. After a chicken dinner, the members heard a fine talk and demonstration on organ action and construction by John Buterbaugh, representative of M. P. Möller. By means of colored slides and an actual working section of a chest Mr. Buterbaugh was able to enlighten many members as to the problems which face organ builders. It was announced that the November meeting will be an organist-clergy dinner, followed by a round-table discussion on church problems.—LOWELL C. AYARS, Program Chairman.

EASTERN MICHIGAN—The chapter met Oct. 20 at the Fort Street Presbyterian Church in Detroit for a fried chicken dinner, followed by an address by Ray Berry, organist choir-director of the host church, on "The Relation of Architecture and Acoustics to Music in the Church". Mr. Berry is director of acoustics activities for the A.G.O. national committee on architecture and acoustics. Members and guests heard Mr. Berry play three numbers to show us the new four-manual Möller console of the Swift memorial organ, which has just been completed. His artistry whetted our musical appetites to hear more from this very capable artist, whose numbers were: "Basse et Dessus de Trompette," Clerambault; "I Call to Thee, Lord Jesus Christ," Bach; Symphonic Chorale Variations on "Remain with Thy Grace," Karg-Elert. Jim Hunt, delegate to the regional convention in Kalamazoo last June, gave a report of the convention, illustrated with color slides taken by the secretary. This chapter feels fortunate in having Mr. Berry, recently of Colorado Springs, Colo., as a member of the Eastern Michigan Chapter. He founded and was dean of the Colorado Springs Chapter. Several new members were added to our chapter at this meeting, as well as in September.—CORA M. MACLEOD, Secretary.

TOLEDO, OHIO, CHAPTER—September and October have been busy months for the Toledo Chapter. Meetings have featured talks and demonstrations by members. Ruth Smith and Avril Finch spoke on the sessions of the Church Institute of Music at Fremont. Margaret Weber and Mary Anderson spoke on meetings they attended in the East. Oct. 27 Fanchon Schneider, Cordelia Kronman and Gertrude Pagels presented Christmas music for the organ. This meeting, held at the Washington Congregational Church, was attended by a large percentage of the membership. Dean Harold E. Reifer has announced that all meetings this season will be designed to interest every member. Special committees have been appointed to arrange events so that the membership will receive help from the meetings.—RICHARD C. HENDERSON.

AKRON, OHIO, CHAPTER—Elmer Ende, associate professor of music at the Firestone Conservatory of Music of the University of Akron, was the guest speaker when the Akron Chapter met Oct. 5 in the First Congregational Church parish-house. Having recently returned from a trip abroad, he spoke on "The Organ Scene in Europe." During the social hour, hosts and hostesses were Joseph O'Brien, James Fogelson, Mrs. Henry Heilman, Mrs. Vincent Biondo and Miss Louise Inskip. . . . Oct. 26 the Akron Chapter presented Virgil Fox in a recital at St. Paul's Episcopal Church.—RUTH VZBULEZ, Secretary.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter opened its year's activities Oct. 12 at the University Christian Church, Des Moines. Nathan Jones, assistant professor of music at Drake university and dean of the chapter, presided at the meeting. Thirty-eight members and friends were present. Richard Roeckelin, acting instructor of organ at Drake University and a former student of Arthur Poister at Syracuse Uni-

versity, was presented in a recital. His program was as follows: Chaconne, Couperin; Fantasie and Fugue in G minor, Bach; Prelude and Fugue in B major, Dupré; "La Nativité," Langlais; "La Nativité" ("Dieu Parmi Nous"), Messiaen. At the close of the meeting Mrs. Edith Schmitt served refreshments.—ROBERT M. SPEED, Secretary.

MONMOUTH, N. J., CHAPTER—The 1953-54 year of the Monmouth Chapter began with the annual organist-clergy dinner, held at the Marine Grill in Asbury Park Oct. 12, forty-six members of the Guild and their clergy attending. After the dinner Dean Paul L. Thomas gave a short welcome and brief messages were presented by the Rev. George Robertshaw and the Rev. Robert Z. Wuchter of Holy Trinity Lutheran Church, Manasquan, N. J. An after-dinner speech was made by Christopher Tenly, Southern New York and New Jersey regional chairman. Entertainment was provided by Miss Gertrude Neidlinger, TV comedienne. The dinner committee consisted of Mrs. H. Tolhurst, Mrs. J. Russell Garvin and Arthur Reines.—BARBARA J. FIELDER, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met Oct. 12 at Emmanuel Episcopal Church, Baltimore. After a short business meeting the members saw a "movie" depicting the manufacture of an organ, produced by the Schantz Organ Company. Dr. Westervelt Romaine, F.A.G.O., discussed "The Possibilities and Potentialities of the Small Organ." This program was planned in response to requests by members on the questionnaire sent to them last spring. Demonstrations of possible combinations of stops on a small two-rank chapel organ were given in conjunction with Dr. Romaine's talk. In the second part of his presentation Dr. Romaine gave his theories on improvisation and illustrated them on the four-manual organ in the church. As a finale he played a remarkable improvisation on "Ein feste Burg". Refreshments with a Halloween motif were served. A September meeting was held for the purpose of completing plans for the Dickinson festival to be held Nov. 8 and 9, with Dr. Dickinson as our guest. The festival is one of the largest projects our chapter has undertaken and everyone is working to make it a success.—ALICE CREAGER, DIAPASON Reporter.

LANCASTER, PA.—At the Lancaster Chapter meeting held in St. James' Episcopal parish-house Oct. 5 Richard W. Harvey, the dean, distributed and explained, for the guidance of participating directors, sheets for the treatment of hymns in connection with the junior choir festival to be held in Zion Lutheran Church Sunday afternoon, Nov. 8. Announcement was made that Catharine Crozjeq of the Eastman School of Music has been engaged as guest organist March 9 in Trinity Lutheran Church. Abram Longenderfer, director of the First Methodist Church choirs in Lancaster, was appointed to confer with Elizabethtown College and Linden Hall Junior College to see if there are enough interested persons to form an A.G.O. student group. Frank A. McConnell, organist and choirmaster of the host church and program chairman of the meeting, assisted by Miss Florence Layton and Mrs. Russell Nuss, conducted a clinic on anthems for Advent and Christmas. Guild members attending the meeting served as the choir to demonstrate nine anthems. Mrs. W. M. Beittel was chairman of the committee which served refreshments. At the close of the evening's activities the Rev. Robert C. Batchelder, rector of St. James' and chaplain of the chapter, conducted the group through the beautifully modernized parish-house, which recently has been completely renovated and enlarged.—FRANCES M. MCUE, Registrar.

CENTRAL MISSOURI CHAPTER—The chapter met Sept. 20 at the home of Dean and Mrs. Heinz Arnold. At the business meeting the following were elected officers for 1953-54: Dean, Luther T. Spayde, Central College, Fayette; sub-dean, Robert Reep, Higginsville, Mo.; secretary, Mrs. Owen

Wise, Stephens, Mo.; treasurer, William C. Bedford, Columbia. Because of the large area from which membership is drawn it was decided to hold four meetings a year. Mrs. Arnold served refreshments after the business meeting.—NESTA WILLIAMS, Secretary.

SOUTH DAKOTA CHAPTER—The first meeting of the fall season was held after a dinner at the Y.M.C.A. Sept. 26. With Dean Florence Bergan presiding, plans were made for a church music clinic in Sioux Falls Nov. 21. Everett Jay Hilty of the University of Colorado will give a recital and a lecture on church music entitled "The Universal Harmony". A junior choir festival will be held in conjunction with the clinic. Our speaker at the dinner was Mrs. N. G. Maakestad, choir director at Augustana Lutheran, who gave an enthusiastic and inspiring report of the church music camp at Green Lake, Wis. This camp is designed for the average layman and church musician, as well as to meet the needs of organists and directors. The next meeting was a recital by Dean Bergan in the First Congregational Church of Sioux Falls Oct. 18 at 4 p.m.—JACK L. NOBLE, Correspondent.

NORTHERN VALLEY, NEW JERSEY—The Northern Valley Chapter opened its season with an organ and voice recital Sept. 14 by John Wright Harvey, organist, and Clifford Harvuot, baritone, at the First Presbyterian Church in Passaic. Arthur Hatch, organist of the Passaic church, was host on this occasion. The instrument in the beautiful large Gothic church was built by Ernest Skinner in 1930. It is a four-manual of forty-five stops. One feature is the new antiphonal organ of eight stops in the rear gallery, installed in 1951 by the Aeolian-Skinner Company. John Harvey, dean of the Northern Valley Chapter, gave a beautiful recital. Mr. Harvuot, of the Metropolitan Opera Association, thrilled his audience with his selections, which were sung with rare artistry. Their numbers included: Trumpet Voluntary, Purcell; Minuet and Gigue, Rameau; Three Chorale Preludes, Bach; "Sheep May Safely Graze"; Bach; "Mighty Lord and King All-Glorious" (Christmas Oratorio), Bach; Sarabande (Oboe Concerto in G minor), Handel; "Echo", Yon; Chorale in B minor, Franck; "Lord God of Abraham" ("Elijah"), Mendelssohn; "Penitence and Victory" (Eucharist Music from "Parsifal"), Wagner; Andante (Finale from Sixth Sonata), Mendelssohn; "Grande Choeur Dialogue", Gligout. After the recital Mr. Hatch led an informal discussion of the tonal structure of the organ. The program was concluded with refreshments served by the choir.—Mrs. WINFIELD, Secretary.

WASHINGTON CHAPTER—The Washington Chapter met Monday, Oct. 12, at the University Presbyterian Church in Seattle. After the business meeting conducted by Dean Lois Hall Peterson, a discussion of "You Think You Have Problems?" was led by Milton E. Johnson, minister of music of the University Presbyterian Church. Mr. Johnson recently returned to his post in Seattle after a leave of absence. It was a double pleasure to welcome him home and also to hear him so ably share his knowledge and experience in choir organization.—Mrs. VERA M. PIERSON, Publicity.

RHODE ISLAND CHAPTER—The chapter was host to Bernard Smith, organist and choirmaster of the Methodist Church, Bloomsburg, Pa., who presented the eightieth recital of the chapter on the Sayles Hall organ at Brown University Oct. 20. Mr. Smith was well received in a classical-modern program which included two Bach chorale preludes and the Leipzig master's Prelude and Fugue in B minor, as well as works of Karg-Elert, Whitlock, Vaughan Williams and Sowerby. . . . Again we of the Rhode Island Chapter will be fortunate to hear Flor Peeters play the annual Edgar B. Lownes memory day recital, also on the Sayles Hall organ, Wednesday, Nov. 11.—LEROY F. ANDERSON.

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## News of the A.G.O.—Continued

**TEXAS CHAPTER**—The Texas Chapter opened its season with a picnic supper on the grounds of the Lakewood Country Club in Dallas Sept. 14. The supper was planned by the social committee, Mrs. Wilbur Jones chairman. Mrs. O. G. Satterlee, the dean, conducted the business session, at which reports were heard from the following persons: Mrs. Mary Crowley Vivian, program chairman; Miss Annette Black, treasurer; Mrs. Walter Alexander, parliamentarian; Robert B. Miler, yearbook chairman; Dr. Fred D. Gealy, recital chairman; Mrs. Dorothy W. Peoples, membership chairman; Mrs. Wilbur Jones, social chairman; Mrs. C. C. Farr, telephone chairman; Mrs. Fred Buchanan, examination chairman; Miss Louise Brown, sunshine chairman, and Miss Alice Knox Fergusson of the executive committee. The entertainment of the evening consisted of an "entirely unrehearsed" playlet, directed by Robert Newell and starring Dr. Fred D. Gealy, Mrs. Bruce Dougherty and other Guild members. . . . The October meeting was held Oct. 12 at the City Temple Presbyterian Church, Dallas, where dinner was served. After dinner, reports were heard from the officers and committee chairmen. This meeting was the occasion of the annual Guild service. Music was presented by the City Temple choir, directed by Kenneth Travis and accompanied by Florence Brush, organist. The address was by the Rev. Harry Saries, D.D., pastor of City Temple. The Rev. Mr. Saries and the Rev. Tom Jackson, Guild chaplain, conducted the service. The music was as follows: Prelude, "A Prayer," Nowakowski, and "I Believe in One God," Titcomb; Introit, "Sing Praises unto Him," Adler; Anthems, "Blessed Is the Nation," Tkach, and "The Creation," Richter; Postlude, "Grand Jeu," DuMage. At the close of the service, officers for the season were installed by the Rev. Tom Jackson. The officers are: Dean, Mrs. O. G. Satterlee; sub-dean, Mary Crowley Vivian, F.A.G.O.; secretary, Miss Hazel Speer; treasurer, Annette Black, A.A.G.O.; registrar, James M. Guinn; historian, Alice Knox Fergusson, A.A.G.O.; parliamentarian, Mrs. Walter Alexander.—JAMES M. GUINN, Registrar.

**HOUSTON, TEX.**—The Houston Chapter held its first meeting of the year with a covered-dish supper and program at St. James' Episcopal Church. After the supper Alex Kevan, program chairman, outlined events for the season. The program for the evening was of unusual nature. "Song of America," by Roy Ringwald, was presented by the choir of the Heights Christian Church, under the direction of Kathryn Gutekunst, with the pantomime handled by the Boulevard Players. This choral composition, which has been featured by the Fred Waring organization, depicts the era from the discovery of America through the Civil War. The other half of the program was presented by the choir of the First Unitarian Church, under the direction of Verna Snow, singing "Blest Be the Tie that Binds", interspersed with readings of the 47th and 121st Psalms. As the choir sang and recited, a group of teen-age girls, called the Chorodrama Choir, enacted the thoughts behind the hymn and Psalms with unified pantomime. The girls themselves had studied the words carefully and worked out the gestures in a most lucid fashion. New officers for the chapter include Mrs. Allan B. Greene, dean; Gabbert Wilder, sub-dean; Mary Ellen Hayes, secretary; Mrs. William D. Holford, registrar, and Robert C. Bennett, treasurer.—RUTH MARY RUSTON, Reporter.

**TEXARKANA, TEX.**—The Texarkana Chapter entertained at its annual luncheon Sept. 26 at the Hotel McCartney, with Dr. Federal Lee Whittlesey, minister of music at the Highland Park Methodist Church, Dallas, Tex., as guest speaker. Miss Ruth Turner, the dean, asked members to introduce their guests—choir directors, ministers and chairmen of music committees of the churches of the city. Mrs. J. P. Wat-

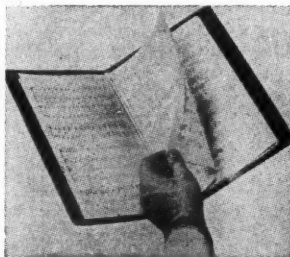
lington, program chairman, introduced Dr. Whittlesey, who delivered an inspirational and instructive talk on the correlation and cooperation which should exist among the organist, the choir, the pastor and the music committee, and the responsibilities of each. Dr. Whittlesey explained that church music is part of the worship and should convey the feeling in the soul of the musician to the soul of the listener. Sincere interpretation is the most difficult thing a minister of music has to teach singers in order to attain the communication of thought and feeling from the choir to the people, he said. Church musicians should be tactful, sympathetic with the problems of the individual, have a firm conviction of the worthiness of their work and a proper balance of idealism and practicality. Church music should impart the desire to be a better Christian to all performers and listeners, according to Dr. Whittlesey.—DOROTHY ELLEN, Registrar.

**FORT WORTH, TEX., CHAPTER**—Ideal late summer weather favored the initial meeting in the 1953-54 season of the Fort Worth Chapter Sept. 14. The chapter met for a barbecue supper in the amphitheater of Sycamore Park. Approximately seventy members, patrons and friends enjoyed the occasion. Two new members and two reinstatements were received. Elza Cook, program chairman, presented the evening's entertainment, consisting of a showing of the film "One Hundred Men and a Girl". Plans for the winter ahead, as previewed in committee reports, are indicative of one of the best seasons for the chapter.—HELEN JOYCE, Publicity Chairman; NORMAN WEBB, Reporter.

**CORPUS CHRISTI CHAPTER**—The 1953-54 season of the Corpus Christi Chapter opened with a covered dish supper in the lovely home of Mrs. Melvin Ocker Sept. 8. At that meeting Kenneth White, the dean, gave an interesting account of his summer in Morelia, Mexico, where he studied choir directing under Picutti. Mrs. Phyllis Walter and Mrs. Margaret Craig told of their three weeks' course at the Evergreen School of Church Music in Colorado, where they studied choir directing, and music for the choir and organ. . . . On Sept. 18 the Guild, as a group, attended the Jewish New Year's service at Temple Beth El.—MRS. R. B. CONNOR.

**SAN ANGELO, TEX.**—The San Angelo Chapter held its opening meeting for the 1953-54 season at Trinity Lutheran Church Sept. 21. Mrs. Glen C. Kollmeyer, newly-elected dean, presided over the panel discussion on the subject "What Can We Do to Build an Appreciation for Good Music in Children and Young People". Taking part were Mrs. Homer Millhollon and Dwain E. Hughes, Jr. The musical portion of the program was played by Miss Marian Wissbeck and Mr. Hughes. Miss Wissbeck played selections and discussed works from the newly-released organ publications by Concordia entitled "The Parish Organist". Mr. Hughes played a modern interpretation of the hymn-tune "Vigiles et Sancti," by Snow, and a "Meditation" arranged by Richard Purvis. Miss Virginia Radcliff and Miss Wissbeck were introduced as new members.—HAWLEY C. ALLEN, JR., Secretary.

