

# THE DIAPASON

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## UNIQUE DESIGN FOR ORGAN AT WACO, TEX.

### THREE-MANUAL BY REUTER

Rückpositiv Division Playable from Main Keyboard and from a Special Keyboard in St. Alban's Episcopal Church.

An interesting three-manual organ built by the Reuter Organ Company has been installed in St. Alban's Church, Waco, Tex. There being inadequate space, a special chamber was built in which the organ is placed. The great and the rückpositiv divisions stand in an open position, with the swell and a part of the pedal under expressive control. A portion of the great organ forms the case for the chancel sections. The rückpositiv is located in the rear gallery and is standing completely free.

In addition to being playable from the main console in the normal manner, the rückpositiv is provided with a single keyboard attached directly to its case. The stops are arranged so that certain of them will sound only in the lower part of the keyboard or in the upper part. The chief function of this division is to provide accompaniments for the antiphonal choir seated in the gallery. Playable on the great keyboard are certain of the enclosed stops of the swell.

Located on the case of the chancel organ is the liturgical trumpet. This stop is playable from either the great or the rückpositiv. Intended only to be used for special occasions, the effectiveness of the trumpet is increased by having the resonators hooded, directing the sound into the church.

The organ is a gift to the church from the late R. J. Tolson, in memory of his wife, Elvie Starr Tolson. The liturgical trumpet was added as a memorial to Mr. Tolson, who died before the organ had been completed.

The stoplist was prepared by Franklin Mitchell of the Reuter Organ Company in conference with the Rev. Charles A. Higgins, rector of the church. The dedicatory recital was played by John Roe, assistant professor of organ at the University of Texas and lecturer in church music at the Episcopal Seminary of the Southwest. The resources of the organ are as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
Spitzprincipal, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Spitzflöte, 8 ft. (Swell).  
Octave, 4 ft., 61 pipes.  
Spillflöte, 4 ft., 61 pipes.  
Spitzflöte, 4 ft. (Swell).  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Liturgical Trumpet, 8 ft., 49 pipes.  
Tremolo.

#### SWELL ORGAN.

Spitzflöte, 16 ft., 97 pipes.  
Fugara, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
String Celeste, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Spitzflöte, 4 ft., 73 notes.  
Spitzquinte, 2 2/3 ft., 61 notes.  
Doublette, 2 ft., 61 pipes.  
Spitzflöte, 2 ft., 61 notes.  
Spitzerz, 1 3/4 ft., 61 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Hautbois, 4 ft., 73 pipes.  
Tremolo.

#### RÜCKPOSITIV ORGAN.

Bourdon, 8 ft., 61 pipes.  
Prinzipal, 4 ft., 61 pipes.  
Zartflöte, 4 ft., 61 pipes.  
Nachthorn, 2 ft., 61 pipes.  
Mixture 2 rks., 122 pipes.

#### RÜCKPOSITIV.

(Playable from gallery keyboard)  
Bourdonbass, 8 ft., 29 notes.  
Discant Bourdon, 8 ft., 32 notes.  
Prinzipal, 4 ft., 61 notes.  
Zartflötenbass, 4 ft., 29 notes.

DR. ALEXANDER SCHREINER OF MORMON TABERNACLE



Discant Zartflöte, 4 ft., 32 notes.  
Nachthorn, 2 ft., 61 notes.  
Mixturebass, 2 rks., 29 notes.  
Discant Mixture, 2 rks., 32 notes.

#### PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.  
Fugara, 16 ft., 12 pipes.  
Spitzflöte, 16 ft., 32 notes (Swell).  
Spitzquinte, 10 3/4 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Fugara, 8 ft., 32 notes (Swell).  
Spitzflöte, 8 ft., 32 notes (Swell).  
Twelfth, 5 1/4 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Spitzflöte, 4 ft., 32 notes (Swell).  
Fagotto, 16 ft., 32 notes (Swell).  
Fagotto, 8 ft., 32 notes (Swell).  
Fagotto, 4 ft., 32 notes (Swell).

## GERMANI TO VISIT CHICAGO FOR RECITAL AT ST. PETER'S

Fernando Germani, the well-known Italian organ virtuoso and organist of St. Peter's Church in Rome, will be heard in Chicago Monday evening, Nov. 1, at St. Peter's Church, 108 West Madison Street. Mr. Germani's program will be as follows: Toccata and Fugue in F major, "In dulci Jubilo" and "Nun freuet Euch," Bach; Fantasie in F minor, Mozart; "Pageant," Sowerby; Pastorale, Ducasse; Toccata, Durufle. Tickets may be obtained at Lyon & Healy or at St. Peter's Church.

DR. HARRY GAY has been appointed to the music faculty of Wilson College, Chambersburg, Pa. Dr. Gay, who will teach piano and organ, has just received the new academic degree of doctor of musical arts from Indiana University. He earned the master of music degree at Indiana University in 1950 and was an instructor in organ and piano there and served as organist-choirmaster of the First Presbyterian Church, Bloomington, Ind. Since 1950 he has also been organist-choirmaster at the First Methodist Church, Huntington, W. Va. He earned a bachelor of science degree at the West Virginia Institute of Technology and headed the physical science departments at the du Pont High School in Belle, W. Va., and at South Charleston, W. Va., High School. He has also been a student at Morris Harvey College and at West Virginia University.

## UTAH "U" GRANTS DOCTORATE TO ALEXANDER SCHREINER

Alexander Schreiner, distinguished organist of the Mormon Tabernacle in Salt Lake City, Utah, was awarded the doctor of philosophy degree Aug. 27 by the University of Utah. Dr. Schreiner's thesis was a Concerto in B minor for Organ and Orchestra. It is to be performed soon by the Utah Symphony, the Brigham Young University Symphony and the Claremont College Symphony. Dr. Schreiner, who says that he pursued the necessary academic training for a doctorate "just for fun," is a fellow of the American Guild of Organists and a member of Phi Beta Kappa. He has served as dean of the Los Angeles Chapter of the A.G.O. and has held the same office in the Utah Chapter.

Dr. Schreiner was born in Nürnberg, Germany, where he began to play the piano when only 4 years of age, and at 8 he played the organ for the local church. He went to Utah with his parents in 1912. In this country he studied piano and organ with John J. McClellan. In Paris he studied theory with Henri Libert, organ with Charles Marie Widor and improvisation with Louis Vierne at Notre Dame Cathedral. He received two certificates with highest honors at the Conservatoire de Fontainebleau. For nine years Dr. Schreiner served as organist and lecturer in music on the faculty of the University of California at Los Angeles. His book "Organ Voluntaries," published by J. Fischer & Bro., is widely used.

Dr. Schreiner has won wide fame as a concert organist. At the Tabernacle he plays more than 200 services a year, many of which are broadcast. Because he has made no national tours for three years, he now has on his desk 120 requests for recitals throughout the United States. Seven times he has been named one of the nation's top radio artists in the *Musical America* radio poll.

## CANADIAN ORGANISTS HOLD BIG CONVENTION

### ATTENDANCE RECORD MADE

Registration Mark of 337 in Toronto—  
Ideal Weather Enhances Success—  
Movement for Headquarters  
Building Launched.

This year the weather was ideal for the convention of the Canadian College of Organists, held in Toronto, with headquarters at Trinity College, University of Toronto. It was encouraging to find the registration at a new high of 337, sixty-six of whom were American visitors from fifteen states, while one came from England.

The annual meeting was opened Tuesday morning, Aug. 31. D'Alton McLaughlin, president, welcomed the members and guests and commented on the continued growth of the College. During the current year centres have been established in Calgary, Alta., Moncton, N.B., Orillia, Ont., and Sarnia, Ont.

The committee, consisting of D'Alton McLaughlin, R. G. Geen, G. D. Jeffery, Dr. Charles Peaker, T. M. Sargent and Dr. Healey Willan, appointed at the 1953 convention to investigate a project to take the place of the British Organ Restoration Fund presented a recommendation that a fund be established for a permanent headquarters building. This suggestion was well received, approved and launched with enthusiasm. C. L. Richardson of Toronto presented the president with the first donation to the "Headquarters Building Fund"—a check for \$100—followed by John Robb of Montreal with a check for \$200. In a few minutes over \$600 had been subscribed from members and guests present, everyone entering into the joyous spirit of support that had been created.

### Officers Are Elected

The following officers and council were elected for 1953-54:

President—D'Alton McLaughlin, Toronto.  
Past President—R. G. Geen, Oshawa.  
Honorary Vice-Presidents—Sir Ernest MacMillan, T. M. Sargent and Dr. Healey Willan.  
Vice-Presidents—Mattland Farmer, Nova Scotia; G. D. Skeffington, New Brunswick; John Robb, Quebec; G. D. Jeffery, Ontario; H. A. Sadler, Manitoba; F. H. Godley, Saskatchewan; Cyril S. Mossop, Alberta; Lawrence R. Cludera, British Columbia.  
General Secretary—Mrs. P. Pirie, Toronto.  
Registrar—G. D. Jeffery, London.  
Registrar for Examinations—F. C. Silvester, Toronto.

Yearbook Editor—E. Rollinson, Toronto.  
Council—W. Findlay and Miss E. L. Muir, Brantford; Wilfred Woolhouse, Chatham (Kent County); C. P. Walker and T. Morrison, Galt; Mrs. Olive L. Moon, Calgary, Alta.; R. A. P. Fleming and H. Hamer, Halifax; Miss Florence D. Clark and Miss N. Plummer, Hamilton; E. Fehrenbach and J. Hopkirk, Kitchener; W. H. Wickett and E. Terry, London; Robert C. Bayley, Moncton, N.B.; G. Little and W. J. Doyle, Montreal; J. D. Gordon, Orillia; Mrs. G. K. Drynan and L. B. Nash, Oshawa; M. McTavish and H. C. Milligan, Ottawa; Victor Kerslake and A. G. Tucker, Owen Sound; A. F. Murray Timms and E. Dowling, St. Catharines; Grifft Colebrook and B. A. Howard, Sarnia; Howard D. Hart, M.D., Saskatchewan; M. C. Austin and J. F. Codere, Sherbrooke, P.Q.; Douglas Bodle, J. Chalmers, George Coutts, C. C. McArea, Muriel Gidley Stafford and J. J. Weatherseed, Toronto; S. A. Tarleton and L. H. Day, Windsor; F. E. Hubble and H. H. Bancroft, Winnipeg, Man.; Burton L. Kurth, Vancouver, B.C.

A resolution was passed extending the sympathy of the College to the members of Bloor Street United Church in their loss of the church auditorium by fire that morning. The organ, a four manual Casavant, was destroyed.

### Sir Ernest MacMillan Conducts

Following the annual meeting, luncheon was served in the parish hall of St. Paul's Anglican Church. At 2:30

[Continued on page 12]

**DR. FRANCIS MOORE RESIGNS  
IN OAK PARK: OPENS STUDIO**

Dr. Francis S. Moore, who for more than a half century has been a prominent figure in Chicago musical circles, has resigned as organist of the First Methodist Church of Oak Park, where he played for twenty-six years. Dr. Moore has opened an organ studio in the Chicago Loop and expects to devote time also to composition and to the activities of the Illinois Chapter of the A.G.O., of which he is dean.

Dr. Moore, succeeded Clarence Eddy at the First Presbyterian Church and played there for thirty-one years. He has devoted a great deal of time to teaching organ and theory and has served on the faculties of several music schools in the city. Besides his many other activities Dr. Moore has found time to write music and some of his anthems have been brought out by prominent publishing houses. Dr. Moore's training included study in Europe, where he was a pupil of Guilmant.

**THE DIAPASON.**

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**ROBERT NOEHREN TO PLAY AT  
INTERNATIONAL CONGRESS**

Robert Noehren, university organist of the University of Michigan, leaves Oct. 2 for the International Organ Congress to be held in Düsseldorf, Germany, Oct. 9-14. Mr. Noehren was chosen to represent the United States as recitalist and will play two recitals on the program. The first will be devoted to compositions by American composers and the second will feature organ music by early composers, to include Sweelinck, Frescobaldi, Scheidt, de Cabezon and Buxtehude. All the recitals will be given on the famous new organ of the Johanneskirche in Düsseldorf, recently completed by Rudolph von Beckerath. It is an instrument of four manuals, sixty-five registers and over 100 ranks, built with mechanical action.

Other organists to participate in the Congress will include Hans Klotz of Germany, Luigi Ferdinando Tagliavini of Italy, Gaston Litaize of France, Alf Lindner of Sweden, Ernst Pepping of Germany, Lambert Erne of Holland, Michael Schneider of Germany and Siegfried Reda of Germany.

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**HERBERT E. HYDE DIES AT HIS SUMMER HOME**

HERBERT E. HYDE

**CHICAGO ORGANIST OF NOTE**

**Was at St. Luke's Episcopal Church in Evanston Twenty-Six Years— Moved to La Jolla, Cal., in 1950— Began as Child Prodigy.**



Herbert E. Hyde, who for a generation was a prominent musician in Chicago and whose last church position in this area was as organist and choirmaster of St. Luke's Episcopal Church in Evanston for twenty-six years, died Aug. 25 at his summer home on Crystal Lake, near Frankfort, Mich., after a heart attack. At the time of his death Dr. Hyde's home was in La Jolla, Cal., to which city he moved late in 1950.

Dr. Hyde was 67 years old. Before going to California he was on the faculty of Olivet College in Michigan for three years. He was minister of music of the First Presbyterian Church of La Jolla since February, 1952, and was on the faculty of Balboa University in San Diego, Cal.

Herbert Hyde's career was begun as a choir boy at the age of 7 in the Church of the Ascension, Chicago. In his boyhood he attracted attention as a piano prodigy. At the age of 13 he became organist at St. John's Mission. Three years later he was appointed organist of the Church of the Ascension and at 18 won the appointment as organist of St. Peter's Church, Chicago. Three years later he became organist and choirmaster of the same church, remaining until his appointment to St. Luke's.

Dr. Hyde's organ teachers were Dr. Clarence Dickinson, Dr. Peter C. Lutkin, Harrison M. Wild, Charles Macpherson of St. Paul's Cathedral, London, and Joseph Bonnet and Charles Marie Widor in Paris. His theory training was acquired at Northwestern University and with Rossetter G. Cole, Arne Oldberg and the late Adolph Weidig.

As a composer Dr. Hyde has to his credit several anthems and organ compositions, as well as songs, piano pieces, children's songs, operettas, madrigals and secular compositions for male and mixed chorus.

Dr. Hyde was superintendent of the Civic Music Association for many years and formerly was organist of the Chicago Symphony Orchestra and conductor of the Chicago Musical Arts Society. He was also conductor of the glee club of the

Chicago Association of Commerce.

For two years Dr. Hyde was dean of the Illinois Chapter of the A.G.O. and in California he was an officer of his Guild chapter. The degree of doctor of music was conferred on him by Ripon College.

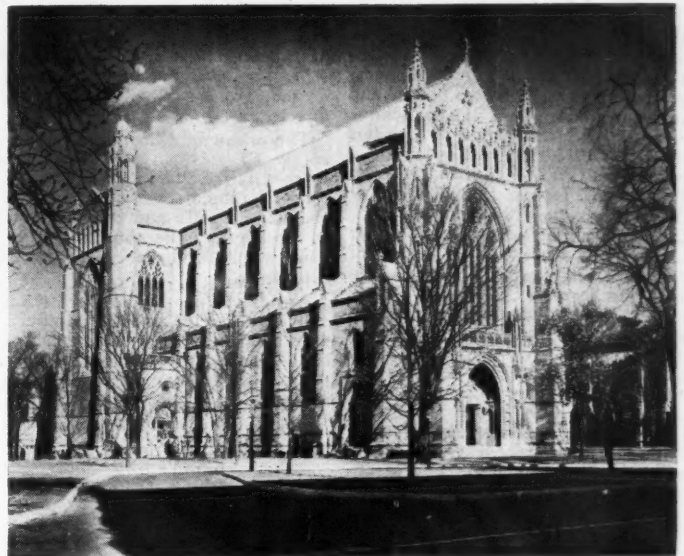
Surviving are his widow, Louise; a daughter, Mrs. Sally Head of Geneva, Ill., and two step-children.

