

THE DIAPASON

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REGINALD LEY M'ALL MEETS SUDDEN DEATH

VICTIM OF A HEART ATTACK

Organist of Church of the Covenant
in New York from 1902 to 1950—
Executive Secretary of Hymn
Society of America.

Reginald Ley McAll, Mus.D., nationally prominent as a hymnologist and for many years a New York organist, died suddenly July 9 of a heart attack while in a canoe near Meredith, N. H. Dr. McAll was a versatile church musician whose career included not only many years as a church organist, but the presidency of the old National Association of Organists, work as an organ designer, the presidency of the Hymn Society of America and activity on behalf of the seamen. At the time of his death he was executive secretary of the Hymn Society.

Dr. McAll was organist of the Presbyterian Church of the Covenant in New York from 1902 to 1950 and had made its Sunday-school distinguished for its music. A member of the committee on worship of the Federal Council of Churches, Dr. McAll also had been on the committee on music and worship of the General Assembly of the Presbyterian Church. He had written hymns and served as a consultant on hymns in church worship.

Long interested in seamen's welfare work, Dr. McAll was financial secretary of the American Seamen's Friend Society from 1919 to 1931 and supervisor of the seamen's department of the Central Registration Bureau in 1931.

Born in Bocking, Essex County, England, he was the son of the Rev. Robert McAll, an English Congregational minister. He came to the United States in 1897. He received an A.B. degree from Johns Hopkins in 1900 and studied organ, theory and voice at the Peabody Conservatory in Baltimore. He received the honorary degree of doctor of music from Hanover (Ind.) College in 1943.

During the period at the turn of the century that he was intercollegiate secretary at the Baltimore Young Men's Christian Association he also was organist at St. John's Church, Georgetown. Later he became representative and organ expert for the Estey Organ Company in New York.

Dr. McAll had been a member of the council of the American Guild of Organists, and American representative of the McAll Mission in Paris in 1917. Later he was president of the New York Auxiliary of the American McAll Association. In world war I he served in the Y.M.C.A. with the French army and later with the Foyer du Soldats.

Dr. McAll was the author of "Practical Church School Music" and many articles on musical subjects, as well as research pamphlets on merchant seamen.

Dr. McAll married Sarah A. Burwell, who died in 1950. He leaves his second wife, the former May de Forest Payne, whom he married in 1952, and a son and daughter by the first marriage—Robert Lonsdale McAll and Mrs. Ralph de Someri Childs.

MRS. LEAH MAY STEPHENS DIES; VETERAN ST. PAUL ORGANIST

Mrs. Leah May Reeves Stephens, 71 years old, died July 12 at Bethesda Hospital in St. Paul, Minn., after a long illness. She was active in the American Guild of Organists and the League of American Pen Women.

Mrs. Stephens, a native of Eagle Lake, Minn., taught in the St. Paul public schools for forty-seven years, many of these as a special teacher of music. She retired seven years ago. For many years she was organist at the Central Park Methodist Church.

She was married to Govert S. Stephens eighteen years ago. He and four stepsons survive.

CHARLES PEAKER, WHO WILL PLAY IN WESTMINSTER ABBEY



CHARLES PEAKER, Mus.D., F.R.C.O., head of the organ department of the Royal Conservatory of Music in Toronto, Ont., and organist and choirmaster of St. Paul's Anglican Church, will give organ recitals in the British Isles in August

and September. Dr. Peaker will play a recital at Westminster Abbey and for the B.B.C. from the Abbey through the courtesy of the organist, Sir William McKie. He has also been asked to play at the annual congress of the organists of the British Isles at Norwich.

JULIAN WILLIAMS IS HONORED BY DOCTOR OF MUSIC DEGREE

The honorary degree of doctor of music was conferred on Julian Williams, organist and choirmaster of St. Stephen's Episcopal Church, Sewickley, Pa., June 5 by Grove City College, Grove City, Pa. Dr. Williams went to St. Stephen's Church in 1926, succeeding Arthur B. Jennings. Dr. Williams has been heard in recitals throughout the country. In 1931 he played at the general convention of the A.G.O. in Indianapolis and in 1937 he was a recitalist at the Cincinnati convention. In 1933 he played for the N.A.O. convention in Chicago. He also was heard at the New York world's fair in 1939 and 1940 and has made tours in the East and the Middle West. Before going to St. Stephen's he held positions in the Middle West, the East and the South.

ELLIS C. VARLEY, CATHEDRAL ORGANIST IN FLORIDA, DIES

Ellis C. Varley, organist and choirmaster of St. John's Cathedral in Jacksonville, Fla., died suddenly July 18. Mr. Varley had a wide reputation as a trainer of boy choirs. He had been at the cathedral in Jacksonville only one year. Before that he served St. Paul's Episcopal Cathedral in Detroit for seven years.

Mr. Varley was a native of Springfield, Mass., and he began his work in church music in Sandusky, Ohio. From there he went to St. Paul's Church, Akron, where he also was private organist for the late Harvey S. Firestone. After ten years in Akron Mr. Varley went to Washington, D. C., to play at the Na-

tional Cathedral for four years while Paul S. Callaway was in military service.

Surviving Mr. Varley are his widow, Mrs. Dorothy Stewart Varley; one son, David W. Varley of Ann Arbor, Mich.; one brother, James W. Varley of Manchester, Conn., and one sister, Miss Mary E. Varley of Springfield, Mass.

BIGGS IS BACK FROM EUROPE; RECITALS IN FORTY CITIES

E. Power Biggs has returned to America after a European recital tour which took him to nine countries—Portugal, England, Holland, Germany, Denmark, Norway, Sweden, France and Iceland. Recitals and broadcasts were scheduled in forty cities and Mr. Biggs played some of the earliest organs in existence as well as some of the most recently built instruments. He was heard at the Royal Festival Hall in London June 23 and played in Westminster Abbey April 26. The titles on programs sent by Mr. Biggs to THE DIAPASON read like a polyglot dictionary: "Organista Americano E. Power Biggs"; "Orgeltonleikar"; "Programma voor het Orgelconcert"; "Orgelkonzert in der Heiliggeistkirche".

Typical of the programs played by Mr. Biggs on this tour was the one at the Royal Festival Hall. He chose the following numbers: Concerto in A minor, Vivaldi-Bach; Seven Pieces for a Musical Clock, Haydn; Toccata and Fugue in D minor, Bach; "A Lesson," Selby; Rondo, Sowerby; Sonata 2, Hindemith; "Litanies," Alain.

CONVENTION OF A.G.O. IS NOTABLE SUCCESS

PROGRAM IN THE TWIN CITIES

Noteworthy Recitals, Outstanding
"Messiah" Performance and Dis-
cussions Mark Week in St.
Paul and Minneapolis.

Organists and choir directors from points as far apart as Boston and Honolulu descended upon the twin cities of St. Paul and Minneapolis for a week in July, and for six days the music of the pipes was heard in the large churches while the American Guild of Organists held its biennial national convention. The program prepared for the occasion was carried out successfully and with distinction. Six hundred members and visitors were registered before the adjournment after the banquet Friday evening, July 16. The organ recitals were of the caliber for which Guild conventions are known and the performers evoked the enthusiasm of audiences that filled the large buildings in which the recitalists played. Choral performances were likewise important features. The performance of the uncut Coopersmith edition of Handel's "Messiah" was made a municipal event under the direction of Alfred Greenfield and the mayors of Minneapolis and St. Paul joined in issuing a proclamation making the day "Handel Messiah Day" in both cities. The large St. Paul Auditorium was too small for the occasion and many had to be turned away.

A program of Gregorian chant, one in which a youth choir demonstrated what careful training can accomplish, and the singing of Schütz's "Passion according to St. Matthew" were among the features devoted to church choral music.

Excellent papers and discussions dealing with organ design, the A.G.O. examinations, architectural problems affecting the placing of organs in churches and service music were presented by experts on these important subjects. The social side was not neglected. Aside from the banquet on the closing evening a reception was held every night at which old friendships were renewed and new ones formed.

The convention machinery moved with the greatest smoothness and no sessions were delayed, although the distance between the two host cities made a great deal of bus travel unavoidable. For this smoothness and the high quality of the convention great credit is due the various committees in charge, headed by Mrs. Arthur J. Fellows, the general chairman; William Bachman, the Minnesota Chapter dean, and all who assisted them.

First Recital by Arnatt.

Torrid heat and the fact that a majority of early arrivals in St. Paul had just finished hard trips by air and rail to arrive in time for the first convention event did not apparently reduce the size of the congregation at the Church of St. John the Evangelist for the recital Sunday evening by Ronald Arnatt. Mr. Arnatt, young and talented Washington organist of the Church of the Ascension and St. Agnes, gave a program not so well suited for the prevailing temperature. It was devoted to the "Messe pour les Paroisses" by Francois Couperin, Bach's Canonic Variation on "Vom Himmel hoch", Four Plainsong Preludes composed by Mr. Arnatt, written for this convention, which received their first performance on this occasion, and Messiaen's "La Nativite de Seigneur". The large audience heard a thoroughly capable performance and apparently enjoyed all of it.

The formal opening of the convention took place early Monday afternoon, when William Bachman, dean of the Minnesota Chapter, called the organists to order and welcomed them to the twin cities. He then introduced Mayor Dillon of St. Paul, who briefly but cordially extended greetings; Frank Bellizzi, maitre de hotel of the St. Paul Hotel; President S. Lewis Elmer of the A.G.O., who dwelt on the

nationwide strength of the Guild, and Mrs. A. J. Fellows, whose work in the making of the convention plans was of the greatest value.

Guild Service in Minneapolis

The large nave of the Central Lutheran Church in Minneapolis was nearly filled by the time Marion Hutchinson started the prelude to the Guild service. Miss Hutchinson began with Buxtehude's Prelude and Fugue in D minor and continued with an Aria by the same composer. For her third number she chose the Chorale Fantasia on "Jesu, Priceless Treasure" by Bartmus. This complex large-form work was played in a manner which convinced one that the performer had a sure command of her instrument and an insight into the composer's intentions. Miss Hutchinson's playing of the service and the postlude, Bairstow's Toccata on "Pange Lingua", bore additional testimony to her capabilities as a church musician.

As the choir entered in procession singing the well-known old favorite "Beautiful Saviour" many an organist looked upon the group with envy. They numbered nearly 100 and those who felt envious because of the large number of singers under the direction of the Rev. Johan A. Thorson became aware of the fine qualities other than size possessed by this choir as it sang Healey Willan's "Apostrophe to the Heavenly Host." Here was an assembly of good voices capable of doing more than justice to a difficult anthem by a contemporary composer. In the full passages the chorus possessed the kind of richness of tone which makes one wonder if this is not the acme of musical expression. In the softer passages one admired the manner in which the notes were sustained and the different types of vocal quality which lent interest to the interpretation.

A short sermon was preached by the Rev. Glenn G. Lewis, rector of St. Clement's Episcopal Church, St. Paul, and chaplain of the Minnesota Chapter. The Rev. Mr. Lewis' subject was "The Art and Practice of a Musician." The threefold task of a church musician, he said, is to satisfy his standards, to satisfy God and to satisfy the congregation. His closing comment was: "As we dedicate ourselves to our art, we can also dedicate ourselves to God."

Miss Mason Plays Bingham Work

After dinner had been served to Guild members at the Central Lutheran Church and in the parish-house of St. Mark's Cathedral they reconvened in the cathedral for a recital by Marilyn Mason, well-known concert artist and member of the faculty of the University of Michigan. This was more than an ordinary recital. It was also the world premiere of Seth Bingham's Concerto for Organ and Brass, written last year and dedicated to Miss Mason. The recital began with two Bach numbers—Prelude and Fugue in G major and Chorale Prelude on "Erbarm' dich mein." Miss Mason's handling of the well-known prelude and fugue was assured. There was solidity and firmness in her playing; at the same time one felt a quality of "grandness" so often absent in modern interpretations of Bach's music. And she played the much-loved "Erbarm' dich mein" in such a manner that the expressive quality inherent in the music was permitted to manifest itself without the interference of "over-manipulation."

One sensed a feeling of excitement and expectancy on the part of the large audience when Mr. Bingham raised his baton to conduct the group of brass players assisting Miss Mason in the performance of his latest work. Here was one of the great men of the profession, who through the years has won the admiration of his colleagues at home and abroad and whose music is considered by many to be on a par with that of outstanding composers of past generations. The listeners were not disappointed. From the first theme of the beginning movement to the last note of the finale there was an emotional strength and power of expression in the music that few composers ever achieve. There were three movements, the first of which was a development of two themes at a moderately fast tempo. In the slow movement one heard long phrases of soulful melodic lines, with themes which amply justified the subtitle: "Homage to Franck." A good-natured and lively scherzo closed the composition, but there was never any resorting to "musical trickery," and as the

finale unfolded the fugal entrances of the voices recaptured the powerful tension of the first movement. Mr. Bingham's trial of this unusual combination of instruments had met with complete success, and that the audience was impressed was evidenced by prolonged applause. And Miss Mason's skillful playing had given the music the impetus it deserves.

Before the Bingham work Miss Mason offered Searle Wright's Preludes on "Greensleeves" and "Brother James' Air" and Langlais' "Epilogue on a Theme of Frescobaldi," for pedals alone. The numbers by the organist of St. Paul's Chapel, Columbia University, were ingratiating. In the pedal etude Miss Mason played with the ease and accuracy achieved only by the real artist. The remainder of her program was made up of these modern French numbers; "Trois Dances," Langlais; Scherzo, Op. 2, Durufle; "Dieu parmi Nous," Messiaen.

Addresses on Church Music

In introducing his lecture entitled "Liturgical Abuses" Tuesday morning Edward B. Gammons quipped that the Guild usually calls on him when it thinks that it is time for the whiplash to be used. But by the time Mr. Gammons finished those who heard him felt as if he had given them a fatherly pat on the head instead of a spanking.

Mr. Gammons began by quoting the old "Westminster Shorter Catechism" dictum: "Man's chief end is to glorify God and to enjoy Him forever." He then deduced that the chief purpose of church music is to glorify God and that it therefore must be the best we can offer; that it must touch the heart and the intellect; that it must stand apart from the profane life of the world. He strongly recommended Leonard Ellinwood's "History of American Church Music" as a valuable background to the approach of church music problems in general. Mr. Gammons continually reminded his listeners that we have much of which to be proud in the progress American church music has made. He said that because of the efforts by organists and choirmasters the names of Schütz, Bach, Praetorius and other giants of musical history are now familiar to many churchgoers. He observed that in many churches the "graded choirs" system has created a self-perpetuating *schola cantorum*.

Mr. Gammons pointed to the courses offered in our schools and seminaries and he mentioned the fine work of such organizations as the Hymn Society of America. In his conclusion he voiced an admonition to those organists who consider the church a fitting place to display prepossessing music which is not necessarily appropriate to the service.

Allan C. Lannom, a professor of church and choral music at Boston University, chose for his topic "Current Trends in Church Music." At the beginning of his lecture Mr. Lannom pointed to the current respect for practicability in America. He said that we have become so proud of this quality that most people have little respect for thoughts and dreams. Mr. Lannom's lecture was an interesting contrast to that which preceded it because he is apparently more concerned with the philosophy underlying the pursuit of certain goals in church music. He is a strong believer in the eventual triumph of idea over action.

"Culture and religion," he said, "were historically limbs of the same tree." He observed that the present trend is toward a more meaningful unity of religion and art. The speaker discussed at length the improvement of technique in the church musician, pointing on one hand to the need for further improvement and on the other hand to the possible dangers of technical progress that is too rapid. He advised church musicians to "become addicted to the doctrine of hard work."

"Children's choirs," said Mr. Lannom, "used to be a parent-pleasing proposition." He strongly debunked what he called "musical relocation without continuity," that is, giving the child at each age a new idea of what church music is, so that when he finally becomes an adult the liturgy and music of the church are strange to him. He spoke of the "ditties" taught

[Continued on page 14.]

THE DIAPASON.

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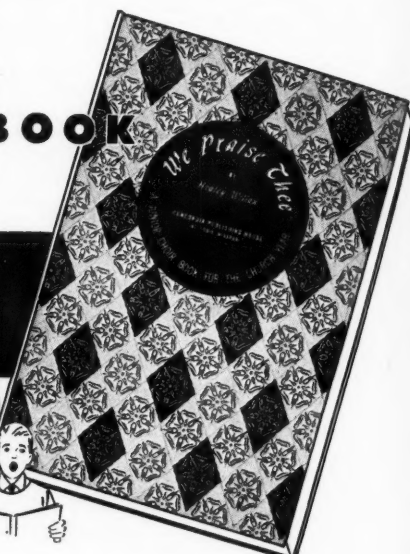
ORGAN MUSIC	Page
ORGAN SOLO	4-24
MUSIC FOR THE SMALL ORGAN.....	22-24
ORGAN WITH OTHER INSTRUMENTS.....	24-29
SACRED SONGS AND ARIAS (with Organ Accompaniment)	30
CHORAL MUSIC	
MIXED VOICES	31-33
FEMALE VOICES	33-34
MALE VOICES	34
CANTATAS-MASSES-ORATORIOS	
VOCAL SCORES	35-36
EULENBURG MINIATURE SCORES.....	37
MUSICAL LITERATURE	38-39
MUSIC CALENDAR FOR 1955	40

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The firm of Casavant Freres has received an order for a four-manual instrument to be built for the Roman Catholic Cathedral in Moncton, N. B. The stop-list indicates a large organ and one of the firm's outstanding installations. In the specifications listed below the number of pipes has been omitted, but it is understood that all ranks are complete except where "borrows" have been indicated.

The resources of the organ will be as follows:

GREAT ORGAN.

1. Principal, 16 ft.
2. Open Diapason, 8 ft.
3. Violin Principal, 8 ft.
4. Hohl Flöte, 8 ft.
5. Salicional, 8 ft.
6. Bourdon, 4 ft.
7. Principal, 4 ft.
8. Lieblich Flöte, 4 ft.
9. Small Quint, 2½ ft.
10. Fifteenth, 2 ft.
11. Fourniture, 4 ranks.
12. Cymbal, 3 ranks.

- Double Trumpet (from Swell), 16 ft.
- Trumpet, (from Swell), 8 ft.
- Clarion, (from Swell), 4 ft.
- Chimes (prepared for).

SWELL ORGAN.

13. Contra Dulciana, 16 ft.
14. Geigen Principal, 8 ft.
15. Stopped Diapason, 8 ft.
16. Salicional, 8 ft.
17. Viola da Gamba, 8 ft.
18. Voix Celeste, 8 ft.
19. Octave Geigen, 4 ft.
20. Harmonic Flute, 4 ft.
21. Twelfth, 2½ ft.
22. Gemshorn, 2 ft.
23. Plein Jeu, 5 ranks.
24. French Oboe, 8 ft.
25. Vox Humana, 8 ft.
26. Double Trumpet, 16 ft.
27. Trumpet, 8 ft.
28. Clarion, 4 ft.

Tremulant.

CHOIR ORGAN.

29. Quintaten, 16 ft.
30. Violin Principal, 8 ft.
31. Chimney Flute, 8 ft.
32. Quintadena, 8 ft.
33. Dulciana, 8 ft.
34. Unda Maris, 8 ft.
35. Violina, 4 ft.
36. Triangular Flute, 4 ft.
37. Nazard, 2½ ft.
38. Flageolet, 2 ft.
39. Tierce, 1½ ft.
40. Larigot, 1½ ft.
41. Seventeenth, 11/7 ft.
42. Siffliote, 1 ft.
43. Cromorne, 8 ft.

Tremulant.

Chimes (prepared for).

SOLO ORGAN.