**LUBBOCK, TEX.**—The Lubbock Chapter held its monthly meeting in the home of Mr. and Mrs. H. W. Wylie Oct. 5. A large representation was present and appreciated the excellent dinner. A short business session was held, Cecil Bolton, the dean, presiding. Mrs. Mary Sue McAllen, sub-dean, read a paper on "Oratorios" which was very interesting. Following this a program of music was presented by members of the Guild. Appearing on the program were George Prigmore, Bobbie Reid and Mrs. H. W. Wylie in organ numbers, Mrs. Mary Sue McAllen, Lee Belknap and Harold Dutton in giving vocal numbers and Mrs. Lee Belknap and Cecil Bolton as accompanists.—MRS. L. B. HAGERMAN, Corresponding Secretary.



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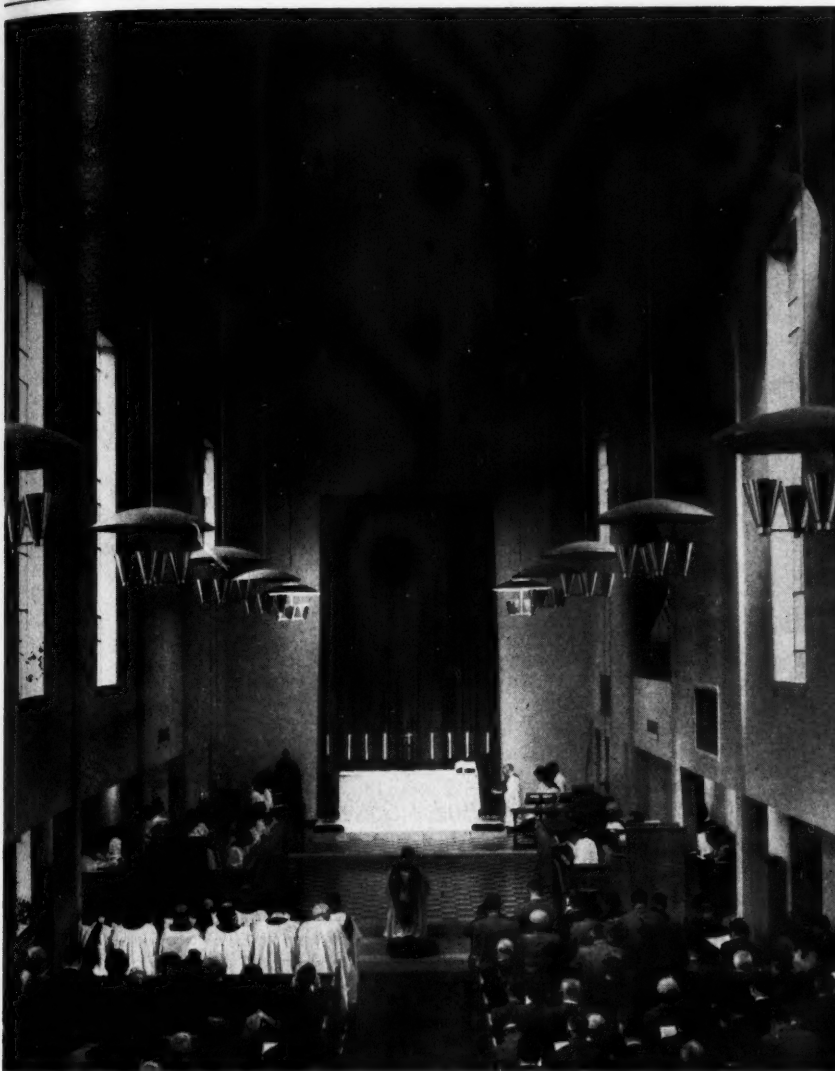
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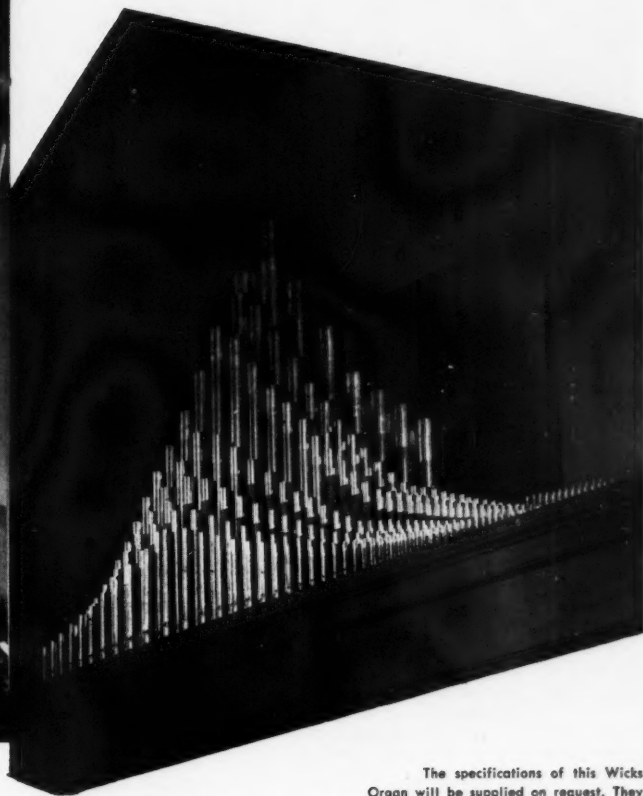
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### THREE-MANUAL WICKS ORGAN FOR CHURCH IN PICTON, ONT.

The United Church of Picton, Ont., of which the Rev. F. J. Whiteley is the minister, recently signed a contract with the Wicks Organ Company of Highland, Ill., for a three-manual organ. The specification was drawn up by W. Robert Huey, area representative for the company, in collaboration with H. Clealan Blakely, chairman of the organ committee, and Andrew A. Benvie, R.M.T., organist and director of the choirs.

The congregation of this church was originally Methodist and was established in 1793. The present edifice, its third, but the second on the site, was erected in 1899. In 1925, when the union of the Methodists and the Congregationalists was carried out, this congregation became a member of the United Church in Canada. The organ will be completely expressive and in three separate chambers. The console will be of the stopkey type and will be so placed that for recitals it can be fully seen, though for services it will be hidden.

Claire Coci will give the opening recital on this instrument Nov. 23.

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  - Double Open Diapason, 16 ft., 12 pipes.
  - Open Diapason, 8 ft., 61 pipes.
  - Concert Flute, 8 ft., 61 pipes.
  - Gemshorn, 8 ft., 61 notes.
  - Octave, 4 ft., 61 pipes.
  - Chimney Flute, 4 ft., 61 notes.
  - Twelfth, 2 2/3 ft., 61 pipes.
  - Super Octave, 2 ft., 61 pipes.
  - Mixture, 3 rks., 61 pipes, plus 2 2/3 ft. and 2 ft.
  - English Trumpet, 8 ft., 61 pipes.
  - Chimes, 25 tubes.
- SWELL ORGAN.**
  - Rohrbourdon, 16 ft., 12 pipes.
  - Rohrgedeckt, 8 ft., 61 pipes.
  - Viol da Gamba, 8 ft., 61 pipes.
  - Viol Celeste, 8 ft., 49 pipes.
  - Principal, 4 ft., 73 pipes.
  - Chimney Flute, 4 ft., 61 pipes.
  - Gambette, 12 pipes.
  - Nazard, 2 2/3 ft., 61 notes.
  - Piccolo, 2 ft., 12 pipes.
  - Contra Fagotto, 16 ft., 12 pipes.
  - Trompette, 8 ft., 61 pipes.
  - Oboe, 8 ft., 61 pipes.
  - Clarion, 4 ft., 12 pipes.

- Vox Humana, 8 ft., 49 pipes.
- Harp (prepared for)
- CHOIR ORGAN.**
  - Gemshorn, 16 ft., 12 pipes.
  - Geigen, 8 ft., 61 pipes.
  - Spitzflöte, 8 ft., 61 pipes.
  - Spitz Celeste, 8 ft., 49 pipes.
  - Dolce, 8 ft., 61 pipes.
  - Geigen Octave, 4 ft., 12 pipes.
  - Gemshorn, 8 ft., 12 pipes.
  - Harmonic Flute, 8 ft., 12 pipes.
  - Gemshorn Twelfth, 2 2/3 ft., 61 notes.
  - Gemshorn Fifteenth, 2 ft., 12 pipes.
  - Gemshorn Seventeenth, 1 3/4 ft., 4 pipes.
  - Clarinet, 8 ft., 61 pipes.
  - French Horn, 8 ft., 61 pipes.
  - Chimes (from Great).
- PEDAL ORGAN.**
  - Double Open Diapason, 16 ft. (from Great), 32 notes.
  - Bourdon, 16 ft., 32 pipes.
  - Rohrbourdon, 16 ft. (Swell), 32 notes.
  - Gemshorn, 16 ft. (Choir), 32 notes.
  - Rohrquint, 10 1/2 ft. (Swell), 32 notes.
  - Octave, 8 ft., 32 pipes.
  - Bass Flute, 8 ft., 12 pipes.
  - Dolce Flute, 8 ft. (Swell), 32 notes.
  - Cello, 8 ft., 32 pipes.
  - String Quint, 5 1/2 ft., 12 pipes.
  - Choralbass, 4 ft. (Swell Principal), 32 notes.
  - Contra Fagotto, 16 ft. (Swell), 32 notes.
  - Trompette, 8 ft., (Swell), 32 notes.
  - Clarion, 4 ft. (Swell), 32 notes.
  - Chimes, 25 notes.

### ALFRED WHITEHEAD LEAVES SCHOOL; TAKES CHURCH POST

Dr. Alfred E. Whitehead, F.R.C.O., has retired as dean of music at Mount Allison University, Sackville, N. B., and has accepted an appointment as organist of Trinity-St. Stephen's Church, Amherst, N. S. Though Dr. Whitehead had reached the college retirement age, he felt that his years of service in music were not ended and decided to take the post in Nova Scotia. He had been at Mount Allison for five years. Before that he was for twenty-five years organist and choirmaster of Christ Church Cathedral in Montreal.

Dr. Whitehead is a composer of note and his choral works are well known to American church musicians. At Amherst he expects to teach a limited number of composition and organ students. Dr. Whitehead has been a member of THE DIAPASON family of readers since 1912.

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DR. HARRY E. COOPER'S CLASS AT MEREDITH COLLEGE



DR. HARRY E. COOPER, Meredith College, Raleigh, N. C., keeps a steady average—twenty-eight to thirty—in his organ classes year after year. Jean Batten, class president, is seated at the organ. In the front row, left to right, are: Phoebe Barnhardt, Ann Penney, Hortense Wiggs, Betty Ann Miller, Mary Lois Cadle and Nancy Doherty. In the second row are Shirley Bell Taylor, Margaret Jo Jernigan, Adair Whisenhunt, Margaret English, Mary Rachel Page, Alyce Picklesimer, Marjorie Barnes and Ruth Willcox. In the third row are Mildred Holland, Mary Dare Moore, Faye Wheeler, Ann Honeycutt, Betty Lou Olive, Geraldine Brown and Marjorie Lane. In the back row are Lois Shepard, Anne Parr, Bobbie Ann Yarborough and Beulah Cameron. Two were unable to be present for the picture—Phyllis Aycock and Jane Spence. Standing are the Meredith Col-

lege organ teachers, Dr. Harry E. Cooper and Miss Forrestine Whitaker. The students represent twenty-three cities in four states.

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# Programs of Organ Recitals of the Month

**Marshall Bidwell, Pittsburgh**—The Youngstown, Ohio, Chapter of the A.G.O. sponsored Mr. Bidwell in a recital Sept. 22 at Trinity Methodist Church. He played the following numbers: Larghetto-Allegro from Concerto in F major, No. 13, Handel; Aria, Loeillet; Chorale Prelude on "Our Father Who Art in Heaven," Buxtehude; Allegro from Trio-Sonata 1 and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Two Preludes on Old Chorales, Edmundson; "La Pluie," Jacob; "Comes Autumn Time," Sowerby; "Madrigal," Jawelak; "A Mighty Fortress Is Our God," Peeters.

**Harold Heeremans, F.A.G.O., New York City**—Mr. Heeremans gave the first in a series of recitals Oct. 11 at the First Unitarian Congregational Church, Brooklyn Heights. His program: Fugue in F minor, Jessie A. Fitzgerald; Chorale Preludes, "Ein feste Burg" and "Erhalt uns Herr bei deinem Wort," Buxtehude; Aria, Heeremans; Chorale Prelude on "St. James," Noble; "Prayer," McKay; Passacaglia, Bach.

**Carl Wiesenmann, Mus.D., New York City**—The Rockland County Chapter of the A.G.O. sponsored Dr. Wiesenmann in a recital Oct. 18 at the Lutheran Church of the Good Shepherd in Pearl River, N. Y. The program: Aria, Tenaglia; Allegro Vivace, Air and Allegro Maestoso from "Water Music," Handel; "Ronde Française," Boellmann; Prelude and Fugue in E minor, Bach; Largo, Handel; "Menuet Reverchon," Wiesenmann; "Repentance" and "Thanksgiving," Purvis.

**Reginald W. Martin, A.A.G.O., Siloam Springs, Ark.**—At his recital Oct. 4 at John Brown University Mr. Martin played: Prelude and Fugue in B minor, Bach; First Movement, Symphony 5, Widor; "Phedre" Overture, Massenet; Andante Cantabile, Tchaikowsky; "Rhapsody in Blue," Gershwin; Allegro Vivace, Martin; Aria, Peeters; "Humoresque," Yon; "White Clouds," Carre; Toccata, Mulet.

**Mary Wigent, Fort Wayne, Ind.**—Miss Wigent, who has returned to this country after a summer of study in France, gave a recital Sept. 20 at Plymouth Congregational Church. She was assisted by Jean Grant Altoveg, mezzo soprano, and Vincent Slater, accompanist. Organ numbers were: Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; Pastorale from Symphony 2, Widor; "Le Banquet Celeste," Messiaen; "Suite Française," Langlais; Prelude and Fugue in G minor, Dupré.

**Harold C. O'Daniels, Endicott, N. Y.**—Mr. O'Daniels, organist-choirmaster of Christ Episcopal Church, Binghamton, N. Y., played a dedicatory recital at the First Baptist Church, Owego, N. Y., Oct. 11. The program included: "Psalm 18," Marcello; Gavotte from Twelfth Sonata, Martini; "Water Music" Suite, Handel-McKinley; Three Chorale Preludes, Bach; Allegro from Concerto I, Vivaldi-Bach; Intermezzo from Sonata in A minor, Rheinberger; "Marche Champetre," Boex; "Harmonies du Soir," Karg-Elert; Improvisation on "Cibavit Eos," Titcomb; "The Nativity," Langlais; "Te Deum," Langlais.

**Robert Noehren, Ann Arbor, Mich.**—The Indiana Chapter of the A.G.O. sponsored Mr. Noehren in a recital Oct. 13 at Zion Evangelical and Reformed Church, Indianapolis. He played: Variations on "My Young Life Must Have an End," Sweelinck; Capriccio, Frescobaldi; Chorale Prelude and Toccata, Adagio and Fugue, Bach; Two Chorale Preludes, Brahms; Fugue, Noehren; "The Tumult in the Praetorium," de Maleingreau; "Dialogue," Langlais; "Jardin Suspendu," Alain; Fantasia and Fugue in D minor, Reger.

**Klaus Speer, Harrogate, Tenn.**—A recital was played by Mr. Speer Oct. 13 at Indiana University. The program: Fantasia and Fugue in C minor and Two Chorale Preludes, Bach; "Diferencias Cavallero," de Cabezon; Fugue and Capriccio No. 1, Francois Roberday; "Veni Creator Spiritus," Titelouze; Prelude, George List (first performance); Prelude, Pastorale and Cortege, Rene Frank; Variations on "The Cruel Ship's Carpenter," Heiden; Fantasia and Fugue in D minor, Reger.

**Charles Peaker, Mus.D., F.R.C.O., Toronto, Ont.**—The new war memorial organ at St. Paul's Cathedral, London, Ont., was opened with a recital by Dr. Peaker Oct. 13. He played this program: Sonata 1, Mendelssohn; Aria, Peeters; Toccata, Reger; "Rococo," Palmgren; "Tuba Tune," Lang; Introduction, Passacaglia and Fugue, Willan; "Adoro Te," Boellmann; "St. Peter," Darke; "Rhosymedre," Vaughan Williams; "Ein feste Burg," Karg-Elert; Andante and Vivace from Sonata 4, Bach; "Crown Imperial," Walton.

**Gordon Dixon, A.A.G.O., Santa Rosa, Cal.**—Mr. Dixon, a member of the faculty of Santa Rosa Junior College and past dean of the Redwood Empire Chapter of the Guild, played the following program on the large Skinner organ in Trinity Episcopal Church, San Francisco, Oct. 27 under the joint auspices of the Northern California and Redwood Empire A.G.O. Chapters: Chorale in A minor, Franck; "A Mighty Fortress Is Our God," Bach; "A Mighty Fortress Is Our God," Peeters; "The Suspended Gar-

dens" and "Litanies," Alain; "Speranza," Elmore; "Deck Thyself, My Soul," Karg-Elert; Scherzo from Symphony 2, Vierne; Melody and Canonette, Dixon; "Grand Choeur Dialogue," Gigout.