**JOSEPH A. MUSSULMAN**, assistant to the dean of Northwestern University's music school, becomes assistant professor of music at Ripon College, Ripon, Wis., this fall. He will conduct the Ripon College choir, which has been heard in concerts in the Chicago area and throughout the Midwest. A native of East St. Louis, Ill., Mr. Mussulman earned his bachelor's and master's degrees in music at Northwestern and joined the school's administrative staff in 1952. He also has been assistant director of choral organizations at Northwestern.

**THE NORTHWESTERN University Music School** this fall will establish a course of study in harpsichord, leading to the degrees of bachelor and master of music. Used in the course will be a new concert harpsichord recently acquired by the school. The instrument was built by John Challis of Detroit. Also offered will be a course in harpsichord literature which will be open to the public. In charge of instruction will be Dorothy Lane, associate professor. Miss Lane has appeared numerous times with the Chicago Symphony Orchestra and in concerts throughout the Midwest and at Aspen, Colo.

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| 1110 Oh, Come Little Children (Eng. and German texts) (M) Schultze-Dale . . . . . SSATBB                             | 22c | 1126 I Am the Vine (M) E. A. Hovdesven . . . . . SAB                                    | 18c |
| 1118 Shepherds Heard Singing (M) Leland B. Sateren . . . . . SATB  | 18c | 1115 Lullaby on Christmas Eve (E) F. M. Christiansen, arr. P. Christiansen . . . . . SA | 15c |
| 1121 The Sleep of the Child Jesus (E) Gevaert-Christiansen . . . . . SATB  | 10c | 1116 Christmas Symbol (M) F. M. Christiansen, arr. P. Christiansen . . . . . SSA        | 15c |
| 1122 The Solitary City (No. 1 of "Four Prophecies") (D) Paul Christiansen . . . . . SATB                             | 16c | 1117 A Flemish Carol (M) Arr. Paul Christiansen . . . . . SSA                           | 15c |
| 1123 The Desert Shall Blossom (No. 2 of "Four Prophecies") (Some Divided Parts) (D) Paul Christiansen . . . . . SATB | 18c | 1130 Star of Bethlehem (E) L. Stanley Glarum . . . . . SSA                              | 15c |
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| 1129 Sing We Now (M) G. Winston Cassler . . . . . TTB  | 18c | 1114 My Jesus (M) Bach-P. Christiansen . . . . . SATB                                   | 18c |
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**WILLIAM W. CARRUTH  
DIES IN OAKLAND, CAL.**

**PROMINENT CAREER ENDED**

**Served Large Churches and Was at Temple in San Francisco for Thirty-Five Years — Built Studio Named "The Abbey".**

William W. Carruth, F.A.G.O., a prominent Pacific coast organist, died in Oakland, Cal., Aug. 25, at the age of 70 years.

Mr. Carruth was born July 5, 1884, in Oakland, where he resided throughout his life. He studied at the University of California for two years and then went to the Yale Music School, graduating with the degree of bachelor of music in 1913. He studied organ in Oakland with Will King and at Yale with Harry B. Jepson, and spent a year in Paris studying with Widor.

During his long professional career Mr. Carruth served as organist of Plymouth Congregational Church, the Fourth and Seventh Churches of Christ, Scientist, in Oakland, and Calvary Presbyterian Church, First Church of Christ, Scientist, and Temple Sherith Israel in San Francisco. He was organist at the last-named churches when illness forced him to retire in December, 1951. He had served Temple Sherith for thirty-five years. In addition to giving private instruction in organ, he was instructor in organ in the music department of Mills College in Oakland from 1917 to 1949. He served as dean of the Northern California Chapter, A.G.O., from January, 1927, to June, 1929, and had been a member of the chapter from the early days.

In 1915 Mr. Carruth built an organ studio in the back garden of the family home. Designed in the form of a chapel, the studio incorporated windows, doors and pillars from the old Plymouth Congregational Church, which was being replaced with a new structure. The studio is called "The Abbey" in memory of Mr. Carruth's mother, Lillie Abbey Carruth. The studio organ has eight ranks and was designed and built by Henry Pilcher & Sons.

In 1923 Mr. Carruth married Connell Keefer, one of his pupils, who has been instructor in harmony at Mills College for thirty-one years. The wedding was held in the Abbey and on their wedding day they received word that both of them had passed the examinations which made them fellows of the American Guild of Organists.

In 1924 Dr. Albert W. Palmer invited Mr. Carruth to play the opening recitals on a new organ in the Central Union Church in Honolulu. He remained there three months as organist, until the new organist arrived from the mainland.

In later years Mr. Carruth studied keyboard improvisation with Dr. Frederick Schlieder of New York, who held master classes in the Abbey for a number of years. The Carruth family home has always been open to visiting organists. Mr. and Mrs. Carruth have been ardent gardeners throughout the years

and lovers of the out-of-doors. When illness curtailed his activity Mr. Carruth found a new medium for his interest and wrote piano pieces for teaching material. Interesting and varied in style, these compositions show both imagination and sound scholarship.

**CHURCH FOUNDED IN 1717  
ORDERS AN AUSTIN ORGAN**

Austin Organs, Inc., has been awarded the contract to build a three-manual organ for the historic First Presbyterian Church of Metuchen, N. J. This church was founded in 1717, the original part of the present edifice having been dedicated in 1836 and enlarged in 1857. Mrs. William Iobst is the organist and Mrs. Howard Bonnett the choir director.

The organ specifications were drawn up by Charles L. Neill, Austin sales representative. The new organ will replace a tubular-pneumatic instrument installed in 1908 and will be installed in the front of the church, behind the choir loft. All pipework will be under expression

An unusual feature of the instrument will be a twelve-note electronic 32-ft. tone unit which will be designed, built and installed by a member of the church, an electronic engineer, as his gift to the church.

The resources of the organ will be as follows:

**GREAT ORGAN.**

Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Mixture (12-15-19), 3 rks., 183 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Spitz Flöte, 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Chimes (Console preparation).

**SWELL ORGAN.**

Geigen Diapason, 8 ft., 68 pipes.  
Hohl Flöte, 8 ft., 68 pipes.  
Gambe, 8 ft., 68 pipes.  
Gambe Celeste, 8 ft., 56 pipes.  
Principal, 4 ft., 68 pipes.  
Chimney Flute, 4 ft., 68 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Trumpet, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Clarion, 4 ft., 12 pipes.  
Tremolo.

**CHOIR ORGAN.**

Concert Flute, 8 ft., 68 pipes.  
Dolce, 8 ft., 68 pipes.  
Dolce Celeste, 8 ft., 56 pipes.  
Koppel Flöte, 4 ft., 68 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Block Flöte, 2 ft., 61 pipes.  
Clarinet, 8 ft., 68 pipes.  
Tremolo.

**PEDAL ORGAN.**

Diapason (electronic), 32 ft., 32 notes.  
Gedeckt (electronic), 32 ft., 32 notes.  
Open Diapason, 16 ft., 12 pipes.  
Spitz Flöte (Great extension), 16 ft., 12 pipes.  
Gedeckt (Choir extension), 16 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Concert Flute (Choir), 8 ft., 32 notes.  
Concert Flute (Great), 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.

*gloria meyer*

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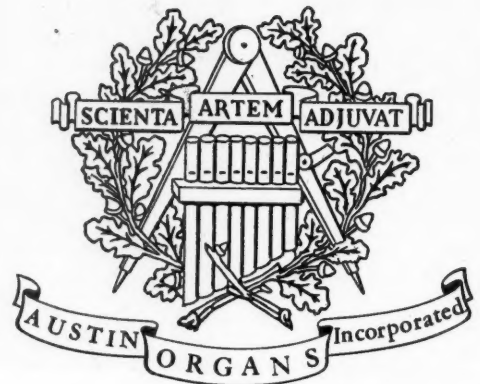
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**NEW GOTHIC EDIFICE IS BUILT**

**Four-Manual Instrument for First  
Methodist Will Include Antiphonal  
Division—Stop Specifications  
Are Announced.**

A Möller organ of four manuals will be installed in the new Gothic edifice being built by the First Methodist Church of Coral Gables, Fla. The fourth manual division is to be an antiphonal organ. Negotiations were made by William E. Pilcher, Jr., and Louis Adams. The stop specifications will be as follows:

- Chimes, 21 bells.  
Tremulant.
- PEDAL ORGAN.**  
Contrebasse, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Bourdon (from Swell), 16 ft.  
Contrebasse, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Lieblich Bourdon (from Swell), 8 ft.  
Choral Bass, 4 ft., 32 pipes.  
Bourdon, 4 ft., 12 pipes.  
Octavin, 2 ft., 12 pipes.  
Sub Trompette, 16 ft., 12 pipes.  
Trompette (from Swell), 8 ft.  
Clarion (from Swell), 4 ft.

**NINETY CHURCH MUSICIANS  
AT SEWANEE CONFERENCE**

The Sewanee summer conference on church music held its fourth annual session at DuBose Conference Center, Mont-eagle, Tenn., from July 13 to 22. A capacity attendance of ninety church musicians from seventeen dioceses helped make this one of the most successful conferences to date. Courses of instruction were given in the Prayer Book, chanting, service playing, junior choirs and hymns. The entire conference formed a chorus which prepared service music and anthems for the Sunday service and a festival evensong service in All Saints' Chapel, Sewanee.

The faculty of the conference included: the Rev. Massey H. Shepherd, Jr., of the Church Divinity School of the Pacific, who also served as conference chaplain; Robert L. Van Doren, organist-choirmaster of Trinity, Columbia, S. C.; Jack Edwin Rogers, director of music, St. John's, Knoxville, Tenn.; Sam Batt Owens, organist and choirmaster of St. Mary's-in-the-Highlands, Birmingham, Ala., and R. Cochrane Penick, organist and choirmaster of St. Paul's, Columbus, Miss. General direction of the conference was again in the hands of Adolph Steuterman, F.A.G.O., organist-choirmaster of Calvary, Memphis, Tenn., assisted by the music committee of the diocese of Tennessee: Thomas Alexander of St. Paul's, Chattanooga, conference registrar and bursar; Richard T. White, F.A.G.O., of St. John's, Memphis, secretary; F. Arthur Henkel of Christ Church, Nashville, and Mr. Rogers.

- GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2 3/4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 5 ranks, 183 pipes.  
Chimes (from Antiphonal).  
Tremulant.
- SWELL ORGAN.**  
Lieblich Bourdon, 16 ft., 61 pipes.  
Gedeckt, 8 ft., 61 pipes.  
Viole de Gambe, 8 ft., 61 pipes.  
Viole Celeste, 8 ft., 49 pipes.  
Flauto Dolce, 8 ft., 61 pipes.  
Flauto Dolce Celeste, 8 ft., 49 pipes.  
Principal, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.  
Tremulant.
- CHOIR ORGAN.**  
Concert Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 49 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Harp, 49 bars.  
Tremulant.
- ANTIPHONAL ORGAN.**  
Cor de Nuit, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Erzähler Celeste, 8 ft., 49 pipes.  
Principal, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.

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As It Fell Upon a Night . . . . Katherine K. Davis .20  
Lo, the Messiah . . . Mario Castelnuovo-Tedesco .25  
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**HILLGREEN, LANE IS CHOSEN**

Three-Manual Instrument Designed by  
John W. Searle, Robert Laudon  
and R. J. Wervev To be Placed  
in Voorhees Chapel.

Hillgreen, Lane & Co. has been commissioned to build an organ of three manuals which will be installed in Voorhees Chapel, Jamestown College, in Jamestown, N. D. The specifications of the instrument were drawn up by John W. Searle and Robert Laudon of the college faculty and R. J. Wervev, representative of the builder. The stoplist will be as follows:

**GREAT ORGAN.**

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Rohrflöte (Swell), 8 ft.
- Octave, 4 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

**SWELL ORGAN.**

- Contra Flute, 16 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 56 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Flute, 4 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 4 ft., 68 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Spitzflöte, 8 ft., 68 pipes.
- Quintaten, 8 ft., 12 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Koppel Flöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Contra Basse, 16 ft., 56 pipes.
- Quintaten (Great), 16 ft.
- Bourdon, 16 ft., 12 pipes.
- Principal, 8 ft., 32 notes.
- Quintadena (Great), 8 ft.
- Rohrflöte (Swell), 8 ft.
- Quint, 5 1/2 ft., 32 notes.

- Super Octave, 4 ft., 32 notes.
- Cor de Nuit (Quintaten), 4 ft.
- Flute (Swell), 4 ft.

**FERNANDO GERMANI ARRIVES  
FOR AMERICAN RECITAL TOUR**

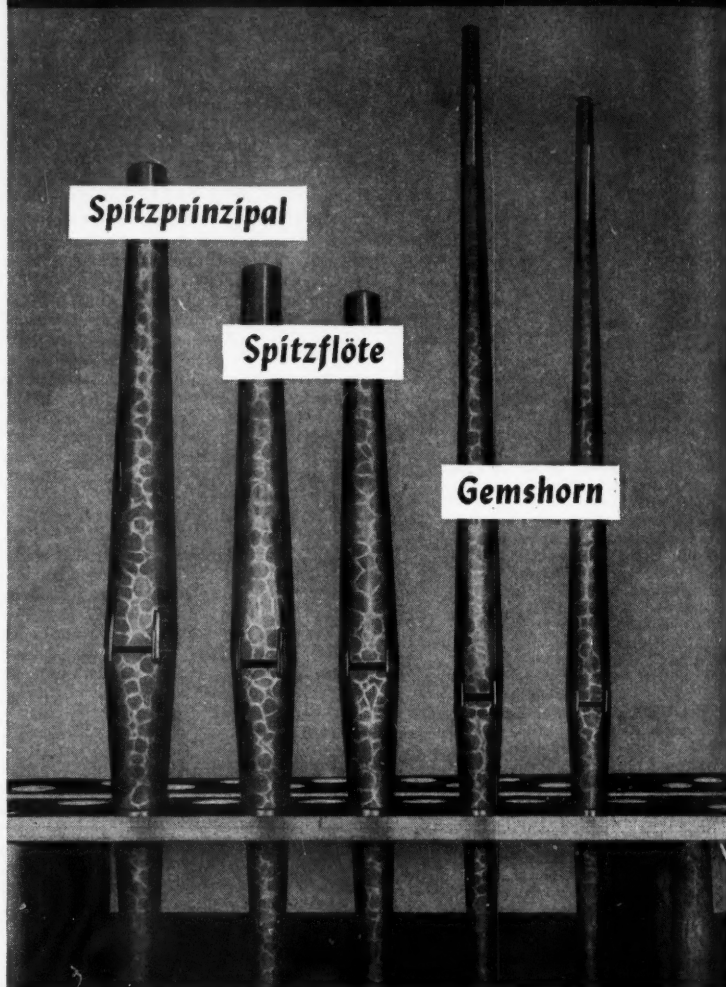
Fernando Germani arrived in New York on the Queen Elizabeth Sept. 28 for his tour. On the 29th he gave a recital in Kingston, N. Y., where he dedicated a new organ at St. John's Episcopal Church. Following this Mr. Germani will tour New England and the East, his appearances including recitals in Methuen, Exeter, Portland, Philadelphia, Baltimore, Toronto and Utica. He will begin the Western part of his tour with a recital in Pittsburgh Oct. 18, after which he will play in Canton and Columbus, Ohio, Bloomington, Ind., Detroit Oct. 25 and 26, Lansing, Mich., Milwaukee, Chicago, Evansville, Ind., and Austin, Tex., where he will play at the University of Texas fine arts festival Nov. 16.

On Nov. 19 Mr. Germani will appear in Los Angeles, this to be followed by recitals in Fresno, San Francisco, Santa Cruz and Vancouver, returning East via Provo, Utah, and Boys' Town, Neb., where he will play at the famous Father Flanagan's Boys' Home Dec. 2. Dec. 5 he will be in Elyria, Ohio, returning to New York for his performance at the Central Presbyterian Church Dec. 7, the closing week of the tour including recitals in Providence, Montreal and Glens Falls, N. Y.