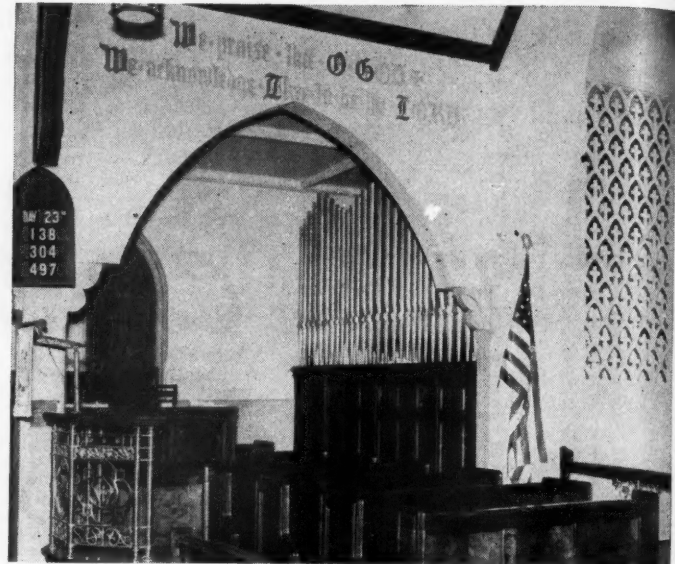
44. Contra Gamba, 16 ft.
45. Violoncello, 8 ft.
46. Gross Flöte, 8 ft.
47. Gamba, 8 ft.
48. Gamba Celeste, 8 ft.
49. Fugara, 4 ft.
50. Harmonic Flute, 4 ft.
51. Piccolo, 2 ft.

52. Cornet, 4 ranks.
 53. English Horn, 8 ft.
 54. Clarinet, 8 ft.
 55. Tuba Mirabilis, 8 ft.
 56. Tuba Clarion, 4 ft.
- Tremulant.
Harp (prepared for).
Harp Celeste (prepared for).

PEDAL ORGAN.

57. Resultant (12 Quints), 32 ft.
 58. Contrabass, 16 ft.
 59. Violone, 16 ft.
 60. Subbass, 16 ft.
 61. Principal (from No. 1), 16 ft.
 62. Dulciana, (from No. 13), 16 ft.
 63. Quintaten (from No. 29), 16 ft.
 64. Gamba (from No. 44), 16 ft.
 65. Gross Quint, 10½ ft.
 66. Principal, 8 ft.
 67. Flute, 8 ft.
 68. Violoncello (20 from No. 59), 8 ft.
 69. Stopped Flute (20 from 60), 8 ft.
 70. Grosse Tierce, 6½ ft.
 71. Octave Quint (20 from 65), 5½ ft.
 72. Fourteenth, 4 4/7 ft.
 73. Choral Bass, (20 from 68), 4 ft.
 74. Super Octave (20 from 66), 4 ft.
 75. Nachthorn, 4 ft.
 76. Tierce (20 from 70), 3½ ft.
 77. Larigot (20 from 71), 2½ ft.
 78. Seventeenth (20 from 72), 2 2/7 ft.
 79. Twenty-second (20 from 74), 2 ft.
- Collective Cornet, 7 ranks.
80. Bombarde (20 from 81), 32 ft.
81. Trombone, 16 ft.
82. Basson, 16 ft.
83. Trumpet (20 from 81), 8 ft.
84. Basson (20 from 82), 8 ft.
85. Clarion (20 from 83), 4 ft.

RICHARD ELLSASSER, concert organist, was guest preacher recently at the North Hollywood Village Methodist Church in California, speaking on the subject "Merry Christmas! Happy New Year!" He was re-engaged for three Sundays in July and August. Speaking on the general subject "Three Steps Toward Life," his sermons were entitled "There's a Man on the Cross," "Look, the Church Is Burning!" and "I Came To Spend the Night." Mr. Ellsasser studied for the ministry at Boston University and University of Southern California. For five years, he served as minister of music of the Wilshire Methodist Church of Los Angeles, but resigned last year to devote himself entirely to music.



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8' Quintadena 61 Pipes	8' Viola Celeste	8' Principal 32 Pipes
4' Octave 61 Pipes	(Prepared)	4' Octave 32 Pipes
2' Waldflöte 61 Pipes	8' Gedeckt 61 Pipes	11 Rauschpfeife 64 Pipes
IV-V Mixture 293 Pipes	4' Rohrflöte 61 Pipes	16' Fagott 32 Pipes
Chimes	2½' Twelfth 61 Pipes	2' Cornet 32 Pipes
	2' Principal 61 Pipes	Tremolo
	1½' Tierce 61 Pipes	
	8' Schalmey 61 Pipes	
	Tremolo	

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- Spitzflöte 4'
- Nasat 2½'
- Octave 2'
- Waldflöte 2'
- Quint 1½'
- Mixture III-IV
- Dulcian 16' t.c.

MANUAL II

- Gedeckt 8'
- *Viol d'Gamba 8'
- *Voix Celeste 8'
- Principal 4'
- Rohrflöte 4'
- Octave 2'
- Rohrflöte 2'
- Octave 1'
- Sesquialtera II t.c.
- Scharf III
- Dulcian 8'
- Tremulant

PEDAL

- Subbass 16'
- Principal 8'
- Gedeckt 8'
- Octave 4'
- Spitzflöte 2'
- Mixture III
- Fagot 16'
- Fagot 8'
- Dulcian 4'
- Dulcian 2'
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- 24 ranks
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The four-manual organ in the Temple of the Hebrew Benevolent Congregation, Atlanta, Ga., is being rebuilt and tonally revised by the Aeolian-Skinner Organ Company. The instrument was installed originally in 1930 by Henry Pilcher's Sons and the stoplist appeared in *THE DIAPASON* in June of that year. The temple is regarded as a building of unusual architectural interest and is said to possess very fine acoustics. Part of the rebuilding will be the installation of a new console.

The revised specification of the organ is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Holzflöte, 8 ft., 61 pipes.
Oktave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Hohlfloete, 16 ft., 97 pipes.
Violin Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Aoline, 8 ft., 68 pipes.
Aoline Celeste, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Hohlfloete, 4 ft., 68 notes.
Piccolo, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contre Hautbois, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Oboe Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 12 pipes.
Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 2 ranks (prepared for).
Quintadena, 8 ft., 68 pipes.
Dulciana, 8 ft., 85 pipes.
Fugara, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Dulcet, 2 ft., 61 notes.
Terz, 1 3/4 ft. (prepared for).
Larigot, 1 3/4 ft. (prepared for).
Zimbel, 3 ranks (prepared for).
Clarinet, 8 ft., 68 pipes.
Tremulant.
Harp (Solo).

SOLO ORGAN.

Solo Flute, 8 ft., 80 pipes.
Gross Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 68 pipes.
Flute, 4 ft., 68 notes.
Ophecleide, 16 ft., 12 pipes.
English Horn, 8 ft., 68 pipes.
Tuba, 8 ft., 80 pipes.
French Horn, 8 ft., 68 pipes.
Clarion, 4 ft., 68 notes.
Tremulant.
Harp.

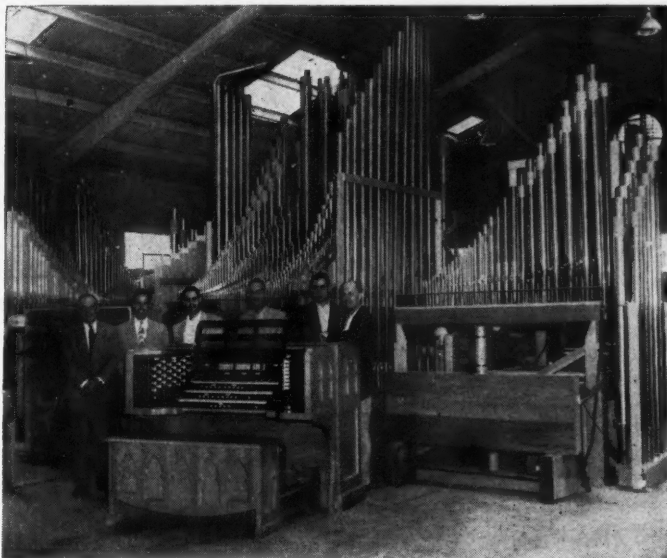
PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Montre, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Hohlfloete, 16 ft., (Swell).
Contra Dulciana, 16 ft., (Choir).
Principal, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., (Swell).
Choral Bass, 4 ft., 12 pipes.
Flute, 4 ft. (prepared for).
Mixture, 3 ranks (prepared for).
Ophecleide, 16 ft. (Solo).
Contre Hautbois, 16 ft., (Swell).
Trumpet, 8 ft. (Solo).
Clarion, 4 ft. (Solo).

MUSIC TRADE INDUSTRY SHOW DRAWS LARGE ATTENDANCE

The fifty-third annual music industry trade show and convention held in Chicago, closed July 15 with the fourth largest attendance in history. Final registration figures showed 7,995 persons in attendance, of whom 3,574 were buyers. In 1953 registration totaled 8,582. Although there were fewer exhibitors than last year—256 compared with 274 in 1953—those who did display their wares took more floor space than did exhibitors the preceding year. Three times as many rooms were provided for exhibitors on the ninth floor of the Palmer House as last year.

ORGAN FOR FOND DU LAC, WIS., AT WICKS FACTORY



THE ABOVE PICTURE, made in the erecting room of the Wicks Organ Company, shows representatives of St. Peter's Lutheran Church, Fond du Lac, Wis., inspecting an instrument which is soon to be installed in that church. Those who appear in the photograph, from left to right, are Walter Michler, chairman of the organ committee of St. Peter's; Martin M. Wick, president of the Wicks Organ Company; Jerry and E. C. Dornoff, Wisconsin representatives of the Wicks firm; Murray Burfeind, organist of the church, and Paul Jones, director of music at the University of Wisconsin.

CATHARINE CROZIER PLAYS AT ST. CLOTILDE IN PARIS

Catharine Crozier, well-known recitalist and teacher of organ at the Eastman School of Music, had the honor of being asked to give a recital June 27 in the Church of St. Clotilde, Paris, where Cesar Franck served as organist for many years. Miss Crozier and Dr. Harold Gleason, her

husband, sailed for Europe June 17 aboard the *Liberte*. A few days after her appearance at St. Clotilde Miss Crozier broadcast a recital over the French radio. On that program she featured American works, including compositions by Sowerby, Bingham and Edmundson.

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RICHARD S. HARTMAN TO POST AT GLORIA DEI, PHILADELPHIA

Richard S. Hartman has been chosen to succeed the veteran Dr. Henry Gordon Thunder, now in his eighty-ninth year, as organist and choirmaster of Gloria Dei (Old Swedes) Church, Philadelphia, a historic shrine.

Mr. Hartman is a graduate of the Central High School, Philadelphia, where he was school organist and accompanist for the choral organizations. He was awarded a scholarship in the department of music education at the University of Pennsylvania and held the post of university organist for two years. He then transferred to the same department at Temple University and is now the official organist of that institution, in which he is a member of the senior class.

At the age of 14 Mr. Hartman became organist of the Wissinoming Presbyterian Church, Philadelphia, going from there to the First Presbyterian Church of Olney and then to the Church of the Incarnation, Drexel Hill, as organist and choirmaster. For the past year he has held the same position at the Sellers Memorial Methodist Church, Upper Darby, Pa. Though only 22 years of age, Mr. Hartman is already a busy recitalist.

Mr. Hartman studied piano, organ and theory with Frank S. Pledge and later organ, harmony, service playing and choral techniques with Dr. H. Alexander Matthews.

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FREDERICK L. MARRIOTT, WHO GOES TO BLOOMFIELD HILLS



FREDERICK L. MARRIOTT has been appointed organist and choirmaster of Kirk-in-the-Hills, well-known Presbyterian church in Bloomfield Hills, Mich., a fashionable suburb of Detroit. Mr. Marriott assumed his duties there June 1. He will be assisted by a quartet of soloists from the faculty of the University of Michigan.

The church is the beneficiary of the estate of the late Colonel Edwin S. George and at present services are held in Cedarholm Chapel, which was originally the music room in the colonel's large home. A magnificent Gothic edifice

is under construction. The colonel's gift is said to be the largest ever received by the Presbyterian denomination from a single donor for an individual church.

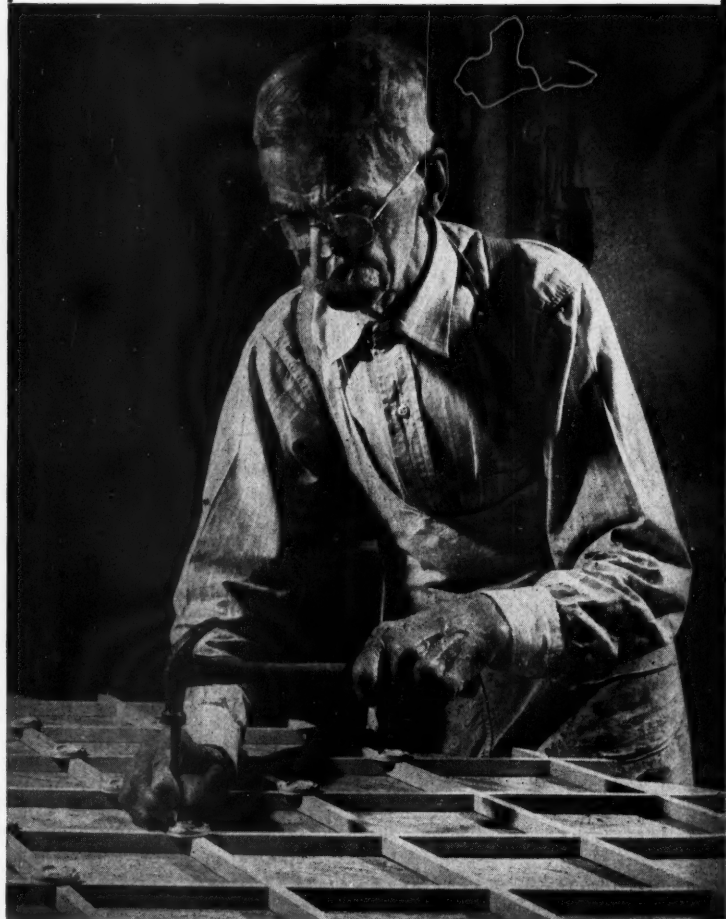
Mr. Marriott resigned as organist of Rockefeller Chapel, University of Chicago, in 1953 after having held that post for twenty-five years.

A.G.O. reports which deal with events more than a month in the past, or which are not legible to the printers, or which fail to give the date of the meetings or recitals recorded, cannot be printed.

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STEUTERMAN THIRTY-FIVE

YEARS AT MEMPHIS CHURCH

Adolph Steuterman, F.A.G.O., completed thirty-five years as organist and choir-master under six rectors, at Calvary Episcopal Church, Memphis, Tenn., June 15.

Son of a member of the St. Louis Symphony Orchestra, Mr. Steuterman served in the boy choir at Calvary from the age of 8 and was organist at Calvary for two years before going to New York to study with Dr. T. Tertius Noble at St. Thomas' Church for three years. During his student days in New York he was organist and choirmaster at All Souls' Episcopal Church and organist for the festival oratorio chorus at St. Thomas' Church with the New York Symphony Society orchestra under Dr. Noble.

At Calvary he has presented seventy-two oratorios with orchestra, including such works as Bach's "St. Matthew Passion," Brahms' "Requiem" and Handel's "Messiah." He has given 116 organ recitals and sixteen piano and organ recitals at Calvary. In addition he has given sixty organ recitals in other churches and other cities, including seven Guild conventions, one National Association of Organists convention and twenty-seven dedicatory recitals on new organs. He plays an Aeolian-Skinner organ of seventy-four ranks designed and voiced by G. Donald Harrison in 1935 and relocated and re-voiced by Mr. Harrison last year.

In addition to his duties at Calvary Mr. Steuterman is regional chairman of the American Guild of Organists for five Southern states, professor of organ at Southwestern University in Memphis and chairman of arrangements for the Sewanee summer conference on church music, a project of the Fourth (Sewanee) Province of the Episcopal Church.

Mr. Steuterman is a world traveler, making his tenth trip to Europe, a Mediterranean cruise, this summer. He has been in Russia twice, the Scandinavian countries twice, the near East, the Caribbean, South America and the Orient, of which he wrote a series of five articles for THE DIAPASON.

Mr. Steuterman is married to the former Miss Gladys Elizabeth Crissman.

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A Canadian born, Farnam, whose life began in Sutton, Quebec on January 13, 1885, spent his final decade in the United States, where his reputation as a church and recital artist achieved a stature no other organist of this continent had previously gained.

The recordings heard on this disc have special significance for two reasons: they were made in 1930, in which year, on November 23rd, Farnam died in New York City. And they are thought to be the only recordings of any kind which he ever made. Thus a name already surrounded with the legendary of genius is, through the wonder of modern recording skills, given new means of immortality."—PAUL HUME.

In 1930 Farnam played six selections on the photographically accurate AUSTIN recording organ, which registered every note, every change of registration, every movement of the Crescendo shoes. As many prominent authorities have testified, *there is no difference between his original playing and these recordings.* Clarence Watters has translated the original registration into corresponding stops on the organ of St. John's, West Hartford, an AUSTIN 3-41. The organ records have then been played on that organ and phonograph recordings made of this playing. It is entirely accurate to say that the spirit as well as the letter has been captured.

To those who have had to take the legend of his supremacy on faith, is now given the opportunity of hearing Farnam so realistically that a group of his pupils, listening to these records, when asked "Does it not seem as though he were here, personally?" replied "Almost too much so."

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Midwinter Conclave in New Orleans.

The New Orleans Chapter of the American Guild of Organists will be the host chapter for the national midwinter conclave. The dates are Dec. 28, 29 and 30. So it is on to the sunny South for the midwinter event.

Test Pieces for 1955 Examination.

The 1955 test pieces for the Guild examination are announced to be:

ASSOCIATESHIP.

(a) Prelude on "Rhosymedre," (from set of three preludes), Vaughan Williams (Galaxy Music Corporation.)

(b) "Eli, Eli, Lama Sabachthani," Tournemire (Associated Music Publishers.)

(c) Chaconne in E minor, Buxtehude-Bingham (J. Fischer & Bro.)

FELLOWSHIP.

(a) Trio-Sonata No. 5 (first movement only), J. S. Bach (any edition).

(b) "Rhapsodie Gregorienne" (from the Nine Pieces), Langlais (H. W. Gray Company).

(c) "Greensleeves," Searle Wright (H. W. Gray Company).

Installation in Paterson, N. J.

The Northern New Jersey Chapter held its annual installation of officers service May 23 at 4 p.m. in the Church of the Messiah, Paterson, N. J. The Rev. Arthur A. Wahman is pastor of the host church. Jack Sechrist, present dean of the chapter, is organist and choir director of the church. S. Lewis Elmer, national president, presided at the installation. The program featured Lilian Carpenter, F.A.G.O., in a recital that included: Fantasie and Fugue in G minor, Bach; "We All Believe in One God, the Father," Bach; Allegretto Gocoso from "Water Music" Suite, Handel; Con Moto Maestoso from Sonata 3, Mendelssohn; Chorale Preludes, "A Lovely Rose Is Blooming" and "O Sacred Head Now Wounded," Brahms; Scherzo from Symphony 2, Vienne; "Distant Chimes," Snow; Chorale in A minor, Franck. Jack Sechrist directed the choir of the church in the following anthems: "Behold Now, Praise the Lord," Titcomb, and "Go Not Far From Me, O God," Zingarelli.

Mrs. Esther Frieling Tanis of Ridge-wood was installed as dean. Mrs. Tanis is organist and choir director of the Ridge-wood Christian Reformed Church. A native of Detroit, Mrs. Tanis has received most of her formal music education in the Midwest. She was graduated from the Lafayette Conservatory of Music, Lafayette, Ind., studying with William Schwenger. She has done considerable radio work in the West and was accompanist for the Gospel Radio Choir. She has appeared with various Paterson choral organizations as accompanist.

The chapter wound up activities of the season with a dinner in the Pompton Reformed Church, Pompton Plains, N. J., June 8. Mrs. Edna Bradbury, organist of the church, was hostess. After dinner the guests were conducted through the sanctuary to see the lovely restoration of the Early American interior. The outside walls of the church are the original ones built in the early 1700's. The surprise guest of the evening was the first dean of the chapter, Charles Hizette, who has been in the military service the last few years. Musical contests were enjoyed later—also interesting pictures of various trips by members.