**Robert W. Glover, Springfield, Mo.**—Mr. Glover gave a recital Oct. 14 at Drury College, where he is a faculty member. He played: Trumpet Tune and Air, Purcell; Adagio in A minor and Prelude and Fugue in G major, Bach; Three Chorale Preludes, Brahms; Sketch in F minor and Canon in B minor, Schumann; Promenade and Air, Haines; "The Primitive Organ," Yon; "Flourish for an Occasion," Harris.

**Everett W. Leonard, Arlington, Va.**—Mr. Leonard was heard Oct. 19 at Mount Olivet Methodist Church. He was assisted by Erna Embrey Garner, soprano. Organ numbers were: Larghetto and Allegro from Concerto 13, Handel; Two Chorale Preludes, Willan; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Nocturne, Stewart; Sicilienne, Weitz; Toccata, Widor.

**Ralph S. Grover, A.A.G.O., York, Pa.**—The York Chapter of the A.G.O. sponsored Mr. Grover in a recital Oct. 13 at the First Presbyterian Church. His program was as follows: Toccata in E minor and "Except the Lord Build the House," Pachelbel; "Our Father Who Art in Heaven," Bohm; Prelude and Fugue in C major and Chorale Prelude, Bach; Chorale Prelude, Krebs; Fantasia in F minor, Mozart; Second Movement from Suite for Organ, Grover; "Comes Autumn Time," Sowerby.

**Herbert B. Nanney, Stanford University, Cal.**—Mr. Nanney was heard Oct. 8 at Stanford University in a program of baroque music. He played: Fugue on the Kyrie, Couperin; Fantasia in Echo Style, Sweelinck; "We Pray Now to the Holy Spirit," Bach; "I Call to Thee, Lord Jesus Christ," Pachelbel; Toccata and Fugue in F major, Buxtehude. A Bach program was played by Mr. Nanney Oct. 1. These were the numbers he chose: Fugue in E flat major; "Praised Be Thou, Jesus Christ"; "My Heart Is Filled with Longing"; Prelude and Fugue in D major; "Sheep May Safely Graze"; Toccata in D minor ("Dorian").

**Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.**—For a recital program Nov. 8 at Christ Church Mr. Means chose: Overture, "The Lord Is My Light," Handel; Prelude, Clerambault; Chorale Preludes, "A Mighty Fortress" and "Sleepers, Wake," Bach; Sicilienne and Prelude and Fugue in C minor, Bach; Adagio from Sonata in G major, Elgar; "Musical Clocks" Suite, Haydn; "Requiescat in Pace," Sowerby; "Harmonies du Soir," Karg-Elert; Toccata from Symphony 4, Widor.

**Kenneth R. Osborne, Fayetteville, Ark.**—Mr. Osborne gave a recital Oct. 18 at the University of Arkansas. His program: Introduction and Toccata, Walond; Five "Schubler" Chorale Preludes and Prelude and Fugue in D major, Bach; "Deck Thyself, My Soul" and "Blessed Are Ye, Faithful Souls," Brahms; "Romance" and Finale from Symphony 4, Vierne.

**Tom and Marilyn Ritchie, Fremont, Neb.**—Mr. and Mrs. Ritchie gave a recital Aug. 9 at the University of Illinois, Urbana. Mr. Ritchie played: Allegro Vivace and Air from "Water Music," Handel; Gavotte, Martini; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; Air with Variations, Sowerby; Toccata from Symphony 5, Widor. Mrs. Ritchie's numbers were: "Sleepers, Wake" and "Praise to the Lord," Bach; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

**Valentina Woshner Fillingier, Pittsburgh**—Mrs. Fillingier, a member of the Mount Mercy College faculty, played the opening recital of the sixty-fifth season at North Side Carnegie Hall Oct. 11. The program: "Homage to Handel," Karg-Elert; Allegro Cantabile from Symphony 5, Widor; "The Night of the Star," Elmore; "Litanies," Alain; "Etude Symphonique," Bossi.

**William Thaanum, M.S.M., Honolulu, Hawaii**—Mr. Thaanum, who is organist and choirmaster of St. Andrew's Episcopal Cathedral, gave a recital Oct. 6 at the Central Union Church. His program was as follows: Prelude and Fugue in G major, "Come, Saviour of the Gentiles" and Allegro Moderato from Trio-Sonata 1, Bach; "Stations of the Cross," No. 5, Dupré; "Litanies," Alain; "Romance" from Symphony 4, Vierne; "Moonlight," Karg-Elert; "Pantomime," Jepson; Finale from Sonata 1, Guilman.

**Helen Fairchild, Detroit, Mich.**—The new Casavant organ at the St. Clare of Montefalco Roman Catholic Church, Grosse Pointe, Mich., was demonstrated at a private meeting of members of the Catholic Organ Guild Sunday, Oct. 25, at 4 o'clock. Miss Helen Fairchild, dean of the Eastern Michigan Chapter, A.G.O., was invited by Father Majeske, director of the Palestrina Foundation, to play this demonstration for the Catholic Guild's first meeting of the year. Their regular organist is Robert Verhaeghe. Miss Fairchild's offerings were:

"Alleluia," Dubois; Cantabile, Franck; Toccata and Fugue in D minor, Bach; "Ich ruf zu Dir," Bach; Pastorale from "Prologue to Jesus," arranged by Clokey; "Pange Lingua," Edmundson; "Chanson de Automne," Gretchaninoff; Toccata from Fifth Symphony, Widor.

**David Pew, Denver, Colo.**—The Fort Collins Music Club sponsored Mr. Pew in a recital Oct. 12 at the First Presbyterian Church, Fort Collins, Colo. He played: Trumpet Tune, Purcell; Prelude in D minor, Clerambault; "The Cuckoo and the Nightingale," Handel; "The Flute," Arne; Prelude and Fugue in D, Bach; "In the Morning," Grieg; "Piece Heroique," Franck; Intermezzo, Dickinson; "Dance of the Candy Fairy," Tchaikowsky; Sarabande, Schenck; "Carillon," Vierne.

**George Faxon, Boston**—Mr. Faxon will play the dedicatory recital on a three-manual Kilgen organ at Plymouth Congregational Church, Lansing, Mich., Nov. 4 at 8:15 p.m. His program will be as follows: Allegro from Concerto in A minor, Vivaldi-Bach; Toccata, Frescobaldi; Allegro, "Imitazioni," Pescetti; Fantasia, Telemann; Chaconne, Pachelbel; "Fugue a la Gigue," Bach; "Deck Thyself, My Soul," Brahms; Canon in B minor, Schumann; Introduction and Fugue, "Ad Nos, ad Salutarem Undam," Liszt; Scherzo, Titcomb; Chanson, Barnes; Allegretto from Sonata in E flat minor, Parker; "Transports of Joy," Messiaen; "Ariel," Bonnet; Fantasy on "Adeste Fideles," Dupré.

**Mildred L. Hendrix, Durham, N. C.**—The following program was played by Mrs. Hendrix Oct. 4 at the Duke University Chapel: Prelude in F minor, Handel; "My Faithful Heart Rejoices," Brahms; Pastorale, Bach; Chorale in B minor, Franck; "Lobe den Herren," Ahrens; "St. Anne" Fugue, Bach.

**H. William Hawke, Gananoque, Ont.**—Mr. Hawke gave a recital Sept. 27 at Grace United Church. He played: Antiphon, "How Fair and Pleasant Art Thou," Dupré; Adagio from Symphony 2, Widor; "Ariel," Bonnet; "Clair de Lune," Vierne; "Carillon-Sortie," Mulet.

**Edwin Arthur Kraft, F.A.G.O., Cleveland**—Mr. Kraft chose these numbers for his recital Oct. 4 at Trinity Cathedral: "Comes Autumn Time," Sowerby; Moderato Cantabile from Symphony 8, Widor; Prelude in B minor, Bach; Largo, Veracini; Fugue in D major, Guilman; Andante, Stamitz; Scherzo, Dethier; "Humoresque Fantastique," Edmundson; Toccata on "In Babilone" and "The Little Bells," Purvis; "Ride of the Valkyries," Wagner.

**Margaret Vardell, Winston-Salem, N. C.**—For a recital Oct. 5 at Salem College Miss Vardell chose: Prelude, Fugue and Chaconne, Buxtehude; Concerto 10, Handel; Pastorale and Fugue in E flat, Bach; Fantasia and Fugue on "Ad Nos, ad Salutarem Undam," Liszt.

**Thomas J. Tonneberger, Toledo, Ohio**—Mr. Tonneberger gave recitals Sept. 20 at Augsburg Lutheran Church in Toledo and Oct. 4 at Our Saviour Lutheran Church, Trilby, Ohio. The program on both occasions was as follows: Prelude in F minor, Bach; "The Fifers," d'Andrieu; Chaconne in D minor, Pachelbel; "The Perfect Song," Breil; "Trees," Rasbach; "Parade of the Wooden Soldiers," Jessel; "Thumb Box Sketches," DeLamarer; "Suite Gothique," Boellmann.

**Joseph T. Elliott, New York City**—Mr. Elliott gave three recitals in October at St. Paul's Chapel, Trinity Parish, where he is the organist. His program Oct. 28 was as follows: Prelude and Fugue in G minor and Chorale Prelude, "Nun bitten wir," Buxtehude; "Pass'e Mezzo Antico," Gabrieli; Sonata 6, Mendelssohn. Mr. Elliott's program

Oct. 21 included: Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Brahms; Pastorale and "Carillon," Vierne.

**Wallace M. Coursen, Bloomfield, N. J.**—Mr. Coursen was heard in a recital Oct. 14 at St. Paul's Chapel, Trinity Parish, New York City. His program: Fantasia in G major, Bach; "Fairest Lord Jesus," Schroeder; Sonata 2, Hindemith; Finale, Dupré.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his recital Oct. 25 at the Spreckels organ pavilion Mr. Brown chose: "Gloria," Dachauer; Fugue for Pedals Alone, Handel; "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; "The Musical Snuffbox," Liadoff; "To the Rising Sun," Torjussen; Largo from Trio-Sonata 5, Bach; Overture, Rossini; Andante from "Surprise Symphony," Haydn; "Marche Heroique," Saint-Saens.

**Arnold Schultz, Chicago**—The dedicatory recital on a Reuter organ was played Sept. 27 by Mr. Schultz at the Edgebrook Evangelical Lutheran Church, where he is organist and director of music. His program: Chorale Prelude, "I Call to Thee, Lord Jesus Christ" and Toccata, Adagio and Fugue in C, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Adagio from Symphony 6, Widor; "May Night," Palmgren; Melody in D, Bull; Toccata from Symphony 5, Widor.

**Marjorie Jackson, A.A.G.O., Hattiesburg, Miss.**—Miss Jackson was heard in a faculty recital Sept. 20 at Mississippi Southern College. She played: Trumpet Voluntary, Purcell; "My Heart Is Filled with Longing" and "Jesus, Joy of Man's Desiring," Bach; Prelude and Fugue in F sharp major, Buxtehude; Chorale in B minor, Franck; "Three Fools in Three Moods," Starling Cumberworth; Prelude and Fugue in G minor, Dupré; Two Pieces, Vierne; "Acclamations," Langlais.

**Maurice John Forshaw, Oakland, Cal.**—For a recital Sept. 20 at California Concordia College Mr. Forshaw chose the following: "Plein Jeu," Clerambault; "Gloria in Excelsis Deo," "Von Gott will ich nicht lassen" and "Herr Jesus Christ, dich zu uns wend," Bach; "Toccata per l'Elevazione," Frescobaldi; Scherzo from Symphony 1, Vierne; Communion, Tournemire; "Recit de Nazard" and "Francaise," Langlais; "Suite en Trio d'Apres Corrette," Milhaud; Prelude 5, Milhaud.

**George Mead, New York City**—For a recital Sept. 28 at Trinity Church Mr. Mead chose: Adagio from Symphony 6, Widor; Intermezzo from "Music for the Passion," Haydn; Canon, Dubois; Toccata for the Elevation, Frescobaldi; Adagio, McKay.

**Robert Arnold, New York City**—Mr. Arnold chose the following for a recital Sept. 29 at Trinity Church: Air from Suite in D, Bach; "Qui Tollis Peccata Mundi," Couperin; "Peasants' March," Yon; Pastorale from Sonata in D minor, Guilman; Prelude on "Old 104th," Rowley.

**John Bainbridge, New York City**—Mr. Bainbridge was heard in a recital Sept. 24 at Trinity Church. He played: Chorale Prelude on "O How Blessed, Faithful Spirits," Brahms; Hornpipe and Minuet from "Water Music Suite," Handel; Moderato Cantabile and Finale from Symphony 8, Widor.

**Ramona Cruikshank Beard, Tallahassee, Fla.**—Mrs. Beard gave a recital Sept. 26 at Florida State University. She was assisted by Thomas Wright, pianist. Organ numbers were: Toccata in F major, Bach; Prelude and Fugue in G minor, Dupré; Introduction and Passacaglia in D minor, Reger.

**Frederick Boothroyd, Mus.D., Colorado Springs, Colo.**—Dr. Boothroyd was heard Oct. 1 at Grace Church. He played: Concerto 3, Handel; Minuet from Serenade in D, Brahms; "La Nuit," Karg-Elert; Minuet from "Petite Suite," Debussy; Scherzo, Bossi; "Les Cloches de Hinckley," Vierne.

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

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

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

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

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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, NOVEMBER 1, 1953

## As to Our Raison d'Etre

An interesting letter published among letters to the editor in the October issue was one by F. M. Siebert in which he expresses low esteem for the articles published in THE DIAPASON. Mr. Siebert takes exception particularly to the publication of the contributions of Mr. Maesch and Mr. Birkby in the September number. These gentlemen need no defense from us; they are abundantly able to stand on their own feet. In fact, our contributors have included the best-informed writers on organ matters, and though we do not always agree with everything they write, they are not to be dismissed in the manner in which Mr. Siebert dismisses them. We receive so many letters of commendation of articles we publish that we rather welcome occasional adverse criticism.

When our valued reader says that "I don't suppose we should expect scholarly erudition, since this is not the *raison d'etre* of the paper," we fear he displays a misconception of "scholarly erudition," and certainly of our *raison d'etre*. THE DIAPASON is a forum for presentation of various opinions. Our columns are open to representation for different schools of thought. We are not devoted to the advocacy of any one type of organ design or tone, or to one type of composition or manner of performance. This has been our policy for forty-four years. So much for our *raison d'etre*.

There is another paragraph in Mr. Siebert's letter which demands a word. The writer states that he has found the opinion of organists among musical scholars to be "incredibly low". Frankly, we believe that our profession has reason to resent this. We have no hesitancy in saying that as a class we are not "un-musicians". It requires as much musicianship, technical proficiency and taste to be a good organist as to attain high rank in any other branch of music. When the statement is made that those who condemn us as a class "are right" as long as organists "continue to bury their heads in the sands of Rheinberger, Reubke, celestes, chimes and romantic passion" our critics have yet to learn much about what the church musician has accomplished.

The issue of *Fischer Edition News* for September and October contains a beautiful tribute to the late Dr. T. Tertius Noble. It was written by Professor Howard D. McKinney, a member of the faculty of Rutgers University and for many years on the staff of J. Fischer & Bro. Although this publication is a house

organ for the well-known publishing firm and is devoted largely to information concerning its publications for organ and choir, every issue contains interesting articles. It is mailed to a large number of organists and those who do not receive it regularly would do well to ask to be placed on the Fischer mailing list.

## André Marchal in Oak Park

André Marchal, the noted blind organist of Ste. Eustache in Paris, gave his first Chicago recital in several years Sept. 29 at the First Methodist Church of Oak Park. An audience estimated at nearly 800 people heard Mr. Marchal interpret a varied program of ancient, standard and contemporary works on the four-manual Ernest M. Skinner organ. The artist is well-known for his study of the old masters and the organists present were particularly interested in his interpretation of an opening group of pieces by Louis Couperin, Francois Couperin, Marchand and de Grigny. It is certain that no one was disappointed because Mr. Marchal's interesting registrations brought real life to these pieces and his discriminating musicianship was apparent at all times.

From the works of Bach the artist chose the trio chorale prelude "Valet will ich dir geben" and the celebrated Fantasia and Fugue in G minor. The playing of the former was indeed satisfying. The majestic dignity in Mr. Marchal's interpretation of the Fantasia reminded one of the well-known old recording by Vierne. It was "French Bach playing" at its best. In the Fugue Mr. Marchal took liberties to which most American players are unaccustomed.

By way of a "standard" French work the audience heard a thoroughly pleasing rendition of the Franck Chorale in B minor. Then followed three modern numbers: "Priere du Christ Montant vers Son Pere," Messiaen; "Petite Piece," Alain, and "Variations sur un Noel Angevin," Litaize. Americans are always interested in a Frenchman's interpretation of modern French music and undoubtedly those who have made a study of these works received helpful "pointers" on the manner in which they should be played. For some in the audience three such numbers were too many.

The recital closed with that bag of tricks so dear to the heart of French organists, the improvisation on a submitted theme. The theme was written by Leo Sowerby. Mr. Marchal improvised what might be called a Prelude, Fugue and Finale. He avoided the common pitfall of making his improvisation too lengthy. It was well constructed as to form and made better listening than most improvisations.

## VOLKEL TO GIVE PROGRAMS

## AT ALL ANGELS' IN NEW YORK

After one of the busiest seasons of recitals, service playing and conducting in Chautauqua during the summer, Dr. George William Volkel has returned to New York City to resume his post as organist and choirmaster of All Angels' Episcopal Church. Here he has planned a series of oratorios and special services, with the presentation of the Christmas portion of Handel's "The Messiah" heading the list for Sunday, Dec. 6, at 7:30. Again the entire solo quartet of St. Bartholomew's Church, New York City, will be guest soloists.