Previous to his arrival in this country Mr. Germani spent several weeks in London, completing the recording of the entire works of Bach for His Master's Voice.

DR. VAUGHAN WILLIAMS is scheduled to speak at the University of Chicago Thursday, Oct. 14, at 8:30 p.m. He will appear in Mandel Assembly Hall and the event will be open to the public. Other lectures are scheduled for the Royal Conservatory in Toronto Oct. 8, the University of Michigan Oct. 12, the University of Indiana Oct. 15 and the University of California in Los Angeles Oct. 20.

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**GRAY NOVELLO**

**PRESTON H. DETTMAN GOES TO CORAL GABLES CHURCH**

Preston H. Dettman has been appointed organist of the Church of the Little Flower, Coral Gables, Fla. He assumed his duties there Aug. 15. The church, a magnificent new edifice in the Spanish style, is one of the largest parishes in southern Florida. A Baldwin installation is now in use and it is hoped that a pipe organ will eventually be installed.

Mr. Dettman studied organ, principally with Ernest White at the Church of St. Mary the Virgin, and also with Dr. John Glaser, Thomas Richner and Willard I. Nevins at the Guilman Organ School. His theory training was received from Viola Lang, F. M. Breydert and at the Mannes Music School. Prior to moving to Florida in 1948 Mr. Dettman was organist and choirmaster at St. Gregory's Church, Brooklyn, and St. Anthony's Church in Manhattan and organist at St. Joseph's Church in Manhattan. For a time he served as interim organist at the Church of St. Vincent de Paul, Manhattan. In Florida he has served as organist and choirmaster at the Coral Way Presbyterian Church, Westminster Presbyterian Church and the Coral Gables First Presbyterian Church. At present he is also serving as organist of Corpus Christi Parish, Miami, in addition to his duties at the Church of the Little Flower.

Mr. Dettman has been heard in recitals in Miami, Winter Haven and Lakeland, Fla. In 1952 he played a series of five recitals at the Coral Gables First Presbyterian Church and he is heard every year in recital at the Ewing Gallery, Coral Gables. Mr. Dettman is a member of the Miami Chapter of the American Guild of Organists and for the past two years held the post of corresponding secretary. At the new church he will be associated with Paul Pepin, choir director.

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CH 1039	Hosanna to the Son of David — Gesius . .16
CH 79	A Virgin Most Pure (Acc.) — Halter . . .20
HA 2010	Come, Thou Redeemer of the Earth (Acc.) — Darst . . . . . .20
CH 1048	To Shepherds as They Watched by Night — Praetorius . . . . . .16

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WILLARD I. NEVINS, F.A.G.O.  
HUGH PORTER, D.S.M., F.A.G.O.  
E. BRONSON RAGAN, F.A.G.O.  
ANNA SHOREMOUNT RAYBURN, F.A.G.O., CH.M.  
LILLY ANDUJAR ROGERS, F.A.G.O.  
SVEND TOLLEFSEN, M.M., F.A.G.O., L.T.C.L.

## Requirements Announced for Examinations of 1955 by American Guild of Organists

Examinations for 1955 are announced by the American Guild of Organists to take place June 9 and 10. The organ work will be heard Thursday or Friday morning and the paper work tests will be given Thursday and Friday afternoons. The examination requirements are as follows:

## ASSOCIATESHIP.

A1. To play the whole or any portion of all three of the following pieces: (a) Prelude on "Rhosymedre," Vaughan Williams, from set of three preludes (not published separately) (Galaxy Music Corp.) (b) "Eli, Eli, Lama Sabachthani," Tournemire (Associated Music Publishers). (c) Chaconne in E minor, Burtehude-Bingham (J. Fischer & Bro.)

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

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

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

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

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

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

A8(a). To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required. (b). To play two stanzas of a hymn-tune, as if accompanying a congregation. The accompaniment must reflect the meaning of the words.

## FELLOWSHIP.

F1. To play the whole or any portion of all three of the following pieces: (a) Trio-Sonata No. 5 (first movement only), any edition, Bach. (b) "Rhapsodie Gregorienne," Langlais, from the Nine Pieces (not published separately) (H. W. Gray Company). (c) "Greensleeves," Searle Wright (H. W. Gray Co.).

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

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

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

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

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

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

Paper work tests are as follows:

## ASSOCIATESHIP.

First session (three hours allowed).

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

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

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

Second session (three hours allowed).

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

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

four-part writing is unnecessary.

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

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

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

## FELLOWSHIP.

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

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

F9. To write any one of the three portions of a fugue as specified; (a) Exposition (subject given); (b) Middle section (subject, answer, C. S. and end of exposition given); (c) Final section (subject, answer and counter-subject given). (If fugue is for strings, bowing should be indicated).

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

Second session (three and a half hours allowed).

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

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

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

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

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

Announcement also is made of the requirements for the choir-master tests of 1955. The examination is to take place June 8. Candidates may elect either examination A or examination B, the latter being designed for choir directors in Roman Catholic churches. Requirements for examination A are:

## SECTION I (a) — PRACTICAL:

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

2. To rehearse the choir in the singing of Chant 683, Canticle for Easter Day (Plainchant), page 734, 1940 Episcopal Hymnal; Chant 686, Canticle for Thanksgiving Day (Anglican), page 735, 1940 Episcopal Hymnal.

3. To direct from the console while accompanying a performance of a hymn, and a part or all of one or more of the following. Candidates will be expected to modulate from one number to the next, so as to form a musical bridge connecting the two keys and styles: (a) A hymn from the 1940 Episcopal Hymnal, to be selected by the examiners. (b) Benedictus Es, Domine, in E flat, Willan (H. W. Gray). (c) "O Be Joyful in the Lord," James (Galaxy). (d) "Sing Praises to God the Lord," Whitlock (Oxford Press).

4. To rehearse the choir in the singing of the whole or any portion of one or more of the following unaccompanied anthems: (a) "Cantate Domino," Hasler (E. C. Schirmer No. 1262). (b) "Almighty God Whose Glory," Whitehead (A. P. Schmidt No. 1604). (c) "King of Glory," Friedell (H. W. Gray, C.M.R. No. 1761).

## (b) — VIVA VOCE:

Candidates will be expected to answer questions arising out of the practical tests; the pronunciation of church Latin, (Liber

Usuals) and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

## SECTION II — PAPER WORK:

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

For examination B the requirements are:

## Section I (a) — Practical:

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

2. To improvise approximately one minute and a half on a Gregorian theme.

3. To accompany on the organ, and direct the choir (which will be provided) in a performance of two of the following, one of which must be: (a) "Ave Verum," Elgar, (Novello); (b) Communion from the Mass for the Nineteenth Sunday after Pentecost (Liber Usualis, p. 1058); (c) Introit for the Second Sunday in Advent (Liber Usualis, p. 327).

4. To rehearse the choir in the singing of: (a) Offertory from the "Mass of the Apparition of Our Blessed Lady at Lourdes" (Liber Usualis, p. 1379); (b) "Sacerdotes Domini," Byrd (E. C. Schirmer).

## (b) — Vica voce:

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

Section II — Paper work: (Three and a half hours allowed for this paper).

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

## The President's Column

Guild history was made at the biennial national convention of the A.G.O. in Minneapolis-St. Paul July 12-16, and all roads did indeed lead to the twin cities for this memorable event. The officers and committees of the Minnesota Chapter demonstrated their fine wisdom and ability, acting for the host chapter, in providing for the many delegates from all parts of the country a veritable musical feast of the highest quality and a brilliant series of lectures on subjects of deep interest to all organists and choral directors. Again the warm fraternal spirit invariably associated with American Guild of Organists conventions was much in evidence and everyone was happy in the congenial professional atmosphere and in friendships made at previous conventions and at this one.

To the entire membership of the host chapter, but particularly to the

convention committee, we wish to express our deepest appreciation and to all the artists and speakers who participated in this convention.

Ambitious plans have been in the making for some time in preparation for our next national event, the mid-winter conclave "down in New Orleans". We may rest assured that this host chapter will exert every effort to make this conclave the best yet. The national administration and the New Orleans Chapter cordially invite all members of the Guild and their friends to reserve Tuesday, Wednesday and Thursday, Dec. 28, 29 and 30, for a delightful musical experience in the "Old South". Details will appear in this column in November.

The 1955 series of fifteen regional conventions is being organized by the regional chairmen. A letter of interest to all has been sent by National Chairman Seth Bingham to regional and state chairmen, deans and regents, which includes the following reference:

"Please take care to locate your regional convention in a city at some distance from any other regional convention city; also choose dates which will not be conflicting. Both matters are to be arranged by regional chairmen in close touch with national headquarters as a clearing house. (Note that the annual examination dates June 8, 9, 10, 1955, should be avoided.)

"Attendance of members and friends at regional conventions is not limited to those living in the states of their particular region. Each regional chairman organizing a convention is requested to write to headquarters for the names and addresses of deans of any chapters within reasonable distance of his own convention. The regional chairman can then ask each dean for the addresses of his chapter members and either invite each one personally or extend the invitation through the dean. This idea is already working well in certain contiguous regions, and brings larger attendance."

Invitations have been received for the 1956 biennial national convention from chapters in the following cities: Chicago, Dallas, Fort Worth, New York City and Philadelphia. Choice of a convention city will be made at the October meeting of the national council.

It is a great pleasure to announce that there were 106 candidates for the 1954 Guild examinations last June. This is a large increase over the preceding year and is very encouraging.

Another annual A.G.O. date to have in mind is Guild Sunday, which is observed always on the third Sunday after Easter.

The 1954 edition of the revised constitution and by-laws is being printed. We hope to be able to distribute copies this month.

S. LEWIS ELMER.

SOUTHERN OHIO CHAPTER—The Southern Ohio Chapter will have a meeting Oct. 3 at the First Presbyterian Church of Walnut Hills. After a general business meeting Harold Frederic, program chairman, has arranged a short program entitled "How Much Can I Get Out of This Organ". The participants will be Mrs. S. G. Peterson, Malcolm Fogg and Mr. Frederic. The selection chosen for the demonstration is "Andante" from the Third Sonata of Mendelssohn. A reception will be held in the church parlor with the officers of the Guild as hosts and hostesses.—Betty Hoensch, Registrar.



## News of the A. G. O.—Continued

## Recital Series in Milwaukee

Mrs. Lauretta R. Cotton, dean of the Milwaukee Chapter, has announced the following concert series for 1954-1955: Sunday, Oct. 31, recital at 4 p.m. by Fernando Germani at St. Joseph's Convent Chapel, 1501 South Layton Boulevard; Sunday, Jan. 30, 1955, recital at 4 p.m. by Arden Whitacre at St. James' Episcopal Church, 833 West Wisconsin Avenue; Sunday, March 6, recital at 4 p.m. by Jeanne Demessieux at Ascension Lutheran Church, 1236 South Layton Boulevard; Sunday, April 24, concert by Dr. Heinrich Fleischer, organ, and Professor Julius Klein, viol de gamba, at 4 p.m. at Sherman Park Lutheran Church, 4311 West North Avenue.

## New Orleans Plans Full Year.

The New Orleans Chapter is preparing for a full year of activity. Highlighting the year, from a national viewpoint, will be the midwinter convocation of the Guild, to be held in "America's Most Interesting City" Dec. 28 to 30, for which a full program of forums, recitals and special food, typical of New Orleans, is being prepared. The hospitality will be "super-colossal", the program absolutely "tops", sightseeing "unusually unusual", weather balmy and the costs will be kept to a minimum. Mrs. Marvin Fair has been appointed general chairman for the convocation and plans are now coming into sharp focus. The latch-key to all the organs in the Crescent City will be out and it is hoped that our fellow members from all over the country will pay us a visit.

Regular meetings of the chapter will be held the third Monday of each month except December. In September the new Moller organ in the New Orleans Baptist Theological Seminary will be heard; October will feature dean's night; in November the new Casavant Organ of the First Baptist Church will be the attraction; in January the Rev. Father Francis Burkley will give a program of Catholic church music; a visit to Tulane University, department of physics, for a demonstration of acoustics and sound apparatus, will take place in February; for the March meeting the subject will be Mormons and Quakers, and Greek Orthodox music will be heard at the April meeting; the season will close with a dinner in May. And, of course, coffee (with chicory) is always served.

## HENRY S. JACOBS

**PASADENA AND VALLEY DISTRICTS CHAPTER, CALIFORNIA**—The list of officers elected last May includes: Dean, Ruth Carlmark Lyons; sub-dean, Melba Wood; treasurer, Helen B. Heidenreich; secretary, Esther Hall; registrar, Ethel Woolley; auditors, Dr. Charles Anderson, Raymond Lopez; editors, Jim Melander, Eunice Fairchild; executive committee, Elmo Einung, Robert Lange, Raymond Lopez, David Craighead, Helen Claire Lowe, Walter Cates, Ruby Kahn, Joseph S. McLees. . . . Melba Wood, sub-dean, has planned this program of varied interests: October, social at the Holliston Avenue Church social hall, with the hospitality committee in charge; November, the choir of St. Andrew's Catholic Church with Ethel Wheeler, organist; December, Christmas party at the home of Dr. and Mrs. Heidenreich, Arcadia; January, North Glendale Methodist combined choral and organ program of Lenten music, John Paul Clark organist-director; February, St. Paul's Cathedral, Los Angeles, hymn festival, combined with the Los Angeles Hymn Society, Frank Owen organist-director, Ronald Huntington, organist; March, Michillinda Presbyterian Church, lecture on "Music and Worship" by J. William Jones, church music department, University of Redlands; April, Trinity Lutheran Church, a workshop for church organists presented by Robert Prichard; May, Westminster Presbyterian, annual installation service, program by Chapman College Madrigal Singers and Clarence Robinson, organist. . . . The master organ series will be held at Thorne Hall, Occidental College. The artists will be E. Power Biggs, Nov. 23, and Jeanne Demessieux, Feb. 22. The spring concert artist and date will be announced later.—**ETHEL WOOLLEY**, Registrar.

**LONG BEACH, CAL., CHAPTER**—"Getting to Know You" seemed to be the theme of the opening meeting of the 1954-55 year held in Calvary Presbyterian Church with Dean Joe Riddick as host of the evening. Welcoming each person at the entrance door was Lilly J. Reid, reception committee chairman, who gave each his new yearbook and an identification tag. Credit for the beautiful and dignified yearbook is given to Burnett Elliot, business manager, who, through suc-

cessful salesmanship, sold advertising to underwrite this project. Sub-Dean Frederick Shaffer outlined plans for future programs culminating in the Far-Western regional convention in Long Beach June 20 to 23, 1955. The convention chairman, Gene Driskill, announced the appointment of the convention committee, composed of the Rev. Merrill Jensen, chairman; Arnold Ayllon, A.A.G.O., Marcia Hannah and Dr. Robert Magin. This committee recently met with the chairman of Southern California A.G.O. activities, Clarence Mader. The highlight of the evening emphasized the happy coordination which can exist between church soloists and organists, ending with a worthy performance. Kathleen Stewart, Henry Scanlon and Joe Riddick, soprano and tenor soloists and organist of the host church, with clarity in diction and melodic line, performed "Love Divine" from the "Daughter of Jairus," by Stainer. Agnes Spies reported on the lectures and recitals at the national convention. Mrs. Louie Green, social chairman, assisted by Bernice Baker, Mrs. William Dunn and Vera Graham, served refreshments and "getting to know you" proved not a desire but a reality.—**GENE DRISKILL**, Publicity.

**NORTHWEST ARKANSAS CHAPTER**—The chapter held its first meeting Sept. 20 in Fort Smith. Mrs. William J. Perkinson, the dean, presided. Plans for the year were discussed. Coming events will include a recital by Claire Coci, the presentation of "The Messiah" and a vocal and organ program with the Musical Coterie of Fort Smith.—**SLATER C. MOUNTS**, Publicity Chairman.