In appreciation of the splendid work of our dean, Jack Sechrist, for the last year,

the chapter presented him with an A.G.O. pin. The presentation was made by Mrs. Jane Dreeland, also a past dean.

ELIZABETH B. STRYKER, Publicity.

Illinois Chapter Issues Yearbook.

An attractive yearbook listing the officers and members with their addresses has been published by the Illinois Chapter. A number of organists, organ builders and publishing houses took advertising space to make the forty-page booklet possible. This is the first time that a yearbook has been issued by the chapter. Most of the work toward compiling the book was done by Dr. Francis Moore, the dean, and Helen Westbrook, member of the executive board and chairman of the yearbook committee. In the yearbook there appears an announcement of a recital by Fernando Germani which the Illinois Chapter will sponsor Nov. 1 at St. Peter's Catholic Church in Chicago.—JAMES S. DENDY, Registrar.

WESTERN PENNSYLVANIA—This chapter had a cafeteria dinner at the Pennsylvania College for Women June 28. When time allotted for visiting was over all left for the Third Presbyterian Church. There Dean Hollister conducted a business meeting. The evening's program was the finals of a contest our chapter has sponsored for this year as an incentive to young organists. The prize was \$100 for expenses to go to the national convention in Minneapolis. The three contestants who remained from the elimination played for the chapter members. The first was Catherine Blasing, who opened with the modern Sonata 2 ("Lebhaft") by Paul Hindemith. Then came a Brahms composition, "Schmücke dich, O Liebe Seele," and next the Passacaglia and Fugue in C minor of Bach. The next player was William Nelson, who opened his group with the Prelude and Fugue in D major of Bach and followed with the Finale in B flat of Cesar Franck. Mr. Nelson's modern number was the Prelude and Improvisation ("Suite Medievale") by Langlais. The third and last contestant was Juliet Newcomer, who began with the Fantasie and Fugue in G minor of Bach, then played the "Variations de Concert" of Bonnet and closed with the Toccata in C major by Sowerby. This last player won the contest. Miss Newcomer is to attend New England Conservatory of Music in the fall. The standard of playing was excellent and very high. G. Logan McElvany, who was chairman of the contest, introduced all the young students and thanked the judges, who were Valentina Fillingier, H. Alan Floyd and Dr. Julian Williams.—ANN LYNN YOUNG, Registrar.

NORTHERN VALLEY CHAPTER—On Monday evening, June 14, the Northern Valley Chapter held its final meeting of the season at the Church of the Ascension in Bogota, N. Y. The host and recitalist of the evening was the talented young Earle Goodwin. Earle is the organist and choir director of this church. His program demonstrated his ability in making the most of a small instrument. Since he was graduating from high school the same week we all wished him luck in his further study of the organ. After the recital an informal program of musical games was conducted by our dean, John W. Harvey. The new officers were introduced—William Caldwell, dean; Thelma Dunn, sub-dean; Frances Schact, secretary; Walter Pearman, treasurer. Dean William Caldwell presented our former dean, John Harvey, with the gift, a purse from the members of the chapter. Refreshments and fellowship brought the evening to a close. The next meeting will be held Sept. 13 at the First Presbyterian Church, Hackensack. Harriet Dearden will give a recital.—MRS. EDWARD WINFIELD, Secretary.

SYRACUSE, N. Y., CHAPTER—The Syracuse Chapter met at the Lincklaen House in Cazenovia May 4 for dinner. The new officers are: Dean, Leo Fisselbrand; sub-dean, Arthur Poister; corresponding secretary, Phyla Schumaker; registrar, Norma Cady;

treasurer, Hedy Killian; auditors, George Oplinger and Al Haight; historian, J. J. McGrath; board members, Gladys Bush, Arthur Stasko, Jeannette Kelsen and Harris Cooper. After dinner the group adjourned to the Episcopal Church in Cazenovia, where Donald Ingram is organist. The new organ in this church was built by the Schlicker Organ Company of Buffalo. An excellent recital was played by James Autenrith. Mr. Autenrith is musical director of the People's Church at East Lansing, Mich., and teacher of organ at Michigan State College. He played: Toccata, Muffat; "Agnus Dei," Couperin; Chorale Prelude, "Praise to the Lord, the Almighty," Walther; Prelude and Choral Fugue, "O Sadness, O Heart Sorrow," Brahms; Allegro Appassionato, Sonata in C minor, Op. 80, Guillemant; Scherzetto, Vienne; Pastorale, Milhaud; Prelude in F sharp, Bach; "In Paradisum," Daniel-Lesur; Three Chorale Preludes by Willan, "Now Let All Praise the Lord," On a melody by Orlando Gibbons and On a melody by Melchior Vulpus; Chorale Prelude, "With This I Stand before Thy throne" and Prelude and Fugue in B minor, Bach.—NORMA W. CADY, Registrar.

AUBURN, N. Y., CHAPTER—The chapter closed its year with a banquet at St. Luke's Church. Mrs. Leroy Mount, re-elected dean, introduced the speaker, Dr. Bernard Carp, of Syracuse, director of the Jewish Welfare Association in upper New York State, who spoke on "Is there a Jewish Music—What Is It?" A Juilliard graduate, he was well able to take us into the history of music through the ages. The group joined in singing, in Hebrew, folk songs and national melodies under Dr. Carp's direction. He closed with the comment that this is one of the few countries where Jew and Protestant and Catholic can sit down side by side and enjoy an open discussion such as this.—HARRIET V. BRYANT, Registrar.

READING, PA.—The Reading Chapter ended its season with the annual picnic. Miss Dorothy Sutton of Pottstown was hostess to the members at her home. Games and refreshments with added wit and conversation gave the organists a chance to relax and have a good time. In reviewing the year's activities we remember the sacred, impressive communion, consecration, memorial service at St. Paul's Memorial Reformed Church. Bernard Leightheiser was the host organist. In October, there was the annual organist-clergy dinner, at which we were honored to have as speaker the Rev. George Litch Knight. His topic, "The Care and Feeding of the Church Organist." The following month Mrs. Ethel Bright was hostess at Zion's Reformed Church. In December our chapter was privileged to have Ifor Jones discuss "Modern Trends in Church Music." This was presented at Memorial Church of the Holy Cross. Dean Scheifele was host. In February we had our annual organ recitalist. This year we presented Bruce Prince-Joseph in Bethany Lutheran Church; Richard Miller was the host. This gave us an opportunity to hear Mr. Prince-Joseph and the newly-dedicated Möller organ. The next month's program presented Willy Richter and some of his sacred choral works at Grace Lutheran Church. Mr. Richter is a native of Reading and has made a large contribution to church music. Our chapter observed Guild Sunday by having the members participate as a choir in a vesper service. This service was marked by anthems composed by Guild members. It was held in Trinity Lutheran Church and the public was invited. This is the third year we chartered buses to go to New York on Ascension Day. We attended several services. The principal one in the evening was at St. Bartholomew's. This is a trip we anticipate each spring. Last but not least, probably the best program of fun we ever had was "Dis-Organ-ized Organists." It included several quiz shows, musical numbers and radio programs. Norman Heister was the host; Mrs. Rachael Kooker was the "funster." We had a wonderful time at the First Reformed Church. We are most proud of our editorial staff, Miss Sutton, Mrs. Bright and Mr. Clouser. This is the first year we had a chapter news bulletin and they did a fine

job. We are looking forward to another volume of "Clarion Notes" in the fall. We'll be welcoming all the chapters from our region for the regional convention in June.—MARIAN S. DORWARD, Registrar.

MONMOUTH, N. J.—The Monmouth Chapter met at the First Baptist Church, Freehold, June 14. Barbara Fielder Mount gave a short recital and the business meeting followed this, with the election of officers. Those elected were: James R. Scull, dean; Mrs. Everett W. Antonides, first sub-dean; Arthur Reines, second sub-dean; Mrs. Louis J. Betz, treasurer; Mrs. Frank Hugus, secretary; Barbara F. Mount, registrar. A bon voyage gift was presented to our dean of the past year, Paul L. Thomas, who is sailing on the Ile de France to study under Marcel Dupré. Ferd Rassman, well-known representative of the Reuter Organ Company, gave a lecture on "Tonal Design of the Organ," with emphasis on mixtures. All who heard him gained much more knowledge of the instrument. "Candle-light refreshments" were served in the youth fellowship hall of the church.—BARBARA FIELDER MOUNT, Registrar.

ELYRIA, OHIO, CHAPTER—On June 7, at the First Methodist Church, the first organization meeting of the Lorain County Chapter was held. Thirty-six organists and choir directors signed membership blanks and a petition for organization. Mrs. Carlton Squire, who has led the movement for a chapter, was named first dean. Mrs. Jesse Stevens sub-dean, Mrs. Frederick H. Mang secretary. Clare Short treasurer and the Rev. Thomas Curtis chaplain. Robert F. Clippinger, membership chairman of the Cleveland Chapter, spoke concerning the activities of his group and offered program suggestions. He served as temporary chairman of the business session. The group accepted unanimously the slate prepared by the nominating committee. At the conclusion of the election Mr. Clippinger installed the group, using an impressive ceremony, which included the unison reading of the declaration of the religious principles of the American Guild of Organists. Attending the meeting were approximately fifty persons from Elyria, Oberlin, Amherst, Lorain, Wellington, Avon Lake and Grafton. At the first board meeting, held June 14, Mrs. Squire appointed the following as an executive committee: Mrs. Robert Fountain, Oberlin; Mrs. Roy A. McCormick, Wellington, and Mrs. E. M. McCaskey, Lorain.

DISTRICT OF COLUMBIA—The District of Columbia Chapter held its annual banquet and meeting at the Fairfax Hotel June 7. Lilian Messicks, organist at the First Baptist Church, and Charles E. Cricher, both new members, were elected to membership. Theodore Schaefer, F.A.G.O., was the guest speaker; he gave a preview of his talk at the national convention from the console. Ronald Arnat, F.A.G.O., was elected as our delegate to the convention. The meeting closed with the presentation of a gift as an expression of appreciation from the chapter to Nancy Poore Tufts, the retiring dean.—ROBERT R. ZBORAY, Registrar.

SAN JOSE, CAL., CHAPTER—The San Jose Chapter met June 19 in the garden of Mr. and Mrs. Charles Moser at Stanford. After a barbeque supper and social hour the business meeting was held around a bonfire. Officers for the coming year were installed. They are: Dean, Marion T. Frasier; sub-dean, Kathleen S. Bergeron; treasurer, Lorena S. Petrie; secretary, Ruth M. Monsen; corresponding secretary, Sylvia T. Bush; historian, Viola M. Gustafson. The new dean made known her theme for the year: "Getting acquainted with music of churches of all denominations," and meetings for the summer were announced. On May 18 the chapter and Trinity Episcopal Church of San Jose jointly presented Clarence Mader in a recital on that church's recently augmented organ. Mr. Mader is organist of Immanuel Presbyterian Church, Los Angeles. His program was well chosen to exhibit the possibilities of the instrument and was enjoyed by a large audience.—SYLVIA T. BUSH, Corresponding secretary.

News of the A. G. O.—Continued

SOUTHERN OHIO CHAPTER—The Southern Ohio Chapter held its annual dinner May 10 at Immanuel Evangelical Reformed Church. Wayne Fisher, A.A.G.O., presented the following outstanding program: Concerto Grosso No. 8, Corelli-Moschetti; Prelude and Fugue in D, Bach; Three Pieces from Seven Chorale Preludes, Purvis; Giga, Bossi; "O Golgotha" from "Symphonie de la Passion," de Maleingreau; Three Movements from "Suite Française," Langlais. June 14 at the beautiful home of Mr. and Mrs. Robert S. Alter of Ingleside the chapter held its annual picnic. A most enjoyable evening was experienced by everyone. Results of the election of officers for 1954-56 were as follows: Walter M. Brunsman, dean; Harold S. Frederic, sub-dean; Elmer Dimmerman, secretary; Mrs. Lucile S. Meyer, treasurer; Betty Hoensch, registrar; Robert S. Alter, Herschel Linstedt and Harold Lambert, auditors; Mrs. Irene Ganzel, Miss Claire Harkness, Mrs. Cleon W. Dickens, executive committee.—**BETTY HOENSCH, Registrar.**

YOUNGSTOWN, OHIO—A picnic supper at the country home of our treasurer, Clarence Barger, concluded the activities of the season for the Youngstown Chapter on June 14. Mrs. George Schoenhard was in charge of arrangements. Officers elected for next season are: Dean, Mrs. Paul A. Adams; sub-dean, the Rev. Walter T. Swearingin; secretary, Mrs. Samuel G. Warr; treasurer, J. Kirby Bransby; executive committee, Mrs. A. F. Buchanan and Clarence Barger. Plans for sponsoring another organ recital series next season were discussed. Mr. Barger reported progress on the organ he is installing in his home. He displayed some of the pipes and demonstrated their qualities.—**GINA SAULINO, Secretary.**

VERMONT CHAPTER—A service was held for the Vermont Chapter May 23 at the Church of Christ, Dartmouth College. The Rev. Harland G. Lewis officiated and preached the sermon. Stanley Orcutt, organist and choirmaster of the Church of Christ, played the service and led the mixed choir. Harriette Slack Richardson, organist of St. Mark's Church, Springfield, Vt., was at the console for the prelude and Leo D. Ayen, organist of the Rutland Congregational Church, played the postlude. . . . Officers for the 1954-55 season are: Dean, Harriette Slack Richardson; sub-dean, Francis Weinrich; secretary, Edna Parks; registrar, Gertrude Picher; treasurer, William White-Jock; auditor, Fred Metcalf; chaplain, the Rev. Harry G. Ford.—**GERTRUDE PICHER.**

NORTHWEST ARKANSAS—At a business meeting of the Northwest Arkansas Chapter the nominating committee submitted the following candidates for chapter officers and they were duly elected: Dean, Mrs. William J. Perkinson; sub-dean, Mrs. George Carnall, Jr.; secretary, Mrs. Alfred Knox; treasurer, Robert McDaniel; registrar, Miss Kathleen Reck, chaplain, the Rev. James E. Fogartie; auditors, Mrs. Harry W. Bryan and Miss Hattie May Butterfield.—**SLATER C. MOUNTS, Publicity Chairman.**

CENTRAL HUDSON VALLEY—New officers were installed at the final dinner of the Central Hudson Valley Chapter. They are: Dean, Miss Gloria Massa, Kingston, N. Y.; secretary, Miss Marion Thystrap, Poughkeepsie; treasurer, Walter Kidd, Kingston, N. Y. The program of the evening was in charge of George Fowler, F.A.G.O., who gave a review of Guild examinations using material from previous years. The meeting was held at St. James' Methodist Church, Kingston.—**ELSIE M. SCHMIDT, Secretary.**

ALABAMA CHAPTER—As announced in our correspondence for May 1, Virgil Fox was in Birmingham May 16, 17 and 18 for master classes and a recital at the Central Park Baptist Church, dedicating its new three-manual Allen electronic organ. The 2,500-seat auditorium held a full 3,000 people with chairs in the aisles. But the recital more than compensated for all crowding and other discomforts for Mr. Fox was at his best. . . . On May 25 the chapter met at the Highland Methodist Church for dinner and election of officers, followed by a transcribed address by G. Donald Harrison on the "Classic American Organ," freely illustrated with excerpts played on some of the finest Aeolian-Skinner organs in the country. Officers elected are: Myrtle Jones Steele, dean; Minnie McNeill Carr, sub-dean; Agnes Holliday Kirby, secretary; Inez Sickels, corresponding secretary, and Florence Wade, treasurer.—**LAURA JACKSON LEMMON.**

COLORADO SPRINGS, COLO.—The Colorado Springs Chapter held its annual dinner for clergy, guests and members April 27. Those present were privileged to hear the Rev. Dr. Wendling H. Hastings, pastor of the Fort Street Presbyterian Church, Detroit, discuss "The Mutual Responsibility of the Clergy and Church Musicians in the Selections of Appropriate Hymns, together with adequate Preparation by the Choir and Organist, so as to lead and enrich the service of worship". Dr. Wendling was ably assisted by his wife, who used the piano as a means to illustrate the proper playing of hymns. . . . On May 11 the chapter held its regular meeting in Canon City, with the "remote control members." Mary Williams, Althea Starck and Frances Stansell, as hostesses. After a covered dish dinner served in the home of

Frances Stansell a business meeting was held, with John R. Shumaker, dean, presiding. The chapter voted to continue its policy of last season to arrange for meetings through the summer for the benefit of its own members and visiting A.G.O. musicians. Plans were made to present Ray Berry, past dean of the chapter, who is now serving the Fort Street Church, Detroit, as organist and choirmaster, in a recital in August. The nominating committee submitted the following names for officers for the coming year: Dean, John R. Shumaker; sub-dean, Jessie Newgeon Hawks; secretary, Frances Stansell; treasurer, Dorothy Schlegel. A motion was adopted to cast a ballot for the officers selected.—**FRANCES STANSELL, Secretary.**

ISTHMIAN BRANCH, PANAMA CANAL ZONE—This group has had an exceptionally active year. Six new members have come in during the year, one by transfer. Three interesting meetings were held in the fall, one with Professor Franz Manfredi, who played tape recordings and explained the use of the tape recorder in teaching; one to read and discuss pamphlets available to members which are of interest to this group, isolated as it is geographically, and a third to hear and examine the new Wurlitzer recently installed in the chapel of the Fifteenth Naval District, Balboa. At the spring meeting a workshop was held at St. Luke's Cathedral. Mrs. McLavy, who has worked untiringly for the group since its inception, is leaving the isthmus this summer to make her home in the United States, to the sorrow of those who know and have worked with her.—**ANONA H. KIRKLAND, Secretary.**

LEXINGTON CHAPTER—The Lexington Chapter gave a luncheon in honor of Mrs. Lela Cullis June 28 at the Lafayette Hotel. Mrs. Cullis is one of the charter members of the chapter and served several times as dean. She is leaving Lexington to make her home with a daughter in Greensboro, N. C. Another guest at the luncheon was Chester Young of the Shackleton Music Company, who also is leaving the city. Nearly all of the members were present at the luncheon. Mrs. Fred Osborne, outgoing dean, presided, and presented Mrs. Cullis with a gift from the chapter. We went from the hotel to the home of Mrs. Earl Bryant, where all enjoyed an informal afternoon party.—**LURLINE DUNCAN, Secretary.**

ST. PETERSBURG, FLA.—The following officers of the St. Petersburg Chapter have taken up their duties for the current year: Dean, Mrs. Frances Gutelius Smith; sub-dean, Mrs. Kay Strickland White; registrar, Mrs. Ella LeBaron Houk; corresponding secretary, Mrs. Marguerite B. Beckwith; treasurer, Mrs. Myrtle W. Duffy; publicity chairman and historian, Edwin A. Leonhard; librarian, Mrs. W. G. Conlan; auditors, Ray Chase and Sydney Letcher; counsellor, Mrs. Marguerite T. Foster. Mrs. Ann Ault, a past dean of the chapter, is state chairman for Florida.—**EDWIN A. LEONHARD, Correspondent.**

SIGMUND KVAMME ACCEPTS TEACHING POST IN NORWAY

Sigmund Kvamme, organist of Holy Trinity Lutheran Church in Buffalo since 1952, has resigned his position there to accept a teaching post at Elverum State Teachers' College, Elverum, Norway. Mr. Kvamme played his last service in Buffalo July 18 and sailed with his family aboard the liner Stavangerfjord July 21. At Elverum College he will teach organ, theory and choral conducting. Mr. Kvamme's father holds a similar position at the Volda Teachers' College in Volda, Norway.