Dr. Volkel will give a recital in Calvary Presbyterian Church, Newburgh, N. Y., Sunday, Nov. 15, at 5 o'clock. On the 18th he will play for the Jamestown Chapter of the Guild in Jamestown, N. Y. This recital will be in the First Presbyterian Church. The selections to be played in the Newburgh recital are: "Fantasie e Gravedine" in G, Bach; Sonata No. 1, in E flat, Bach; Introduction and Passacaglia, Noble; Communion and Carol Prelude on "Gwalshmai", Purvis; "Legend of the Mountain", Karg-Elert; "Tu es Petrus", Mulet; "Pensee d'Automne", Jongen; "La Nativite", Langlais; Chorale in A minor, Franck. With several requests to fill in Jamestown, Mr. Volkel substituted the First Sonata of Mendelssohn for the Noble Passacaglia and the Vierne Scherzo from the Second Symphony for the "Tu Es Petrus" of Mulet. In Jamestown the program ends with improvisations on themes submitted by Guild members.

## Comments of Yesteryear

[Reprinted from the issue of THE DIAPASON of Nov. 1, 1943.]

## A Question for Emily Post

In our May issue we presented a question propounded by a prominent business executive who was curious to know whether the organ prelude was a part of the service, or what? The question elicited a number of interesting responses from organists. Some of them told how they had handled—and in some instances solved—the problem in their churches. We were reminded that many ministers make it plain on the church bulletins that the service begins with the first note of the prelude. Of course, there were those who argued that, while the organ voluntary was a means of preparing worshippers for what was to follow, it was not actually a part of the service. This really did not affect the issue, for it is obvious that you can't prepare a worshiper for what is to come if he does not pay attention to the prelude or let it disturb the flow of his conversation.

One need not visit many churches to note the difference in attitude. In one the people gather quietly, perhaps say a prayer and then listen to the organ. From the moment they enter the edifice they seem to feel that they are in God's house and should "keep silence before Him." In other places they act as if they were at a reception, and the ushers—gentlemen often decorated for their Sunday task with carnations and other flowers—welcome them as to a social affair. Voices are not even subdued and the notes of the organ merely mingle with the babel. Sometimes an elderly lady with impaired hearing speaks in diatonic tones as she makes her way to a front pew and insists that those to whom she speaks answer loudly enough for her to hear. No doubt the prelude is a nuisance to her. In an Anglican cathedral in Canada not long ago a visitor was impressed with the atmosphere of worship that prevailed until two women and a young girl took a pew behind him and disturbed his devotions during the prelude with animated conversation. Reproachful glances at the trio had no effect on them.

Since this is really a matter of manners more than of worship we might paraphrase a homely admonition that used to appear in some railroad cars, to the effect that "if you spit on the floor at home, do it here; we want you to feel at home," by saying: "If you interrupt a speaker or a musical performer in your home, do it in church; we want you to feel at home."

The discussion in our columns during the summer may have had some salutary effect, but it seems as if this question might properly be submitted to Emily Post. It would be interesting to hear what this arbiter in matters of etiquette has to say and her answer might even have a good influence where other means fail. We appeal to Emily Post.

## J. B. WILLIAMSON, VIRGINIA ORGANIST, DIES AT AGE OF 39

James Bernard Williamson, Jr., organist and choirmaster of the First Presbyterian Church in Lynchburg, Va., died Oct. 3 at the age of 39 years after an illness of only three weeks with leukemia.

Mr. Williamson, almost without sight in his childhood, had been totally blind since his early twenties, but the achievements of his handicapped life were outstanding. He received his bachelor of arts degree from the University of North Carolina in 1937. In 1940 he was graduated from Curtis Institute in Philadelphia. His organ study was with Dr. Alexander McCurdy at the institute and later with Dr. Charles M. Courboin. After going to Lynchburg in 1940 he commuted to the University of Virginia in Charlottesville to study composition with Dr. Randall Thompson, receiving his master of arts degree from the university in 1945.

As a composer Mr. Williamson was best known for his "Souls of the Righteous," a major choral work written as a memorial to those who gave their lives in world war 2. This work has had several important performances. Last January he built an organ in the basement of his home after several years of collecting parts. An associate of the American Guild of Organists, he helped organize the local

## Looking Back into the Past

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

Details concerning the huge organ just completed in the Jahrhundert Halle at Breslau, Germany, were given to THE DIAPASON by Dr. Wilhelm Middel-schulte. The new instrument has 187 speaking stops and a total of 15,120 pipes.

The contract for a four-manual for the Fort Street Presbyterian Church in Detroit was awarded to the Wangerin-Weickhardt Company. N. J. Corey was the organist.

A four-manual built by Austin was dedicated in the First Presbyterian Church of Nashville, Tenn., with Edwin Arthur Kraft at the console.

James T. Quarles, a well-known St. Louis organist, then at the Lindell Avenue Methodist Church, was engaged as organist of Cornell University, Ithaca, N. Y.

Pietro A. Yon gave the inaugural recital Sept. 30 on a four-manual built by J. H. & C. S. Odell & Co. for St. Joseph's Church, Albany, N. Y.

Twenty-five years ago, according to the issue of Nov. 1, 1928—

A number of prominent organists were guests of the Skinner Organ Company at Princeton, N. J., Oct. 13 and heard the large new organ in the Princeton Chapel. A special train from New York and special cars from Philadelphia brought the visitors. The imposing array of artists who demonstrated the possibilities of the new instrument included Lynnwood Farnam, Chandler Goldthwaite, Charles M. Courboin, Rollo Maitland, Fernando Germani and Ralph W. Downes. The organ is one of eighty-six registers and more than 6,000 pipes.

Casavant Freres were commissioned to build a five-manual organ for the magnificent Royal York Hotel, Toronto.

The Skinner Organ Company was engaged in reconstructing and enlarging the organ in Woolsey Hall at Yale University and the new specifications were presented. The Hook & Hastings Company had completed the reconstruction of its large organ in the First Church of Christ, Scientist, Boston—the Mother Church—and the stoptlist of this instrument also was published.

Fernando Germani of Rome arrived in New York for an American tour and won the enthusiastic approbation of organists and critics with his playing in a series of three recitals Oct. 9, 12 and 18 at the Wanamaker Auditorium.

Memphis, Tenn., was selected as the convention city of the A.G.O. for 1929 at a meeting of the council of the Guild Oct. 8.

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

Announcement was made Oct. 3 by Monsignor Flannelly, administrator of St. Patrick's Roman Catholic Cathedral, New York City, of the appointment of Charles M. Courboin, Mus.D., as organist and choirmaster of the cathedral.

Half a century of devoted service by Mrs. Rees Powell to the First Methodist Church of Milwaukee, Wis., was completed Oct. 10 and the congregation celebrated the anniversary with a reception in the afternoon.

J. Alfred Schehl, A.A.G.O., choir-master and organist of St. Lawrence Church, Cincinnati, completed forty-five years of continuous service to Catholic churches Oct. 1. Before going to St. Lawrence thirty-one years ago he was at Holy Trinity and the Church of St. John the Baptist.

chapter and was its first dean. He was in demand both as a recitalist and lecturer and was frequently consulted about organ design. For some years he had taught music history courses in the University of Virginia extension division. He had many organ pupils and conducted choral groups in several towns in Virginia.

At the funeral service, held in the First Presbyterian Church, the text of "Souls of the Righteous" was read and a portion of the work was played by Dr. Henry Hallstrom, a close friend.

Mr. Williamson is survived by his widow, Kimbrough Caskie Williamson, and five daughters.

## First Organ Music Brought to America for Indians' Benefit

By SARAH LAUBENSTEIN

Within the last few years a number of interesting articles on old European organs have appeared in THE DIAPASON, giving some account of their construction and specifications, their builders and the music composed for them. This current interest in early European organs aroused my curiosity as to the first appearance of organs in the Americas, the first "American" organists, the nature of the first organ music composed here and the story of those who were responsible for its production. Any answers to these difficult questions must be sought in a consideration of the history of the earliest Spanish settlements on this continent and its adjacent islands, and especially in connection with the educational aspects of that history. The references to music in the writings of the early historians are fragmentary and so widely scattered that, in piecing together the information, it is necessary to include a somewhat large amount of explanatory history.

There is a saying to the effect that underlying all the great movements of history there are centuries of unrecorded preparation—long periods of incubation. This is apparent in the ease with which the Indians of New Spain accepted Spanish customs and a Christian education. Long before the arrival of the Spanish there had been systems of education in use among the Indians, especially the nations of the Mayas, the Toltecs and the Aztecs. The writing of the Mayas was a primitive picture writing, not alphabetic; and even so there were only a few who were able to express their ideas in this way. The Mayas were the most advanced and are reported to have had centers of learning, where the boys of the nation were taught methods of warfare, the history of their people, astronomy and music. There must have been instruction in handicrafts also, for certain patterns were continued for generations and were associated with the various castes. The Toltecs are thought to have been under the influence of the Mayas, but authorities differ most in reporting these people, one writer even referring to them as a "mythical tribe". The Aztecs are better known because they felt the Spanish conquest to a greater extent and therefore the Spanish writers reported their culture and institutions more fully.

In addition, however, to the reports of Spanish historians we have another source of information in the indigenous musical culture of the Aztecs. Some of their ancient instruments have been preserved in museums and furnish very valuable information. Carlos Chavez describes some of these instruments and attaches great importance to the sea snail's shell, for these shells sound natural harmonics. From them the Indians discovered a natural scale—they used intervals of octaves, fifths and thirds. It was a pentatonic scale without semitones, based upon some of the acoustical laws underlying the musical system of the West. There were also numerous other instruments—drums, bells, flutes, etc.—the drums looming large in the musical picture, especially in connection with the ritual dance and warfare.

At the time of the discovery of America by Columbus these Indians practiced religious cannibalism, sacrificing to their gods the captives taken in war and later eating them in huge communal feasts. It is recorded that after some battles the captives were sacrificed in steady procession for three days and that it required about five minutes to dispatch one victim. It is therefore almost miraculous that the Spanish, so greatly outnumbered, could settle the country at all. One fact that undoubtedly helped them was the legend of Quetzalcoatl, reported to have been a white man who arrived in the Aztec country in a ship, stayed awhile and sailed away again into the unknown. Some authorities even surmise that he was an Icelandic or a Norse priest of the tenth or eleventh century. At any rate the Indians considered him to be a god and believed that he would come again and bring other white people.

Of course, in discovering "America," Columbus thought he had found a shorter way to India, the land of spices and gold. He did not expect to find a new continent. On Oct. 11, 1492, when the crew of the "Pinta" picked up "a reed and a stick, and another stick carved, as it seemed, with iron tools, and some grass...and a tablet of wood" they knew they were near land. Because night was approaching Columbus decided to land the next day. No doubt he imagined he would ride in a royal procession to be presented at the court of the emperor of the Indies. These first boats also brought beads and trinkets for trade with the natives and various kinds of bells. So the first European "instruments" brought to the shores of our continent were probably bells. The first European music sung of which I find a record was the planchant "Salve Regina", sung by the sailors the night of Oct. 11, 1492. On Oct. 12 they landed in Guanahani, known today as Watling Island, one of the Lucayas, and Columbus believed he was in Cathay or Cipango.

After making his report to King Ferdinand and Queen Isabella of Spain, Columbus returned to the new land he had discovered. This time a priest accompanied him—Father Juan Perez—and Dec. 8, 1493, he celebrated the first mass in the new world. This took place near Cape Haitien in a "chapel built of boughs".

Soon Columbus proved that he was unfit to govern New Spain because he treated the conquered Indians as slaves. When Cardinal Ximenes became regent he heard further reports of slavery in the new world and he drew up a code of instruction for the good of the Indians and made every effort to protect them. In 1502 he sent thirteen fellow Franciscans to Hispaniola, and they, according to Friar Zephyrin Englehardt in the "Catholic Encyclopedia," took with them "the first bells and the first organ." No doubt this organ was the first one brought to this continent and it was probably a portable of the type then in common use in Europe. At any rate it is most interesting that an organ, of whatever kind, should have found its way to this continent ten years after the first voyage of Columbus.

By this time all kinds of adventurers, seeking gold and power, had arrived in the new world. The religious orders, concerned with the Christianizing of the natives, were compelled to struggle to the utmost in order to help the Indians at all. The situation was truly deplorable because the civil authorities were all too often thoroughly corrupt. At the beginning the Franciscans were the most active missionaries, partly because Queen Isabella, who fitted out the expedition of Columbus, and Columbus himself were members of the Third Order, and Father Juan Perez, the first priest to come, was the superior of the Franciscan monastery of La Rabida in Andalusia.

The most interesting records of importance to us are those that concern Mexico. Father Pedro Melgarejo seems to have been the first Franciscan to enter Mexico. He arrived in 1521 during the siege of the capital by Cortes and left the next year to return to Spain to defend Cortes from the accusations of misrule by his enemies. In Mexico the first real missionary work among the Indians was done by three Flemish Franciscans, Fathers Juan de Tecto and Juan de Aora and the lay brother Pedro de Gante. These three heard of the Spanish expeditions to the new world and of the conquests of Cortes and became inflamed with the idea of preaching the Gospel to the natives of New Spain. Brother Pedro de Gante was a relative of Charles V. and heard much from him about the new country, of the cruel religion of the Indians and their practice of human sacrifice. This only made the Franciscan brothers the more determined to preach Christianity to the Indians. The provincial of their order and Charles V. gave their authorization for a Mexican mission but they did not wait for that of Pope Adrian IV. They embarked from Seville in May, 1523, and arrived at Vera Cruz Aug. 13, the voyage lasting three and a half months.

From there they traveled over mountains and valleys, past volcanoes white as snow until they arrived at the valley of Mexico. They stopped at the capital of the country, built in the same place where the famous city of Tenochtitlan had been. On the other side of a salt marsh in the vicinity was the city of Texcoco. Here they were well received by

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the natives and lodged at the palace of Ixtlxlxochitl. Opposite the market-place was the great pyramidal mound on which the Aztecs celebrated their sacrifices to the terrible god Tezcatlipoca. The missionaries mingled with the people, observing their strange customs, winning their respect, and learned to understand their language. In this Brother Pedro de Gante was the most progressive and therefore he was able to make a greater contribution to the education of the Indians.

Somewhat more than nine months had passed when they were notified of the arrival of Martin de Valencia, who was accompanied by Franciscan missionaries sent out with the authorization of the Pope and referred to as the "Twelve Apostles to the Indians". In company with Cortes and Ixtlxlxochitl the three Flemish missionaries received them in June, 1524. The "Twelve" did not find that the three Franciscans had made much progress in the work of evangelizing the natives, for as Juan de Tecto said, "they had been studying a theology which St. Augustine ignored"—the language of the Indians. However, the long period devoted to the study of the language of the natives was necessary and fruitful. Soon Pedro de Gante had a real school for the Indians and they were able to understand his preaching. This first school at Texcoco flourished and Pedro de Gante traveled to nearby districts teaching and preaching. In a few years he realized the importance of making Mexico City the center of his work and moved his school there about the year 1526. Meanwhile his friends, Fathers Juan de Tecto and Juan de Aora, had accompanied Cortes on an expedition to the Hibueras and in the midst of his efforts to enlarge his work he heard that they had died, being unable to stand the hardships of the journey.

In 1528 the first bishop, Juan de Zumarraga, arrived and by that time the school of Pedro de Gante was well established. Later Brother de Gante founded a church for each of the old Aztec divisions of the country, for he was also a builder and an architect. The school of Pedro de Gante, at the Chapel of San Jose of the convent of San Francisco of the City of Mexico, was unusual for his time. We find here the first school of music on this continent. It was dedicated first of all to the service of the church, but Pedro de Gante included all the needs of life, so much so that it can be said that he created a small center of culture in the midst of a barbaric civilization. Reading, writing, Christian doctrine, music necessary for the church service and Latin grammar for the advanced students were taught, and other subjects were added as

the need arose. He saw the advantage of grouping people according to ability, so that in addition to those who were learning the fundamental subjects those who were fitted for manual labor helped with building; there were also those who learned to make shoes and other useful goods of leather. Those who showed an appreciation for beautiful things learned wood carving or painting in order to beautify the churches, or to work with silver to make crucifixes and other objects used in worship. Other scholars learned government and the duties of alcaldes. There were also subjects to help prepare them for Christian marriage. In short, all the activities of life were included in some way in the curriculum.

Pedro de Gante noticed that the Indians had a natural aptitude for music and that it had played an important part in their lives. They sang and danced before their idols and when they offered human sacrifices singing and dancing formed a great part of the festival. So he composed hymns for them, telling the Christian story of God become man, born of the Virgin Mary. He used poetry and music to spread the story of the Gospel. The students who were able to learn music studied instrumental as well as vocal music. They also made instruments for their own use—flutes, chirimias, orlos, vihuelas, cithers, monocordios, etc., and at last, about the year 1527—an organ. It was thus only thirty-five years after the arrival of Columbus that the unknown organ builders of New Spain were beginning their work.

These stories may easily be multiplied, but it is most interesting to note that in the sixteenth century, when the three great contrapuntal writers—Palestrina, Orlando di Lasso and Philippe de Monte—had brought polyphony to its height of expressiveness, here in the new world there also flourished for a short time a parallel movement. Without doubt today somewhere in Mexico there are manuscripts written by some of these unknown organists and choirmasters waiting to be made available to the world.