**OKLAHOMA CITY, OKLA., CHAPTER**—The Oklahoma City Chapter opened its fall season with a picnic Sept. 6 held in the yard of Mr. and Mrs. Everett Curtis. A fried chicken supper was enjoyed by approximately fifty members and guests. A report was given by Robert Moore on programs which have been planned for the year. Mrs. Aline Jean Treanor was introduced as the new music critic for the Oklahoma City newspaper. She spoke briefly about the way in which the Guild and other musical organizations and the newspaper would be able to work together. Robert Glasgow gave a short report on his summer trip to Europe and pleased the group by playing recordings of French organs which he had brought from his trip.—**MARY SCHULZ**, Corresponding Secretary.

**NORTHERN VIRGINIA CHAPTER**—The Northern Virginia Chapter met July 27 at the Luray Singing Tower. After a picnic supper Charles T. Chapman, carillonneur, took the group into the tower and gave an interesting lecture and demonstration on playing the carillon. After the lecture Mr. Chapman gave a recital. . . . Other programs of special interest to the recently organized chapter were an organ recital in the Market Street Methodist Church, Winchester, and a lecture on "The Science of Sound" with demonstrations on electronic instruments. Both programs were led by the dean, Jean Pasquet. . . . The officers of the chapter are: Jean Pasquet, dean; Mrs. Gilbert Tiltonson, sub-dean; Miss Elizabeth Rudacille, secretary; Miss Mildred Jones, treasurer.—**ELIZABETH RUDACILLE**, Secretary.

**ST. PETERSBURG, FLA., CHAPTER**—A membership musical tea was given by the St. Petersburg Chapter at the Pasadena Community Church Sept. 8. Those appearing on the program were Ann Rutland, George Shackley and Bill Thomson, organists; Donna Underhill, soprano; Dick Simmons, baritone, and Charlotte Pratt Weeks and Rita Osborne, accompanists. The concert was in charge of Kay Strickland White, program chairman, who has planned interesting and varied musical events for the season. . . . The dean, Mrs. Frances Gutelius Smith, has made arrangements to continue holding monthly luncheon meetings, which will begin in October. Under the chairmanship of Sydney W. Letcher the second annual yearbook is well on its way to becoming an accomplished fact. The Rev. Joseph G. Hutchinson, pastor of the Woodlawn Presbyterian Church, has been chosen chaplain for the year. . . . There will be a dinner for organists, choir directors and ministers Oct. 5 at Redeemer Lutheran Church with the pastor, the Rev. J. A. Parkander, as master of ceremonies.—**EDWIN A. LEONHARD**, Correspondent.

**TOLEDO, OHIO, CHAPTER**—The Toledo Chapter will begin its season with a meeting Tuesday, Oct. 12, at the Toledo Museum of Art. A. Beverly Barksdale, head of the music department of the museum, will speak on "Portraits and Autograph Scores of Composers, Seventeenth Century to the Present". There will be seventy-five compositions, each in the hand of its composer and a portrait of each composer.

The chapter were guests of the Allen Organ Company in Macungie, Pa., Sept. 11. Fifty-five members and friends made the trip by bus. A recital was played by Dr. Westervelt Romaine, organist of St. John's Episcopal Church in Washington, D. C. . . . The Reading Chapter will be host to the regional convention for Northern New Jersey, Delaware and Pennsylvania next June.—**MARGUERITE A. SCHEFFLE**, Program Chairman.

**CENTRAL FLORIDA CHAPTER**—The Central Florida Chapter held its first meeting of the 1954-55 season at the Congregational Church in Winter Park Sept. 7. Harold Sanford, dean, presiding. Several new members were received and Miss Jane Hood was welcomed back from Germany after a year's work under a Fulbright fellowship. . . . Invitations were extended to all choirs in

the area to participate in a hymn festival on Reformation Sunday at the First Methodist Church in Orlando. Mrs. Edna Wallace Johnston is chairman of arrangements. Suggested examples of service music were performed on the Austin organ. Mrs. Givens of St. Michael's Episcopal Church and Mrs. Paul Penrod of Park Lake Presbyterian Church played.—**BEATRICE F. WHITE**, Registrar.

**WHITEWATER VALLEY CHAPTER**—The Whitewater Valley Chapter held its first meeting of the season Sept. 7 at the home of Mr. and Mrs. Roy Adams, Connorsville, Ind. The thirty-two members and guests present enjoyed a "carry-in" supper. The business meeting was conducted by Mrs. Adams, dean, and Lawrence Apgar, sub-dean. A summary of the summer organ recitals was given. Mrs. McWilliams, Mrs. Adams and Robert Newcomb gave a report on the national convention. Gene Emick gave a report on the two-week summer school at Wooster College, Wooster, Ohio. Miss Loretta Heeb gave a report on the Catholic music education convention at St. Mary's of the Woods, Ind. Mr. Apgar gave a report on the Toronto convention of the Canadian College of Organists.

In the summer the Whitewater Valley Chapter sponsored a series of six recitals in Richmond and Connorsville, Ind. The opening program was played by Mrs. L. B. Lucas July 18 at the First Methodist Church, Connorsville. Other recitals took place as follows: July 25, Robert N. Newcomb, St. Paul's Evangelical Lutheran Church, Richmond; Aug. 8, Gene Emrick, First Presbyterian Church, Richmond; Aug. 15, Robert S. Grove, Central Christian Church, Connorsville; Aug. 22, Wilberta Naden Pickett, M.S.M., Reid Memorial United Presbyterian Church, Richmond; Aug. 29, Lawrence Apgar, A.A.G.O., Central Christian Church, Connorsville. A group of instrumentalists and singers assisted in the Aug. 22 program, which was devoted to wedding music.—**Mrs. DAVID HERRICK**, Registrar.

**SEATTLE CHAPTER**—The Seattle Chapter met in the beautiful new chapel of Seattle's First Methodist Church for its September opening, with Dean Jean H. Guterlet presiding. Preceding the business meeting and program members were treated to the superb organ recordings of the late Lynnwood Farnam. A memorial scholarship fund has been established honoring the late Ronald Hooper, a member of the chapter. An enthusiastic artist membership recital committee, with Peter Hallock, organist-choirmaster of St. Mark's Cathedral, as chairman, announced the first recital of the season to be given by Edward Hansen, organist of the First Methodist Church Oct. 17. The program for the evening was presented by Mr. Hansen and consisted of slides and a most interesting report of the convention in Minneapolis-St. Paul.—**GLADYS IRVINE**, Diapason Correspondent.

**ST. JOSEPH VALLEY CHAPTER**—The St. Joseph Valley Chapter met at the Mayfair restaurant, Mishawaka, Ind., Sept. 14 for a dinner to open the season. Twenty-eight members and guests were present. Leland E. Mallet, sub-dean and program chairman, outlined the program for the year. Arnold E. Bourziel, A.A.G.O., dean of the chapter, presided and the group bowed in a moment of silence in memory of Mrs. John Johnson, an active subscriber member, who passed away recently. Mr. Bourziel and Ethel Stuart Gaumer, who attended the na-

tional convention at Minneapolis, gave accounts of the event and elaborated on the features which were especially interesting to them personally. Both were in agreement that it was a skillfully organized event, and found that the new acquaintances they made and the problems they shared with one another were particularly enjoyable.—**Mrs. LESTER M. FINNEY**, Registrar.

**ST. JOSEPH, MO., CHAPTER**—Highlighting the year's programs will be a choral conducting session in January with Dr. Luther T. Spayde, dean of the Swinney Conservatory at Central College, Fayette, Mo., instructing, and a discussion on European organs by Richard Helms, organist of the Second Presbyterian Church of Kansas City, who has just returned from a European trip. Mrs. Edna Ehlers, program chairman, also announced at the first meeting of the year, Sept. 13, that other activities will include a dinner for organists and their pastors, a children's choral program, an artist recital and a student organists' program. A report was given by Walton Smith, former dean, on an informal luncheon this summer, honoring S. Lewis Elmer, president of the Guild. The new panel of officers for the year includes: Dean, Mrs. Wayne Nicholas; sub-dean, Mrs. Dward Moore; secretary, Mrs. Lewis Duckworth; treasurer, Miss Heien Dolan. Walton Smith and Paul Neal will begin their terms as board members.—**EVA WILSON**, Reporter.

**LANCASTER, PA.**—The Lancaster Chapter held its first meeting of the fall season Monday evening, Sept. 13, in the form of a pastor-organist dinner in Zinn's banquet hall, near Ephrata, Pa. Fifty persons were present. Mrs. Harry W. Garber was chairman in charge of arrangements. Richard W. Harvey, the dean, introduced the speaker, the Rev. David E. Maugans, who gave a comprehensive and very interesting account of some of the highlights at the second assembly of the World Council of Churches in Evanston, Ill. On the part of the pastors present the Rev. Robert C. Batchelder thanked the organists for their hospitality and expressed appreciation for the opportunity to meet together. Yearbooks were distributed, listing activities as follows for the season: Oct. 4, Choral and organ music of the church year. Place of meeting, St. John's E. and R. Church. Nov. 8, Recital by Marilyn Mason in St. James' Episcopal Church. Jan. 3, Student organ recital in St. Peter's E. and R. Church. Feb. 6, Junior choir festival in Trinity Lutheran Church. March 7, Contemporary trends in organ design. First Presbyterian Church. April 11, Visit to Sacred Heart Church and inspection of new organ. May 2, Senior choir festival in Zion Lutheran Church. Officers for the 1954-55 season are: Dean, Richard W. Harvey; sub-dean, Reginald F. Lunt; secretary, Jean Doll; treasurer, Gladys S. Johnstone; registrar and publicity chairman, Frances M. McCue; auditors, John W. Jones and Joseph E. Rader; chaplain, the Rev. A. Gail Holt.—**FRANCES M. McCUE**, Registrar.

**SAN DIEGO, CAL.**—The San Diego Chapter opened its 1954-55 year with a meeting Sept. 13 at the home of Dr. and Mrs. Gordon Kindy, with the new dean, Vesta Goff, presiding. Features of the coming year include a McKeller memorial recital and the presentation of Bach's B minor Mass. The sub-dean, Madeline Terry, presented the program. Lieutenant Paul D. Peery spoke of his experiences at the national A.G.O. convention when he represented the Maas-Rowe carillon and the San Diego Chapter. Lieutenant Peery is official carillonner for the city of San Diego. Miss Isabel Tinkham added some of her experiences at the convention. Dr. Kindy played several numbers on the two-manual Wicks organ which he and Mrs. Kindy, with the help of Leonard Dowling, have installed in the Kindy home. The meeting was adjourned to a social hour and informal music around the organ.—**GWENDOLYN H. MYERS**, Publicity.

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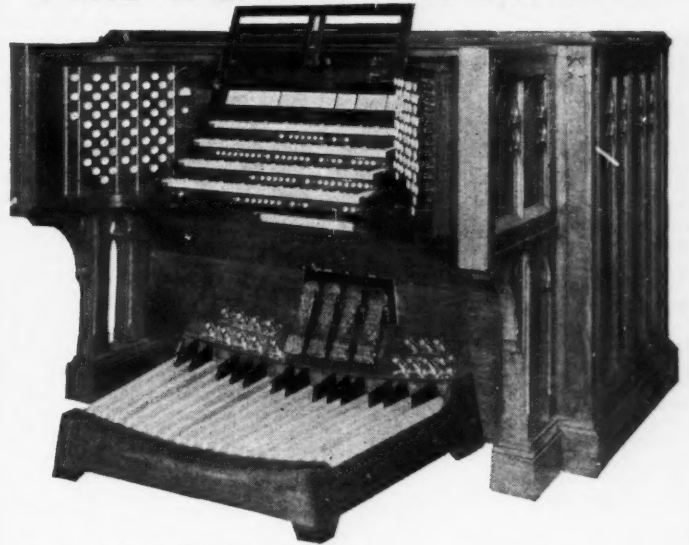
THIS PICTURE SHOWS the members of the Binghamton Chapter, American Guild of Organists, taken May 26 on the occasion of the twenty-fifth anniversary celebration of the founding of the chapter. Miss Elizabeth Britton, the founder, and her mother, Mrs. James Britton, were honored guests of the chapter. Mrs. Albert A. Goldsworthy was reelected dean. Other officers elected were: Sub-dean, Mrs. George B. Morse; registrar, Mrs. Merle V. Ryan; treasurer, Miss Emily Williams; secretary, Leland Carman. Miss Britton gave a brief history of the chapter and was presented a silver flower bowl by the members. Past deans recited reminiscences. A beautiful three-tier white and silver cake centered the table and the decorations were carried out in silver and white with accent of crimson. June 21 the Binghamton Chapter held its annual picnic in the beautiful gardens of Mrs. Anna Meade in Owego, N. Y. The group

discussed plans for the next season and accepted an invitation of the Binghamton Garden Club to provide music for the flower show.

CHURCH OF THE ASCENSION  
IN N.Y.C. ANNOUNCES CONTEST

The Church of the Ascension in New York City has announced its 1955 composition competition. One hundred dollars will be awarded for an anthem in the contemporary spirit for mixed voices with organ. The text is to be of a general nature. Entries must be mailed by Feb. 15, 1955. The winning work will be performed at the 1955 Ascension Day festival service and will be published by the H. W. Gray Company. Additional information may be obtained by writing: Secretary, Anthem Contest, 12 West Eleventh Street, New York 11, N. Y.

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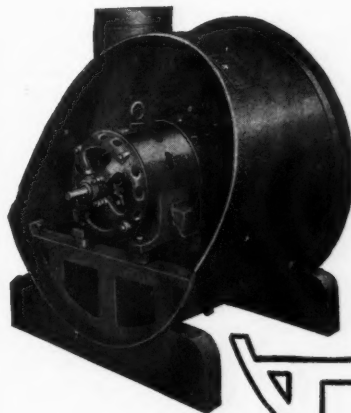
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## CANADIAN ORGANISTS HOLD BIG CONVENTION

(Continued from page 1.)

p.m. the large gathering moved into the nave of the church to study the Bach cantata "Christ Lay In Bonds of Death" under the leadership of Sir Ernest MacMillan, Mus. D., F.R.C.O., conductor of the Toronto Symphony Orchestra and the Mendelssohn Choir, with Eric Rollinson, F.R.C.O., at the 106-stop Casavant.

Sir Ernest described the work, pointing out two unusual features: each movement is founded directly on the chorale (with which the work concludes) and the original scoring implies the use of chorus throughout, even in movements which appear to be for solo voice. Using the audience as a choir, Sir Ernest rehearsed each movement, with instruction as to tempo, style, dynamics, etc.

After the lecture the meeting adjourned to the parish hall for afternoon tea.

At 6 o'clock the Church of St. Mary Magdalene was packed to the doors for solemn evensong and devotions. The Toronto Gregorian Association and the choirs of the church were under the direction of Dr. Healey Willan, choirmaster and organist. The austere dignity of the building was an ideal setting for the perfectly matched movement of music and ceremonial, which, with Dr. Willan's expert accompaniment on the organ, created an atmosphere of worship. Psalms 110, 111, 112, 113 and 132 were chanted antiphonally in the chancel by two cantors in copes and the surpliced choir of men. Magnificat, preceded by office hymn and antiphon, was sung to Tone I, fifth ending, with fauxbourdons by Willan; Nunc Dimittis (with antiphon) to Tone III, first ending, with fauxbourdons. The smooth flow of the plainchant alternating with the exquisite unaccompanied singing of the gallery choir was of great beauty. Antiphons of St. Giles and of the Blessed Virgin were included in the service, and the Sequence of St. Mary Magdalene, from the York Gradual, c. 1100, was sung between evensong and devotions. The high-light of the service was the singing of Byrd's "Ave Verum" as the motet during devotions. Following the service Dr. Willan played his own Prelude and Fugue in B minor.