Mr. Kvamme came to the United States in 1948 and since then has held various positions, including that of minister of music at the Second Presbyterian Church in Washington, Pa., where he spent two years. He also was associated with the music departments of Geneva College and Duquesne University and with the Pittsburgh Opera Company. Duquesne University awarded him the degree of master of music. While in America Mr. Kvamme has played numerous organ recitals and conducted many choral concerts.

HEINZ ARNOLD APPOINTED TO UNIVERSITY OF MONTANA

Heinz Arnold, Mus. D., F.A.G.O., has been appointed to the faculty of Montana State University in Missoula, where he will teach organ and composition. Dr. Arnold will begin his new duties in September. Since 1950 he has been on the faculty of Stephens College in Columbia, Mo. Dr. Arnold holds the degree of master of music from Yale University and he earned his doctorate at the University of Dublin. At the University of Montana he will preside over a new three-manual Möller organ and play a forty-seven-bell carillon.

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By DONALD SHANKS

Official opening of Addington Palace July 10 as the new home of the Royal School of Church Music was an event of interest to all those engaged in sacred music. The writer was in the London area at the time of the opening and was able to attend the opening ceremony and afterward tour the building and grounds of the R.S.C.M.

Queen Mother Elizabeth was greeted on her arrival at the entrance of Addington Palace by the Archbishop of Canterbury. A procession including the choir, clergy, officials of the school, civic dignitaries, the Archbishop of Canterbury and the queen mother then passed along the pathway toward the chapel. The choir was composed of boys and men from the Chapel Royal (St. James' Palace), Westminster Abbey, St. Paul's, Southwark, Rochester and Blackburn Cathedrals. During the procession the hymn "Christ Is Our Corner-Stone" was sung to Wesley's tune "Harwood." Following the hymn the choir sang Psalm 121 to the Fifth Psalm tone with fauxbourdons by Sydney H. Nicholson. After members of the procession had taken their appointed places in the chapel the Archbishop of Canterbury offered the prayers of dedication. Following these prayers the hymn "Pray that Jerusalem May Have Peace and Felicity" was sung to the tune "Aberdeen." After the Bishop of Croydon read the Scripture lesson an anthem, "Behold, the Tabernacle of God Is with Men," written for the occasion by Sir William H. Harris, organist of St. George's Chapel, Windsor, was sung. After some prayers the hymn "Jesus, Where'er Thy People Meet" was sung to the tune "Wareham." A descant was sung by the treble voices of the choir in the fifth stanza. The concluding organ voluntary was the Fantasia and Fugue in G minor by Bach. The organist was Dr. Sidney S. Campbell.

After the service in the chapel, addresses were made by the Archbishop of Canterbury, the queen mother and the director of the Royal School of Church Music. After tea an opportunity was provided for those present to inspect the spacious and well-equipped new home of the R.S.C.M. In addition to the necessary administrative offices, there is an excellent library of books in the field of church music, a complete anthem library and a small but important manuscript section. Lecture-rooms, a choir practice room, including a two-manual organ, and the pleasant, well-appointed chapel add to the completeness of the new headquarters. Located in a "country club" atmosphere, with golf course and tennis courts surrounding, it may be considered an ideal location for a school for the training of church musicians.

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MISS GRACE SYMONS



MISS GRACE SYMONS, who has just completed a two-year term as president of the Chicago Club of Women Organists, has had an active musical career in her native city. She has served the Illinois Chapter of the A.G.O. as registrar, secretary and board member. She succeeded Arthur Dunham, her teacher, as organist of the Chicago Methodist Temple and subsequently served other churches here as organist and choir director. Other prominent teachers with whom Miss Symons studied included Joseph Bonnet. Miss Symons is at present a member of the organ faculty at the Chicago Conservatory.

is the organist of Southwark Cathedral. In addition to training for organists and choirmasters, the R.S.C.M. provides courses in church music for the clergy and gives instructional courses for choir boys. The influence and work of the R.S.C.M., though centered at Addington, reaches throughout the world by means of its affiliated choir system. This system is one of the most important features and at present includes well over 3,000 choirs.

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Dr. J. Henry Francis, who for forty-three years was organist and choirmaster of St. John's Episcopal Church in Charleston, W. Va., and was a pioneer in public school music education, died July 10 at his home in Charleston. He was 79 years old. Dr. Francis was director of musical education for the Kanawha County schools for forty-four years. He also won recognition as a composer and in 1951 was commissioned to write an anthem for the Talbott festival at Westminster Choir College. That same year he was honored in a brochure issued by the Charleston Rotary Club.

Dr. Francis was born in England in 1874. After coming to America he served churches in New Bedford, Mass., Coopers-town, N. Y., and Detroit before going to St. John's Church, Charleston, in 1902. He was named the first director of music in the county schools a year later. Dr. Francis received his master's and doctor's degrees from the Capitol College of Oratory and Music.

In 1915 Dr. Francis organized the first band, orchestra and choral club in Charleston. For two years he was president of the Southern Music Conference and for several years he was on the staff of the National Music Camp at Interlochen, Mich. He helped to organize the West Virginia Musical Educators' Association and for a time served as its president. Dr. Francis also established and for several years directed the West Virginia High School Orchestra, the State High School Chorus and the State Band Festival. Several other local musical organizations were founded by him.


For many years Dr. Francis had been active in the work of the American Guild of Organists. At the time of his death he

was regional chairman for West Virginia, Ohio and other states. He was the author of a two-volume "Course of Study in Music Education." At one time he served as a member of the faculty of the Mason College of Music and Fine Arts. Dr. Francis also was known for his activity in civic clubs and lodges.

Surviving Dr. Francis are his widow, the former Blanche Rummel of Charleston; a daughter, Mary Elizabeth, Francis; four sons—George H., J. Henry Jr., Robert A. and William R.—and four grandchildren.

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A.G.O. STUDENT GROUP IN WINFIELD, KAN.



SIXTY MEMBERS OF THE STUDENT body of St. John's College, Winfield, Kan., organ pupils of Dr. Cora Conn Redic and Miss Alma Nommensen, were organized into a student chapter of the American Guild of Organists Oct. 6, 1953. On the occasion of the installation of the chapter Dr. Carl S. Munding, president of St. John's College, delivered an address on "Music in Worship" and Professor Homer Frank of Southwestern College, dean of the Kansas Chapter of the A.G.O., gave a welcoming address. A series of recitals and lectures extending through the year was brought to a close with the participation of seven members of the chapter as organ soloists in the annual commencement concert. Dr. Redic served as sponsor of the chapter.

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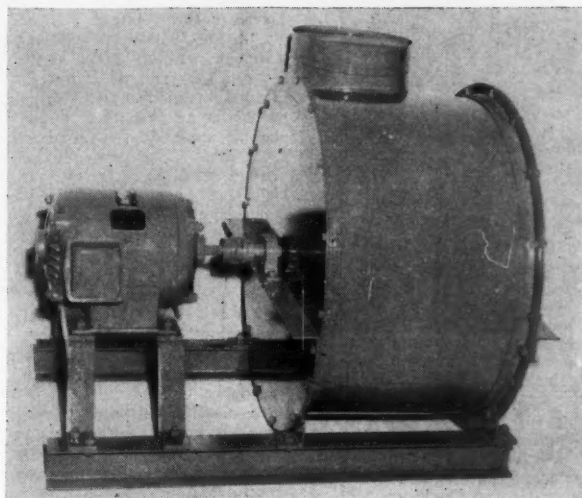
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[Continued from page 2]

to children in church school which are hardly religious and not at all musical.

Mr. Lannom also recommended the practice of selectivity among prospective choir members. He advised directors to work for a more active music committee with a more positive program. Mr. Lannom believes that there is great value in obtaining recognition of church musical activities in the community at large.

The Wicks Organ Company installed and placed on exhibit for the convention an organ of classic design and ample resources in the hotel auditorium, and it was played in a recital Tuesday forenoon by Walter A. Eichinger of the University of Washington, a prominent Seattle organist. Mr. Eichinger gave an effective demonstration and achieved variety despite the fact that the instrument in its present state stood in the open, without a swell-box. He began with a Prelude, Fugue and Chaconne by Buxtehude, the Partita on "Jesu, meine Freude" by Walther and Pachelbel's Prelude on "O Guiltless Lamb of God", the last-mentioned probably the most pleasing of these pre-Bach works. After the Bach Prelude and Fugue in G major the program closed with a Suite in five movements on sixteenth-century hymn-tunes by George Frederick McKay, a contemporary Seattle musician who has written a number of compositions for the organ.

The Monastic Schola of St. John's Abbey, Collegeville, Minn., offered a program of Gregorian chant under the direction of the Rev. Dominic Keller at the large and impressive Cathedral of Saint Paul. It was interesting to hear the ancient plainchant hymns sung by a group of men who do such singing daily as a part of their vocation. Under Father Keller's direction they offered accurate interpretations of melodies written many centuries ago. Included in their program were chants based on each of the old church modes.

Program by Arthur Poister

Arthur Poister of the faculty of Syracuse University is well known to his fellow organists through his recitals and teaching and has been heard in performances at other national conventions, including those in Indianapolis and four years ago in Boston. He held the enthusiasm of a large audience with his performance of an exacting program on the Aeolian-Skinner organ at Northrop Auditorium of the University of Minnesota Tuesday afternoon. Beginning with a soft introduction in the form of a Benedictus by Francois Couperin, he followed this with Lübeck's Prelude and Fugue in E major, a work of large proportions. Then came the chorale prelude on "We All Believe in One God, Father" and the Passacaglia by Bach. Four chorales by Ernest Pepping were appealing compositions. The last number on the program was Mr. Poister's performance of Max Reger's Fantasia and Fugue on "B A C H", in which the resources of the large instrument and the artistry of the recitalist served to offer a thrilling climax that evoked prolonged applause in spite of the depressing heat of the day.

"Handel Messiah" Day Observed

In a signed and sealed proclamation July 13 "Handel Messiah Day" was declared by the mayors of St. Paul and Minneapolis. This was a fitting tribute both to those who performed "The Messiah" and to the Guild. Alfred Greenfield, conductor of the Oratorio Society of New York, head of the department of music of the University College of New York University and faculty member at the Union Theological Seminary School of Sacred Music, had gone to the twin cities some weeks ahead of the convention to prepare for this performance by the Twin Cities Chorus and fifty members of the Minneapolis Symphony Orchestra. All three parts were heard unabridged, sung from the J. M. Coopersmith edition. It was a new experience for nearly everyone present. Few people had ever heard the com-

plete work performed on one program and few had heard the original Handelian orchestration and ornamentation.

Sitting in the St. Paul Municipal Auditorium Tuesday evening one heard the most celebrated of all oratorios in an old dress come back into fashion. There were 2,800 people in the hall. Five hundred listened by electrical amplification. Another 1,000 were turned away. Most of those present knew the work well, but Mr. Greenfield unfolded new beauties for them. One heard new bits of melody and new orchestral combinations. There were whole choruses strange to the ears of the audience. The quickening of most of the tempi, in accordance with what the conductor believes to have been Handel's practice, was at first slightly distracting to some people, but many "converts" were made in the course of the evening. The soloists were outstanding, especially the soprano, Ethel Wagner DeLong, soloist at the House of Hope Presbyterian Church and Mount Zion Hebrew Temple. Her singing was one of the real treats of the evening, displaying wide musical experience and a great talent. Bruce Foote, the bass, also distinguished himself by his excellent technique. The able contralto was Adylene Johnson, a recitalist who has appeared in Carnegie Hall, New York City, and the tenor was Blake Stern, instructor in music at the University of Minnesota.

The new versions of some of the familiar arias and choruses were not only interesting but refreshing. "Rejoice Greatly" was in the meter of a baroque *gigue*. One could see why our Victorian grandparents preferred the better-known version—this one was obviously too gay for their taste. And one marveled at the beauty of some of the "unknown" choruses. The singers responded well to Mr. Greenfield's leading. At the close there was a long and loud ovation.

See Sights of Twin Cities.

By 8 o'clock Wednesday morning several hundred seemingly indefatigable organists were lined up on the sidewalk to board buses for a guided tour of the area and more music. The buses had been cleverly marked with placards: "CLARABELLA," "SALICIAL," "dulciANNA" and other familiar stop names. The first stop was at St. Luke's Catholic Church, St. Paul, where Earl Barr played three of the 1955 examination pieces—a Bach Trio-Sonata movement, Vaughan Williams' Prelude on "Rhosymedre" and Langlais' "Rhapsodie Gregorian." Mr. Barr's splendid technique was especially evident in the trio-sonata. The interpretation of the Prelude was warm and pleasing.

When the buses arrived at Minnehaha Falls they stopped for thirty minutes to allow the passengers a close view of this famous spot. After driving past several other churches and points of interest the busses took their passengers to Plymouth Congregational Church in Minneapolis. Arthur B. Jennings announced the winner of the young organists' competition—Dale Peters of Fort Worth, Tex. Mr. Peters then played a program of three numbers: Toccata in F, Bach; Pastorale, Roger-Ducasse, and Prelude and Fugue in D, Dupré. His playing won the admiration of those who heard him. Mr. Peters is at present a pupil of Searle Wright in New York City.

The Carillon Singers, a group of twenty young men and women from the MacPhail College of Music, under the direction of Edith Norberg, were heard in a performance of the prize anthem, John Leo Lewis' "We Sing of God." This work, which was reviewed in the May issue of THE DIAPASON, received a first-rate performance, as did two other numbers, Leisenring's "O Filii et Filiae" and Oldroyd's "Prayer to Jesus." The buses then moved on through beautiful Como Park and to the picnic grounds, where everyone enjoyed a luncheon—under the trees.

Back at the St. Paul Hotel ballroom Theodore Schaefer delivered a most instructive and helpful lecture and demonstration of console conducting techniques. Musical examples were sung by those present under Mr. Schaefer's direction and accompanied by the Wicks "convention organ." Mr. Schaefer is organist and choirmaster at the National Presbyterian Church, Washington, D. C. He emphasized the importance of rhythm and diction. He also discussed choir seating problems, saying that no one is entitled to a permanent seat in the choir, no matter how long he has sung. One of the interesting rehearsal devices used by Mr. Schaefer is the singing of the last beat in every measure, allowing the other beats to be-

come rests for the voices. He also had much to say on the subject of phonetics. Many of those present felt that this type of "workshop" lecture in the field of choral direction was something which deserves a regular place on convention programs.

Rieger Organ Played by Fleischer

The cleverly-designed small pipe organ recently brought from its birthplace abroad to this country and now built in Brattleboro, Vt., received an interesting demonstration before an audience of organists in the St. Paul Auditorium late Wednesday afternoon. The skillful hands of Dr. Heinrich Fleischer of the faculty of Valparaiso University in Indiana and organist of Rockefeller Chapel at the University of Chicago, offered a program that showed the resources of the Rieger instrument. This demonstration would have been more effective in a smaller hall than the great Auditorium, but it served to impress with the possibilities of an organ of small scale pipes. Dr. Fleischer played a Magnificat by Scheidt and the Ciacona in E minor of Pachelbel, followed by three chorale preludes of Bach and an excellent rendition of the Bach Toccata, Adagio and Fugue in C major. All this was supplemented with two compositions—Fantasy on the Chorale "Saviour of the Nations, Come" and Prelude and Fugue in A minor—by Johann Nepomuk David, a composer whose works are found occasionally on American recital programs, but are expected to become more popular as this writer for the organ, who was born in 1895, receives more attention this side of the Atlantic. The last number played by Dr. Fleischer was brilliant and one gained the impression that the organ on which he played was much larger than its actual content.

Thursday opened with a business meeting at which a number of matters of interest to the Guild at large were discussed. Among those who made reports were Claude L. Murphree of Gainesville, Fla.; Miss Evelyn Hohf, who told of the benefits of student groups, in the formation of which she was a pioneer; Ernest White, who told of television and radio work under A.G.O. auspices; Roberta Bailey, who reported on a publicity movement; and Dr. William H. Barnes, who told of progress in conferences with architects. Invitations for the 1956 national convention were presented from Fort Worth, Tex., Dallas, New York City, Philadelphia and Chicago.

Examinations Are Discussed

After the business meeting there was a panel discussion of Guild examinations, led by Dr. Leslie P. Spelman. Dr. Spelman emphasized the fact that most failures on the part of candidates are due apparently to lack of preparation rather than lack of ability. He recommended that candidates study past examinations with the given solutions and that they practice writing out solutions of their own. He then called on Seth Bingham, who discussed the progress made by colleges and schools of music in giving students the type of training necessary to pass Guild examinations. Dr. Roberta Bitgood spoke principally about the choir-master examination. It is her contention that much of the requisite knowledge for this examination must be gained through practical experience. The Catholic choir-master examination was discussed by Father Foley of New York.

A large number of people gathered in the ballroom at 11 o'clock to hear a concert by the Collegium Musicum, under the direction of Girard Samuel. The soloists were Eva Knardahl, pianist, and Shirley Klostermann, soprano. Their program was as follows: Overture to the Opera "Teseo," Handel; Concerto in E minor for piano and string orchestra, W. F. Bach; Cantata 51, "O holder Tag, Erwünschte Zeit," Bach; Symphony No. 1, in D major, K. P. E. Bach. The orchestra performed with zest and precision. Miss Knardahl distinguished herself as a pianist and Miss Klostermann's singing was enjoyable.

Under the direction of Eugene L. Nordgren a youth choir demonstration was held at the beautiful House of Hope Presbyterian Church in St. Paul. Both the chancel and youth choirs participated in the program. Mr. Nordgren announced that the group present represented about one-third of the regular choir enrollment. The varied program included numbers by the youth choir alone and numbers sung antiphonally between the two choirs. The following were heard: "Almighty

God of Our Fathers," James; "Give Ear unto Me," Marcello; "This Joyful Easter-tide," Baker; "The Lord Is My Shepherd," Schubert; "Lift Thine Eyes," Mendelssohn; "The Garden of Jesus," Nordgren; "On This Day," Stewart. Those who heard the program were impressed by its excellence. It was obvious that the group of young singers had received unusually thorough training.

Paul Manz, organist and choirmaster of the Mount Olive Lutheran Church, spoke on "The Place of Youth Choirs in the Church Today." Mr. Manz said that the church which does not attempt to reach its youth has built its foundation on sand and that one of the most valuable ways of reaching youth is through church music. He believes that the advance in youth choir work is tied up with the liturgical movement and that in the last generation it was stifled by the liberal approach to the social Gospel.

Lecture on Acoustics and Organs

Many of those attending the convention felt that the most valuable item on the entire agenda was Richard Bolt's lecture on "Acoustics and Organs," delivered Thursday afternoon at St. Joseph's Church in Hopkins, Minn. Mr. Bolt is a professor at the Massachusetts Institute of Technology and a partner in a well-known firm of acoustical engineers. He chose St. Joseph's Church for his lecture because his firm had acted as consultants in designing the interesting modern edifice.

Mr. Bolt began by defining an organ as "a bunch of pipes in a room." He emphasized that it is the pipes and the room, or the acoustical environment, which make an organ. Mr. Bolt then briefly reviewed Wallace Sabin's research into acoustical criteria, such as the optimum period of reverberation in a room. He said that no one physical measure of room acoustics determines what is best for music. Mr. Bolt outlined four "acoustical commandments": (1) The background noise must be adequately low. (2) The sounds must be adequately loud. (3) You have to have about the right amount of reverberation. (4) You must have proper distribution of sound.

Mr. Bolt pointed out that the last of these "commandments" is one of the most difficult to control and that lack of proper control may result in so-called "dead spots" or areas of over-concentration of sound. He said that reverberation is controlled by sound-absorptive materials while distribution is controlled by the shape of the room. Acoustics is an intimate part of a building and cannot simply be "plastered in," so one should consider the problems carefully before attempting to construct a room. One of Mr. Bolt's warnings was against applying sound-absorptive materials in the middle of the ceiling, "unless," he said, "the room is to be used as a cafeteria."