Felice Pedrell has given us the names of some of these sixteenth and seventeenth century "American" composers of Mexico, notable among whom are Father Luis de Cancer (died in 1549), who set to music some canciones in Zapotec, and Hernando Franco, 1575, whose Plegaria a la Virgen in Nahautl he reproduces in facsimile. More prolific still was Antonio Salazar, fl. 1690, composer of masses, motets, hymns, Te Deums and villancicos. Much still remains to be done in this field by the music historian.

[To be continued]

## Tourist on Visit to 17th Century Organ at La Fleche, France

By SETH BINGHAM

On our way back from Brittany to Paris we stopped over at La Flèche to examine an organ in the large chapel of the Prytanée Militaire. This is a "prep" school under military auspices, originally founded by Henri IV—a sort of junior West Point. It prepares for Polytechnique or Saint-Cyr. There are 1,100 students. Five hundred graduate officers were killed in world war 2; several hundred, their names inscribed on the cloister walls, died in world war 1.

Getting to see the organ was somewhat complicated. A very friendly cat greeted me at the caretaker's lodge and encouraged me to stick around till his master returned from guiding a party of tourists through the grounds and buildings of the Prytanée. The caretaker said the chaplain was on vacation, and he himself didn't know where the keys were. To his astonishment I told him where to find them—in the upper drawer of a table on the right as one entered the sacristy. Sure enough, there they were! Having recovered from this shock, the concierge gave me a few scant directions and hastened back to conduct another batch of sightseers, leaving me on my own.

There were three keys—the first, big and heavy enough to fell an ox, gave access to the long side gallery; the second, somewhat less formidable, unlocked the door to a sort of antechamber, where, groping in Stygian darkness, I located and turned on the starting rheostat. This suddenly awoke a sleeping motor, which burst into action with a roar like an exploding gas tank, nearly scaring me out of my wits, and then subsided to a steady rumble. Still trembling, I stumbled up some invisible steps to a small door where key No. 3 finally admitted me to the organ loft and welcome daylight.

Owing to the absence of the chaplain I was unable to learn much of the organ's history, though I did put in a long session with the organ itself. The handsome marble tribune dates from 1637; the exact time of the organ's construction is unknown as far as I could ascertain. The highly ornate post-Renaissance case is rated as an unusually fine example of its kind. Apparently the greater part of the seventeenth century pipe-work of the great, positif and pedal is still in place but undoubtedly some ranks are of the early eighteenth century.

Originally a two-manual instrument, the LaFlèche organ was restored about 1938 by France's celebrated builder Gonzalez, who added a swell (récit) division, entirely new except for the vox humana pipes. His other additions were a quarte de nasard and bombarde in the great, and a contrebasse, 16 ft., principal, 8 ft., and flute, 2 ft. in the pedal. The positif was left untouched. So cleverly was the work done that the ensemble sounds like the unified product of a seventeenth century designer.

Here is the organ's composition as I noted it down:

### RECIT (Swell).

Montre, 8 ft.  
Flûte à Cheminée, 8 ft.  
Salicet, 4 ft.  
Flute, 4 ft.  
Sesquialtera, 2 rks.  
Doublette, 2 ft.  
Cymbale, 4 rks.  
Trompette, 8 ft.  
Hautbois, 8 ft.  
Clarion, 4 ft.  
Vox Humana, 8 ft.

### GRAND ORGUE (Great).

Bourdon, 16 ft.  
Montre, 8 ft.  
Bourdon, 8 ft.  
Prestant, 4 ft.  
Flute, 4 ft.  
Nazard, 2 2/3 ft.  
Doublette, 2 ft.  
Quarte, 2 ft.  
Tierce, 1 1/2 ft.  
Fourniture, 5 rks.  
Cornet V (from middle C).  
Trompette, 8 ft.  
Clarion, 4 ft.

### POSITIF (Choir).

Bourdon, 8 ft.  
Prestant, 4 ft.  
Flute, 4 ft.  
Nazard, 2 2/3 ft.  
Tierce, 1 1/2 ft.

Larigot, 1 1/2 ft.  
Fourniture, 3 rks.  
Cymbale, 2 rks.  
Cromorne, 8 ft.

### PEDALE.

Contrebasse, 16 ft.  
Soubasse, 16 ft.  
Cello, 8 ft.  
Flute, 8 ft.  
Flute, 4 ft.  
Flute, 2 ft.  
Bombarde, 16 ft.  
Trompette, 8 ft.  
Clarion, 4 ft.

The swell montre, 8 ft., has a remarkably smooth, gamba-like tone. To one's surprise the salicet, 4 ft., is a bright but delicate diapason almost as strong as the great prestant. However labeled, the two stops blend with great distinction. The hautbois, 8 ft., leans to the trumpet type. The four-rank cymbale is beautifully equalized and retains its fullness clear to the top through skillful breaking. The vox humana tremolo is operated by a foot ratchet. The luminous 4-ft. flute makes an ideal solo stop accompanied by the great bourdon, 8 ft. Flute, 4 ft., doublette, 2 ft., and sesquialtera give us a lovely flutey cornet.

The six flue ranks of the pedal form a solid, clear ensemble, and several effective smaller combinations are possible. The contrebasse is a strong resinous 16-ft. violone. The principal is not a characteristic diapason but rather an 8-ft. approximation of the contrebasse. It is not, however, an extension; here as elsewhere all ranks are independent.

The positif has little in common with the choir division in our so-called romantic organs. At La Flèche it is a finely-scaled junior edition of the grand orgue minus chorus reeds—and not so junior either! Flute, 4 ft., is a stronger, brighter version of its swell counterpart. The doublettes here and in the great are real diapasons, in contrast to the swell flute-type doublette. Again stop names may mislead us. The positif actually offers two distinct ensembles—bourdon, 8 ft., nazard, larigot and three-rank furniture form a prevailingly fluty section; prestant, doublette, tierce and the acute two-rank cymbal sound together as a brilliant diapason mixture based on the 4-ft. pitch, but centering around the doublette. The cromorne is a "rip-snorter".

In the great stops noteworthy is the prestant, 4 ft.—a wide, mellow diapason voiced to blend with the 8-ft. bourdon. A glance at the stoplist shows there is nothing effeminate about the full great. The progressive build-up of the flue chorus from prestant through cornet is of dazzling brilliance.

On paper the pedal organ looks rather strange, as though it might have been revamped, possibly more than once. Anyway, its six flue ranks form a solid, clear ensemble and several effective smaller combinations are possible. Contrebasse is a strong, resinous violone. Cello is my own designation—the stop name was missing. It is an 8-ft. approximation of the contrebasse, but not an extension; here as elsewhere all ranks are independent.

The entire organ is unenclosed. The mechanism is crude and awkward; it could certainly stand some modernizing. Swell, great and pedal chorus reeds are drawn "silent" and sound only when called into action by old-style iron foot ratchets. The reeds speak with an incisive "ping" recalling in some degree those in the Chapelle Royale at Versailles, but they are more aggressive and stage a blazing climax when added to the fonds and mixtures, which are musical and not screechy. The tutti fortissimo is clear and ringing and not thick or cloudy.

Evidently there has been no attempt to change the ancient drawstops, which are square, heavy and unwieldy, needing to be pulled out several inches to open the pallet-valve. However, once the valve is open, the pipe speaks with free and beautiful clarity. No electronic tone with mathematically selected harmonics can compare with this low-pressure, wind-blown tone, whose character is determined by its own natural harmonics. (I often wonder why the electronic boys persist in striving to imitate pipe organ tone. I see no reason why through experimentation and research they should not develop a fine musical instrument with fresh new sonorities. But if and when they do it, this instrument will be different from the pipe organ—not a caricature of it!

And my guess is that it will find its principal use in the concert hall rather than the church.)

Since its restoration the instrument has attracted organists from many parts of the world, due among other things to the remarkable character of the stop families, the admirable grading of the flutes of one division with another and the percussive speech of the reeds, but chiefly because the organ at La Flèche is one of the few French instruments of its type and epoch to have survived intact to our day, unimpaired by time—and man.

I might mention that the Versailles instrument was reconstituted by Gonzalez, who was obliged to duplicate missing reed and flute ranks with new ones built to exactly the same scale and using the same metals and alloys called for in the original and still extant specifications—quite a different assignment.

## WILLIAM MCKEAN, ORGANIST, OF WINNEPEG, MAN., IS DEAD

William Alexander McKean, a Winnipeg, Man., organist and choirmaster, died Oct. 9 at the age of 69 years. Mr. McKean had served churches in that city for more than thirty years. He was born in London, England, and educated in Stirling, Scotland. Mr. McKean went to Canada in 1913. He served overseas with the Canadian army medical corps in the first world war and returned to Winnipeg in 1921. Mr. McKean was a member of the Canadian College of Organists, the Men's Musical Club, St. Luke's Anglican Church and the Canadian Legion. He was secretary of the Northern Canadian Mortgage Company.

Surviving Mr. McKean are his widow, three sons, a daughter and four grandchildren, all of Winnipeg.

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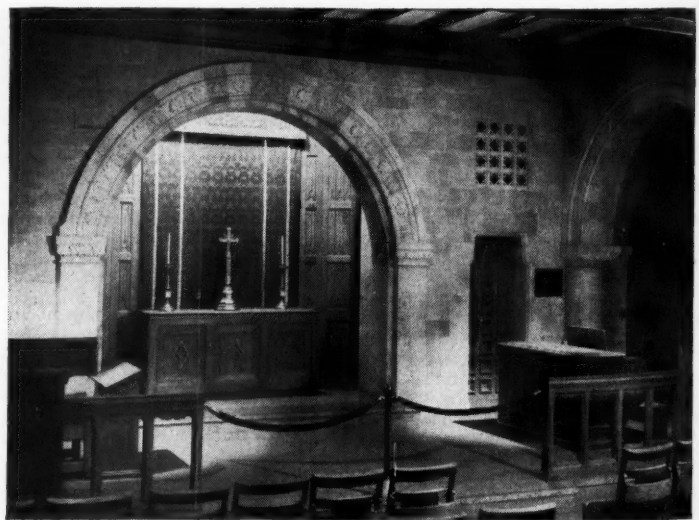
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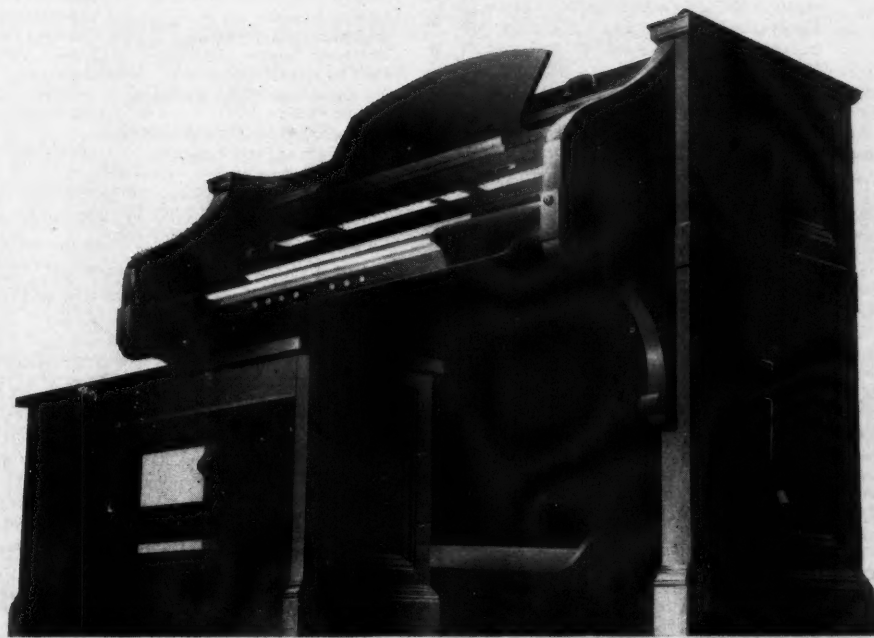
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## Nuremberg Honors Pachelbel's Memory on 300th Anniversary

[The writer of the following article about the restoration of Nuremberg and the celebration there on the occasion of the three hundredth anniversary of Johann Pachelbel is an American minister who is doing post-graduate study in theology at the University of Erlangen. Mr. Green has been an active member of the A.G.O. chapters in Dubuque, Iowa, and Lubbock, Tex.]

By THE REV. LOWELL C. GREEN

American friends of music and art will rejoice to hear that the old free city of Nuremberg is raising her head once more above the ruins of the recent war. Twenty-eight air raids during the war had reduced the city almost to a heap of rubble. After the last air attack, which occurred Feb. 21, 1945, the survivors found that 90 per cent of the medieval part of the city had been destroyed. Yet the reconstruction was taken up with unbelievable vigor, so that the visitor today once more is able to picture the former beauty of old Nuremberg, the city of such giants in the history of culture as Hans Sachs and the Meistersingers, Johann Pachelbel, Albrecht Dürer, Adam Kraft, Veit Stoss or Peter Vischer the Elder, to mention only a few.

This year of 1953 Nuremberg is trying to forget the tragedy of the past two decades as she commemorates the three hundredth anniversary of one of her greatest sons, Johann Pachelbel. Although the exact birth date of Pachelbel is unknown, his baptism is recorded in the church book of St. Sebald Church, where he was baptized in 1653. It was to this church that the great organist was recalled as cantor in 1695, just eleven years before his early death in 1706. The influence of Pachelbel on Johann Sebastian Bach must not be forgotten. Johann Christoph, the elder brother of Sebastian, had been a pupil of Pachelbel, and the younger brother during his days at Ohrdruf was thoroughly grounded in the style of the great organist from Nuremberg. It was especially in some of his later choral works that Sebastian Bach returned to this Franconian style which he had first learned from his brother.

The chief event held in honor of Pachelbel was the church music week sponsored by the Lutheran Church of Bavaria under the guidance of Bishop Hans Meiser of Munich, Mayor Otto Bärnreuther of Nuremberg and Professor Friedrich Högner of Munich. This week of offerings took the place of the annual Ansbach Bach week and the Nuremberg international organ week. Events open to the public reached the astounding total of thirty-five organ and choir concerts, services or lectures. Outstanding musicians, clergymen and educational leaders from all parts of Germany gathered for the event. To recount the contents of each program would here be impossible, but the entire event might be summarized as follows:

One of the most important of organ recitals was the program given by Professor Högner in the St. Sebald Church Sunday evening, April 26. Högner played in a brilliant yet unaffected style, free from the banefully self-conscious "modern baroque" style of playing. Yet every composition was played in such a way that its timeliness was at once apparent. His program included the Chaconne in F minor, the chorale prelude on "O Lamm Gottes unschuldig" and the Toccata in C major, Johann Pachelbel; the Fantasia on "Meine Seele lass es gehen" and Toccata in G major, Wilhelm Hieronymus Pachelbel; Prelude, Ricercare and Fugue and the Passacaglia in D minor, Johann Krieger; Toccata in F major, J. S. Bach; the Great Fantasia and Fugue in C major, Johann Ludwig Krebs, and the chorale prelude "Vor Deinen Thron tret ich hiermit", Bach.

Other noted organists who took part in church music week included Otto Meyer, Friedrich Ehrlinger, Lydia Walchshöfer, Rudolf Zartner, Walter Körner and Hans Martin Schneider. Cantors with their choirs included Dr. Ehrlinger of St. Sebald, Günter Schubert of Bamberg, Hermann Ritter of Rummelsberg, Erich Krämer of

Eibach, Karl Wunsch of Augsburg, Frieda Frommüller of Fürth, Oskar Stollberg of Schwabach, Professor Körner with the Bach choir of St. Lawrence Church and a number of other noted directors with their choirs. Orchestras from Augsburg, Lauer-Portner and Nuremberg augmented the program. A number of brass choirs provided the traditional sunrise chorale playing over the city from the church towers Sunday morning and took part in other programs. These ensembles were enriched by noted vocal and instrumental soloists from all parts of Germany. Numbers included in the various programs ranged from the old baroque masters to such recent composers as Friedrich Ehrlinger, Hans Friedrich Michelsen, Ernst Pepping, Ewald Weiss, Hugo Distler, Fritz Werner, Helmut Bornefeld, Johann Driessler, Karl Thieme, Kurt Hessenberg, Siegfried Reda, Heinrich Kaminski and a number of others.

Nuremberg was the natural place to have such a grand-scale gathering of musicians, not only because of her associations with Pachelbel, but because of her traditional high position in the history of European culture. Her churches are masterpieces of architecture and centers of great works of art in a manner that few other places can rival. The great cathedral church of St. Lawrence has been almost completely restored since the war, largely through the generous donation of Rush Kress of the United States. The other great church of cathedral-like proportions, St. Sebald, was much harder hit but is already approximately 50 per cent restored. The west choir, the ancient nave and the two side aisles have been largely repaired. The spires are yet lacking and the great Gothic choir toward the east is in pathetic condition. Fortunately many of the great works of art were preserved, but the famous organ with its fifteenth century case as Pachelbel knew it was destroyed in 1945. Of the other medieval Gothic churches, the Holy Ghost Church lies in almost total ruins, St. Jacob Church is still in a sad state and the St. Clara and St. Martha Churches have been largely restored. The St. Mary Church [Frauenkirche] has been restored to its fourteenth century Gothic splendor and once more each day the curious seven manikins representing the seven dukes make their customary run around the figure of Emperor Charles IV as the famous old clock strikes the hour of noon. The old St. Katherine Church, famous through her associations with the Meistersinger and Wagner's opera, is completely gone.