### York Minster Organist Plays

The first recital of the convention was played in Convocation Hall of the university, when Francis Jackson, master of the music at York Minster, England, was guest recitalist on the eighty-stop Casavant. Mr. Jackson is also conductor of the York Musical Society and the York Symphony Orchestra and chorus master of the Leeds Philharmonic Society. In the opening number, Sonata in E flat, by Bairstow, the audience responded not only to Mr. Jackson's effortless playing and colorful registration, but also to his evident enjoyment of the music, which communicated itself to his hearers. In the Dupré "Variations on a Noel" the meditative sections were unusually effective.

The highlight of the evening was a magnificent performance of the Introduction, Passacaglia and Fugue by Willan. This large-scale work requires the utmost in imagination, musicianship, technical resource and command of the instrument, all of which Mr. Jackson possesses. "Impromptu" and Berceuse by Vierne were followed by Mr. Jackson's own "Impromptu" for Sir Edward Bairstow on his seventieth birthday, especially requested by the convention committee. In aria form, it opens with a cantilena motif in 5-4 time, which leads to an energetic middle section, beginning with a trumpet fanfare and working up to a fortissimo statement of the opening theme in the relative minor. A diminuendo leads to the recapitulation and a quiet ending. Purposely reminiscent of Bairstow's style, the "Impromptu" proved to be a fine recital number. The program was concluded with the Bach Toccata in F, which received a thoughtful reading in a deliberate pace.

Wednesday's first event was a talk by Gerald Bales on the problems of the small organ. He gave a clear-cut, well-reasoned description of the principles underlying registration and then showed how to adapt them to a small instrument conceived on rather different lines from the classic organ. The Prelude and Fugue in F by Buxtehude and two Chorale Preludes by Walcher were superbly played; perhaps the Brahms "Schmücke dich" was not quite so convincing. Mr. Bales' judicious common sense will win many converts.

The second session of the choral workshop was with George Little of Montreal in the speaker's chair and he proved that the best English often comes from our French-Canadian friends. The Montreal phoneticist and choral director did fine missionary work for the solfège system and placed emphasis on its value in sight reading.

A special feature of the luncheon at St. Paul's Church was a talk by Francis Jackson, the recitalist from York Minster. He told of his excitement about coming to Canada and his experiences with the choir school at Port Hope. Introduced as a very patient man, Dr. Willan thanked him affectionately as an old friend.

### Edwin Flath in Recital

After luncheon we adjourned to the Metropolitan Church for Edwin Flath's recital.

Lübeck's Prelude and Fugue in E major was especially effective in the fugue and had an extremely interesting pedal registration. The Bach chorale prelude "An Wasserflüssen Babylon" had an excellently chosen solo, but for this reviewer the accompaniment did not seem to be on the same plane as the solo. In the chorale prelude "Kommst du nun, Jesu" the registration was excellent and the rhythm clear. The "Wedge" Prelude and Fugue reminded this reviewer of Lady Jeans' dictum from the old writers that all fugues must be announced on a full organ and not mezzo piano.

In the romantic pieces Mr. Flath showed his particular genius and the Cesar Franck Chorale was an extremely fine performance in every way. In the first Prelude by Milhaud the colors on this organ were not as daring as they would be on a French organ, so that perhaps the result was not as shocking as Milhaud would have liked. The second number was an extremely well conceived and played bit of fantasy. No. 7 was a piquant piece, but in this reviewer's idea No. 9 could have stood a little more "acid". The "Dieu Parmi Nous" by Messiaen was a thrilling job in the toccata and brought the recital to a dramatic close. Mr. Flath must be rated as one of our most brilliant young recitalists.

### Service in Park Road Church

The College service was held in the Park Road Baptist Church, with Myron McTavish of Ottawa as organist for the prelude, playing the Karg-Elert Chorale Prelude "Der Hölle Pforten sind Zerstört" and completing the first part of Dr. Willan's Passacaglia, with Muriel Gidley Stafford taking over the service. The only interruption was a slight hesitancy on the transition chord while organists switched positions at the console. The opening hymn, "Now Cheer Our Hearts", in Bach harmonization, was done a cappella with excellent pitch and a lofty sense of phrasing. "Praise to the Lord" was evidently to the congregation's taste, with fine congregational singing and excellent accompaniment from the console. The last verse was taken in the form of a descant by the choir against the unison of the congregation. "Psalm 150" did not seem to this reviewer to have much point but was done excellently by the choir. The motet by Gibbons, "O Lord, Increase My Faith" (again a cappella), was a lovely singing mezzo piano with again a fine sense of pitch. The next hymn, "Ye Righteous in the Lord, Rejoice", was noteworthy for the fine control of the accompanist, so that even the spaces between verses were constant and predictable.

The Rev. Kenneth Scott, curate of St. Paul's Church, conducted the service. The Rev. C. G. Stone, minister of the Park Road Church, read the lessons and Provost Seeley of Trinity

College delivered the sermon. The sermon dealt with the topic that musicians are evangelists and must appeal to each type of man and not only the type that they themselves envisage. The anthem for the offertory was "Love of the Father", by our own Hugh Bancroft, and the recessional hymn "Forth in Thy Name", by Gibbons. The postlude was the fugue of the Reubke Sonata played by Roma Page Lynde. Her fluent pianistic technique was impelling, yet clear, while showing her French training. Altogether this was one of the most successful of the College's services!

### Power Biggs and Ensemble

The concluding program, by E. Power Biggs with the C.B.C. strings under Geoffrey Waddington and Douglas Bodle on the harpsichord, was broadcast over C.B.C. from the beautiful Bishop Strachan Chapel. The portative (especially built for Mr. Biggs by Mr. Schlicker of Buffalo) was played magnificently and of great interest because of the novelty of the program. The first concerto was by Haydn and is an organ concerto discovered by Lady Susi Jeans and later edited by Mr. Biggs for the Haydn Society. It is a charming piece, full of delightful miniature effects, excellently realized by the soloist and Mr. Waddington. Mr. Biggs then played the "Noel Grand Jeu et Duo" by d'Aquin, which showed off both the clarity of the soloist and the sparkling stops of the portative. In the concerto by the Spanish monk Soler, originally for two organs, the performer showed how excellently a properly-voiced instrument can interchange comments with a harpsichord, a sort of "tinkle against blow," in perfect balance.

The final number on the program, the Poulenc Concerto, was played magnificently by the soloist but in one spot the orchestra was not able to follow the conductor's lead, with the result that there was a little choppiness.

### Noehren on Tonal Design

On Thursday morning the organ workshop was continued by Robert Noehren, associate professor of music and head of the organ department of the University of Michigan, who dealt with the subject of tonal design in organ building and the relation of the organ builder to the organist. Mr. Noehren described first of all the characteristics of the continental organ, showing pictures of many of the famous organ cases in Holland and Denmark. After quoting from the works of Albert Schweitzer, Mr. Noehren remarked that "today too many organs are built to sell and millions of dollars are thrown away by placing the organ in some stifling recess where the pipes cannot speak out properly." He considered the best location for the organ to be in the west gallery of the church or high on the wall of the nave. Mr. Noehren stated that "tone is the only basis for judging an organ, rather than its size and number of mechanical devices." To sum up, Mr. Noehren named four important points essential for good tone in organ building: 1. location for proper resonance; 2. voicing for purity of tone; 3. action for responsiveness, the keys being connected directly with the valves; 4. disposition of stops.

A lively discussion followed Mr. Noehren's lecture.

### Hugh Bancroft on Choir Training

After the organ session other important aspects in choir training than those presented by Mr. Little on Wednesday were covered efficiently by Hugh Bancroft, organist and choirmaster of All Saints' Church, Winnipeg. Using the headings generally encountered on an adjudicator's sheet, Mr. Bancroft discussed in turn the principles of intonation, tone, consonants in diction, phrasing, etc. He then spent some time considering the tempo of hymns, which, he said, varied according to the size of the building and the congregation. Mr. Bancroft demonstrated his method of chanting by conclusion Mr. Bancroft stated that a good choir leader must "dominate the choir and fill them with enthusiasm."

Through the courtesy of the well-known Canadian firm of Casavant Freres all members registered at the convention were guests at a luncheon

extraordinary at the Granite Club. Not only was the menu gratifying, but each and every one found a useful souvenir at the table—a new ball point pen for the season's work. The president, D'Alton McLaughlin, thanked Stephen Stoot, manager and personal representative of Casavant Freres, on behalf of the College and Mr. Stoot spoke briefly.

### Geoghegan in Recital

To members of the examining board of the C.C.O., present at Grace Church on the Hill, it may have seemed strange to hear a comparative newcomer playing the official C.C.O. test organ and a few of the advanced test pieces as well. This is a difficult task for any experienced examiner. Mr. Geoghegan, formerly of London, England, is a fine organist but it was evident that he was unfamiliar with the sound of this lovely instrument in the nave of the very resonant church. He made the mistake of playing brilliant passagework at too high a speed, thereby destroying definition and clarity. The pedal was also out of balance and further clogged the upper parts. The numbers especially affected were: *Fantasia and Fugue in G minor*, Bach; *Introduction, Passacaglia, Variations and Fugue on "B-A-C-H"*, Karg-Elert, and the *Fugue in G minor*, Dupré. On the other hand, Mr. Geoghegan displayed good taste, color and musicianship in the playing of "La Nativite," Langlais; the *Prelude of the Dupré* work, which was very well controlled, and the *Whitlock Scherzo*. The *Finale from the Sixth Symphony*, Vierne, came off well except in a few congested areas. Two hymn preludes—"Cheshire," Gordon Slater, and "University," Sowerbutts, completed the recital.

After the recital at Grace Church Mr. Biggs was kind enough to give some extra time at Bishop Strachan School to explain and demonstrate informally his portative organ. With charming spontaneity he played short passages from a number of pieces, telling his audience the stops he was using. Finally Mr. Biggs proved that the instrument could be used for hymn playing by taking the assembly through "O God, Our Help in Ages Past".

### Banquet at the Castle

It was most appropriate that the final event of the convention should be the banquet at Toronto's famous Casa Loma. There is a certain amount of glamor attached to a bona fide castle even though its premises have been somewhat desecrated by the bourgeoisie. Good weather continued to keep everyone comfortable and happy and therefore very few had left for home. After the toast to the Queen, Sir Ernest MacMillan proposed a toast to the visitors, especially those from the sixteen states across the border. Mark Wisdom of Detroit, who has attended the Canadian convention for some years, responded. R. G. Harries of Montreal proposed the toast to the ladies, which was ably supported by Miss Vera Clark, Hamilton, Ont. John Robb, Montreal, made his thank you to the Toronto Centre another occasion for merriment and took the opportunity to give the new building fund a plug.

The speaker of the evening, Frank Doucett, was introduced by T. M. Sargent. Mr. Doucett called his address "Variations on a Theme", the theme being "Humor". Mr. Doucett developed his theme into a symphony with four movements marked "Choleric", "Melancholic", "Phlegmatic", and "Sanguine". After exploring each movement thoroughly, he concluded by saying: "Enthusiasm minus humor equals fanaticism."

The final piece de resistance on the program was the performance of one of Dr. Willan's lesser-known works for the young—a rhythm band using an assortment of percussion instruments accompanied by piano duet. The conductor of the band, dressed in a striking majorette uniform, looked strangely like the brilliant organist Roma Lynde, and the children in the band and at the piano reminded one of personalities who had taken part earlier in the convention. Certainly they tossed off two enterprising works with clattering abandon.

Next year the C.C.O. will meet in London, Ont.

**MINNEAPOLIS CHURCH BUYS**

**KILGEN THREE-MANUAL ORGAN**

Holy Cross Lutheran Church, Minneapolis, Minn., has ordered a large three-manual organ from the Kilgen Organ Company, St. Louis. The organ was designed by Dr. Williams H. Barnes. The choir and related pedal stops will be installed in one chamber. The swell, pedal bourdon and 16-ft. trombone will be installed in chamber 2. The great organ will be exposed. The console is to be of the stop tablet type. Installation is planned for February, 1955.

The specifications are as follows:

**GREAT ORGAN.**

Diapason, 8 ft., 61 pipes.  
Hohl Flöte (metal), 8 ft., 61 pipes.  
Gemshorn (Ext. 8-ft., Gemshorn), 4 ft., 12 pipes.  
Octave, 4 ft., 61 pipes.  
Koppel Flöte (from Choir), 4 ft., 61 notes.  
Gemshorn (Ext. 8-ft. Gemshorn), 4 ft., 12 pipes.  
Grave Mixture, 2 ranks, 122 pipes.

**SWELL ORGAN.**

Rohr Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Chimney Flute (Ext. 16-ft. Rohr Bourdon), 8 ft., 12 pipes.  
Viol d'Gambe, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen (Ext. 8-ft. Geigen Diapason), 4 ft., 12 pipes.  
Rohr Flöte (Ext. 8-ft. Chimney Flute), 4 ft., 12 pipes.  
Nazard (from 4-ft. Rohr Flöte), 2 2/3 ft., 61 notes.  
Piccolo (from 4-ft. Rohr Flöte), 2 ft., 61 notes.  
Mixture, 3 ranks, 183 pipes.  
Hautbois, 16 ft., 61 pipes.  
Trumpet, 8 ft., 73 pipes.  
Hautbois (Ext. 16-ft. Hautbois), 8 ft., 12 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Hautbois (Ext. 8-ft. Hautbois), 4 ft., 12 pipes.

**CHOIR ORGAN.**

Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Koppel Flöte (metal), 4 ft., 73 pipes.  
Nazard (from 4-ft. Koppel Flöte), 2 2/3 ft., 61 notes.  
Flautino (from 4-ft. Rohr Flöte), 2 ft., 61 notes.  
Tierce (from 4-ft. Koppel Flöte), 1 3/4 ft., 4 pipes.  
Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

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

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## Come, Let Us Worship on Wings of Music; Be Lifted on High

By SETH BINGHAM

History teaches us that every people from the primitive tribe to the highly civilized nation has a culture—meaning its laws and customs, warlike activities, economy, trade, agriculture, artistic expression, etc. And we always find some form of religion from savage superstitions and sun worship to the organized cults, doctrines and faiths of religions as we know them today.

For better or worse, a people's culture conditions its religious faith; and conversely its religion, in proportion to its moral and spiritual power, acts as a leaven within that same culture. The ebb and flow of their relation is vividly illustrated throughout the Old Testament. For us the striking aspect of the 2000-year evolution of wild nomadic tribes through the ages of the Patriarchs, of Moses, of its warriors, judges and prophets, clear to the coming of the Messiah, is their adherence to a belief in one God, which is the foundation of our own Christian belief.

I just mentioned artistic expression as one element of a people's culture, and one which can and does influence a people's religion. The annual Lenten School of Religion at New York's Madison Avenue Presbyterian Church even entitles one of its courses "The Arts as a Pathway to Christian Faith." As a church musician this subject is very close to my heart. During the first weeks of the course it is the congregation's privilege, guided by distinguished specialists, to commune with great pieces of architecture, sculpture, stained glass, painting, poetry, drama. Coming finally after such a rich spiritual uplifting, and without the miraculous gifts of a St. Francis of Assisi, one feels quite humble in attempting through mere words, in obedience to the assigned topic of "Worship on the Wings of Music," to effect a sort of musical levitation among one's hearers! One cannot help wondering whether the wings of music will prove strong enough to get us off the ground, to gain altitude and bear us aloft into that pure empyrean sphere where dwell the spirits of Bach and Palestrina.

I, too, have stood spellbound in the great churches of France, England, Italy and Spain. For, once having seen it, who can forget that heaven-aspiring prayer in stone which is Chartres Cathedral, and who is ever quite the same, having once been caught up "on wings of living light" by the jeweled radiance of its stained glass? It is evident, too, that the world's great religious paintings exercise a subtle influence on our spiritual life. Nor am I insensible to the beauties of poetry and drama, beginning with the Bible and ranging through Dante, Shakespeare and Verlaine to our modern poets. Would it surprise some of you to learn that T. S. Eliot's "Murder in the Cathedral" is performed annually in St. Paul's Chapel at Columbia University?