After the lecture on acoustics a short recital was played on the newly-installed Casavant organ by Edward D. Berryman, organist of St. Mark's Cathedral in St. Paul. Mr. Berryman's numbers were the Intermezzo from Widor's First Symphony, Jennings' Sarabande, Kraff's transcription of the Allegretto from Franck's Violin Sonata and Dupré's "Ave Maris Stella." Mr. Berryman's playing of the Jennings number was especially beautiful and the recital demonstrated the unusual acoustics in the church.

Recital by George Markey

The evening was given over to an organ recital and choral concert at the Hamline Methodist Church. The recitalist was the popular Philadelphia concert organist, George Markey. His program, which was devoted to the works of Bach, was as follows: Prelude and Fugue in C minor; Sonata 6, in G major; Chorale Preludes, "Jesus Christus, unser Heiland," "Allein Gott in der Höch sei Ehr" and "O Lamm Gottes, unschuldig."

Though the evening was hot and the church was packed, the audience appeared to listen with an unusually high degree of interest as the Hamline University Alumni Choir, under the direction of Robert Holliday, performed Heinrich Schütz's seldom-heard "Passion according to St. Matthew." The work was entirely a *capella* and much of it consisted of recitative passages sung by soloists representing the various characters in the Passion drama. Ronald Hedlund, the tenor who took the part of the Evangelist, was outstanding. The choral sections were beautifully interpreted and the ensemble was far above average.

GROUP OF MEMBERS OF AMERICAN GUILD OF ORGANISTS ATTENDING CONVENTION IN TWIN CITIES



A breakfast for deans and regents by President S. Lewis Elmer is always a convention feature, and it took place Friday. Regional chairmen made reports after Mr. Elmer had directed attention to the growth and nationwide prominence of the Guild. Various questions were brought up in reports by chapter deans. The effect of the discussions was to present a picture of the place and influence of the A.G.O. in the musical world.

Lecture by Walter Holtkamp

For many organists the name Walter Holtkamp epitomizes the *avant garde* of modern organ building and he is often named as one of the two or three most significant figures in what the Germans have called the *Orgelbewegung*, so it is not surprising that a great deal of interest was manifest in his lecture, which was announced as a talk on organ design. Mr. Holtkamp chose, however, to gather a panel to assist in a discussion which was confined mostly to "the placement of the organ." Those on his panel were Victor Gilbertson, architect; Donald Willing, organist, and Richard Bolt, acoustician. Mr. Holtkamp first stated that there are two ways of designing an organ. One is simply to write a specification. The other is to design a site for the organ on drafting paper and then make a specification. He said that in the early part of his career he used the former method but had gradually come to the point of view that the latter is the only sensible method "because," he said, paying his respects to Mr. Bolt's lecture on the previous day, "the room is definitely part of the organ."

A series of enlarged photographs of various organ installations was then displayed and the panel had the opportunity to criticize each one. In the course of his remarks Mr. Holtkamp severely criticized the once popular "organ chamber." He said that an instrument so installed is no longer "a bunch of pipes in a room." The panel also criticized the plan of dividing an organ on the two sides of a chancel, saying that "acoustics divided against itself cannot stand." Mr. Bolt stated that he could not over-emphasize the importance of "compacting" the music. Mr. Willing expressed himself as very much in favor of the console being at the organ, so that the player is not operating by "remote control." Mr. Willing read a short paper pointing out what he believes to be advantages of tracker action. He stated that this type of action establishes the most sensitive relationship possible between the player and the instrument and that this is of great importance.

Mr. Holtkamp propounded one of his strongest convictions—that the various manual divisions of an organ must be placed at different levels in order to give them distinguishing characteristics. It is his contention that an organ placed in one or more chambers side by side is no better than a one-manual instrument.

The fact that the "panel of experts" did not agree with one another on every point added interest to the discussion and

many in the audience who felt that they were not ready to accept some of the ideas advanced also felt that they had gained a great deal of valuable information. At several points in the discussion there was lively applause.

Arden Whitacre's Performance

Arden Whitacre, well-established as a concert organist of national reputation, was heard in a performance Friday afternoon on the fine Aeolian-Skinner organ in Northrop Auditorium at the University of Minnesota. Mr. Whitacre gave a solid program that avoided extremes in taste and he also avoided extremes of speed. Thus he held an audience that already had been subjected to a surfeit of organ recitals for nearly a week. He opened with the Bach Passacaglia, the chorale preludes "Sleepers, Wake" and "Rejoice, Christian Men" and the Prelude and Fugue in G major. A beautiful rendition of the Franck Chorale in A minor, Flor Peeters' "Elegie," which has won great favor with recitalists, and the same composer's Toccata from the "Suite Modale" followed this, and Mr. Whitacre closed with a stirring performance of Dupré's "Variations sur un Noël."

The last of the musical offerings of the convention was a "concerto concert" late Friday afternoon at Salem Lutheran Church, where a Möller three-manual organ has been installed in the new edifice. This concert was a brilliant climax to all that had gone before. William Teague was at the organ for the afternoon and Gerard Samuel was the conductor of the orchestra. Handel's Concerto in F major was the first number. The middle section of the program consisted of music for organ and brass, with four numbers presented—Bach's "Jesu, nun sei gepreiset," a Sonata by Gabrieli, Marcello's "Psalm 19" and the very brilliant work of Karg-Elert on the chorale "Wunderbarer Koenig."

As the final number Seth Bingham's Concerto for Organ and Orchestra, Op. 46, made a very favorable impression, with its three varied movements, marked by a beautiful andante and a rousing finale in the form of an allegro vivace.

Banquet a Blaze of Glory

The banquet Friday was a colorful climax to the week. The ball-room of the St. Paul Hotel was filled with a happy company. William Bachman, dean of the Minnesota Chapter, presided. A tribute was paid to Mrs. Fellows, the convention general chairman, for her labors covering two years to make the convention a success and she in turn listed all those who had helped her and gave them unstinted praise. The winner of the young organists' national contest, Dale Peters, was honored and the Reuter Organ Company presented to him a prize of \$500 to be spent for further organ study. All the other participants in the finals of the contest were introduced.

Both the serious and the entertaining were made a part of the program. The

former consisted of an address by Dr. Donald M. Ferguson of the faculty of Macalester College and the latter of a series of tableaux by men and women who were attired in the costumes of fifty years ago and who caused side-splitting laughter with their acts. Dr. Ferguson was the author of the comprehensive and valuable workbook prepared for the information of all who attended the convention and which included specifications of the organs used, notes concerning the recitalists, etc. The departing organists unanimously voted the convention a success from beginning to end.

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CHICAGO, AUGUST 1, 1954

News That Is Heartening

Much has been said when organists come together of instances in which a church musician has been neglected and cases of injustice in the treatment of the man or woman who presides over the music of the parish are unfortunately not rare. The other side of the picture—the many instances in which a congregation and a pastor display appreciation of those who lead the musical part of the service—does not always receive attention. In the month that has just come to a close the news that came into the editorial office has brought two highly encouraging reports of recognition of the labors of a choir and organist that should delight all those who devote themselves to the service of the church.

On June 27 Miss Anna May Monroe retired as organist of the Evangelical Lutheran Church of the Trinity in Philadelphia after a tenure of thirty-four years. From the pastor of this church, the Rev. Frank M. Ulrich, D.D., LL.D., THE DIAPASON has received a copy of a warm tribute to Miss Monroe read to the congregation. This paper is too long to quote here in full, but we derive satisfaction from publishing the following portions:

One of the unfortunate human traits is to take so much for granted, for example, to accept so many kindly offices and so many good deeds day by day as a matter of course, and as though in some way we were entitled to receive them, so that we unconsciously overlook their meaning and value. Not until an interruption occurs do we wake up to a proper realization of what we would miss should such kindly offices and such long-continued service suddenly cease. Now when you are about to terminate your stay among us is a good time for the pastor and people of this congregation to tell you that if we have seemed to be lacking in an expression of what you have meant to me as a pastor and to this congregation as its minister of music, such apparent dereliction is not due to a want of appreciation on our part, but rather to the well-worn habit which I have just mentioned.

No preacher ever had a more reliable and dependable organist to assist him in conducting public worship services. No congregation ever had a more faithful exponent of the need to make sacred music a helpful factor in all worship services.

Dr. Ulrich shows an uncommon understanding of what are valuable assets of a successful church organist when he directs attention to the frequent tendency to take the work of the church musician for granted and when he emphasizes the value of reliability and dependability.

Only a few days after this encouraging

item was received there came from a Central Western city nearly a thousand miles from Philadelphia word of a case on June 20, when the choir of St. John's Evangelical and Reformed Church in Niles, Mich., appeared at its last service before the summer vacation. The pastor, the Rev. H. A. Meussling, faced the choir and read a letter from himself and the church council from which we have space to reproduce only a part as follows:

The worship of God has never been complete without the beauty and magnificence of music. When voices join together in song, in the praise of God, they bear witness that God is a God of the singing heart. They preach glad tidings; they tell of comfort and peace. How empty our churches would appear without the warmth of dedicated song! You, as members of this choir, have done much to make all of us feel that truly this is the House of God, that here we may unburden ourselves of worldly care in order to be lifted up into His presence. You have helped us worship; have made us feel the meaning of the hymns we sing, and in no small way have increased our appreciation of inspired music.

And in this paragraph the pastor proved his understanding of the problems that confront every choir and its director:

It is true, as you have probably found out, that not even a choir of angels could satisfy all the people who hear them. But do not ever be discouraged, for at least you are here doing your part. Also true, and sometimes discouraging, is the fact that you are taken so much for granted, like an old servant who faithfully serves year after year, never receiving thanks or praise for service well done. But, how we would miss you if you were not here!

As he finished reading the letter Mr. Meussling asked the congregation to stand to indicate its approval of what the church authorities had written.

As Mrs. Vernon N. Taggett, organist of St. John's Church, writes to THE DIAPASON: "The incident was a surprise to all. It was heart-warming, in fact, almost electrifying. It was immeasurably more effective than the usual printed sentence or two in the bulletin for the day, and yet such a simple thing to do!"

Mrs. Taggett is in her tenth year as organist of St. John's Church and the director, Mrs. Harry Petersen, has completed two years.

PRIZE FOR A MASS OFFERED

BY CHURCH IN PHILADELPHIA

St. Mark's Episcopal Church, Philadelphia, announces a competition for a prize of \$100 to be awarded for a four-part setting for mixed voices of a mass, without creed, in English. The winning work, which will be chosen by a panel of three judges who are specialists in the field of liturgical music, will receive its first performance April 25, 1955 (the feast of St. Mark), and will be repeated at the solemn mass on the following Sunday. The Elkan-Vogel Company will publish the mass.

It is hoped that this competition will result in the composition of music in a contemporary idiom suited to the needs of liturgical worship, capable of performance by a proficient non-professional choir of about thirty voices. The work is to be without solos and without repetition of text, and is to be as brief as the style of the composer permits.

The competition closes Dec. 31. Further information may be obtained from the choirmaster, Wesley A. Day, 1625 Locust Street, Philadelphia 3, Pa.

CORA CONN REDIC HONORED

BY GUILD STUDENT GROUP

At the final meeting for the current school year, the Guild student group at St. John's College, Winfield, Kan., elected officers for next year and gave a surprise party for its sponsor. Officers for next year are Curtis Boldon, president; Dorothy Goldammer, secretary-treasurer, and Bill Brandt, reporter.

Programs were planned for next year starting in September, and following that part of the meeting, a surprise birthday party was held for Cora Conn Redic, the group's sponsor. Songs were sung and refreshments were served. Tom Zehnder, retiring president, spoke of his appreciation for Mrs. Redic's help. A pin from the members of the group was presented to Mrs. Redic.

New Issues for the Choir

By JAMES S. DENDY, Mus.B.

One of the most musically interesting anthems to be published in a long time has just been issued by the Galaxy Music Corporation. It is Robert Elmore's "Why Standest Thou Afar Off, O Lord?" for unison chorus of mixed voices. For a long time we have contended that the possibilities inherent in unison writing have not been realized to the extent they deserve. Now Mr. Elmore has provided us with an apt example of what can be done. He has written a modern, musically complex church piece which may be attempted by the nonprofessional choir because there is only one voice line. To write in this manner for four voices would mean venturing beyond the scope of all but the most skillful choral groups. The order in which some of the intervals follow one another is unusual to the average singer and the range goes up to F sharp (where the melodic line goes higher alternate notes are provided for the lower voices). But inasmuch as there is one vocal line to master and since the anthem is only three and a half minutes in length one does not shy away from simply teaching it "by rote."

Mr. Elmore's style is definitely his own, but the general character of the music might be compared to the later French impressionists. In anthem writing this is something of an innovation, and a very refreshing one. Mr. Elmore's skill as a composer is undeniable. The organ accompaniment is written on three staves and there are wonderful possibilities for interesting registration. We recommend that every director who is not too hide-bound to widen the musical scope of his choir and congregation examine this number.

Those of us who at one time or another have come into contact with "Gospel hymns" may be somewhat astonished at a Novello publication, "I Will Sing the Wondrous Story." The words are the old familiar ones sung in revival tents from Georgia to California, but the tune is the dignified and churchly "Hyfrydol," harmonized by Eric H. Thiman. Credit for the text is given to "Sankey's Sacred Songs and Solos." Mr. Thiman provides a very singable descant for the verse:

He will keep me till the river
Rolls its waters at my feet;
Then He'll bear me safely over,
Where the loved ones I shall meet.

Two SA anthems for youth choirs are from the pen of Joseph Roff: "How Lovely Are the Words of Jesus" and "Star Song." The first is superior, both in text and music. The writing is simple but musical, with some imitation between the voices. These are published by the Shawnee Press, as are the following of Mr. Roff's anthems: "O Lord, Support Us All the Day Long," SATB with organ; "Great King of Peace," SATB with organ; "I Look to Thee in Every Need," SATB with organ. Boosey & Hawkes has issued Mr. Roff's "Pour into Our Hearts," SATB a cappella.

Several interesting additions have been made to the Early American Choral Music series published by the Edward B. Marks Music Corporation. The editor of this series is Irving Lowens and he is succeeding in bringing to light much valuable American sacred music which might otherwise have been forgotten. The strange names of these old hymns and anthems give no clue to the subject matter. Some of the stylistic features of this music which would be termed "crude" by many a modern composition student actually give it a charm and substance which would be difficult to duplicate. The titles, with their catalog numbers, are: No. 69, "Mortality" and "Norwalk," Daniel Read; No. 70, "Northfield," Jeremiah Ingalls; No. 71, "Vernon," Timothy Olmsted; No. 72, "Monmouth," Jacob French; No. 73, "Summer," Abraham Maxim; No. 74, "Jordan," William Billings. Of particular musical interest is the Olmsted number. There is an unmistakable beauty of expression, but what the editor terms the "lugubrious piety" of the text may limit its usefulness as a church anthem.

The subscription price of The Diapason was made \$1.75 a year effective Jan. 1, 1954. Remittances of incorrect amounts cannot be accepted.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Aug. 1, 1914—

F. Flaxington Harker resigned as organist of All Souls' Church, Biltmore, N. C., to go to St. Paul's Church, Richmond, Va.

A large organ was to be built by the Austin Company for Baldwin-Wallace College, Berea, Ohio.

The new Casavant four-manual in the First Baptist Church of Syracuse, N. Y., was dedicated before an audience of 1,800 by Arthur W. Eltinge. The specification of the instrument of seventy-five sets of pipes was published.

Twenty-five years ago, according to the issue of Aug. 1, 1929—

Large new organs that had been ordered and the specifications of which were presented included: A four-manual Austin for the Old First Presbyterian Church at Newark, N. J.; a Casavant of five manuals for the new Royal York Hotel, Toronto, Ont., which was to be Canada's largest organ; an Aeolian of upward of eighty sets of pipes for the Westchester County Community Auditorium at White Plains, N. Y.; a Reuter four-manual for the First Presbyterian Church at Independence, Kan., and a large three-manual Möller, with echo division, for the Central Methodist Church, Muskegon, Mich.

A description of the new organ in the town hall at Melbourne, Australia, was published. The instrument was built by Hill & Son and Norman & Beard at a cost of £32,300.

The large four-manual Skinner organ in the famous Grove Park Inn at Asheville, N. C., was sold to the First Presbyterian Church of Baltimore, Md.

Ten years ago the following news was recorded in the issue of Aug. 1, 1944—

M. P. Möller, Inc., of Hagerstown, Md., through its president, M. P. Möller, Jr., has announced the purchase of the organ building business, good-will and inventory of Henry Pilcher's Sons, Inc., of Louisville, Ky.

Dr. Charles O. Banks, F.A.G.O., organist and choirmaster of the Episcopal Church of St. Luke, Brooklyn, N. Y., with which he had been associated for twenty years, died July 23 after a brief illness. He was 48 years old.

Casavant Brothers have installed a four-manual organ in St. Matthew's Lutheran Church, Kitchener, Ont., to replace a twenty-three-stop two-manual, built thirty years ago. All of the original pipes are used and twenty-nine new ranks were added. The opening recital was played by Healey Willan, Mus.D., F.R.C.O., on the evening of June 5.

CHURCH MUSIC CONFERENCE

WILL BE HELD AT HARVARD

A conference on church music is to be held at Harvard University Monday and Tuesday, Aug. 9 and 10. This is the first time that such a conference has been held under the auspices of the university. Speakers will include Dr. Archibald T. Davison, professor emeritus at Harvard; Professor G. Wallace Woodworth of Harvard, Father Peter Blynn, Henry Morgan, Robert Elmore and Edward Gammons, director of music at Groton School. The opening addresses Monday morning will be an introduction to the major problems of music in worship. In the afternoon there will be an examination of repertory, performance, practice and local problems. Mr. Elmore will give an organ recital in the evening.

A discussion of topics and issues raised in the Monday sessions will be held Tuesday morning. The afternoon will be devoted to the contemporary composer and church music. To conclude the conference there will be a concert of choral music Tuesday evening in the Harvard University Chapel, under the direction of Leonard C. Holvik, professor of music at Earlham College and a member of the Harvard summer school faculty. The program will include works by Byrd, Monteverdi, Buxtehude and Randall Thompson.

In connection with the conference visitors will have the opportunity to survey the extensive music collections of Harvard. Inquiries should be addressed to Allen Sapp, Weld 2, Harvard University, Cambridge 38, Mass.

**YOUTHFUL ATOM SCIENTIST
BUILDS ORGAN IN HIS HOME**

"Smashing atoms and building a pipe organ in the basement may not seem remotely connected, but both feats are in the process of being accomplished by a Massachusetts Institute of Technology sophomore from West Hartford." These were the opening lines of a newspaper story written recently about Richard Knapp, a member of the Hartford, Conn., Chapter of the A.G.O.

Mr. Knapp began studying organ at an early age with Glenn H. Smith, organist and choirmaster at Center Church, Hartford. By the time he was in high school he wished to learn to build an organ as well as to play it and began working summers for Austin Organs, Inc. In 1953 Mr. Knapp won the young organists' contest sponsored by the Hartford Chapter and last year he played the organ at his high school graduation.

Mr. Knapp began building his own organ while he was a senior in high school. He has spent nearly \$1,000 on pipes and other materials, but hopes to have an instrument that will be valued at more than \$10,000 when it is complete. Mr. Knapp plans to continue studying nuclear physics at M.I.T. until he earns a doctorate and eventually he hopes to build atomic power plants: "Perhaps some day," he says, "we'll have atomic-powered organs."

**FESTIVAL SERVICE IS HELD
AT ST. MATTHEW'S IN OTTAWA**

St. Matthew's Church in Ottawa, Ont., where Allanson Y. Brown, F.R.C.O., is organist and choirmaster, was visited June 21 by the Lord Bishop of Ontario, his dean and the choir of St. George's Cathedral, Kingston, under the direction of George N. Maybee. The visiting choir sang evening song and other music which it will perform this summer in Westminster Abbey. Before the service Mr. Brown played the following: "Westminster Suite," Purcell-Whitehead; "Rise, My Soul, to Watch and Pray" and "Abide, O Dearest Jesus," Walther; Toccata, Pachelbel; "Legend," Bancroft; Choral Song and Fugue, Wesley.