The majority of the organs destroyed in the war have been replaced. The famous five-manual of 157 registers, including mixtures, not ranks, in the St. Lawrence Church, demolished in the war, has been replaced with a four-manual of 101 ranks. St. Sebald Church still has only a makeshift of three manuals. These two churches dominate to a large extent the musical life within the confines of the old city wall. In newer Nuremberg the Reformation Memorial Church has been rebuilt, and its three-manual has been restored since 1949. The three organs mentioned are all from the G. F. Steinmeyer Organ Company of Oettingen. A smaller two-manual organ has survived the war and is used for frequent recitals in the old St. Martha Church.

Musicians of Germany and especially of old Nuremberg have made commendable strides forward since the discouraging devastation of 1939 to 1945 wrecked much of the achievements of centuries past. But the shortage of funds is hampering their endeavors. This is true especially in St. Sebald Church. If Johann Pachelbel had been present at the great anniversary program conducted in his honor how he could have wept and lamented! And the visitor today groans in sympathy as his eye follows the broken lines of this famous church, as he sees remains of Gothic arches that no longer meet in their centers, as he sees priceless works of art strewn about, as he looks upward and outward and sees not the fabric of the cathedral but the blue sky above. Unfortunately further work of restoration cannot be done until the funds have been donated. The impoverished congregation, reduced by the war to less than 50 per cent, can do little to preserve this monument. What is worse is that the work must

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By LEONARD ELLINWOOD

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be done as soon as possible, for the weather has already begun its disintegration. If this work is delayed long this church, so rich in memories of music and art, will become irreparable and the unrebuilt parts will have to be torn down.

The writer would like to suggest that the organists and other musicians of the United States take this three hundredth anniversary as a challenge to help in the restoration of St. Sebald Church. During the coming autumn and winter benefit concerts could be given in America with the proceeds being contributed toward the purpose. Approximately \$400,000 is still needed. Our gifts for this cause not only will go toward preserving a priceless cultural monument, but will serve to build bridges between nations and peoples. And only thus can we further that cause of peace for which we have all striven and prayed so earnestly!

Collected funds may be sent to the following address: Pastor Friedrich Veit, Sebalduskirche, (13a) Nuremberg, Ger-

many. Further information may be obtained from the writer: Pastor Lowell C. Green, Fahrstrasse 15, (13a) Erlangen, Germany.

### SAN FRANCISCO SEMINARY HOLDS VESPER CONCERTS

A series of vesper concerts is in progress at San Francisco Theological Seminary, San Anselmo, Cal., under the direction of John Milton Kelly, Mus.D., professor of sacred music, and Wilbur Russell, instructor in organ and music theory. The program Oct. 25 consisted of an organ recital by Mr. Russell, who was assisted by Miss Sunzah Pang, pianist, and Robert L. Slusher, violinist. Dr. Jesse H. Baird, president of the seminary, gives a brief message at each vesper service.

Mr. Russell, who has just joined the seminary faculty, is a graduate of Westminster Choir College, where he was awarded the master of music degree. Before that time he studied at the Philadelphia Musical Academy. Mr. Russell has been a pupil of Gaby Casadesus in piano and Alexander McCurdy in organ.



**ORATORIO SERIES IS BEGUN  
BY WILLIAM WAGNER'S CHOIR**

A performance of Haydn's "Creation" Oct. 4 at the Old Stone Church, Cleveland, marked the beginning of a series of oratorios to be heard this season under the direction of W. William Wagner. Other concerts have been scheduled as follows: Nov. 1, Mendelssohn's "Hymn of Praise"; Dec. 6, Britten's "Ceremony of Carols" and Saint-Saens' Christmas Oratorio; Jan. 3, Rossini's "Stabat Mater"; Feb. 7, "Light of Life," Elgar; March 7, "The Seven Last Words," Dubois; April 4, "Forsaken of Man," Sowerby; May 2, "The Beatitudes," by Van Hulse, DeLamar's "Sing unto God" and Searle Wright's "The Green Blade Riseth"; June 6, "Speculum Vitae," Peeters, and Franck's Mass in A.

The choir of the Old Stone Church is a professional group of eight voices which is augmented for oratorio presentations. Assisting instrumentalists are from the Cleveland Orchestra.

**MR. AND MRS. SMITHEY RETIRE  
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Mr. and Mrs. J. Horace Smithey have resigned as choir director and organist of the National City Christian Church in Washington, D. C. This marks the Smith-eyes' retirement from professional church music activities. Mrs. Smithey is known as a recital organist and teacher. Before going to Washington she served churches in Chevy Chase and Silver Springs, Md. Mrs. Smithey has been president of the Friday Morning Music Club in Washington, said to be the oldest music club in the country. She also has been an officer in the District of Columbia Chapter of the A.G.O.

Mr. Smithey is a baritone soloist. For many years he directed the Chevy Chase Chanters, a male chorus. He has held various positions as a choir director, including eight years at the Chevy Chase Methodist Church and two years at the National City Christian Church.

The Smitheys are succeeded by Karl Halvorson, formerly of San Francisco.

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William Brackett, Organist.**

The Church of St. Michael and All Angels in Baltimore announces a new organ installation by the Aeolian-Skinner Organ Company, to begin in January, 1954. The new instrument will be a three-manual with a fourth division composed of a floating positiv organ. This division will be available for coupling to all manuals and pedal. A portion of the great organ and all of the positiv will be hung on exposed wall brackets on the side walls of the chancel.

The Church of St. Michael and All Angels has the largest Episcopal parish in Maryland and has always enjoyed a fine musical tradition with its choir of men and boys. E. William Brackett, Mus. B., is the organist and master of chorists.

The new organ will be completed in March of 1954. The stop specification is as follows:

**GREAT ORGAN.**

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Couverte, 4 ft., 61 pipes.
- Rauschquinte, 2 ranks, 122 pipes.
- Fourniture, 3 and 5 ranks, 256 pipes.
- Trompette Harmonique, 8 ft. (Choir), 68 notes.

**SWELL ORGAN.**

- Rohr Bass, 16 ft., 12 pipes.
- Viola Pomposa, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Flute Celeste, 2 ranks, 8 ft., 124 pipes.
- Prestant, 4 ft., 68 pipes.
- Flute Harmonique, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Hautbois, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Clairon, 4 ft., 68 pipes.

**CHOIR ORGAN.**

- Orchestral Flute, 8 ft., 68 pipes.
- Spitzgamba, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Erzähler Celeste, 8 ft., 56 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Rohr Nasat, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- English Horn, 16 ft., 68 pipes.
- Cromorne, 8 ft., 68 pipes.
- Trompette Harmonique, 8 ft., 68 pipes.
- Rohr Schalmel, 4 ft., 68 pipes.

**POSITIV ORGAN.**

- Nason Flute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Prinzipal, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Zimbel, 3 ranks, 183 pipes.

**PEDAL ORGAN.**

- Bourdon, 32 ft., 12 pipes.
- Contre Basse, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft. (Great), 32 notes.
- Rohr Bass, 16 ft. (Swell), 32 notes.
- Principal, 8 ft., 32 pipes.
- Cello, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Bourdon, 4 ft., 12 pipes.
- Fourniture, 3 ranks, 96 pipes.
- Contre Hautbois, 32 ft. (prepared for).
- Bombarde, 16 ft., 32 pipes.
- Contre Hautbois, 16 ft. (Swell), 32 notes.
- English Horn, 16 ft. (Choir), 32 notes.
- Trompette, 8 ft., 12 pipes.
- Clairon, 4 ft., 12 pipes.

**Late Issues for Christmas**

By **JAMES S. DENDY, Mus.B**

Only a few new Christmas issues have been received since the column devoted to Christmas music in the October issue. One particularly good number is a setting of the fifteenth century text "I Sing of a Maiden" by Richard T. Gore. This short motet type number, published by the Chantry Music Press, Fremont, Ohio, begins and ends with an unaccompanied soprano solo of eight measures. The remainder is an SATB harmonization with a strong modal feeling. It is not difficult.

Eric H. Thiman's "A Christmas Triad" is a more pretentious piece of music. It actually consists of three numbers which may be performed together or separately. The scoring is for mixed chorus and orchestra or organ and the texts are by Ben Jonson, W. J. Blew and St. Germanus. The first, "I Sing the Birth," is a strong and vigorous setting, while "Sweet Babe" is in the style of a lullaby. "A Great and Mighty Wonder" builds to a triumphant conclusion. This is worthwhile music in a good, contemporary idiom and it is worth the consideration of those directors who have the resources to perform it. The publisher is Novello and it is obtainable in this country from H. W. Gray in New York and the British American Music Company in Chicago.

Mary Chandler's "Hymn on the Morning of Christ's Nativity" is also a Novello publication. The extensive text is by John Milton and the setting is for three-part women's chorus with piano or harp. The work is of cantata length. Since it is not adaptable to the average church choir it will not be discussed here except to say that the music is of an interesting type and can certainly be recommended to directors of women's choral societies.

A packet from the Arthur P. Schmidt Company includes some new arrangements of old carols. Cyr de Brant's "Melodies of Christendom" (Third Series) contains SAB arrangements of "The Holly and the Ivy," "Christ Was Born on Christmas Day," "We Three Kings of Orient Are," "Hark! the Herald Angels Sing" and "The First Nowell." Allanson G. Y. Brown has made an SAB arrangement of "Come, Good Christians, to the Manger" ("Bring a Torch, Jeanette, Isabella"). The Mansfield-Norden arrangement of "Christ Was Born on Christmas Day" is for SATB and organ. Edward H. Hastings is the composer of "Cold Is the Night" ("Carol of the Shepherds"). This a cappella number for mixed voices is not difficult and moves along with a nice

swing. Emma Jean Cherry's "Mary's Song" features a soprano solo, first with organ accompaniment and later accompanied by humming voices.

THE FIRST LOCAL performance of Vincent Goller's Requiem Mass was presented in the Cathedral Church of St. Andrew, Grand Rapids, Mich., Oct. 2 by the full cathedral choir under the direction of Joseph L. Sullivan, organist and choirmaster. The occasion was a month's mind anniversary requiem mass for Bishop Francis J. Haas, and brought to a close the official period of mourning in the diocese. The Rt. Rev. Msgr. Anthony Arsulowicz was celebrant. Cyr de Brant's arrangement of the Goller mass, a liturgical work for mixed voices, was used for this service.

A CANTATA, "JOB OF UZ", will receive its first Chicago area performance Nov. 1, at 8 p.m. in the First Methodist Church, Evanston, with the composer, Dr. Austin C. Lovelace, directing the chancel choir of six voices. A brass ensemble of eight will provide accompaniments, along with the organ, played by Miss Irene Siebens. Under the direction of Renold Schilke, the brass ensemble and Dr. Lovelace will also give a performance of Normand Lockwood's "Concerto for Organ and Brass" on the same program.

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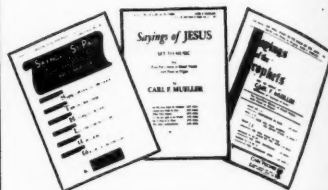
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Catholic Church Music

By ARTHUR C. BECKER,  
Mus. D., A.A.G.O.

Among the interesting works written for the Catholic liturgy should be mentioned a new mass by Carlo Rossini, for three male voices and unison chorus, with organ. This mass, which is sub-titled "Cum Populo," has interspersed in its various sections unison material for the congregation or a junior choir. The three-part sections consist of very singable material, sometimes definitely of a contrapuntal nature, but on the whole harmonic in construction. The unison sections for the congregation are very simple and relatively brief, and should be learned easily. The Credo makes use of sections of the Gregorian "Missa de Angelis," which is allotted to the congregation. The alternation of figured music and the chant makes for singularly interesting contrasts. This device has been used frequently of late and in practically all cases the procedure has been satisfactory. This mass should be examined by choirmasters interested in a liturgical mass for three male voices which is simple in construction and gives an opportunity for congregational participation. The work is published by J. Fischer & Bro.

From the same firm we have the following: "Subvenite" for alternate tenor and bass, composed by Paul Creston. This simple setting should prove very satisfactory.

Philip G. Kreckel has an excellent "Hodie Christus Natus Est" for SSA which should prove most effective for a chorus of women. This motet is from the "Regina Coeli" collection published by J. Fischer & Bro. Mr. Kreckel has also arranged the "Hodie Christus Natus Est" by Palestrina for four mixed voices. This, as every church musician knows, is a marvelous composition and with the setting for four voices it should prove very satisfactory for the average choir. Mr. Kreckel also has made a very clever setting of the "Adeste Fideles" for SA. Over the "Adeste" theme, given to the alto, he uses as a descant derivatives of the well-known carol "Angels We Have Heard on High." The second verse consists of the "Resonet in Laudibus" given over the original theme. This should prove very interesting to all directors.

The firm of M. Witmark & Sons has just published a "Jubilate Deo" for four-part mixed chorus by Frank Campbell-Watson. This motet is inscribed to the Rev. Joseph R. Foley, C.S.P., Ch.M., and the Paulist Choristers of New York. This is, indeed, a stunning work. While not difficult, the general effect is one of magnitude and opulence. It is vital and pulsating with rhythmic contrasts, which this reviewer considers of utmost importance in a motet of this kind and which certainly adds to its worth. This reviewer would like to see more music for the Catholic service from the pen of this talented composer.

Carlo Rossini recently compiled "Psallite Domino" (Polyphonica) for three equal voices (TTB or SSA) a cappella. This is a very valuable compilation as it includes the "Proprium de Tempore," the "DeSS. mo Sacramento," "De Beata Maria Virgine," "De Angelis et Sanctis," "Pro Defunctis," "Pro Laude et Gratiarum Actione" and a supplement consisting of the "Missa Quarta" by Lotti. The numbers in this small volume are from the finest composers and consist of extraordinarily beautiful music appropriate for the various occasions listed. J. Fischer & Bro. publish this volume.

Perhaps one of the most outstanding contributions to the music of the church has

been the recent exhaustive compilation of material for the "Pius X Hymnal," which is for unison, two equal or four mixed voices. This outstanding hymnal was compiled, arranged and edited by the faculty of the Pius X School of Liturgical Music of the Manhattanville College of the Sacred Heart. McLaughlin & Reilly are the publishers and a vote of thanks should go to this firm for taking upon itself the publication of this large and complete hymnal. They are to be complimented on the printing and excellent character of this hymnal. The inscription on the fly-leaf is as follows: "To Blessed Pius X, Sovereign Pontiff. Eminent Patron of Sacred Music, on the Occasion of the Fiftieth Anniversary of the Motu Proprio This Book is Humbly Dedicated with the Earnest Hope that It Contributes to the Great Goal of His Pontificate to Restore All Things in Christ."

This reviewer would like to quote a paragraph from Cardinal Spellman in the foreword written by his eminence: "The publication of this hymn-book in this year constitutes a living memorial to Blessed Pius X. The hymns, carefully selected and appropriately arranged, manifest a pattern perfectly liturgical and beautifully artistic. The clergy, religious and laity will welcome this publication and find benefit in its use in helping to make the music in our churches and schools what it is primarily intended to be—an act of divine worship blending mind, heart and voice in adoration, praise and thanksgiving to Almighty God and His wondrous works."

Included in this volume for the various liturgical seasons and occasions we have chants, hymns and polyphonic compositions. In addition, the mass "Missa de Sancto Joanne," by Henri Potiron, organist of Sacre Coeur, Paris, for SATB is included. This mass, however, in its inclusion in this volume, does not contain the Credo. One can earnestly recommend this outstanding hymnal for the serious consideration of all choirmasters looking for music of exceptional quality and worth.

ST. JOHN'S SCHOLA CANTORUM, under the direction of Everett Titcomb, will be heard in a special service Nov. 2, All Souls' Day, at 8 P.M. at the Church of St. John the Evangelist, Boston. They will be assisted by Dr. Francis W. Snow, organist of Trinity Church, Boston; George Faxon, F.T.C.L., organist of St. Paul's Cathedral, Boston, and Professor Samuel Walter, organist of the Boston University Chapel. The choral group will sing selections from musical settings of the requiem mass by Cascioli, Anerio, Cherubini and de Victoria. Mr. Faxon will play the prelude and Dr. Snow will play his own composition, "In Memoriam," as the postlude.



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time it was moved. Mr. Foort played recitals on the organ in all the principal cities of Great Britain. In 1941 he lent the instrument to the British Broadcasting Company to replace one which was destroyed in a London air raid. The instrument now has been bought by the B.B.C.

Mr. Foort also is a pianist and composer. He has many successful compositions to his credit, including a piano concerto in which he has played the solo part. He has had the honor of entertaining and being presented to members of the royal family. Mr. Foort has appeared as a concert organist in most European countries as well as Canada and the United States. He has been a frequent visitor to this country since 1922 and has now decided to make it his permanent home. His wife, son and daughter live with him in Chicago.

DEATH TAKES SIR ARNOLD BAX,  
MASTER OF QUEEN'S MUSICK

Sir Arnold Bax, eminent British composer, collapsed and died Oct. 3 in Cork, Ireland. He was 69 years old. Sir Arnold had served as master of the king's music for King George VI and master of the queen's music for Queen Elizabeth II. As one of Britain's foremost composers for forty-five years, Sir Arnold wrote seven symphonies, three concertos, a collection of piano and violin sonatas and several song cycles. He composed the march played in Westminster Abbey at the coronation of Queen Elizabeth II on June 2 and the trumpet fanfare for her wedding to the Duke of Edinburgh in 1949. King George VI appointed him in 1942 to the honorary post of master of the king's music—musical advisor to the royal household. Queen Elizabeth reappointed him on her accession last year.