Now we know that such imponderables as religion, philosophy and art can no more be weighed or measured than a dawn or a sunset; neither can you put a price tag on them. Yet in the arts the designs of architecture, the forms of sculpture, the lines and colors of painting can be seen and touched; poetry may be read or spoken, drama acted, seen and heard.

But what of music, that most intangible, fluid and elusive of the arts? Here we are dealing with the phenomenon of sound and, in the case of instrumental music, with wordless sound. What happens? We hear music as a sound or collection of sounds usually with definite pitch—tone, we call it. But what do we do with it, or, rather, what does it do to us? Well, we experience it, react to it, feel it, or to put it another way, the music engenders certain feelings in us. Are such feelings definable? Strictly speaking, no. Can they be described in words? Yes, to a certain degree. (Since we are still down on the earth, I have to admit that these feelings may vary from pure ecstasy to strong repulsion.)

While trying on our wings let us briefly consider the oft-used saying: "Music is the handmaid of religion." It

may seem a far cry from the savages' beating of drums to drown out the cries from the unwilling victims of cruel human sacrifice to the sublime music of the Eucharist, inspired by Christ's supreme sacrifice, willingly accepted for the redemption of mankind.

From earliest times vocal or instrumental music has been associated with religious rites by practically every people of which we have any record. The Old Testament abounds in references to music as an expression of religious emotion; the Psalms are designed to be sung or else improvised in the form of song, with or without accompanying instruments. Says the Bible of David: "With his whole heart he sang songs and loved Him that made him." Certain melodies still used in the Hebrew ritual almost certainly had their origin before the birth of Jesus. Both the Greeks and the Egyptians invoked their gods in song. Greek music was highly organized with definite scales or modes. These formed the basis of the early Christian hymns, which later were incorporated into the so-called Gregorian modes—what we now call plainchant or plainsong.

A similar but more complex musical evolution may be traced among the Hindus. The muezzin on the tower of a Mohammedan mosque chants his petitions to Allah. Hundreds of American Indian melodies are direct addresses to the Great Spirit. They reflect more or less crudely the aspirations common to all of us—reverence, love, thanksgiving, praise, sorrow, joy, trust, indefinable spiritual yearnings. And what more natural than to give vocal utterance to these aspirations?

This is not intended as a learned dissertation on the history of ecclesiastical music. Yet a very brief survey of music's development in the Roman Catholic and Protestant churches will help us to grasp the significance of music in our own worship.

As early as the tenth century A.D. the music of the Christian Church had been precisely fixed in the modes or scales still in use in the Greek Orthodox and Roman Catholic liturgies today. Under Pope Gregory the Great these modes had been elaborated and systematized according to certain definite laws. Out of this tradition came the glorious polyphonic music of Palestrina and his school—a musical atmosphere in which the Catholic monk, Martin Luther, grew up. Although Protestant music has in some respects evolved away from Gregorian chant in the intervening centuries the hymns of the Reformation do not constitute a definite break with the past. How could they? The Catholic plainsong was part of Luther's musical heritage, Luther himself was a natural-born musician, and many of the first Lutheran hymns are metricized versions of the Latin plainchant in a German translation, such as the "Pater Noster" or "Lord's Prayer," the "De Profundis," "Agnus Dei," etc. What Luther did was to restore to the people a vocal share in the worship of which they had been gradually deprived in the Catholic liturgy. He popularized the old church melodies and made them accessible to the faithful in a living language. The magnificent literature of the German chorale grew out of this (for example, "Nun danket," "Ein feste Burg," the Passion Chorale). These chorales find their supreme artistic and devotional expression in the harmonizations and chorale preludes of Bach ("In Dir ist Freude," "Das alte Jahr," "Christ lag in Todesbanden," "Jesu, meine Freude") and they are woven into his church cantatas and oratorios.

I think we may say, then, that later religious composers—Haydn, Mozart, Mendelssohn, Beethoven, Brahms, Fauré, Franck—all drew their sources of inspiration from these two great epochs of sacred music: first the sixteenth century composers—Lassus, Vittoria, Palestrina, Byrd—and, second, from the late seventeenth and early eighteenth century composers, culminating in Bach. Contemporary church music tends to hark back to the modal period, but at its best shows a fresh spiritual approach and a certain modern feeling in matters of rhythm and harmony.

Last of all, and very important for us, is the heritage of Protestant hymns from England, Scotland and our own nation, besides adaptations of Latin hymns,

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For me the direct, immediate impact of the word is the hymn's greatest asset. Listen to these key words: "Our God, Our Help," "Christ for the World," "Jesus, the Very Thought," "O Master, Let Me Walk," "Love Divine, All Loves Excelling," "Watchman, Tell Us of the Night," "Guide Me, O Thou Great Jehovah," "The King of Love My Shepherd Is," "For the Beauty of the Earth," "O Brother Man," "In the Cross of Christ," "Peace, Perfect Peace," "Rejoice, Ye Pure in Heart," "Praise to the Lord, the Almighty," "My Faith Looks Up to Thee," "Faith of Our Fathers," "Now Thank We All Our God," "I Need Thee Every Hour," "Come, Kingdom of Our God," "The Day of Resurrection," "The Church's One Foundation," "For All the Saints," "O Holy City," and many more that will occur to you.

Is there not a kind of lifting force in these challenging words, bold and tender by turns? What mean the splendid sayings: "Communion with the Most High," "underneath are the everlasting arms," or the term "corporate worship"? Too often these grow glib on our tongues; we utter them thoughtlessly and their meaning escapes us. Yet a simple prayer recited in unison is an act of corporate worship capable of lifting up our hearts, as it were on spiritual wings. In a much more active and tangible way, the singing of a hymn can perform the same miracle, for then it may happen that the entire congregation singing as one person feels itself borne on wings of music in a living act of corporate worship.

Other mysterious wings bear us upward as we are moved by the preacher's eloquence or stirred to the depths by great choral or instrumental music. Dur-

ing my years as a minister of music there have been moments when I felt that choir, organ and myself were one in spirit and in close communion with the congregation. Then technical and material complexities vanish and we seem guided by wings of grace. For the listener this might be termed receptive corporate worship.

[To be continued.]

IN CONJUNCTION WITH a festival of fine arts to be sponsored by the First Methodist Church of Hollywood, Cal., the choir of this church will sponsor an anthem contest. Details may be obtained by writing: Dr. Norman Soreng Wright, First Methodist Church, 6817 Franklin Avenue, Hollywood, Cal.

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**MUSIC FESTIVAL AT DETROIT CHURCH; GERMANI WILL PLAY**

Fernando Germani will be guest soloist in the fifth annual fall music festival at St. John's Episcopal Church, Detroit, Oct. 24, 25 and 26. The festivals are directed by August Maelberghe and sponsored by patrons throughout the metropolitan community. They enable the public, without admission charge, to enjoy two successive concerts yearly by famous organists on one of the country's finest organs. Mr. Maelberghe will conduct the Oct. 24 program in varied works for choir, organ and string combinations. Featured will be the first Detroit performance of Joseph W. Clokey's oratorio "The Temple," a modern setting for the reverent verse of George Herbert. Marilyn Mason will be accompanying organist with the string ensemble. Oct. 25 and 26 Germani will play. A Bach program will make up the first recital.

istry has been built up in that time. Previously he was director of the department of sacred music of the Church Federation of Los Angeles, which he organized in the fall of 1946. Previous to that experience he was minister of music for eight and a half years at the First Congregational Church, Los Angeles, where in addition to the regular church work he conducted annual Bach festivals and started the festivals of modern music. Previous to that he was for twelve years minister of music of Wesley Methodist Church, Worcester, Mass. Mrs. Jacobs (Ruth Krehbiel Jacobs), who is president of the National Choristers' Guild, will carry on her work from Santa Barbara. Recently she completed two successful seminars in children's choir work at Columbia Theological Seminary, Decatur, Ga., and for the Portland, Ore., Council of Churches.

**A. L. JACOBS NAMED TO FIRST METHODIST, SANTA BARBARA**

On Oct. 1 Arthur Leslie Jacobs will begin his duties as minister of music of the First Methodist Church, Santa Barbara, Cal. For the last four years he has served the First Methodist Church of Memphis, Tenn., in the same capacity and a complete musical min-

AUSTIN ORGANS, INC. of Hartford, Conn., has announced that Charles L. Neill of Upper Montclair, N. J., has been appointed Sales Representative for Eastern Pennsylvania, Delaware, lower New York and a part of Fairfield County, Conn. This is in addition to Mr. Neill's present area, which includes New Jersey. J. B. Strickland, formerly sales representative for Austin in this area, has accepted a new position with Austin at the home office in Hartford.

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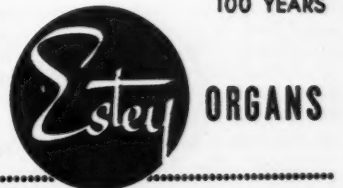
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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, OCTOBER 1, 1954

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

## As the New Season Begins

For that large company of musicians concerned with church music this month brings the beginning of a new year. Summer activities and the vacation period have come to a close and Christmas music stares the organist and choirmaster in the face, while plans are being made for special musical events in the new season.

Recent months have been marked not alone by rest and recreation, but by another form of re-creation—that of the spirit. Never before have there been so many means offered for refreshment of the soul and for gaining new ideas and a fresh impetus for the period of greatest activity. In every part of the country special courses have offered a rejuvenated outlook, bringing new material for the choir to the attention of directors and the latest organ music to the attention of the organist. There has been such a variety of conferences that it must have been difficult in many instances for the prospective attendant on one of these to select the one he wishes to enjoy. Study in Europe has been another lure to many.

Then there have been two outstanding conventions—that of the American Guild of Organists in St. Paul and Minneapolis and that of the Canadian College of Organists in Toronto. The opulent programs offered at these meetings have included performances by some of the ablest concert organists of today and papers and discussions that have been invaluable. The increasing attendance at these national meetings is encouraging proof of the fact that more and more organists have realized the benefits to be gained from the proceedings and the fellowship at these meetings. The C.C.O. was able to place on record the largest registration in its history. In addition to the hundreds who were able to go to the twin cities or to Toronto thousands obtained a taste of the programs and a picture of what was offered through the complete reports in THE DIAPASON—the

only publication reporting the conventions fully.

We do not know of any branch of music to which so many national gatherings, seminars, workshops, etc., are offered in the course of the year. And the New Orleans conclave of the A.G.O. just after Christmas and a series of regional conventions will provide further opportunities in the spring.

All of which is excellent evidence of the fact that the organ profession is very much alive and progressive.

## PRESTON ROCKHOLT TO PLAY WITH AUGUSTA, GA., SYMPHONY

Preston Rockholt will appear as organ soloist with the Augusta, Ga., Civic Symphony Oct. 12 at the Civic Music Auditorium. After playing the Bach Sinfonia to Cantata 29 for organ and orchestra Mr. Rockholt will play a group of numbers alone.

Mr. Rockholt is at present on leave for military duty from St. James' Methodist Church, Chicago, where he is organist and choirmaster. During two years in service at Camp Gordon, Ga., he is organist and choirmaster at the historic First Presbyterian Church in Augusta, built in 1812. This church was the birthplace of the Southern Presbyterian Church and later its pastor was the father of Woodrow Wilson, who spent his boyhood in this parish.

On Oct. 31 Mr. Rockholt will give a Reformation Day recital at the church on the newly-rebuilt Austin organ. This is the third organ the church has had, the first having been imported from England in 1832.

Mr. Rockholt, an associate of the Guild, holds the M. Mus. degree from the American Conservatory in Chicago, where he won first prize in organ in 1951, after winning the young artist award of the Society of American Musicians the same year.

## Comments of Yesteryear

[Reprinted from the issue of October, 1944.]

What the organ fraternity really needs is suggested—nay, rubbed in on us—by about four sheets of typewritten copy that comes from North Carolina. Elizabeth City, in that state, has a school band of eighty-five pieces. That of course is something, but not much compared with what goes with the band. The organization has an "angel" in the person of Miles Clark, a wealthy oil man, who, we are told, "doesn't like golf, poker or horses, but does love a parade." Mr. Clark provides generous financial support for the band. But even that would not supply everything. To make it complete the band has a press agent in the person of Mr. William Sharpe of the State News Bureau at Raleigh, who, with the modesty characteristic of press agents, always refers to himself as "bill sharpe" and whose wits seem to have an edge that befits his name.

This North Carolina "whale of a band," as Mr. Sharpe, or sharpe, appraises it, enjoys its benefactor's hospitality every year, when he "hires out an entire hotel at Nag's Head Beach, in the shadow of Kill Devil monument, as a vacation spot for members of the band. There the band's boys and girls sojourn, practice, discover new ensembles, swim, fish . . . but always toot their horns."

The press agent vouchsafes us much other information, verified by photographs, from which we glean that "Roberta Paris practices her clarinet lessons in her bed at Nag's Head, before going to sleep. \* \* \* Toes make a perfect stand for her music." And "whilst fellow musicians sleep Fred Galton brushes up on his sousaphone lessons in the bathtub."

Now if we could only think up a way in which to take advantage of the ingenuity of the resourceful bill sharpe and the State News Bureau, what couldn't we do to make organ recitals so much in demand that the supply would be threatened with exhaustion! We refer this to Mr. La Berge. Perhaps he can find an oil man who loves organ music so much that he will give us all an outing at a fashionable seaside hotel and boost our artistic efforts at the same time.

THE TRUSTEES of the Methuen Memorial Music Hall, Inc., Methuen, Mass., will present a recital by Fernando Germani, Friday, Oct. 1, at 8:15 at the music hall, Methuen. Admission will be \$1.50 tax free, and tickets may be obtained by writing to Ivan Robinson, 30 Osgood Street, Methuen.

## New Publication for Organ

By JAMES S. DENDY, MUS. B.

The compositions of Eric H. Thiman, the English composer, have won increasing popularity in America in recent years. But Mr. Thiman is more widely known for his choral works than for his organ compositions. There are few directors in the country who have not used at least one Thiman anthem. But there are probably many organists who have never played anything written by this composer. Novello's recent publication of a short set of pieces affords a good opportunity to become acquainted.

"Times and Seasons" is a set of five short pieces. The titles are: "A Lenten Meditation;" "A Spring Pastoral;" "For a Solemn Occasion;" "Vespers;" "Postlude for Whitsunday." In these pieces one will find the simple warmth of expression and the appealing melodies for which Mr. Thiman is known. The technical demands are not great. The Whitsunday number is based on the plainsong melody "Veni Creator." "Vespers" incorporates a theme associated with "God Be in My Head."

"Three Scenes from the Boyhood of Christ," by Alec Rowley, is a group of numbers arranged for organ by the composer. The first is "Mary's Song." It is a simple lullaby type of piece. "Jesus, Playmate" is a short "descriptive" number and "The Little Prayers" is a "meditation." All three of these numbers are very easy to play and suitable for a small instrument. Both of the foregoing publications are available from British-American in Chicago and H. W. Gray in New York.

Chorale Improvisation and Fugue on the Old 124th Psalm-tune, by John Blackburn, is a worthwhile and serious piece of music, conservative in style but inventive and displaying fine craftsmanship. The publisher is the Galaxy Music Corporation. The wonderful old French psalm-tune upon which this piece is founded has become widely known through Holst's splendid and impressive anthem setting of "Turn Back, O Man." There comes to mind immediately the possibility of using Mr. Blackburn's composition as a prelude or postlude to a service at which the Holst anthem is performed. The difference in musical treatment would make an interesting contrast, and the melody is strong enough to stand a great deal of repetition (a good test for any hymn-tune!). The Improvisation actually forms an introduction to the fugue. It is fabricated of big chords and pedal cadenzas and should sound impressive. Writing a double fugue in three voices over an augmented melody in the pedals is no mean task. Mr. Blackburn has accomplished it with distinction. The form is rather on the strict side and the harmonies do not venture beyond the classic. The fact that inventiveness and interest are maintained at a high level through the fugue is therefore all the more creditable.