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A friend having spent several years in a Japanese prisoner of war camp stated that after food, music was the thing most craved by these men.

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OTTAWA CENTRE—The last meeting of the 1953-54 season was held in the home of Mrs. W. B. Armstrong. This was the annual meeting, at which the officers were elected for the coming year. The slate as presented by the nominating committee was as follows: Chairman, Carman Milligan; vice-chairman, W. C. B. Robinson of Smith's Falls, Ont. The rest of the executive elected were Mrs. Masse, David Sutherland and Dr. G. M. Ward. The report of the secretary-treasurer, reviewing the work of the season, was received. The centre reported a membership of thirty.—HARRY HILL, Secretary-Treasurer.

CALGARY CENTRE—On June 12 a dinner was held at the Coste House. Following this an evening of entertainment, consisting of games and a sing song, was thoroughly enjoyed. One item was the singing of the "The More We Get Together," but divided into two groups, one singing the melody and the other group singing first a third below then a second below; what harmony! This was very ably led by Harold Ramsay. Eric Houghton and Lawrie Moon led us in games. Our group of organists did very well as composers, too.—M. CLARKE, Secretary.

GALT CENTRE—The annual picnic of the Galt Centre was held Saturday, July 3, on the lawn of the home of Miss M. Steele. It was an ideal setting for a group of music-lovers to enjoy a feast of good things to eat. Miss Steele was assisted by Mrs. T. Morrison and Miss Doraine Ross. A business session

under the direction of Chairman T. Morrison followed the social event. Miss Steele regaled us with an illuminating report of her visit to the Waterloo Music Institute. Plans were laid for the season of 1954-5 and Galt centre should really be in the limelight of musical events of the district.—CLAUDE P. WALKER, Secretary.

VANCOUVER CENTRE—A highly informative and delightful evening was enjoyed by the members and guests of the Vancouver Centre who attended the Saturday night soiree in Canadian Memorial Church Hall June 12. The guest of honor and speaker was the well-known Canadian organist-lecturer, John J. Weatherseed, F.R.C.O., who gave a very interesting talk on the life and works of Ralph Vaughan Williams. Mr. Weatherseed illustrated his talk by playing compositions and arrangements of this composer on the phonograph. Refreshments were served by the newly-formed hospitality committee. Where possible, future meetings of this centre will take place on the first Saturday of every month at 8:30 p.m. and the executive committee will meet on the third Saturday at 4:30.—G. HERALD KEEFER, DIAPASON Secretary.

PRIZE ASCENSION ANTHEM

IS PERFORMED IN NEW YORK

"The Ascension," by Charles E. Mills of Brooklyn, N. Y., which won the 1954 competition sponsored by the Church of the Ascension in New York City, received its first performance May 27 at that church under the direction of Vernon de Tar, organist and choirmaster. The work is for unaccompanied voices with tenor solo. Other choral works performed at the service were: "Ascendit Deus," Palestrina; "Missa Brevis," Kodaly; "This Son So Young," Louie White (winner of the 1952 competition), and "Alleluia," Randall Thompson.

The judges this year were Elaine Brown, Ifor Jones and Hugh Ross. Honorable mention was given to Clair Leonard. Mr. Mills is a native of Asheville, N. C. His works have been performed by the New York Philharmonic Orchestra, the Roth String Quartet, Martha Graham's dance group, the duo-pianists Arrau and Goldsand and other artists.

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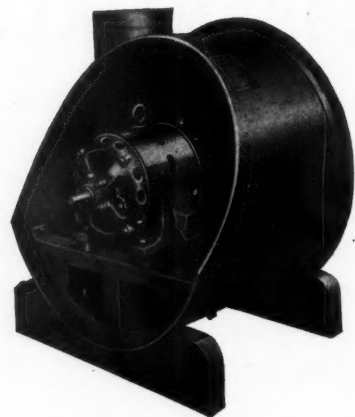
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Farnam Plays Again

As though one had risen from the dead, through the marvels of modern technology the masterly playing of Lynnwood Farnam has been recreated on a long-playing phonograph disk just issued by Classic Editions (CE-1040). This miracle of modern science was made possible by Austin Organs, Inc.

The music contained on the records was recorded by Mr. Farnam in 1930 on the "Quadruplex Player," developed by the late John Turnell Austin. This remarkable mechanism so exactly reproduced the playing of an artist by means of player rolls that it was used by organists to criticize their own work. With the help of Clarence Watters, who was an associate of Mr. Farnam, F. B. Austin was able to reproduce the old rolls through the medium of an organ with a modern tonal scheme. The instrument chosen was that at St. John's Church, Hartford, where Mr. Watters is organist. Mr. Watters was able to duplicate registrations and movements of the swell shades which he had heard Mr. Farnam use. The results are amazingly good.

To a whole generation of young organists the name of Farnam is now a legend—the name of a great man who inspired their fathers and grandfathers. Perhaps these records will serve to show why that playing evoked so many superlatives, and why nearly twenty-five years after his death his name is still known all over the organ world.

The works contained on the record are as follows: Partita on "O Gott, du frommer Gott," Bach; Concerto 5 and Minuet, Handel; "The Mirrored Moon," Karg-Elert; "Carillon" in A flat, Sowerby; "Carillon de Westminster," Vierne.

Perhaps the strongest clues to Farnam's fame are found in the Handel Concerto. The manner in which Farnam achieves rhythmic vitality without allowing his playing to sound metronomic would be a good point for any organist to study. And one cannot help but feel that the notes which he interpolates must be very much in the manner in which the composer

himself played these pieces, judging from the historical accounts. The various sections of the Bach Partita also bring out famous characteristics of Farnam's playing. The Karg-Elert gives us some idea of his colorful registrations and the last two numbers are good examples of playing which is exciting and brilliant without being demonstrative.

Another factor comes to mind as one hears these records. One is given the original version of certain stylistic features in Farnam's playing which have since been imitated and exaggerated by players of lesser stature. Perhaps the spirit of the prophet has returned to call them back to the strait and narrow path.

LARGE HOLTkamp ORGAN IS OPENED IN CLEVELAND, OHIO

A three-manual organ of sixty stops and seventy-seven ranks of pipes built by Walter Holtkamp was dedicated June 13 at the Epworth-Euclid Methodist Church in Cleveland, where Elwin H. Haskin is director of music and Alvina Wochele is organist. The instrument contains six divisions, three of which are enclosed. Part of the pipework from a previous organ was incorporated in the new instrument. Miss Wochele played for the morning service, at which the formal dedication took place. The dedicatory recital was played in the evening by Walter Blodgett, curator of musical arts at the Cleveland Museum of Art and organist and choirmaster of St. Paul's Church, Cleveland Heights. Mr. Blodgett was assisted by Mary Marting Pendell, soprano soloist, and the church choir, which sang Mendelssohn's "Hear My Prayer" under the direction of Mr. Haskin.

Mr. Blodgett's organ numbers were as follows: Introduction and Toccata, Waeland; "A Fancy," Stanley; Voluntary No. 1, Boyce; "Arrival of the Queen of Sheba" from "Solomon," Handel; Offertory Mass for Use in Convents, Couperin; "Be Thou with Me," Bach; Fantasie and Fugue in G minor, Bach; "The Nativity" and "Te Deum," Langlais; "Saetas," Torres; Chorale in A minor, Franck.

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Status of Music in American Churches Subject of Review

[The following paper was read by Mr. Gammons July 13 before the convention of the American Guild of Organists. The author has been head of the department of music at Groton School in Massachusetts since 1942. He is a regular lecturer for the Wellesley conferences for church workers and for the schools sponsored by the Joint Commission on Church Music of the Episcopal Church. Mr Gammons has won a reputation as one of the leading authorities on Episcopal church music.]

By EDWARD B. GAMMONS

Let me first say a few words to clarify our ideas of what we may mean by "church music." Walford Davies and Harvey Grace once hit upon a most happy phrase when they spoke of it as "music applied to worship," and in that definition it is distinguished from all other music. There is music which is inherently fitted to the purposes of corporate worship, judged by specific standards of character, aesthetic qualities and technically distinguishing factors. This church music may be subdivided into one class known as "music in aid of worship" and a second that is employed as a "vehicle of worship." The first category includes, of course, all instrumental and choral music performed by a few rather than by the whole worshipping community. The second is what may be more specifically called liturgical music and it comprises hymns, chants, responses and those parts shared by organist, clergy, choir and people, as something offered by all in prayer, praise and adoration.

Those of us responsible for music in aid of worship must be especially careful and sensitive to the solemn responsibility of our task. We must remember that though the worshiper in the pew may at times have no active personal part to play in the things seen and heard, what he receives should dispose his heart and mind toward the deity he worships. Again, let me quote from Davies and Grace, who tell us that music in aid of worship must be "fittingly beautiful," and that music as a vehicle of worship should be "beautifully fitting." Certainly there is a real difference here and one of which we should be keenly aware. Let me say in passing, too, that this criterion is not restricted to music alone, but applies as well to all the arts which we use to make the worship of God pure, real and beautiful.

Up to this point I have repeatedly used the word "worship," and while it may seem painfully familiar, we may well pause and consider what may be common to Jewish and Christian concepts. Hebert has said, "Christian worship is the acknowledgment by the rational creature of the sovereignty of God." Further, we must emphasize that for the individual the act of worship becomes an inspiration only when dutiful obedience is transformed into loving reverence and joyful wonder in the presence of Him who is the source of all life and light. There one enters into the stage where "reflecting, as a mirror, the glory of the Lord, we are changed into the same image from glory to glory." In this way only can we realize the injunction of the Westminster Shorter Catechism which says: "Man's chief end is to glorify God and to enjoy him for ever." I cannot do better to drive this thought home than to quote from one of my first mentors in church music, the late Canon Winfred Douglas. In his fine work, "Church Music in History and Practice," he says: "Worship may be defined as the offering of all our faculties to the glory of God. Music moves and changes as man's whole being moves and changes; it lives parallel with his life, agonizes with his struggles, mourns with his grief, exults with his joy, prays with his adoration. Church music expresses the life of the Body of Christ, namely His church, and church music therefore is the earthly form of an eternal and primary activity of redeemed mankind."

Having thus related music to worship, and to man's place in this act, we may go on to a further assumption, and that is this: Since all music used in worship is to glorify God and to edify, comfort and inspire our fellow man, it must be the best and purest offering we can give. We

must worship God in the beauty of holiness and worship Him in spirit and in truth. In this aspect worship music is a sacrifice or oblation in the highest sense. It comes from God, and as given back in his service it must be worthy of the attributes of Him to whom it is offered. It means that whatever else it may be, this music must be the finest we can offer and it must be done as perfectly as lies within our power. It must be fitting and noble, and well done, and it may be of the simplest order or more complex if it remains fitting.

The effect of this medium must go beyond the mere pleasing and satisfying of the emotions immediately concerned; it must touch the heart and the intellect and react upon the will so as to bring about a real spiritual effort and continuing action.

• • •

It is clear from this that the best church music we can use will be of greater worth and appropriateness in proportion to the degree which it stands apart from the average secular music associated with the profane life of the world. Much that is heard in church today can be described only as little short of blasphemous, and its sole purpose is often that of entertaining, diverting and relaxing the listeners, or glorifying the performers, thus destroying the attitude of true worship. It is our task to examine ourselves and the music we set forth, and then to cast away all that does not live up to the noblest and highest so that we may honestly exemplify the credo of the American Guild of Organists.

Now, let us examine briefly some of the opportunity here today for church musicians—what has been done, what is being done, and what means are at hand for achieving the best, and how sound criteria may be found and inculcated in the minds of all.

Let me say at once that if you do not own Dr. Leonard Ellinwood's "History of American Church Music" buy it at once and read it through with care, appendices as well. Within the confines of this one volume you will discover an outline and record of what has constituted the music in church on this continent from the pre-colonial days to the present, and from the Atlantic to the Pacific. It is a living book and you and I today are providing the material for forthcoming chapters. I am really serious about this, for, as we choose what we do and why we do it, we provide an index of the taste, practices and ideals of our day.

• • •

Today there is much of which to be proud in looking over the music in the life of American churches. I cannot confine my remarks to those of the Christian faith, for it has been my good fortune to hear some of the fine traditional modal Hebrew music in the Orthodox Jewish synagogues, and there, where instrumental music is proscribed, many cantors and singers lift their voices in music of the pre-Christian dispensation. The reformed and liberal synagogues, too, have played a wonderful part and we find composers, organists and choirs producing music for that specific type of service, filled with rare devotion and loveliness.

The traditional music of the Roman Catholic Church rises about us on every hand, and not only reforms, but forward growths, stretch forth in every part of the country. The magnificent heritage of plainsong and related choral and organ material is being restored to the place of honor, and I would like to pay especial tribute to the work of the various teaching orders who are making liturgical music vital and natural to many thousands of young boys and girls. The work of the Gregorian Institute and the Pius X School in New York, as well as that of many other schools and conferences and allied publishers and publications, is preparing the Roman Church for a wonderful resurgence of leadership in the liturgical arts.

Too many are woefully ignorant of the rich body of ecclesiastical song found in the Russian, Greek and Byzantine churches and others related to these. Here and there, in large cities, even in small towns, one finds the historic music of Athos, Ravenna, Gnamens, Kieff and such ancient centers. The colorful chant and the sonorous harmonic unaccompanied music of the Russian composers has much of enduring value and appeal for those who hear it, or will seek it out and bring it to our services.

The child of the reforming Martin Luther, called the Lutheran Church after him, finds many adherents in this country today and we note countless cases where the works of the pre-baroque, baroque and later masters find employment. The chorales, motets, cantatas and Passion settings speak eloquently today as ever, and the names of Schütz, Praetorius, Buxtehude, Gumpeltzhaimer, Bach and others of like character are familiar names in church music once again. It is with joy and profound respect that one sees the work of men like Buszin, Hoelty-Nickel, Fleischer and others today, and one cannot pass over this group without mentioning the excellent musical work of the Concordia Publishing House.

The Episcopal Church in the United States may be said to carry on from the ancient birthright of the Catholic faith, and it also bears the mark of the English Reformation. One finds a wide range of musical and liturgical practice within this body, many compromises and variations, but this church has furnished us with many fine composers and exponents of fine choral work, organ playing and research in liturgical arts. Here again, while not allied to one single communion, one should pay tribute to publishers like H. W. Gray, the Oxford Press, both houses with the name of Schirmer, the Boston Music Company, Charles Homeyer, Peters, Harold Flammer, the Fischers, Fitz-Simons and hosts of others who have brought out works on church music, organ music and practical performing editions of classic and contemporary choral music.

When one turns to the sometimes termed denominational or nonconformist churches one faces an array of groups which is hard to enumerate or even mention without the danger of slighting one or another. I shall attempt to cite but very few examples which may apply to other groups as well. The descendants of Calvin and Knox, in our Presbyterian churches, have rendered noble and valiant service for the best in worship music. In the editing of fine hymnals and the founding of schools for church musicians this body has done much. The same might be said for the vast numbers of Methodist, Baptist and Congregational-Christian sects, and the Unitarians have provided us with noted hymn writers and men interested in a high quality of music. The special requirements of the Christian Science faith draw attention to the solo repertoire and localized hymnody. In the several more Evangelical and fundamentalist bodies one finds a hearty and emotional, if perhaps less organized, formal worship music.

• • •

It might be well here to speak of some of the types of choral groups found in the areas just mentioned. Today probably the most predominant form of choir is that of mixed voices. We have thousands of volunteer choirs of this type and I should pay tribute to those myriads of choristers who give their time and effort. I also might add a gentle word of criticism by saying that in some cases poor performance and slovenly organization are excused on the grounds that it is a volunteer group, or that non-musical considerations outweigh the setting of any standard of competence. This is not entirely necessary or fair in my belief. I also would add a word of caution to those who deprecate the services of any paid musicians in the

church. When sufficient and well-trained volunteers can be found well and good, but it is also true that every worker in the Lord's vineyard who does a noble work well is worthy of his hire, and I merely would say that no stigma should be attached to those who make the ministry of music their true vocation.

We do have all sorts of graded choir systems where potential singers are encouraged to do their bit vocally—from the cradle to the grave—and this is commendable. In other cases, alas too rare, we have the choir of tradition, that of men and boys. This often is a difficult musical medium to maintain, but in certain quarters it is nobly continued in parish churches and in cathedrals and schools. Where there can be proper support and training this choir gives liturgical music a rendition peculiarly appropriate and beautiful. Witness those of the Washington and San Francisco Cathedrals. There are examples of the male chorus, notably in men's colleges or universities, and in a few churches. In the same category may be listed those choirs of women's voices, and be it said that in both cases music is found of a very high order.

The graded choir systems have been mentioned, but I should add that these multiple choirs do afford wonderful training for children of primary, elementary, junior and high school age, thus laying the ground for wide choral experience and a self-perpetuating *schola cantorum*. Thus we see that in many sections there are choral units functioning from every age and ability, both professional and amateur, from the cherub choir to the oratorio society.

• • •

If I may now leave this sketchy noting of musical activity I should like to mention the manifestations of interest in church music as shown by the courses offered in schools, colleges, conservatories and seminaries, and the lively spate of short conferences dedicated to this work. It is tremendously encouraging to see the vast number of summer schools and conferences where various faiths offer instruction in the basic matters of hymnody, chanting, choral repertoire and direction, as well as organ music and organ playing.

Beyond that we should take heart in the increased emphasis placed upon church music and liturgical arts in general in the leading seminaries and theological schools. We must face the fact that an informed and really interested clergy is absolutely essential for any real improvement in this problem of music in the church. It is not enough that the clergy should know the titles and numbers of the "dirty dozen" familiar hymns in the usual parish. The men of the cloth must know the history of the hymns and their appropriateness, but, still more important, they should be thoroughly conversant with the standards of judging hymns and tunes from the standpoints of theological correctness, liturgical fitness, plain literary merit, reality, then melodic, harmonic and rhythmic character, and whether or not the range and sum of all features make it a worthy vehicle for worship. Similarly, they must be able to recognize what is good in the use of the organ and to discern between really noble and suitable choral material and that which is meretricious and out of place.

[To be continued.]

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**HORACE M. HOLLISTER CALLED
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A feature story headline in the *Mount Lebanon, Pa., News* which read "He Makes Heavenly Music" did not refer to Liberace, but to one of the church organists of that community. The subject of the story was Horace M. Hollister, organist and choir director of the Mount Lebanon Methodist Church and dean of the Western Pennsylvania Chapter of the American Guild of Organists. Along with the story the newspaper carried three pictures of Mr. Hollister.

Mr. Hollister was born in Waterbury, Conn., and his experience as a church organist dates from the age of 13, when his father, a Congregational minister, asked him to play a reed organ in church. Mr. Hollister was graduated from Olivet College and then entered the Oberlin College Conservatory of Music. He was in the army for a period at the time of world war 1 and when he was discharged resumed music study in New York City. Mr. Hollister entered the first class of the Union Theological Seminary School of Sacred Music and upon his graduation he served the Congregational Church in Muskegon, Mich., where he remained five years. From that post he was called to assist Seth Bingham at the Madison Avenue Presbyterian Church in New York City and was in charge of the music at that church for a year while Mr. Bingham took a leave of absence. Mr. Hollister remained at that church until 1947, when he went to Mount Lebanon.

Mr. Hollister is interested in community and sociological projects. He formed the inter-racial festival worship service of good will at the Madison Avenue Presbyterian Church and promoted it for fifteen years. At the same time he was director of the Inter-racial Fellowship

Choir of Greater New York. Mr. Hollister is a student of hymnology and possesses a large library devoted to that subject. For four years he has directed a 125-voice choir which performs annually at the Soldiers' and Sailors' Memorial Hall in Pittsburgh. He also conducts the music at the annual Easter dawn service of Syria Mosque. In his own church Mr. Hollister has five choirs, with an enrollment of 500.