DR. YURY ARBATSKY has been appointed organist of the Ellis Community Center, 4612 South Greenwood Avenue, Chicago. He will give a recital there Nov. 8 at 3 p.m. An added feature of the program will be a group of classical Japanese dances by Miss Frances Suzuki at a tea after the recital.

REGINALD FOORT, F.R.C.O., A.R.C.M., has been appointed organist of Temple Shalom, Chicago. Mr. Foort came to Chicago in the spring to join the staff of the organ department of the Baldwin Piano Company. Before that time he was associated with the Standaart Organ Company in Suffolk, Va.

Mr. Foort was born in England and received his education at the Rugby School and the Royal College of Music in London. He has held numerous appointments as organist and choir director in Europe and America and has played more than 2,000 radio recitals in ten countries. He also has made recordings for Victor, H.M.V., Columbia, Decca and others. Mr. Foort's latest recordings have just been released by Sounds of Our Times.

Recitals on a large five-manual transportable organ built to Mr. Foort's specifications by M. P. Möller Inc., won fame for him in England. The instrument, which weighed twenty-five tons, required five road trucks and a staff of fourteen men to take it down and rebuild it each

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At the School of Campanology, founded by George J. Schulmerich, president of Schulmerich Electronics, Inc., they studied under two of the world's foremost carilloneurs—Arthur Lynds Bigelow and Dr. Alexander McCurdy. Professor Bigelow, a member of the Princeton University engineering faculty, is bellmaster of Princeton, and bellmaster of the city of Louvain, Belgium. Dr. McCurdy heads the organ departments at Curtis Institute of Music and at Westminster Choir College.

**R. COCHRANE PENICK OPENS  
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A new two-manual Aeolian-Skinner organ has replaced a Pilcher tracker action organ in St. Paul's Episcopal Church, Columbus, Miss. The church, organized in 1837, has occupied the present brick Gothic building since 1858. Here the first pipe organ in Columbus (not the Pilcher) was installed. The installation of the Aeolian-Skinner was made in August and September by T. J. Williams and Mr. and Mrs. J. C. Williams of New Orleans. The organ was used for services throughout September and was dedicated at the morning service Sept. 27, with the rector, the Rev. Cecil B. Jones, officiating. On that afternoon R. Cochrane Penick, choirmaster and organist, played the dedicatory recital, which was followed by a reception in the parish-house. Mr. Penick's program was as follows: Trumpet Tune, Purcell; "Air Tendre," Lully; "The Fifers," d'Andrieu; "We All Believe in O-e God," Bach; "Piece Heroique," Franck; "Song 13," Willan; "Need," Bingham; "St. Anne," Fleischer; "Vexilla Regis," Edmundson; "O Traurigkeit," Brahms; "Joanna," Penick; Folksong and "Tranquillity," Torjussen; "Sonata da Chiesa," Andriessen.

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**TORONTO CENTRE**—The first event of the season held by the Toronto Centre took the form of a dinner at the Granite Club Sept. 29. Chairman James Chalmers outlined plans for the meetings of the year. He also introduced two special guests, the Very Rev. R. T. Howard, provost of Coventry, and the Rev. Clifford Ross, chaplain to the Bishop of Coventry. The former spoke briefly concerning the cathedral to be built at Coventry and expressed appreciation of the new organ, funds for which were raised by the Canadian College of Organists. The high point of the evening was an address by Dr. Boyd Neel, the new dean of music at the University of Toronto. Dr. Neel, in a straight-from-the-shoulder talk, gave his views on music facilities in Toronto and outlined his hopes for the future of music in Canada. In envisioning what may be ultimately accomplished he cited the Shakespearean festival in Stratford. He strongly urged that Canadians rid themselves of their defeatist complex in endeavoring to develop the arts. Dr. Neel was introduced by Dr. Charles Peaker, with John Weatherseed moving the vote of thanks.—**JOHN DEWBICK.**

**LONDON CENTRE**—This centre held its first meeting of the season Oct. 4, at the new St. James Presbyterian Church. A talk illustrated with moving pictures was delivered by E. Terry, organist of the church and director of the widely-acclaimed Earle Terry Singers, whose participation in the United Nations International Music Educators' organization, sponsored by the Unesco, Belgium, provided an interesting subject. He said that forty-one nations were represented at the conference, which is devoted to nonprofessionals and whose desire

is to develop world understanding and to promote friendship among the nations through the medium of music. Mr. Terry said that the highlight was the gala evening when Hindemith conducted his own cantata. Chairman William H. Wickett thanked Mr. Terry, and then we left for the latter's home, where the business meeting was held, and the program for the year was drawn up. The program includes a recital in the spring by Dr. Healey Willan and his choir of the Church of St. Mary Magdalene, Toronto.—**MARGARET NEEDHAM, Secretary.**

**BRANTFORD CENTRE**—The first meeting of the Brantford Centre for the 1953-1954 season was held Sept. 18 at the home of Miss Elsie I. Senn. The president, Miss Eleanor Muir, was in the chair. The program for the season was discussed, and it was decided to have a series of recitals on church organs. Within the next two months it is expected to present a guest organist of note. Two newcomers were welcomed in the persons of Lee Morgan and Herbert Fry. A social time was enjoyed under the con-venorship of Mrs. Crozier, assisted by Mrs. Cook and the Misses Muir and Senn.—**ELSIE I. SENN, Secretary.**

**ST. CATHARINES CENTRE**—George Han-nahson was elected president of the St. Catharines Centre at the dinner meeting held Saturday night, Sept. 26, at the Village Inn, Grimsby. The vice-president is Lewis Jones; secretary-treasurer, Mrs. T. W. Schwenker; committee members, Miss Emily Beard, Miss Elizabeth Welles, B. Flummerfelt, Eric Dowling and Cyril Hingston, past president. D'Alton McLaughlin, Toronto, newly-elected president of the C.C.O., the guest speaker, said: "Song has been a great inspiration in religious services through the ages and our spirit of worship and devotion can be expressed through our work that lifts it from the commonplace to something that is effective." He cautioned always to keep in mind the ability of the singers in our choirs and to be wise in the choice of materials.—**HAZEL I. SCHWENKER, Secretary-Treasurer.**

**OWEN SOUND CENTRE**—At a recent meeting in the West Side United Church the following officers were elected for the coming year: Past president, K. Vansickler; president, A. G. Tucker; vice-president, W. T. Baird; secretary-treasurer, R. H. Dougherty; executive committee, Mrs. C. Cashore, Miss R. Marshall, Miss A. Tandy, H. Onclin and V. Kerslake, A.C.C.O. It was decided to hold another massed choir festival and Mr. Tucker was appointed convenor of a committee to draw up a program and arrange for an evening for this event.—**R. H. DOUGHERTY, Secretary-Treasurer.**

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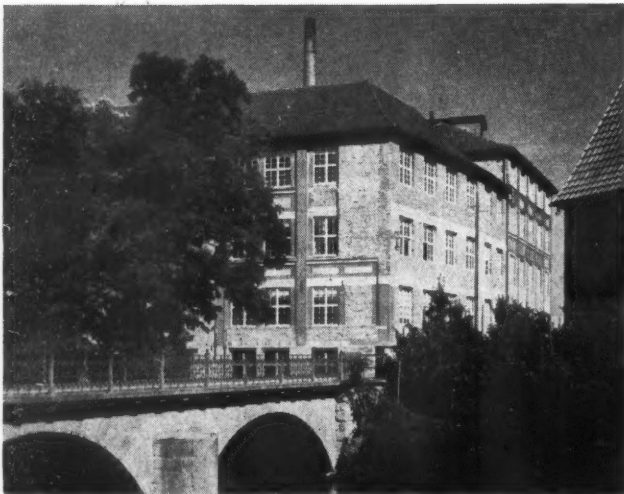


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**SERIES OF BACH BROADCASTS**

BY RUSSELL HANCOCK MILES

Professor Russell Hancock Miles of the school of music of the University of Illinois will present a series of broadcasts on the life and works of Johann Sebastian Bach on the university's radio station, WILL (580 kilocycles), beginning Tuesday, Nov. 3, at 2 p. m. The series will continue weekly at the same time through April 27.

Well known as an organist and composer, Professor Miles is becoming recognized also as a Bach scholar. For the last ten years he has offered a graduate course on Bach at the University of Illinois and in the 1949 summer session of the University of California at Los Angeles he offered the course as a visiting lecturer. He has edited numbers from the church cantatas of Bach for publication in the United States and has also reviewed books on the master for *Erasmus*, an international bulletin of contemporary scholarship which is published in Basle, Switzerland.

Designed primarily for the layman and musical amateur, the broadcasts will be as non-technical as it is possible to make them and they will be illustrated with music played both by members of the faculty of the school of music and by other artists by means of recordings.

This will be the third time that Professor Miles has presented a series on Bach over WILL. It is being given again partly in response to requests from listeners that have been received by the radio station and partly because additional musical material is at hand.

During the original broadcast, from 2 to 3 each Tuesday afternoon the entire program will be recorded for re-broadcast for the benefit of listeners who are not able to hear the Tuesday afternoon broadcasts. The program will be repeated on the University's FM station, WIUC (91.7 megacycles) the following Friday evening at 8 o'clock and on the AM station (580 kilocycles) the following Sunday afternoon at 3 o'clock.

**FOUR RECITALS SCHEDULED**

**AT REDLANDS UNIVERSITY**

Four vesper organ recitals will be heard in November and December at the University of Redlands in California. The first of these, Nov. 1, is to be played by Raymond Boese of the faculty. His program has been listed as follows: Prelude and Fugue in E major, Lübeck; "Alma Redemptoris Mater," Dufay; Sonata 4, in E minor, and Prelude and Fugue in B minor, Bach; Aria, Loeillet; "Recit de Nazard," Langlais; Finale, Peeters.

Leslie P. Spelman, also a faculty member, will be heard Nov. 8 in a recital of music by Netherlands composers, including these numbers: Fantasia in A, Sweelinck; "A Jolly Fellow," Obrecht; Two Chorale Preludes, Zwart; "Sonata da Chiesa" and Four Intermezzi, Andriessen; Toccata, Monnikendam.

Arden Clute will give his junior recital Nov. 15. He will play works by Bach, Barbara Eastment, Kubik, Vierne and Clokey. For his recital Dec. 6 Tedd Schilling, also a junior, has chosen numbers by du Mage, Bach, Satie, Langlais, Liszt and Hüré.

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**STOPLIST FOR ST. CECILIA'S,  
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The stoplist has been announced for the three-manual Austin organ being built for St. Cecilia's Catholic Church in San Francisco. There was a description of the installation plans on page 1 of the October issue of THE DIAPASON. The specifications, which were drawn up by Father Robert Hayburn and J. B. Jamison, are as follows:

**GREAT ORGAN.**

Violone, 16 ft., 17 pipes.  
Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rauschquint, 2 ranks, 122 pipes.  
Furniture, 3 ranks, 183 pipes.

(In Choir Box)

Diapason Conique, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Quintadena, 4 ft., 61 pipes.

**SWELL ORGAN.**

Viola, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Hohl Flöte, 8 ft., 68 pipes.  
Prestant, 4 ft., 68 pipes.  
Koppel Flöte, 4 ft., 68 pipes.  
Baroque Flute, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Sesquialtera, 2 ranks, 98 pipes.  
Clarinet, 16 ft., 68 pipes.  
Trumpet, 8 ft., 68 pipes.  
Clarion, 4 ft., 68 pipes.  
Clarinet, 8 ft., 12 pipes.

**CHOIR-POSITIV.**

Bourdon, 8 ft., 68 pipes.  
Dolce, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 56 pipes.  
Nachthorn, 4 ft., 68 pipes.  
Oktav, 2 ft., 61 pipes.  
Zimbel, 2 ranks, 122 pipes.  
English Horn, 8 ft., 68 pipes.  
Bombarde, 8 ft., 36 pipes.

**PEDAL ORGAN.**

Diapason, 16 ft., 56 pipes.  
Violone, 16 ft., 44 pipes.  
Gedeckt, 16 ft., 12 pipes.  
Dolce, 16 ft., 12 pipes.  
Diapason, 8 ft., 32 notes.  
Violone, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Diapason, 4 ft., 32 notes.  
Bombarde, 16 ft., 44 pipes.  
Clarinet, 16 ft., 32 notes.  
Bombarde, 8 ft., 32 notes.

**ALTAR ORGAN.**

Diapason, 8 ft., 61 pipes.  
Chimney Flute, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.

**ALTAR PEDAL ORGAN.**

Bourdon, 16 ft., 12 pipes.

**CAMIL VAN HULSE AWARDED  
PRIZE IN ANTHEM CONTEST**

"Dedication Anthem," by Camil Van Hulse, has been awarded first prize in an anthem writing contest sponsored by the First Methodist Church of Tucson, Ariz. The purpose of the contest was to obtain an anthem to be used at the dedication of the church's new edifice. Fifty numbers were submitted by composers in the United States and Canada. Mr. Van Hulse's work will be sung for the first time Nov. 15 at a consecration service. The church has given him a prize of \$100 and arrangements are being made for the publication of the anthem by Neil A. Kjos.

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Letters to the Editor

In Answer to Mr. Siebert.

University of Illinois, Urbana, Ill., Oct. 13, 1953.—Dear Mr. Gruenstein:

I would like to comment upon two items in the letter of Mr. Siebert that appeared in the October issue.

In my opinion one of the great strengths of THE DIAPASON lies in the fact that, in spite of the oft-times conservative viewpoints expressed in its editorials, its remaining columns have always been available for the free and open expression of any and all viewpoints. Over the years there have raged controversies on many topics, with space made available by the editor in some instances long after many readers must have become sated with the pros and cons. When an editor permits his readers to have access to all facts and shades of opinion I believe he should be praised, not criticized.

As the official journal of the American Guild of Organists, the general tone of THE DIAPASON is set in part by the contents of the pages allotted to that organization. This tone could be greatly improved by condensing the musical notices and deleting the "games and refreshments" and other purely local, social notes! This would make room for more articles by prominent members of the Guild on the organ, its history and its music, which, in turn, would raise the standard of THE DIAPASON and further the educational aims of the Guild.

Respectfully yours,  
RUSSELL HANCOCK MILES,  
Professor of Music.

Producing a Chorus Effect.

Springfield, Ill., Sept. 11, 1953—Dear Mr. Gruenstein:

There seems to be considerable confusion among writers on the subject as to just what conditions are necessary to produce a satisfactory chorus or ensemble effect. It is my belief that the principles involved, if properly applied, must be equally applicable to the pipe organ and to the electronic instrument. I would like, therefore, to submit the following formula for producing this effect without comment at this time on the principles upon which it is based:

"The so-called chorus or ensemble effect is produced when two or more musical tones in unison or close harmonic relationship are sounded simultaneously and all three of the following conditions are fulfilled: 1. They must have normal pitch discrepancy and/or constantly varying phase relationship. 2. They must be separately propagated. 3. Some of these tones must be perceived more advantageously by one ear of the listener while others are perceived more advantageously by the other ear."

It will be appreciated that the average pipe organ installation naturally fulfills these requirements to a considerable degree, whereas the electronic organ in its present form does not. It might also be pointed out that the above rule indicates that the chorus stops in a pipe organ should be removed from the expression chamber and located in the open, where they have the best chance of producing a true chorus effect.

Very truly yours,  
ALBERT W. WARD.

Effect of Gyrophonic Projector.

Mishawaka, Ind., Sept. 12, 1953.—To the Editor: Dear Mr. Gruenstein:

With all due respect for Engineer R. J. S. Pigott's opinion with regard to the production of ensemble tone in electronic organs, we believe Mr. Mauko hit the nail on the head in his explanation of why electronic tone is different. As mentioned in Mr. Mauko's letter, it is unreasonable to hope for the ensemble effect of more than a two-rank pipe organ in instruments employing an individual set of oscillating tube tone generators for great and swell manuals. In actual practice even this amount of ensemble is rarely obtained in the more popular makes employing conventional tone cabinets. After a new electronic organ of the above-mentioned type is installed it is tuned; the temperament is set and the octaves are made to produce zero beat. Unfortunately 95 per cent of the octave combinations will still have a precise zero beat several months later. It is a well-known fact that a set of organ pipes would lose its precise tuning in a matter of hours. We believe this lack of perfection of the temperament contributes to the production of that illusive effect that even an amateur recognizes—ensemble tone.

The truly unfortunate part of the whole affair is the change of pitch of the remaining 5 per cent of the generators in this same time period, which change often exceeds the amount that organ pipes would drift out of tune unattended for years. Since there is, for instance, only one middle C generator on a given manual, all the varieties of tone produced at the middle C pitch are out of tune the same amount. It is impossible to imagine an organ section in which all the middle C's of the several ranks of pipes would become out of tune precisely the same amount. The result on the electronic is the production of beats of a severity rarely found in pipe organs. Because of the extreme use of couplers to bring in a sufficient

number of tone generators to offer a reasonably satisfactory illusion of full organ ensemble, it is possible to find cases where the feeling of solidity of the ensemble is destroyed with only several of the generators out of pitch. These remarks tend to apply to instruments with locked octave generators also.

This is serious criticism. Many will wonder whether it is possible to overcome this defect. We believe it has already been done by means of the gyrophonic projector. It is felt Mr. Mauko has underestimated its value and possibilities.