Edition Musicus has made available a series of Christmas music by French composers, edited by Robert Leech Bedell. The most interesting of these are "Deux Noels" by Balbâtre and "Deux Noels" by Le Begue. The former composer was a pupil of Rameau and at one time served as organist of St. Roch. The music is written on two staves and may have been intended for the harpsichord, but will sound quite well on the organ with the right registration. The Le Begue pieces show more inventiveness. They also are without pedal. Other numbers in this series are "Cinq Pieces Faciles sur des Noels Provinceux," by A. Philip, and "La Messe de Noel du Debutant," by L. Saint Requier.

Wallingford Riegger's Canon and Fugue, Op. 33 (b), published by Harold Flammer, Inc., is an interesting work in a contemporary idiom. The canon is a trio for two manuals and pedal. It flows along nicely and one is not aware of the limitations which the composer has imposed upon himself. The fugue is short, building up to a very bright climax and leading back into the canon, which is repeated. The piece is of moderate difficulty.

"Hammond Organ Collections," Book 1, arranged and registered by Charles R. Cronham, has been republished in a revised and enlarged edition by J. Fischer & Bro. The collection consists of eight numbers, mostly transcriptions. Only Hammond registrations are given.

## Looking Back into the Past

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

Robert Hope-Jones, one of the geniuses of his day in the realm of organ building and the inventor of a number of mechanical and electrical improvements now in general use, committed suicide at Rochester, N. Y., by inhaling gas. He was 55 years old. He was buried at North Tonawanda, N. Y. Robert Hope-Jones was born in England and his earlier work was done there. He came to the United States in 1903.

Dr. William C. Carl and Harry Rowe Shelley were among the organists who returned from Europe safely after having been caught in the zone of the world war, which had broken out in August.

The large four-manual built for Bailey Hall at Cornell University by the Steere Organ Company had been completed and was to be dedicated in October.

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

The first international convention of organists on this continent brought together the National Association of Organists and the Canadian College of Organists at Toronto Aug. 27 to 30. The N.A.O. elected Harold V. Milligan president to succeed Reginald L. McAll. The C. C. O. elected T. J. Crawford as its president.

An organ of five manuals and 154 speaking stops, built by E. F. Walcker & Co. for the international exposition at Barcelona, Spain, was attracting much attention. Its specification was presented.

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

Richard T. Gore, F.A.G.O., Cornell University organist, will give fifteen recitals of Bach's organ music during the coming season. The programs have been arranged in overlapping chronological order, so that each one shows a considerable segment of the master's creative life, and the series as a whole shows his development.

Dr. Edward B. Manville, F.A.G.O., president of the Detroit Institute of Musical Art and organist at the Fort Street Presbyterian Church, Detroit, Mich., died suddenly Aug. 23 of a cerebral hemorrhage in his home. He was 64 years old.

## CHURCH MUSIC WORKSHOP IS HELD IN NEW HAMPSHIRE

An event of great importance in the field of church music took the form of a workshop held at the University of New Hampshire in Durham on the weekend of Aug 14 and 15. More than 100 choir directors, singers and organists attended the sessions, which were sponsored by the New Hampshire Congregational Christian Conference. Each session opened with a period of anthem practice. The music was chosen from lists compiled by churchmen and musicians of the state. Among the subjects of discussion were techniques of voice production, building the volunteer choir, planning seasonal music, choir responses, choir decorum, rehearsal techniques and creation of an atmosphere of worship. The resources of the university were open to the workshop guests and included use of the theater auditorium in Murkland Hall, meals at the university commons and facilities of the dormitories.

The director of the workshop was Marshall Gifford of Manchester, N. H., chairman of the conference music education committee. The Rev. Charles D. Myers of Concord, N. H., assistant conference minister, cooperated with the arrangements. Professor Irving D. Bartley of the university music department and director of the Durham Community Choir; Louis Pichierrì, director of music in the public schools of Concord and director of the choir of the First Congregational Church of Concord; Roland Whitney of Marlboro, director of the choir at the First Church of Keene, N. H., and George Faulkner, organist, of Keene, N. H., all took active part in explaining and directing the music and conducting the seminars. At the close of the sessions the visitors heard a special program on the Maas symphonic carillon by the university carillonneur, Henry Karl Baker, a senior student in the college.



## Thrilling Recital Tour of Fine Organs in European Lands

By E. POWER BIGGS

There we were, just one mile from Bach's birthplace, yet with no opportunity to visit this historic spot. For we were in the Russian-controlled area of East Germany and—fortunately—we were one mile up in the air. Flying down the "corridor," after a recital in Berlin, the pilot had allowed us to go up to the plane cockpit to watch the historic city of Eisenach approach. As this charming village appeared ahead and passed gradually beneath the plane the pilot asked my wife "Were you born there?" "No," Peggy replied, "but a friend of ours was, almost 300 years ago."

"Must be an old friend," was the pilot's comment.

This little incident took the fancy of the music critics at Heidelberg when we mentioned it at a press interview before the next performance and they made it a feature of the day's story. It was interesting to note that they didn't need to identify the "friend" born in Eisenach and our Heidelberg hosts assured us that to do so would be quite unnecessary.

"Everyone will know it's Bach!" they added.

To give some forty recitals and radio broadcasts in ten European countries, to play American music for European audiences, to find outstanding European compositions to bring back here and to play for American audiences, and—finally—to study the historic instruments of Europe, as well as the new ones, was the purpose of our trip in the spring of 1954.

Within a matter of minutes after the echoes of the trumpet fanfares on our CBS broadcast of Easter Day had died away we were on a plane bound for Lisbon. A few hours later we touched down briefly at the Azores—islands we were later to remember in Iceland, for there are striking similarities as well as differences. In Lisbon is the old world of pre-war days—in fact pre-both wars! We had received a gracious invitation to dine with the American ambassador in Lisbon and the guests included a princess, a duke and his duchess, an Irish count and his lady, the wife of the Spanish ambassador, two Ph.D.'s and, at the foot of the list—Mr. and Mrs. E.P.B. The recital, in the intimate and acoustically perfect auditorium of the Conservatorio Nacional de Musica, was announced for the late hour of 9:45, but it actually began at 10:30 and was not over until after midnight.

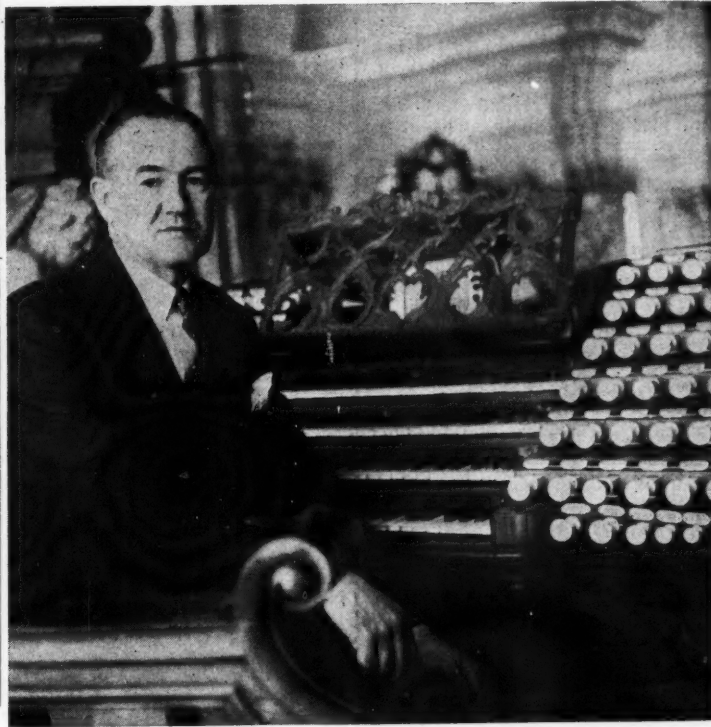
The historic organs of Portugal have considerable interest. Many were built some 200 years ago and are still in their original state. They are very playable, though often in need of a good tuning. The flue chorus usually has a characteristic reedy quality, while still pleasant and effective. The soft un-nicked voicing of the individual 8-ft. stops is charming. Most of the instruments, even the smallest, have a rank of trumpet pipes thrust forward "en chamade," a picturesque placement dating back hundreds of years.

Flying by Vickers turbo-prop to London, we indulged in the standard test of balancing a coin on its edge. As advertised, it didn't fall over.

What a privilege it is to play in Westminster Abbey! To sense all around the history of a thousand years, to recall the names of the organist-composers who were the music-makers in this aloof yet somehow personal building. And it was even possible to play the very stops that Purcell played, for there are two stops from the time of Purcell in the present instrument which were built by "Father Smith". If the Abbey audience was a bit baffled by the brisk 5/4 rhythms of Leo Sowerby's Symphony, it nevertheless listened with interest. Sir William McKie, well known here by his direction of the coronation music, had generously chosen from the programs offered one that featured modern American organ music.

We visited two very interesting old organs in London, through the good offices of Noel P. Manders, a builder who is doing much to restore historic instruments. One was an organ built in 1814 by George Pike England and played for some years by Father Willis when he was a church organist. The other was an or-

E. POWER BIGGS AT GABLER ORGAN IN GERMANY



gan by Johann Snetzler, dating back to Handel's time and played frequently by Burney, the historian. Amusing anecdotes survive about the builder Snetzler, who—like Handel—was German born and English by adoption. Of one "virtuoso" player he cried out "He do run over de keys like one cat, and do not give my pipes time to speak." Snetzler also had pungent advice for a church committee who asked what their organ would be worth if repaired, for he said: "If you would lay out a hundred pounds upon it, it might be worth fifty."

Recitals also took us to Leeds, for a program in the parish church where Samuel Wesley played a century ago and to the city hall of Birmingham, where the excellent modern organ by Henry Willis was the scene of so many notable recitals by Dr. G. D. Cunningham, of whom I am proud to have been a pupil.

Holland in the springtime is a sight never to be forgotten. From the air one sees a chessboard of vivid contrasted colors, with the squares interlaced by canals, if one is fortunate enough to go at the height of the tulip season. We first visited The Hague, where a recital on Liberation Day, with the collaboration of members of the Residentie Orkest, brought out a whopping crowd. Then to Amsterdam, with a program at the Oude Kerk, the Dutch equivalent of Westminster Abbey. The Oude Kerk is one of the oldest buildings in Amsterdam and has a fine tower, standing out magnificently as the city is seen from the air. A pillar in the church bears a tablet honoring Sweelinck and his long tenure as organist of the church. Even more moving is the sight of the case of the choir organ played by Sweelinck, and as one climbs up the steep and crumbling stairs to the organ gallery, with only a swaying rope for support, one thinks of the many times Sweelinck made the long ascent. How magnificent are the sonorities of Sweelinck's music as heard in his own church! One seems never really to have heard the music before.

What a tremendous revelation these Dutch organs are! Here surely in the organs of Holland, in Amsterdam, Leiden, Gouda, and in many other churches, is the great tradition of organ building in its clearest form. A friend in Holland suggested that this fortunate situation is due to the fact that no money was available in the nineteenth century either to replace or to rebuild beyond recognition these noble instruments of the preceding two centuries, as happened in so many other countries.

What are the lessons that we may learn from these instruments? My own amateur observations in this field of organ building would be that the secret lies not alone in the specification, for some of our organs here have much the same stoplists, but have none of the free sounding and articulate tonal splendor of the organs of

Holland. Nor is the secret in the tracker action, nor in the slider chest, and not even in the low wind pressures. Neither may the wonderful sounds be attributed to the resonance of the churches, for while these superb buildings undoubtedly add a lustre to the tone one may also hear examples of rounded and cohesive ensembles in comparatively non-reverberant buildings.

While a sound specification, a sensitive action—tracker or non-tracker—proper chests, low wind pressures all are essential the focus of the whole matter beyond a doubt lies in the voicing of the pipes. With few exceptions they are not nicked and retain their natural accent and sprightliness of attack and tone. How many of our organs unfortunately have all this life, articulation and sparkle nicked right out of the pipes, and thus out of the ensemble? The bland and spongy sound of many of our big instruments contrasts strikingly with the exciting and musically articulate quality of these Dutch organs. But evidently this type of voicing requires a skill and judgment usually possessed only by builders steeped and trained in this tradition, or by those willing to be born again!

A contributing feature is that no stops are particularly loud. Everything fits together tonally, nothing ever becomes strident. One never feels the necessity to "fake" a registration, and this is impossible anyway, for there are no fancy couplers. Interminable discussions of classic versus romantic, which grind laboriously on here, and the prevalent compromise of adding a classic caboose to a romantic organ, all appear immaterial. The tonal character is consistent right through the instrument. Such voicing and workmanship are timeless.

The tradition of Dutch organ building is brilliantly carried on today by D. A. Flentrop, some of whose instruments I also

had the privilege of playing. Incidentally several of the European organ builders we met spoke with affection and in great admiration of the work of Walter Holtkamp and of Herman Schlicker, known to them by recordings and by the European visits of these gentlemen.

But to get on with our trip! From Holland we went to Germany. First to Hamburg for a performance at St. Jakobi Kirche, the scene of Bach's famous meeting with Reinken. What other Bach work could one play there than the Great G minor? The church is a skeleton, from war damage, but the Schnitger organ is rebuilt in one of the side aisles of the church and is heard to good, if not perfect, advantage. Faces, including the head of Albert Schweitzer, stare at you from the stopknobs. But though the idea is a picturesque one it has some practical disadvantages. The action of this particular organ is extremely heavy and even the stop action requires considerable effort. Thus the noses of the various characters depicted on the stopknobs prove very hard on your hands when pushing in the stops. But the organ has a magnificent tone and no doubt will be restored to its full glory and to normal ease of performance when it returns to its place in the main church.

We visited Steinkirchen, which has what many consider to be the most beautiful example of Arp Schnitger's workmanship, and Neuenfelde, where Schnitger lived and worked. Time has not changed these beautiful villages. Neuenfelde is proud of its heritage and names one of its streets "Arp Schnitger Steig". The house where the builder lived is preserved and in the church is displayed his coat of arms. Some of the stops here (as in other instruments) pull out around a corner, to be more within reach, and Schnitger must have foreseen that the organist today would be a charming and slender young lady, who probably finds this rather handy.

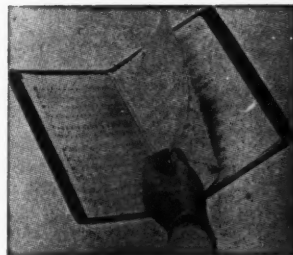
Memorable for historical associations and for present instruments were visits to Lüneburg and to Lübeck. The organ in the church of Lüneburg dates back over 400 years and presumably Bach had a whack at it when he was there as "Dis-cantist" at St. Michael's Convent in 1700. On these various trips our chauffeur drove down the autobahn at a hairraising clip, with true Germanic fervor. There's no speed limit in Germany, but it might be a good idea to introduce one.

[To be continued.]

### DEWITT GARRETSON LEAVES BUFFALO; GOES TO FLORIDA

DeWitt C. Garretson has resigned after thirty-six years as organist and choir-master of St. Paul's Cathedral, Buffalo, and has accepted an appointment at All Saints' Church in Fort Lauderdale, Fla. In his years at St. Paul's Mr. Garretson has trained nearly 600 boys and men. He and Mrs. Garretson will leave Buffalo Oct. 17.

Mr. Garretson was born in Perth Amboy, N. J., in 1885. He began his career as an organist at St. Peter's Episcopal Church in that town when he was 15 years old. Subsequent positions were held in West Virginia, Pennsylvania and New York State.



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### Organ in Library of Congress Is Sold to Capital Church

The organ purchased by Mrs. Elizabeth Sprague Coolidge and housed in the Coolidge Auditorium of the Library of Congress has been sold to Holy Trinity Roman Catholic Church, Washington, D.C. The church acquiring the organ was the successful bidder in response to a public invitation for bids issued late in July.