Mr. Hollister married the former Elsa Martin of Battle Creek, Mich., with whom he attended college. Mrs. Hollister is a singer and the daughter of an orchestra conductor.

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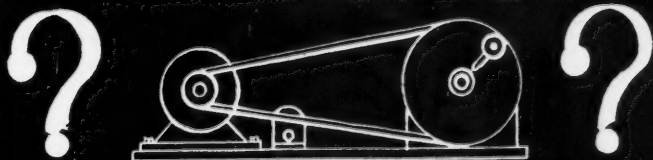


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DR. CARL K. MCKINLEY



DR. CARL K. MCKINLEY, organist of Old South Church, Copley Square, Boston, and noted composer, has been commissioned to write a choral work for the tenth anniversary of the Galesburg, Ill., Community Chorus. Dr. McKinley is an alumnus of Knox College in Galesburg and his father office served as acting president of that institution.

Dr. McKinley was born Oct. 9, 1895, at Yarmouth, Maine, the son of a Congregational clergyman who moved soon afterward to Rockville, Conn., where most of Carl's boyhood was passed. In 1911 the family moved to Galesburg, Ill., where he entered Knox Conservatory of Music and also Knox College, from which he received the degree of bachelor of music in 1915. Entering Harvard the next year, he received the bachelor of arts degree in 1917, with special honors in music. A fellowship from Harvard enabled him to spend the next winter in New York, studying composition with Rubin Goldmark and organ with Gaston M. Dethier. The following spring he was appointed organist and choirmaster of the Center

Congregational Church, Hartford, Conn., where in addition to a large, modern organ he had a chorus choir of twenty-five voices which attracted wide notice for the excellence of its work. In addition to his church duties Dr. McKinley had a large class of private pupils and acted for a time as organist in one of the principal moving-picture theaters of Hartford.

In 1923 Dr. McKinley accepted an offer to become organist of the Capitol Theater, New York City, at that time the largest picture theater in the world, and later acted for some time as assistant conductor of the Capitol orchestra of eighty men, which ranked with the best symphonic organizations in New York. In 1927, having already attracted much favorable attention as a composer, he was awarded a Guggenheim fellowship for European study, and spent the following year in Paris working in composition with Nadia Boulanger. A renewal of the fellowship having been granted, a second year was spent in Munich, devoted partly to a detailed study of the Munich opera, where Dr. McKinley was engaged as solo coach and stage assistant. Returning to America in the fall of 1929 he was engaged by the late George W. Chadwick, upon the sudden death of Stuart Mason, to take the latter's place at the New England Conservatory of Music as lecturer in musical history and instructor in composition and theory.

In June, 1930, Dr. McKinley received the honorary degree of doctor of music from Knox College. The next year he was appointed to the post at Old South Church in Boston.

Dr. McKinley's symphonic, choral and instrumental works have been performed by leading musicians and organizations. One of his best-known works is "Masquerade," for orchestra, which was performed first at a New York Stadium concert in 1926 and since then has been played by thirty leading symphony orchestras. His first major work, the cantata "The Man of Galilee," won the Francis Boott prize at Harvard.

The Galesburg Community Chorus is under the direction of Thomas W. Williams. Besides annual performances of "The Messiah," the group has been heard in such works as Honegger's "King David" and Brahms' Requiem.

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Debut of St. Mary's Press Is Exciting; Five Organ Issues

By JAMES S. DENDY, MUS. B.

St. Mary's Press has made its bow in the organ music field with five publications which portend a promising future for this undertaking. The moving spirit behind the new publishing venture is Ernest White, aided and abetted by his assistant, Edward Linzel. An announcement from them reads: "St. Mary's Press is an activity of the Incorporated Society of the Free Church of St. Mary the Virgin, New York City. The purpose is to make available music of unusual quality but with a limited possibility of circulation."

The initial publications are as follows: "Graveyard Gems" (an anthology); Rhumba and "Rhythmic Suite," Robert Elmore; Fantasia and Six Chorale Preludes, Breydert. All of these are at hand except the "Rhythmic Suite." We avoid the word "exciting" in our columns because it has been over-used by critics to the point of becoming meaningless to many people. But to any red-blooded organist these issues will prove exciting in the true Webster sense: they will "rouse to activity."

Not many weeks ago if anyone had told us that he heard an organist playing a rhumba we would have assumed that he had spent the previous evening listening to a night club performance. Now the picture has changed and we cannot jump to any such rash conclusion. Indeed, the most respectable of concert artists will probably be caught trying their hands and feet at Mr. Elmore's intriguing piece. To interpret this piece well will require rhythmic poise and dexterous manipulation. Among other things one must be able to play "double stops" and glissandos on the pedals. But it is a concert piece of the first water by one of our most imaginative contemporaries and it will be worth the effort even if one learns the piece only for his own pleasure. What the attitude of the right honorable clergy toward the performance of a rhumba upon hallowed ground will be no one can predict. We may only point to the noble history of the passacaglia, the chaconne, the sarabande, the minuet and even the lively gigue.

In giving "Graveyard Gems" its title the editors have turned a term of reproach into an escutcheon of nobility. The anthology contains the works of ten composers: Thomas Adams, Joseph Hector Fiocco, Thomas Arne, Giambattista Martini, Andreas Armstorff, Johann Kirnberger, F. W. Marpurg, Thomas Roseingrave, Giambattista Bassani and Valentin Rathgeber. These are not all pre-Bach. Some were contemporary with him and some were born at a later date. Thomas Adams was an English organist who lived from 1785 to 1858. His Pastorale on "Adeste Fideles" is the first "gem" in the collection and its very simplicity puts to shame many more ambitious pieces based on that tune. The Arne Flute Solo is included, as well as a Martini Aria with Variations and a Marpurg Chorale Prelude on "Wer nur den lieben Gott." Every organist should buy this book because there is not a piece in it which is not useful music for a church service of any denomination.

F. M. Breydert's Six Chorale Improvisations is a set of compositions based on the tunes "Come, Holy Ghost," "Jerusalem, High Tower," "Now Is Christ Risen," "The Lord Is My Shepherd," "Sleepers, Wake" and "All Praise to Thee, O Jesus Christ." Mr. Breydert's style of composition might be termed

"experimental." Most of his writing is polyphonic and at times almost stark in its simplicity. Considering his general tendency toward the unusual in harmonic feeling, he shows considerable respect for traditional harmony. One receives the impression that the composer is "feeling his way" toward the development of a style, and this is the sort of inventiveness which must be encouraged if we are to make artistic progress. The Fantasia is a ten-page piece, modeled after the baroque fantasias in form, ending with a fugue. It is a serious work and deserves the attention of players who are interested in modern music.

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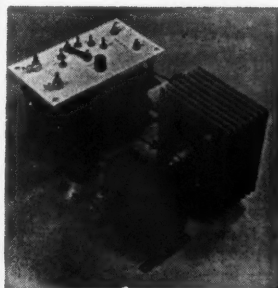
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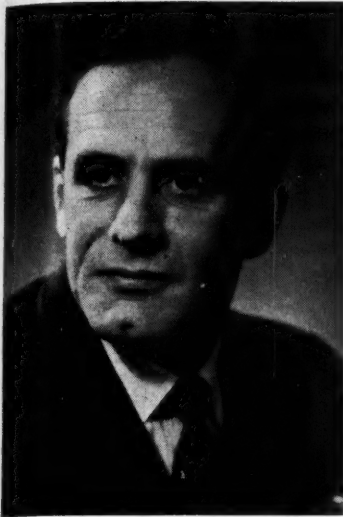
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ONE OF THE FEATURED RECITALISTS at the convention of the Canadian College of Organists, to be held Aug. 31 to Sept. 2 in Toronto, will be Francis Jackson, organist of York Minster in England. When he was only 30 years old Mr. Jackson succeeded Sir Edward Bairstow at York Minster and since that time he has won recognition as one of the outstanding organists of England. He is conductor of the York Symphony Orchestra and the York Choral Society and is chorus master of the Leeds Philharmonic Orchestra. It is reported that many organists from the States have registered for the Canadian convention and that a record attendance is expected.

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JERALD HAMILTON



JERALD HAMILTON, INSTRUCTOR of organ and theory at Washburn University, Topeka, Kan., has been awarded a Fulbright scholarship for study at the Conservatoire Nationale, Paris, for the academic year 1954-1955.

In addition to his collegiate duties Mr. Hamilton is organist and choirmaster of Grace Cathedral in Topeka. He holds the bachelor and master of music degrees from the University of Kansas, where he majored in organ with Laurel Everette Anderson. He is a member of Phi Mu Alpha, Pi Kappa Lambda and Omicron Delta Kappa. Since 1951 he has been a member of the Commission on Church Music of the Episcopal Diocese of Kansas.

Mr. Hamilton has been granted a leave of absence from his university and church work during his year's study abroad. Max Miller, a graduate of Boston University, will assume his duties during his absence.

STANTON HYER OPENS ORGAN AT CHURCH IN ROCKFORD, ILL.

Stanton A. Hyer, staff organist at Steinway Hall in New York City, visited his native city, Rockford, Ill., to play the opening recital May 12 on a three-manual organ installed in the First Presbyterian Church. The instrument, built by the Rockford Organ Company, replaces one which was destroyed by a flood in 1952. The church has been remodeled and the organ is a gift from Mr. and Mrs. Albert M. Johnson as a memorial to their parents. Mr. Hyer began his organ study with Miss Leola Arnold, organist of the church. He sang in the choir there before entering the Oberlin Conservatory of Music. After four years in the army he went to New York to study with Claire Coci. Mr. Hyer has appeared on radio and television programs.

For his recital in Rockford Mr. Hyer chose the following numbers: Toccata and Fugue in D minor and "The Old Year Now Hath Passed Away," Bach; "The Fifers," d'Andrieu; Chorale in A minor, Franck; Sarabande and "Rhythmic Trumpet," Bingham; Toccata on "Vom Himmel hoch," Edmundson; Three Antiphons, Dupré; "Song of Peace" and "Te Deum," Langlais.

TWENTY-SIX RECITALS ARE HEARD IN MR. WHITE'S STUDIO

Ten organists were heard in twenty-six Sunday evening recitals at the studio of Ernest White, Church of St. Mary the Virgin, New York City, in the last season. The series attracted more than 1,500 listeners. Those who played were William Barnard, John Beaven, Robert Clark, Royal Duckworth, Phyllis Horne, Edward Linzel, Donald McDonald, Lily Andujar Rogers, Marie Schumacher and Mr. White. The performers played on the three-manual Möller organ which was described in the July, 1953, issue of THE DIAPASON. One recital was for the New York City Chapter of the A.G.O.

The programs were varied in the type of music presented and included works by some of the most ancient composers as well as the writings of contemporaries. Mr. White reports that those in attendance felt that the instrument had met each test adequately, sounding with a different character and balance with the handling of the various players.

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Letter to the Editor

Takes Issue with Mr. Bacon.

Toronto, Ont., July 5, 1954. Dear Mr. Gruenstein:

In the opening paragraph of his article on page 28 of your July issue Mr. Allan Bacon states that "a certain clarification of the fundamental issues involved [in the 'Romantic versus Baroque' controversy] seems to be in order." Having set himself this task, one would naturally assume that he had done a little honest research before venturing into print, particularly on the subject of the character and times of J. S. Bach; unfortunately, however, in this respect he displays a naive ignorance that is almost unbelievable in these times, when plenty of relevant historical records are available. As the whole article is so obviously below the standard that we regular subscribers to THE DIAPASON are accustomed to take for granted, I would like to list eight quotations therefrom and follow each one with an appropriate comment or two.

1. "Organ builders of Bach's time invented swell shutters." It is true that, during his lifetime, an English builder named Jordan made the first tentative and clumsy experiment in this direction; nevertheless, thirty-two years after Bach's death Dr. Burney reports finding only one example in Germany of an organ equipped with a swell-box.

2. "Bach was a rockribbed conservative, quite out of sympathy with certain tendencies which pointed the way in which music was to develop." This was certainly not the opinion of some diehard church authorities who, on more than one occasion, severely censured the master for his unconventional practices and novel tonal experiments during the church services.

3. "Bach tried the pianoforte and didn't like it." "He preferred the clavichord." (thereby inferring that he was unprogressive) Of course he did. The clavichord and harpsichord were finished instruments that had reached the peak of their possible development, compared to which the experimental pianos of his day must have seemed very rough, crude affairs. Bach's undoubtedly justified criticism concerned their heaviness of touch and weakness of tone. [See "The Oxford Companion," page 713] Three years before he died Bach visited the Prussian court at Potsdam and was able to comment favorably on the improved pianos that he found there. Does this show an unprogressive spirit?

4. "Also the expression pedal, controlling the swell shutters, was invented. He had no use for it." Of course not. He had never heard of it. See Quotation #1.

5. "These new ideas [swell pedals, etc.] called for the injection into music of something which was completely foreign to his nature—emotional intensity." Since when has the "St. Matthew Passion" been found lacking in emotional intensity?

6. "Bach was not the least interested in tone color per se." If this be so, why did he take the trouble to score for relatively unusual instruments, such as the oboe da caccia, the violino piccolo and others, whose sole raison d'être is specific tone color?

7. "If his clarinetist failed to show up at rehearsal—" This is a heck of a big "if"! No doubt the old maestro would have been delighted at this new addition to his tone color palette. Unfortunately the clarinet did not come into general use until about fifty years later.

8. "The most nearly perfect solution of the [romantic versus baroque] problem is the organ at the Royal Festival Hall, London"—"the answer to any organist's prayer"—etc. This naively erroneous statement is flatly contradicted on page 1 of the same issue of your magazine, where we read that instead of resolving controversy on the subject this instrument has stirred up a veritable hornet's nest of bitter disagreement. It is true that the swell, choir and solo divisions are enclosed; but the orchestral colors of which they might have been capable, and which were included in the original Harrison scheme, were later deleted by Mr. Downes and his friends. In an organ of 102 speaking stops even the French horn was considered an undesirable member of this baroque "holy of holies."

It would seem, therefore, that Mr. Bacon's contribution, far from being a "clarification" of the issue, merely adds confusion to a problem that has already been satisfactorily solved by many contemporary American organ builders.

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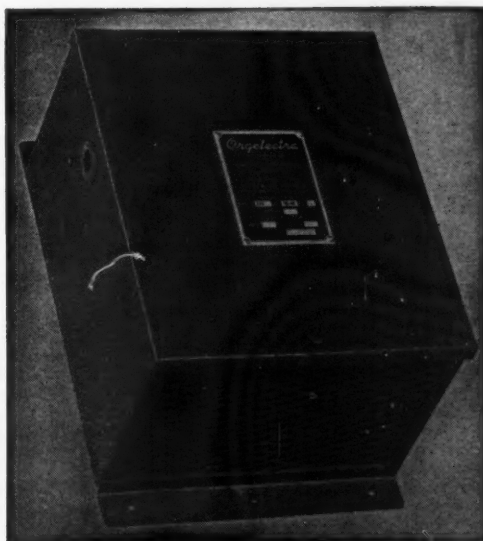
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BRUCE PRINCE-JOSEPH, organist-harpsichordist on the faculty of Hunter College, New York City, henceforth will make all concert arrangements through his office at Hunter College, 695 Park Avenue, New York City. Mr. Prince-Joseph's 1953-54 season was marked by three appearances on the CBS network as a replacement for E. Power Biggs. The points of emanation were the Hunter College auditorium and St. Paul's Chapel, Columbia University. On these broadcasts he was assisted by the Columbia Broadcasting Chamber Orchestra under the direction of Alfredo Antonini. Mr. Prince-Joseph also appeared before 6,000 people at the Cathedral of St. John the Divine as guest artist with

the Robert Shaw Chorale in the Brahms "Requiem" and as soloist in the "Agnus Hymn" of Dunstable and the Concerto in G by Duke Johann Ernst. Mr. Prince-Joseph appeared at the opening of the new Rogers auditorium of the Metropolitan Museum of Art as guest organist-harpsichordist with the New York Pro Musica Antiqua. In addition he was featured in recitals in Canada as well as in Baltimore, Reading, Philadelphia and Stamford.

The cut shows Bruce Prince-Joseph at Handel's harpsichord, Fenton House, London, by permission of the National Trust of England and Queen Mother Elizabeth.

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Programs of Recitals

Lauren B. Sykes, A.A.G.O., Portland, Ore.
—A Wicks organ at the First Church of Christ, Scientist, in Hood River, Ore., was opened by Mr. Sykes June 13. He was assisted by Mildred Margaret Lorenzen, soprano. Organ numbers were as follows: Trumpet Tune, Purcell; "Jesus, Joy of Man's Desiring" and "Awake, a Voice Is Calling," Bach; Fugue in D major, Bach; "Serenade to the Madonna," Berlioz; "The Christmas Tree," Liszt; Rhapsodie 1, Saint-Saens; Sketch in C, Schumann; "Father Brebeuf's Carol," Van Hulse; "Spring Caprice," Matthews; "Deep River," Spiritual; "Carillon," Vierne.

G. Criss Simpson, A.A.G.O., Lawrence, Kan.
—A recital was played June 18 by Mr. Simpson on a new Reuter organ in the recently-completed Trinity Lutheran Church at Ellsworth, Iowa. The new edifice is a modernistic structure costing about \$200,000. For his program Mr. Simpson chose the following numbers: Festival Prelude on "Ein feste Burg," Faulkes; Andante in B flat, Stamitz; "Jesus, Joy of Man's Desiring," Fugue in G minor, "O Sacred Head" and Fantasie in G, Bach; Sonata 2, Mendelssohn; Norwegian Dance and Nocturne, Grieg; "West Wind," Rowley; "Love Song," G. Criss Simpson; Festival Toccata, Fletcher.

Walter K. Kimble, M. Mus., Tampa, Fla.
—The Manatee Chapter of the A.G.O. presented Mr. Kimble in a Hammond recital June 15 at the First Baptist Church in Palmetto. His program: Suite, Purvis; "Meditation on a Rose Window," Hovdesven; "Menuet Gothique," from "Suite Gothique," Boellmann; "Song of the Basket Weaver," Russell; Toccata and Fugue in D minor, Bach.

Royal A. Brown, F.A.G.O., San Diego, Cal.
—For his recital July 26 on the outdoor organ at Balboa Park Mr. Brown chose the following numbers: "Poet and Peasant" Overture, Suppe; Prelude in G major, Fantasie in C major and Cadenza from Fugue in C minor, Bach; "Evening Song," Bairstow; "The Motor King," Frantzen; Operatic Selections, Herbert; "The Galloping Comedians," Kabalevsky; Tuba Theme in G major, Lang; "The American Patrol," Meacham.

Gordon McMillan and Russell Wheeler, Santa Barbara, Cal.—Messrs. McMillan and Wheeler, who are pupils of Dr. C. Harold Einecke, gave a joint recital June 27 at the First Methodist Church. Mr. McMillan played: Prelude and Fugue in C major and "My Heart Is Filled with Longing," Bach; Melody, Matthews; Largo, Handel. Mr. Wheeler's numbers were: "Psalm 19," Marcello; Adagio for the Glass Harmonica, Mozart; Prelude and Fugue in E minor, Bach; "Suite Gothique," Boellmann.

C. Harold Einecke, Santa Barbara, Cal.
—A recital was played by Mr. Einecke June 19 at the First Methodist Church for the state convention of the Choral Conductors' Guild. His numbers were: Arioso and Pomposo, Goldsworthy; Suite on Sixteenth Century hymn-tunes, McKay; "The Fifers," d'Andrieu; Prelude on "Gwalschmai," Purvis; "O God, Be Merciful to Me," Bach.

Barbara A. Cameron, San Diego, Cal.
—Miss Cameron, who is secretary of the La Jolla Chapter of the A.G.O., was heard June 1 in her senior recital under the auspices of the music department of San Diego State College at the First Presbyterian Church. Her program was as follows: Prelude and Fugue in B minor, Bach; "Es ist ein Ros' entsprungen," Brahms; "Soeur Monique," Couperin; Chorale in B minor, Franck; Prelude on "B-A-C-H," Richard Keys Biggs; "Beside Still Waters," C. H. Marsh; Chorale Prelude on "If Thou but Suffer God to Guide Thee," Robin Escovado; "Lily Pool," from "Balboa Park Suite," Royal A. Brown; Toccata on "Deo Gratias," Richard Keys Biggs.