We have been fortunate to own an organ equipped with gyros for several years. It has been placed rather indiscriminately in two homes in which we have lived, said homes having widely different dimensions and acoustics. For Mr. Pigott's benefit we have come up with a fact, subject to demonstration at any time. Immediately after tuning, the organ, with gyros stationary, has the conventional hard, synthetic, electronic organ tone, devoid of ensemble effect on the full organ combinations. With gyros turning a pleasing organ ensemble effect is created in a reasonably small room by a single tone cabinet, without benefit of trick baffling, dual speaker setups or reverberation chambers. We estimate that the ensemble effect of an average five or six-rank pipe organ is produced. We believe the gyros would also produce this same effect if used with any of the popular locked octave or even locked temperament instruments being built today.

But this is not all. The disturbing beat effect described above is destroyed to an amazing extent by the rotation of the gyros. Why this occurs we do not understand. We do know it to be a fact subject to demonstration.

It is hoped that we have not appeared unduly biased in the above discussion and that the information will be of value and interest to some DIAPASON readers.

Very truly yours,  
ALBERT P. SCHNAIBLE.

Repertoire List Available

Highland Park Methodist Church, Dallas, Tex., Oct. 6, 1953.—Dear sir:

Last June we issued a report on the '52-'53 choral season in our church and a mimeographed list of the season's repertoire. These are available to any of your readers who send me a self-addressed, stamped envelope. There may be some church musicians interested if you can find space to mention it in the next issue of THE DIAPASON. Thank you.

Sincerely,  
F. L. WHITTLESEY.

"The New Life" a Great Work.

Reading, Mass., Oct. 9, 1953—Dear Mr. Gruenstein:

The most beautiful choral work I ever heard is called "La Vita Nuova," or "The New Life," by Wolf-Ferrari. I have heard it once in Boston, once in Chicago, where, as I remember, it was conducted by the composer, and at other times in the auditorium at the University of Michigan at Ann Arbor. In Boston we hear "The Messiah" every year now for over fifty years, a work hopelessly inferior to the "New Life," and there is nothing that can be done about it and so far as I can see the "New Life" dies except for its performance at Ann Arbor. "The Messiah" sounds to me like something I learned as a child: "See James and his pets. His pets are fond of him. James will soon feed his pets." Why we are fed this platitudinous commonplace to the exclusion of that gorgeous "New Life" passes my comprehension. I hope to be informed of the next performance of this great and inspired work the next time it is to be given at Ann Arbor, as I will surely go to hear it. I have wondered for years why it has never been recorded, as it would surely have the biggest sale of any recorded work and a sale extending into the future indefinitely.

Very truly yours,  
ERNEST M. SKINNER.

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ATLANTA CHILDREN'S ENTHUSIASM AROUSED



"CHILDREN DESERT BASEBALL Sand Lot for Choir Practice" was the headline in the Atlanta Journal pertaining to a Guild-sponsored children's choir concert Aug. 17 in the Druid Hills Presbyterian Church. Sixty children in the 6 to 9 age bracket had been trained for six weeks by Mrs. Haskell Boyter, a member of the faculty of the children's choir summer school held Aug. 12 to 19 at Columbia Theological Seminary. The demonstration concert was planned to take place at the time of the summer school, which was sponsored by the Choristers' Guild of America, organized five years ago by Ruth Krehbiel Jacobs. The motto of the Guild is "Christian character through children's choirs."

The children were drawn from fourteen Atlanta churches. Mrs. Boyter, a specialist in children's choirs, was interested especially in demonstrating what could be done in a short time. Roland S. Blackburn, Jr., was at the organ. Some of the numbers heard were: "Hosanna, Hosanna," Thompson; "I Can Light a Candle," Haydn; "Dear God, 'Twas Thou Didst Light the Stars," Piper; "God, Our Loving Father," Conant; "The Lord's Prayer," Camelleri; "Loving Care," Schubert; "Praise the Lord," Mozart; "Jewels," Root; "The Robin and the Thorn," Niles; "The Glad Time," Bach; "Prayer of the Norwegian Child," Kountz; "What Can I Give Him?" Holst.

An editorial in the Atlanta Journal Aug. 22 said: "The success of Mrs. Boy-

ter's work was proved as the children's voices blended in hymns and other memorable songs. \* \* \* Atlanta will be a happier place to live if, periodically, we can hear these children sing."

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**WALTER D. HARDY WILL MAKE HOME IN ST. PETERSBURG, FLA.**

Walter D. Hardy, known to all of the organ fraternity through his connection with the Aeolian-Skinner Company as its Midwest representative, left Chicago late in October to become Southern representative of the same builder and of J. C. Deagan, Inc., with headquarters in St. Petersburg, Fla. In his new connection Mr. Hardy will take charge of the territory which includes Florida, Alabama and Georgia. He is moving partly because of the health of Mrs. Hardy, which makes it necessary for her to live in a milder climate.

Mr. Hardy has been representing the Aeolian-Skinner Company since 1930 and has sold organs in every state from Ohio to Colorado and in many parts of the South. From 1907 until 1930 he was connected with the W. W. Kimball Company, from 1925 to 1930 as manager of their organ department. He has been interested in every organ activity in Chicago and vicinity and is a former member of the executive committee of the Illinois Chapter, A.G.O.

**VINCENT SLATER ADDS NEW DUTIES, DIRECTS CONCERTS**

Vincent E. Slater, organist and choir-master at Plymouth Congregational Church in Fort Wayne, Ind., has been appointed organist and director of music of the Achduth Vesholom Congregation in that city. He will continue his work at Plymouth Church.

Mr. Slater received his musical training at Rollins College, the Peabody Conservatory of Music and Westminster Choir College. His organ study was with Alexander McCurdy and Carl Weinrich.

Mr. Slater directed the choir at Plymouth Church in a performance of



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Bloch's "Avodath Hakodesh" Sept. 27. The concert was a memorial to Leah Cohen Malay. The choir will sing Vaughan Williams' "Benedicite" Nov. 15 and will appear in a concert with the South Side High School Orchestra Dec. 6. Benjamin Britten's "Ceremony of Carols" is to be presented by Mr. Slater and the choir Dec. 24.

**HERE ARE A FEW OF THE FACTORS WHICH MAKE THE CONCERT MODEL HAMMOND ORGAN OUTSTANDING IN THE CHURCH, TEACHING, AND CONCERT FIELDS**



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**5. 32 ft. Stops Not "Resultant"**—The 32 ft. as well as all other pedal resources are produced as complex tones having a fundamental and long series of overtones.

**6. Pedalboard:** full 32 note radiating and concave—strict A.G.O. specifications.

**7. Both Manuals "Straight"**—All resources are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc.

**8. Manual Tone Regulation**—All registration changes are achieved legitimately by separately varying the tone quality of every key on the manual to exactly the same extent. No misleading "tone control stops" are employed.

**9. Manual Pre-Set Combinations**—Each manual is equipped with nine adjustable pre-set keys. In addition, there are two sets of manually adjustable controls for each keyboard, thus making twenty-two different manual registrations which are instantly available while playing.

**10. "Pedal Solo On" Stop**—This tablet quickly adds a previously set combination of Solo Pedal Stops to the drawbar-controlled foundation pedal tones, and is a useful stop for making quick changes from an accompaniment type of bass to a solo or full-organ type of bass.

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**12. Vibrato a Pure Pitch Variation**—It is important to understand that the Hammond Organ Vibrato is not a volume-shaking "tremulant." The effect produced is a pure variation in pitch similar to the violinist's vibrato.

**13. Three Degrees of Vibrato**—The Hammond Organ Vibrato is adjustable in degree to produce wide, medium, or narrow effects.

**14. Vibrato Chorus:** a special "celeste-like" effect in which the vibrato and non-vibrato effects are superimposed in equal amounts. This effect also is available in three degrees.

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 Headquarters—297 Fourth Avenue, New York 10.

Members of the Hymn Society and their friends had a rare treat on the evening of Oct. 5 at Christ Church (Methodist), New York, when Mrs. Ruth Nininger of Little Rock, Ark., spoke on "Church Music on the March". She told of what had been accomplished in the Southern Baptist churches in developing an organized program of education in sacred music and hymnody. This began in Arkansas, where she is the director of the church music department of the Arkansas Baptist state convention. Under her leadership each of the forty-six associations in the state was organized with a sacred music committee charged with carrying out locally the statewide program. This consisted of a quarterly hymn sing in each association, culminating in a statewide hymn festival once a year. Out of this grew summer camps where people, young and old, were given an opportunity for training. In this way leaders were developed to carry on the program in their local associations. The program includes many other interesting features.

Mrs. Nininger began this in 1941 as a pioneer project in Arkansas. She met with difficulties at the start; but these were overcome in time and Arkansas became an influential example to other states. The movement grew until at present twelve states have a similar type of organization, with a paid staff, all of which is headed by a staff in Nashville, Tenn., national headquarters of the Southern Baptist Convention. The writer wonders whether any other denomination in America has a similar record of intensive and comprehensive organization to train people in an understanding of the best types of sacred music and hymns and in the use of them.

The next public meeting of the society

will be held in New York Monday evening, Nov. 9. The speaker will be Dr. D. S. Imrie, rector of the Royal High School in Edinburgh, Scotland, who will speak on "Worship and Hymns in Day Schools". This is a much-discussed subject in America and Dr. Imrie will have light to throw on the matter from the British experience.

On Sunday afternoon, Dec. 13, the society will hold a great hymn festival in New York in celebration of universal Bible Sunday. The program will be based on the "Ten New Hymns on the Bible", recently published by the society as the result of the Bible Hymn project of 1952, which obtained Miss Taylor's hymn "The Divine Gift". Other churches and communities are planning similar festivals. Those interested may correspond with the society office at 297 Fourth Avenue, New York 10, N. Y.

The attention of ministers and choir directors of the New York metropolitan area is called to this festival, inviting participation by their choirs. Contact should be made with the office of the society for detailed arrangements.

The choir of St. Paul's Cathedral, London, is making an initial tour of the United States and Canada. The opening service was held in New York Sept. 30 at the Cathedral of St. John the Divine. The cathedral was packed, with people standing in the aisles and at the rear of the nave. An estimated 8,000 to 9,000 were present. The schedule of the choir calls for forty-two appearances at services and concerts. Some of the dates in November are as follows: Nov. 3, Indianapolis; Nov. 4, Cincinnati Music Hall; Nov. 5, Louisville (Memorial Auditorium); Nov. 9, New Orleans Municipal Auditorium; Nov. 16, Chattanooga; Nov. 24, New York (Carnegie Hall).

**FRANCES B. CARLSON TAKES NEW DUTIES AT HER CHURCH**

Frances Beach Carlson, A.A.G.O., has been appointed minister of music at Emanuel Lutheran Church in Hartford, Conn. She has served that church as organist for the last two years. In her new capacity she will direct five choirs.

Mrs. Carlson, a native of Bristol, Conn., is a graduate of the Oberlin Conservatory of Music and holds the M.S.M. degree from Union Theological Seminary. She was an organ pupil of Dr. Clarence Dickinson and also has studied with Clarence Watters. Before going to Emanuel Church she was minister of music at the First Baptist Churches of Waterbury and New Britain, Conn. Mrs. Carlson was formally welcomed in her new position in September and a leather-bound copy of the new revised version of the Bible was presented to her.

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When I View the Mother (Xmas-Epiphany).....G. Smith	.18
Benediction (God be with us) (Prayer for Safety).....J. Brewer	.18
Christmas Bells (S.S.A.) (Xmas).....A. Cantor	.18
Lord now Letest Thou (End of Communion-Service).....J. White	.18
Consecration ("Parafal" Communion-Motet).....R. Wagner	.20
Evening Prayer (Ave Maria) (T.T.B.B.) (Choral-Concert).....F. Abt	.20
If We Believe Jesus Rose Again (General, Post-Easter).....J. Goss	.18
Lord Most Holy (Ave Maria) (S.T.B. Boy-Choir, no Alto).....C. Franck	.18

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As part of the week-long dedication ceremonies of the new \$750,000 University Congregational Church edifice in Seattle, four organ recitals were played on the church's new two-manual Wicks organ in the Edward M. Harrington Memorial Chapel between Sept. 20 and 27. The dedication recital Sunday evening, Sept. 20, was by Talmage F. Elwell, minister of music at the church. The church's chancel quartet also was featured on this program. Tuesday afternoon, Sept. 22, Mrs. Lois Hall Peterson, dean of the Washington Chapter of the American Guild of Organists and organist-director of the University Lutheran Church, was the recitalist. Wednesday afternoon, Sept. 23, the recitalist was Eleanor B. Chapman. The inaugural organ program, played Thursday afternoon, Sept. 24, featured Edward A. Hanson, A.A.G.O., winner of the Northwest regional competition for young organists. Mr. Hanson's numbers included: Allegro, Concerto 4, Handel; Elevation, Couperin; Fantasie and Fugue in G minor, Bach; Sonata I, Hindemith; "The Musical Clocks", Haydn; Prelude and Fugue in G minor, Dupre. The chapel organ was installed by Charles W. Allen, Northwest representative of the Wicks Organ Company, who has received the contract for a large three-manual and echo organ for the new church sanctuary.

**BRUCE E. LeBARRON HOLDS TWO CONNECTICUT POSTS**

Bruce E. LeBarron is the new organist and choirmaster of All Saints' Church in Meriden, Conn. Mr. LeBarron left St. Paul's Church, Albany, a year ago to enter Berkeley Divinity School in New Haven, where he is a candidate for the Episcopal ministry. He is serving as seminary organist at Berkeley. Mr. LeBarron directs two choirs at All Saints' Church.

THE RECENTLY-ORGANIZED Oratorio Choir of the Chapel of the Intercession, Trinity Parish, New York, will present Brahms' Requiem there Sunday, Nov. 8, it has been announced by Clinton Reed, organist of the Intercession and director of the new choral group.

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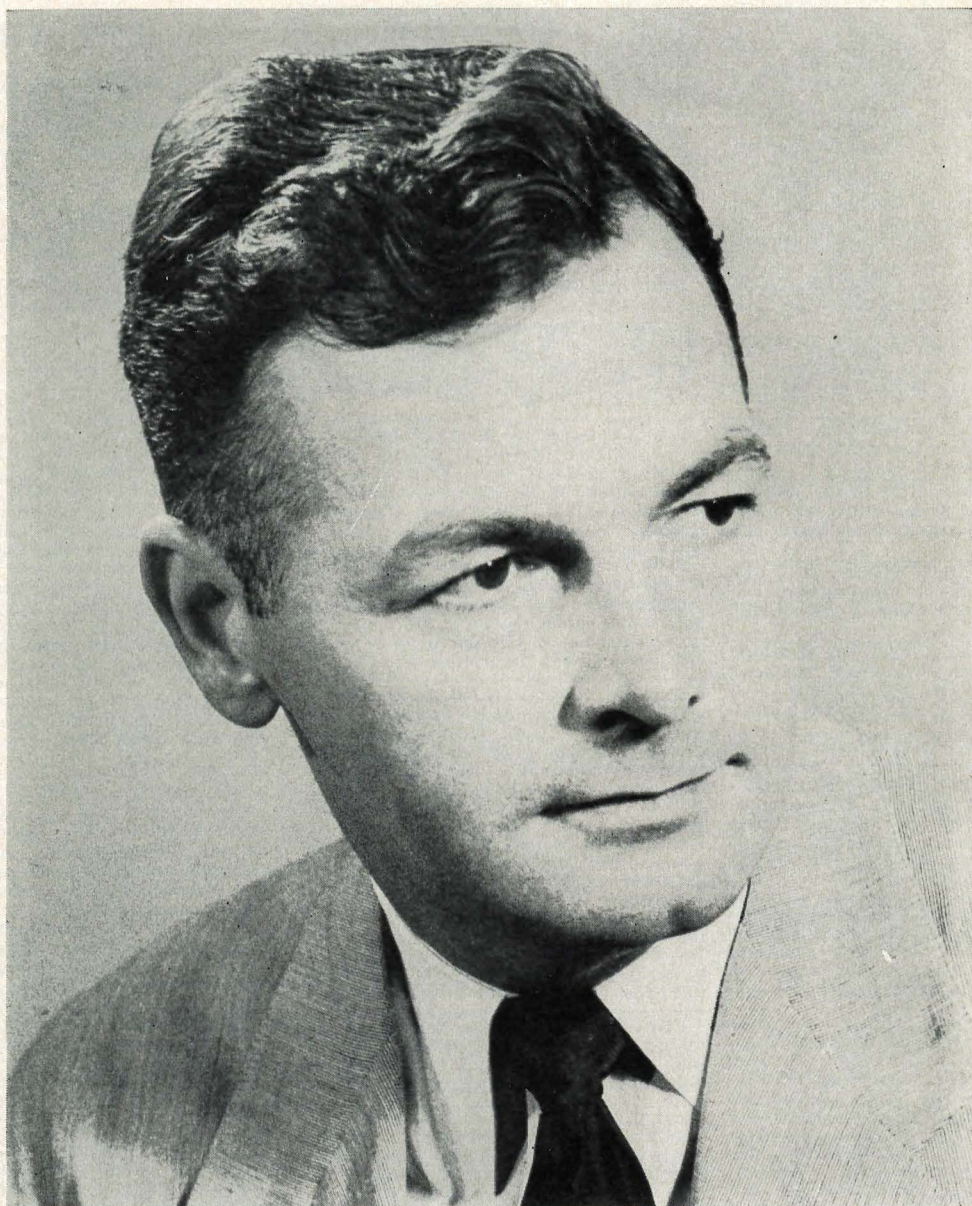
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