Ralph H. Brigham, Rockford, Ill.
—The dedicatory recital on a Baldwin electronic organ at Pilgrim Baptist Church was played June 17 by Mr. Brigham. His program was as follows: Overture to "Martha," von Flotow; "The Holy City," Adams; "My Little Star," Ponce; "Narcissus," Nevin; "Scots' March," Hailing; "Liebestraum," Liszt; "Souvenir," Kinder; "Jesus, Joy of Man's Desiring," Bach; Meditation in C, Sturges.

Catholic Church Music

By **ARTHUR C. BECKER, Mus. D.**
It is unusual for this department to review organ music, but as a considerable amount of such music has been received in the past few months which is of particular value to the Catholic organist, it is important that organists be acquainted with some of these numbers.

A "Messe Basse No. 2, for organ, in honor of the Blessed Virgin Mary," by Camil Van Hulse, is of particular interest. Mr. Van Hulse has a national reputation as a composer of organ and choral music and the numbers included in this collection are of outstanding merit. The mass consists of a prelude and introit on the Salve Sancta Parens; the offertory is based on the plainchant "Ave Maria." The Sanctus is from Mass No. 9 and the communion is a meditation on "Beata Viscera Mariae Virginis." The final number, the postlude, is a stunning recessional written as a toccata on the plainchant "Salve Regina." While these numbers require an adequate technique, they should not cause too much difficulty to the well-equipped organist.

Another organ suite is primarily suited for low mass. It is written on Gregorian themes and is by Dominic Tranzillo. Mr. Tranzillo has six sections in his "Low Mass Suite," the first based on the "Asperges Me," the second on the "Ave Maria," the third on "O Mater Providentiae," the fourth on the Sanctus IV, the fifth on "Sacris Solemnis," and the sixth on the "Ite, Missa Est." This music is very playable and certainly meets the needs for organ music in a low mass. While it is not of the musical calibre of the suite mentioned above, it is good music.

Joseph McGrath, who is well known for his masses, motets and collections of church music, has written "Six Paraphrases for organ on Traditional Hymn-tunes." This music is of the quality expected from Mr. McGrath. The treatment of the hymn-tunes is always in good taste. It is polyphonic in structure and contains exquisite harmonic embellishments. Of particular interest is the fifth number in the group, "When Morning Gilds the Skies."

The Rev. Russell Wollen, professor of music at the Catholic University, has contributed a volume of modal offerings which should be studied carefully. These offerings are condensed to two lines, however, the pedal indications are very explicit and there is opportunity throughout the numbers for use of the pedals. What Father Wollen has done in his eight offerings is to use a distinct mode for each one, starting with the first and

REGINALD L. M'ALL



ending with the eighth. Because of this each has its own flavor, its own style and its own interpretative impact. Perhaps the most interesting is the seventh, which is an introduction and fugue. It is hoped that we shall hear more from Father Wollen.

"Liturgical Motet Melodies for Organ, Harmonium, or Hammond Organ," has been compiled and arranged by Nino Borucchia. The Hammond registration is by John E. Fay. These melodies are written on two staves and are taken from some of the better-known compositions, as, for instance, "Tollite Hostias," Saint-Saens; "O, Bone Jseu," Palestrina; "Ave Verums," Guilman and Mozart, "Ave Maria" of Arkadelt, and many others. The numbers are arranged very well; they are easy to medium difficulty and should prove a boom to organists looking for a collection of this sort who have limited keyboard and pedal technique.

Sister Cecilia Clare, S.P., contributes a "Te Deum Laudamus" for organ solo, which has merit particularly from the standpoint of a canon between the soprano and bass, with interesting figuration in the middle voice. The subject matter is naturally based on the plainchant "Te Deum Laudamus." This number demands a good executant, one who possesses an agile finger technique, and, particularly on the last page, a fluent pedal technique.

McLaughlin & Reilly publish all of these organ numbers.

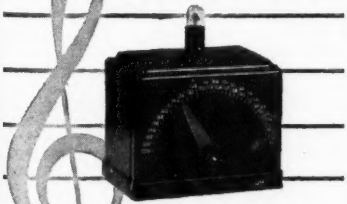


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RECITALS



H. WINTHROP MARTIN, SYRACUSE, N. Y., ORGANIST



H. WINTHROP MARTIN, ORGANIST and choirmaster of St. Paul's Church, Syracuse, N. Y., was awarded the M.S.M. degree at the 118th commencement exercises of Union Theological Seminary, held May 25 at the Riverside Church New York City.

Mr. Martin is a native of Boston, attended the public schools of Milton, Mass., and received his Mus.B. from Boston University in 1952. He served as organist-director at the Wellesley Congregational Church from 1945 to 1952. His Episcopal experience has been at the Church of the Holy Spirit, Mattapan, Mass., and at St. John's in the Village, New York City. The past year he has commuted to Syracuse weekends for his duties at St. Paul's Church, returning to New York for his classes at Union during the week. At St. Paul's he conducts a professional adult choir of twenty-eight voices and a youth choir of eighteen. He will continue his duties in Syracuse on a full-time basis beginning in September.

Mr. Martin is a member of Phi Mu Alpha Sinfonia, national honor music fraternity; a colleague of the Boston Chapter, A.G.O., and the registrar of that chapter from 1949 to 1952; past president of the New England Choir Directors' Guild (1948-49); member of the Hymn Society of America, and a communicant of Trinity Church, Copley Square, Boston.

He has studied with Everett Titcomb and was a member of his Schola Cantorum (evening choir) at the Church of St. John the Evangelist, Beacon Hill, for several years. He has also studied plainsong and Anglican chant with Ray F. Brown of the General Theological Seminary, New York. His organ work has been with Harris S. Shaw, Francis W. Snow and Hugh Porter; conducting with H. Augustine Smith, Alfred Greenfield and Peter J. Wilhousky; youth choir work with Ruth Winship Floyd and Ethel K. Porter; boy choir training with Francis Snow and Norman Coke-Jephcott; composition with Hugo Norden and Harold W. Friedell, and voice training with James R. Houghton and Howard Jarratt.

ORGAN AT ST. JOHN THE DIVINE DESCRIBED IN NEW BOOKLET

A very attractive brochure describing the rebuilding of the organ at the Cathedral of St. John the Divine in New York City has been issued by the Aeolian-Skinner Organ Company. The booklet contains eight photographs of the cathedral and the organ, as well as a descriptive article by G. Donald Harrison and a foreword by Joseph S. Whiteford. The stoplists of both the old and the new instruments are included. As the organ now stands it contains 141 ranks, made up of 8,035 pipes.

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"Therefore we before Him bending" (Communion)		
"That last night at Supper lying" (Holy-Week, Good Friday)		

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POSITION WANTED—ORGANIST-CHOIRMASTER, B.M., M.M., desires either college or church position in San Francisco Bay area. At present is instructor of organ, piano and theory in college. Husband plans to enter Berkeley Seminary in September. Address G-7, THE DIAPASON.

POSITION WANTED—CHICAGO DIRECTOR-Organist, A.G.O., voice teacher, Protestant, man, mid-age, seeks position. Anywhere in U. S., preferably warm climate. Address H-6, THE DIAPASON.

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GLADYS P. NEWMAN RESIGNS

AT CHURCH IN COLUMBUS, GA.
Gladys Parks Newman has resigned as organist and choir director of St. Paul Methodist Church, Columbus, Ga., after a service of twenty-five years.

Mrs. Newman is a graduate of the Georgia State College for Women. She also attended the Christiansen Choral School and studied with Dr. John Finley Williamson. Mrs. Newman began her church music career as a choir singer and decided to take up organ study when she suddenly lost her voice. She was the first to introduce candlelight carol services in Columbus and also was the first to play chimes which were amplified outside the church.

As a farewell gesture to Mrs. Newman the choir sang a group of her favorite anthems at the time usually allotted to the sermon at the morning service June 27. These included numbers by Bach, Mendelssohn, Sullivan and Clokey.

ROGER-DUCASSE, COMPOSER

OF ORGAN PASTORALE, DIES

Jean Jules Roger-Ducasse, French composer, died July 20 of a heart attack at the age of 81 years. M. Roger-Ducasse was born April 18, 1873, in Bordeaux. He was a pupil of Faure and Beriot. In 1902 he won the second Prix de Rome and in 1909 was appointed inspector of singing in the schools of Paris. He was also a professor at the Conservatoire. The reputation of M. Roger-Ducasse as a composer was due largely to his orchestral works, which attracted wide attention in both Europe and America, but he was also the composer of an ambitious organ work entitled Pastorale which has won a place in the standard recital repertory and has been played frequently in America. The composer died in the city of his birth.

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FOR SALE—ONE SET 8-FOOT LARGE-scale tibia pipes, \$45.00; one set large-scale octaves, 5-inch pressure, \$55.00; Robert Morton open diapason, \$65.00. Crating to be extra. Send check with order. L. M. Horstman, 457 Oneida Street, Pittsburgh, Pa.

FOR SALE—LONG-ESTABLISHED PIANO and voice class of eighty-five pupils per week in delightful northern Michigan resort area. Plus organist and directorship of strong Protestant choir. Fall starting date. Write G-6, THE DIAPASON. [tf]

FOR SALE—THREE-RANK UNIFIED electro-pneumatic pipe organ. Can be seen and played. Price, \$1,800.00. John Ralph Wood, Route 4, 7242 Fisher Road, Dallas, Tex.

FOR SALE—EIGHTEEN-RANK TWO-manual electric action with chimes, \$3800. May be seen and played on Long Island prior to Aug. 17. Reliance Organ Company, 50 Westbury Road, Garden City, L.I.

REED ORGAN OWNERS—ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N. Y. [tf]

FOR SALE—SMALL TWO-MANUAL harpsichord. Three sets of strings, 8', '8, 4' and harp stop. For complete details write. Phillip Steinhaus, 1222 Washtenaw, Ann Arbor, Mich.

FOR SALE—HAMMOND ORGAN CONSOLES and speakers; also another fine Everett Orgatron with A.G.O. pedalboard. Ken Thompson, Organs, Waterbury Road, RFD #2, Waterbury 12, Conn. [8]

FOR SALE—BALDWIN ORGAN, MODEL 5, with 40-watt power. Used very little. Excellent condition. Mrs. P. H. Case, Route 1, Lawrence, Mich.

FOR SALE—AMATEUR ORGAN BUILDERS; new and used consoles, manuals, pedals, tone generators, amplifiers. Electronic Organ Arts, Box 41084, Los Angeles, Cal. [1]

C. HAROLD EINECKE JOINS

MICHIGAN ORGAN COMPANY

Dr. C. Harold Einecke has been appointed Western states sales representative of the Michigan Organ Company and has resigned as minister of music at the First Methodist Church of Santa Barbara, Cal. Dr. Einecke will assist the company in introducing the Pels organ, an instrument manufactured in Holland. He hopes to maintain residence in Santa Barbara, where he has been closely associated with the Bach festival and the American Guild of Organists. Dr. Einecke also plans to give recitals. He has served the Santa Barbara church four years. Before that time he was connected with churches in New York, Illinois, Michigan and Missouri.

FOR SALE

CLEARANCE SALE—PIPES: 3 8-ft. tibias 10 inches, (Wur.-R. M.-Kimb.); 2 8-ft. St. Diap. 5 inches & 4 inches, (Bennett-Kilgen); 3 8-ft. concert flutes 10 inches-5 inches, (Wur.-R.M.-Bennett); 2 Diapasons 8-ft., 10 inches (Wur.-R.M.); 1 16-ft. pedalboard and chest 5 inches (Bennett); 1 16-ft. Lieb. Ged. Pedal, 5 inches (Bennett); 1 16-ft. Wood Open Ped. Diap. with Chest (Kimball); 1 8-ft. Trumpet 10 inches (Skinner.)

CHESTS: | \$ STOP Wurlitzer; Bass chests; 7-unit chests, (Wur.-R.M.); Top octave chests, 12 and 24 note (Kimball).

CHIMES: 1 25 note R.M. with action; 1 25 note Wurlitzer with action; 1 5 note Westminster, no action.

RESERVOIRS: 1 3 reservoir assembly (Wur.); several singles, (R.M.) 2 Skinner, 1 Vox Humana (Kilgen).

BLOWERS: 1 Spencer Orgoblo, 3 h.p. 220V. 10 inches good for six ranks; 1 old style Spencer 5 inches, single ph. 110-220v., good for 15 ranks; 1 Simplex 5 inches 3 hp., 1 ph., 110-220v., good for 20 ranks; 1 Zephyr, 6½ inches, ½ HP, 1 ph., good for six ranks;

GENERATORS ALL SIZES.

SWELL SHADES: 4 sets Wurlitzer with action complete. 2 sets R.M. with action complete. 1 Bennett swell shade and box front with door.

COMPLETE ORGANS: 1 3 stop Geo. Kilgen Petit Ensemble with detached console; 1 2 stop Geo. Kilgen Petit Ensemble with attached console; 1 four-rank Kimball solo organ complete with frame, reservoir etc.

MISCELLANEOUS: Tremolos, large quantity of Wurlitzer and R.M. stop tablets. Write us your needs. Lots of cable.

All above excellent condition. Crating extra. F.O.B. Oklahoma City, Oklahoma.

PAUL N. HAGGARD & CO.
PIPE ORGANS

P.O. BOX 685, OKLA. CITY 1

FOR SALE—PORTABLE PIPE ORGAN, four ranks, 280 pipes (dulciana, dulciana celeste, flute, viol) unified to sixteen stops. Made by Musical Research Products Company. Pipes, quiet ½-HP 110-V AC blower, and rectifier on one platform, 4' x 6'6" x 8'9" high. Electric console (AGO), two manuals and pedals, with builtin player mechanism on another platform 4' x 5'. Both platforms on rubber-tired casters, connected by 35-foot cable. For studio, stage, children's choir. Move it where you want it. A beautiful instrument, to be seen as well as heard. I shouldn't sell it for less than \$2,000, but I have no place for it; so the first \$850 takes it. Just roll it on your truck and haul it away. R. Minnich, 25 Oliver Street, Brooklyn 9, N. Y. Phone: TE 6-6991. Photos on request.

FOR SALE—WURLITZER 8-FT. DIAPASON, 10-inch pressure; lower octave of 16-ft. tuba, with chest, 15-inch pressure; five-H.P. Spencer blower, three-phase, 10-inch wind. Several items of percussion, all Wurlitzer. One-H.P. Kinetic blower without motor, 3-inch wind. Dr. A. R. Parker, 3816 Newberry, Wayne, Mich. PA 1-6700.

FOR SALE—USED TWO-MANUAL AND pedal Orgatron, walnut finish. Four sets of reeds. Good condition. Price Nine Hundred Fifty Dollars (\$950.00) f.o.b. Chicago. For information write F. C. Wichlag and Associates, 3051 North Menard Avenue, Chicago, Ill.

FOR SALE—USED THREE-MANUAL electro-pneumatic, stopkey console and pedalboard, finished dark oak. Gothic panels. An excellent buy for the ambitious hobbyist. Organ Supply Corporation, 540 East Second Street, Erie, Pa.

FOR SALE—TWENTY-ONE-RANK REUBEN Midmer tracker pipe organ. This fine old organ can be used as is, or electrified. Asking \$1,100. Can be seen and played at the Church of the Open Door, 209 Concord Street, Brooklyn, N. Y.

FOR SALE—WICKS, TWO-MANUAL AND pedal, nine ranks. Reasonable; make offer. Third Lutheran Church, Thirtieth and Hillen Road, Baltimore 18, Md. [9]

FOR SALE—TWO-MANUAL ESTEY PIPE organ, eight ranks. New chest. Needs new key action. Make offer. New Jersey location. Address H-4, THE DIAPASON.

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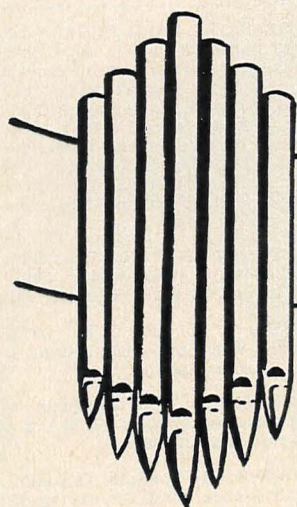
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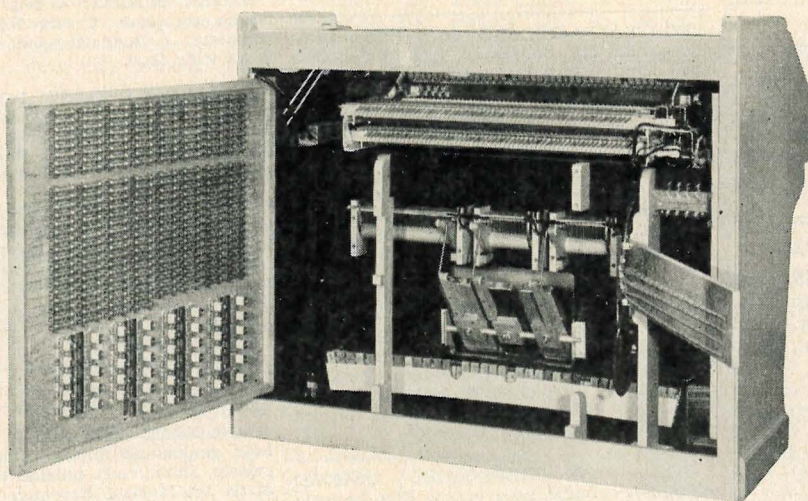
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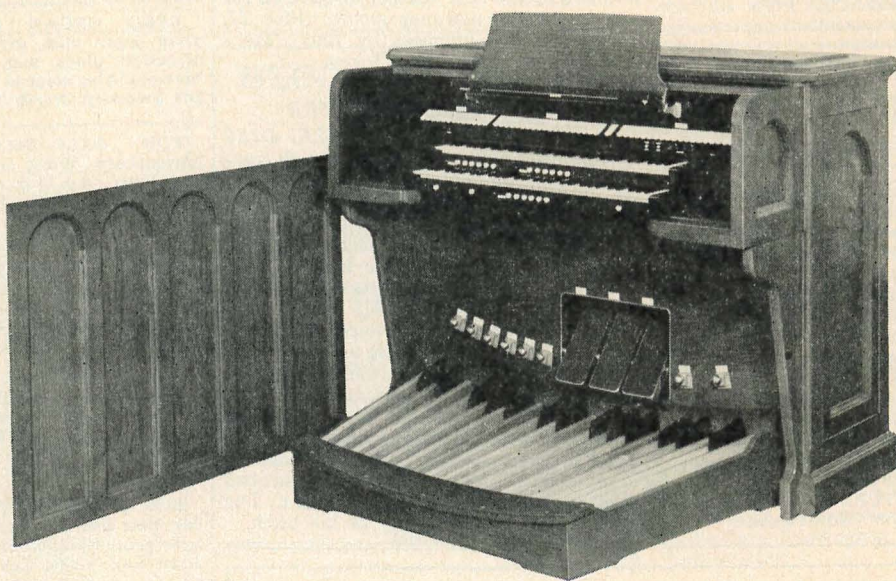
INSIDE

The interior of a Reisner console is coincidental with the long standing Reisner tradition of simplicity of construction. Each component is readily accessible for servicing and adjustment. The absence of wind conductors allows free movement of the console for ease of installation.

SIMPLICITY FOR EASE OF INSTALLATION AND ADJUSTMENT

OUTSIDE

Truly an instrument of classic simplicity, yet designed for ease of playing and to afford the greatest possible degree of convenience for the organist. The craftsmanship reflected in the pleasing lines of the Reisner console assures a perfect blend with either conventional or modern church interior.



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