This three-manual Skinner instrument of thirty-one ranks has occupied a unique place in the development of the American musical scene. Situated in the chamber music center of the world, the organ was featured on many programs. Installed in 1925, the organ was played first by Lynnwood Farnam at the initial recital in the Coolidge Auditorium for the opening fall music festival. The organ sounded the first music heard in this famous hall. When Farnam concluded the Bach chorale prelude on "To God on High All Glory Be", he held the final pedal note while the stage curtains slowly parted. At this point the orchestra, under Frederick Stock, with Povla Frijsh soloist, began "The Canticle of the Sun", by Charles Martini Loeffler. This made it necessary for Mr. Farnam to play the organ piece in a transposed key to coincide with the opening notes of the Loeffler work.

During the first season a series of recitals by Washington organists was presented. This practice was not continued, but the organ was used for various library functions. Among the most recent of these was the Congressional Page School graduation ceremonies and recital by Leroy Merring, organist of St. Paul's Church, Washington.

Over the years the artists who appeared included Carl Weinrich, Nadia

Boulanger, Sigfrid Karg-Elert, E. Power Biggs, Paul Callaway and Virgil Fox. Mr. Callaway, who recently gave a Bach recital, was also the organist for the program in memory of Mrs. Coolidge.

Karg-Elert gave a recital which was pretty much of a family affair. His daughter turned pages for him and he insisted on placing a photo of his wife on the music rack. Confusion entered the scene when it was discovered that he had left his music in New York and could not play without it. Library officials succeeded in obtaining the required scores from the vast holdings in the music division.

E. Power Biggs was soloist for the last public hearing of the organ. His program featured a portable Schlicker organ, but he also played the auditorium organ, presenting the Walter Piston Partita for organ and viola, based on passages from "The People Yes", by Carl Sandburg.

#### TWO NEW WORKS BY ELMORE ARE HEARD IN VALLEY FORGE

Two new works by Robert Elmore were heard for the first time Aug. 4 at Washington Memorial Chapel, Valley Forge, Pa. Mr. Elmore appeared as soloist in his "Two Portraits," for organ and string quartet. Margery Pearce, contralto, was soloist in his "Plaint," for solo voice and string quartet.

Mr. Elmore gave a recital Aug. 9 for the Harvard summer school church music conference. His program was largely devoted to modern works based on hymn-tunes. He lectured to the conference on the subject of the contemporary composer Aug. 10.

ROBERT C. CLARK has been appointed organist and choirmaster of the Linwood Methodist Church in Kansas City, Mo., and began his duties there Sept. 1. Mr. Clark goes to Kansas City from New York, where he has been a student at the Union Theological Seminary School of Sacred Music.

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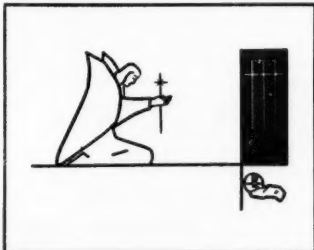
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**ORGAN INSTITUTE ATTENDED  
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The 1954 summer session of the Organ Institute was brought to a close with a recital Aug. 21 by E. Power Biggs in the Methuen Memorial Music Hall. The session was attended by thirty-five organists who went to Andover, Mass., from twenty states, including such distant ones as North and South Dakota, Nebraska, Kansas, Colorado, Texas and Florida, as well as from Canada. Among the organists were organ teachers from thirteen universities and conservatories, a number of young organists who aspire to concert careers and organists and choirmasters from churches of many denominations. A feature of the session was a series of six public programs on Friday and Saturday evenings. These pairs of recitals were played by Arthur Howes, founder and director of the institute; Arthur Poister of Syracuse University and E. Power Biggs.

This was the eighth consecutive summer session of the institute to be conducted in Andover. The faculty included, in addition to Arthur Howes, Arthur Poister and E. Power Biggs, Homer G. Mowe of Yale, who conducted courses in voice culture for choirmasters; Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa., who instructed choirmasters in the art of conducting; Arthur E. Hall of Rice Institute, Houston, Tex., who, with Rowland W. Dunham of the University of Colorado, gave a course in improvisation, and Alfred Nash Patterson, conductor of the Boston chorus Pro Musica, who instructed the students in choral music.

**CORNELL CONCERTS HONOR  
RALPH VAUGHAN WILLIAMS**

Several events honoring Dr. Ralph Vaughan Williams have been scheduled at Cornell University, Ithaca, N. Y., where he is a visiting professor for the fall term. A concert of compositions by Dr. Vaughan Williams will be heard Nov. 9 in Bailey Hall. This concert is to be played by the Buffalo Philharmonic Orchestra, Josef Krips musical director and conductor, with Dr. Vaughan Williams as guest conductor. A concert in honor of Dr. Vaughan Williams by the Cornell University Orchestra, the Sage Chapel Choir and the Cornell A Cappella Chorus will take place Nov. 21 in Bailey Hall. Tickets for the first concert may be obtained from the department of music at the university. The second event is open to the public without charge.

Dr. Vaughan Williams' third lecture in a series entitled "What Is the Background of Music" will take place Oct. 5 at 8:15 p.m. in Room M, Olin Hall, Cornell University. Other lectures were heard Sept. 28 and 30.

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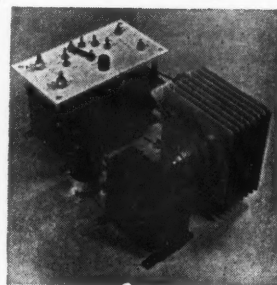
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**THREE RECITALS FOR ORGAN AND VOICE IN BURLINGTON, N. C.**

A series of three recitals for voice and organ was presented in the First Presbyterian Church of Burlington, N.C., on the last three Sunday nights of August. The organists were Miss Lora Kinsinger, a recent graduate of Maryville College, Maryville, Tenn.; Walter H. Ball, candidate for the M.S.M. degree at Union Seminary in New York, and George Brandon, director of music of the church. The vocal soloists were Miss Kinsinger, Clarence O. Southern, director of the choir of the Front Street Methodist Church, and Mrs. John T. Hall, director of the choir of Shiloh Presbyterian Church.

The program Aug. 15 was offered by Miss Kinsinger, with Mr. Brandon as accompanist. It included Voluntary on the Hundredth Psalm-tune, Purcell; "O World, I Now Must Leave Thee," Brahms; "All Praise to Jesus' Hallowed Name", Karg-Elert; Three Biblical Songs, Dvorak; "O Rest in the Lord", Mendelssohn; Two Chorale Preludes and Toccata and Fugue in D minor, Bach.

This program Aug. 22 was given by Mr. Ball and Mr. Southern: Chaconne in E minor, Buxtehude; "Fugue a la Gigue", Bach; Two Chorale Preludes, Brahms; "Mighty Lord, and King All Glorious", Bach; "Jesus, the Very Thought of Thee", Thiman; "Consider the Lilies", Maunder; "The Ninety and Nine", Campion; Four Chorale Preludes and "Saint Anne" Fugue, Bach.

The program Aug. 29 was by Mr. Brandon and Mrs. Hall and included: Sarabande, Corelli; Three Chorales, Scheidt; Chaconne in G minor, Chaumont; "Come unto Him", Handel; "Jesus Only", Rotoli; "The Last Supper", Weinberger; Noel, Philip; Berceuse, Vierne; "Green Pastures", Sanderson; "Come, Ye Blessed", Scott; "Dies Irae", "Minuet for a Very Small Angel" and Improvisation on the theme of the Corelli Sarabande, Brandon.

**RAGING FIRE CAUSES HUGE LOSS AT BOOSEY AND HAWKES**

A fire which raged for more than four hours Aug. 24 nearly destroyed the Boosey and Hawkes publishing plant on Long Island at Oceanside, N. Y. The firm suffered a staggering loss of music stocks and its direct mail facilities have been temporarily halted. The Long Island plant housed the sales, production, educational and mailing departments in addition to sale and rental stocks. The entire rental library, however, was housed where the least damage was done and was retained intact. It will be possible for Boosey and Hawkes to continue handling all opera and orchestral score reservations without delay.

Plans for rebuilding, production and re-ordering stocks are already in motion and the staff at Boosey and Hawkes hopes that limited operations will resume by Oct. 1. David S. Adams, vice-president and managing director, has expressed his appreciation to the publishers, music dealers and printers whose offers of help were extended within a few hours after the announcement of the disaster.

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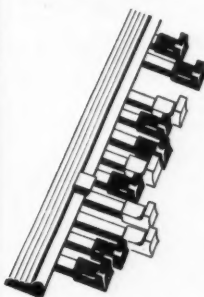


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**JOHN L. BALDWIN, JR., NAMED TO FACULTY AT HAMILTON**

John L. Baldwin, Jr., for the last eight years organist and choirmaster of Grace Episcopal Church in Utica, N. Y., has resigned his post there to accept appointment as assistant professor of music at Hamilton College, where he has been a lecturer for some time. Mr. Baldwin was appointed to Grace Church in 1946, going to Utica from the army. While in the service he served as director of the 222nd Infantry Music School in Vienna.

Before he entered the service Mr. Baldwin assisted Dr. Norman Coke-Jephcott at the Cathedral of St. John the Divine in New York City. While at Grace Church he served on the faculties of Hamilton College, Utica College and the Munson-Wilson-Proctor Institute. From 1950 to 1953 he was dean of the Central New York Chapter of the A.G.O. and was chairman of the regional convention in Utica last June.

In his new post Mr. Baldwin will teach four regular college courses, conduct the college choir and serve as organist at the Sunday evening chapel services. At the same time Mr. Baldwin intends to work for additional academic degrees.

**MYRON ROBERTS IS HEARD AT CATHEDRAL IN AMIENS**

Myron J. Roberts, associate professor of organ at the University of Nebraska in Lincoln, has just returned from France, where he became the first American to give a recital at the Cathedral of Notre Dame in Amiens. Mr. Roberts' program was under the sponsorship of the Association France-Etats Unis and arrangements were made through the courtesy of the cathedral organist, Mme. C. Ponchel. Despite other attractions in the city on that evening the church was filled for the event and Mr. Roberts received a highly complimentary review in the Amiens paper.

Two of the numbers on the program were composed by Mr. Roberts especially for the occasion and two other American composers were represented. The listing of numbers was as follows: Two Chorale Preludes and Fantasie in G minor, Bach; Prelude, Corelli-Guilman; Toccata, de Mereaux; A Kentucky Mountain Spiritual, Whitney; "Homage a Perotin" and Meditation, Roberts; Prelude on the Credo, Titcomb.



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# Programs of Recitals

**Fred S. Thorpe, Portland, Maine**—Mr. Thorpe was heard in a recital Aug. 31 at Christ Church. He played: "Psalm 19," Marcello; Four Pieces for Mechanical Organ, Haydn; Sonata for Bells, Handel; Flute Solo, Arne; March and "St. Anne's Fugue," Bach; "Priere," Borowski; "Greensleeves," Vaughan Williams; Postlude on a Ground, Murrill; Prelude on a Theme of Schumann, Edmundson; "Dies Irae," Snow; Prelude on "Tallis' Canon," Purvis; "Evening Bells and Cradle Song," Macfarlane; Theme and Variations, Brinkler.

**Harold Fink, New York City**—Mr. Fink will play the following program Oct. 31 at the Fordham Lutheran Church: Festival Prelude on "Ein feste Burg," Faulkes; Trio-Sonata in E flat, Bach; Symphony 1, Vierne.

**Richard Szeremany, Maplewood, N. J.**—As part of the summer organ series, Mr. Szeremany played the following program on the City Hall organ in Portland, Maine, Aug. 17: "Piece Heroique"; Franck; Scherzo, Symphony 2, Vierne; "Jesus, Lead Thou Onward", Karg-Elert; Sketch in F minor, Schumann; "Paraphrase on the Te Deum", Langlais; "Carillon", Sowerby; "Divertissement", Vierne; "The Fountain", De Lamarier; "The Rhythmic Trumpet", Birmingham; "Litanies", Alain.

**Richard Purvis, San Francisco**—Mr. Purvis played Sept. 14 at St. Paul's Church in Salinas, Cal. His program: Voluntary in A minor, Stanley; Solo for the Flute Stops, Arne; Three Chorale Preludes, Bach; Concerto 5, Handel; Toccata and Fugue in D minor, Bach; Chorale Prelude, Reger; Canon in B minor, Schumann; Chorale Prelude, Brahms; "Piece Heroique", Franck; Allegro Leggiero, "A Prayer for Peace," "On the Notes of the Cuckoo," "Forest Green" and "In Babilone", Purvis.

**Louise Kahler Wunner, Philadelphia**—At the annual commencement exercises for nurses of the Episcopal Hospital, held May 22, a twenty-minute organ recital included the following: Preludio from Sonata in C minor, Gullmunt; selected movements from Sonata No. 6, Mendelssohn; "Carillon," Vierne, "Nun danket alle Gott," Karg-Elert. The chapel choir sang "Great Is Jehovah", by Schubert, and "There Shall Be No More Night There," by D. D. Wood. The Episcopal Hospital Chapel in Philadelphia is

generally regarded as being one of the most beautiful hospital chapels in the United States. Mrs. Wunner is the organist and choir director at the hospital.

**John Eargle, Ann Arbor, Mich.**—A recital was played by Mr. Eargle Aug. 1 at the Washington, D. C., Cathedral. The program: Chaconne, Couperin; "Joies," "Deuils" and "Litanies," Alain; Passacaglia and Fugue in C minor, Bach; Cantilene and "Arabesque sur les Flutes," Langlais; Dieu parmi Nous," Messiaen.

**William T. Stone, Salinas, Cal.**—The dedicatory recital on the Aeolian-Skinner organ at St. Paul's Church, where Mr. Stone is organist and choirmaster, was played Aug. 29. Mr. Stone chose the following numbers for his program: "Carillon de Westminster," Vierne; Air and Prelude and Fugue in D, Bach; Chorale in A, Franck; Two Chorale Preludes, Brahms; "Divertissement," Vierne; Toccata, Widor.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—Mr. Brown's Labor Day program, played at the Spreckels organ pavilion, was as follows: "Concerto Americana," Kaschau; Fugue in C minor, Bach; "Elegy", Massenet; "Narcissus," Nevin; Allegro from Sonata in C major, Lynes; "King Cotton," Sousa; "Gold and Silver," Lehar; "My Maryland," Romberg; Fanfare in D major, Lemmens.

**GEORGE F. S. DUPONT-HANSEN**, 83 years old, blind Chicago organist and composer who was knighted by King Christian X of Denmark in 1925, died early in September in his home. He had been organist of Trinity Lutheran Church since 1895 and taught piano and organ. The knighting ceremony took place in the Danish consulate, Chicago, and was awarded for harmonizing and arranging 800 Danish pioneer songs, thirty of which he composed. His widow, Johanne, survives.

**MEMORIAL SERVICES** for Harris R. Vail, 67 years old, of Downers Grove, Ill., retired teacher of music in the University of Chicago's laboratory school, were held Sept. 12 in the Hyde Park Baptist Church, Chicago, where he was organist and choir director for thirty years. He died Sept. 8. Surviving are his widow, Ethel C.; a daughter, Mrs. Elizabeth Ingraham of Park Forest; two grandchildren, a brother and two sisters.

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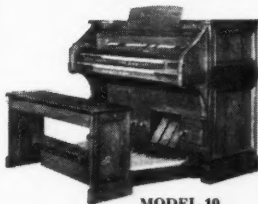
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GEORGE GANSZ



GEORGE GANSZ, PROMINENT Philadelphia organist, teacher and choir-master, has announced his retirement as organist and choirmaster at Zion Lutheran Church. Mr. Gansz had completed twenty-eight years of faithful service in Zion church. He presided at the three-manual organ and directed the senior choir, the motet and junior choirs having been founded by him.

George Gansz studied with the late Ralph Kinder. In 1916 he was awarded the associate certificate of the American Guild of Organists and he has been a member of the Guild since 1914. He has served as organist in Philadelphia area churches for the last forty-eight years.

Mr. Gansz has been selected on numerous occasions to be the organist for festival services of Lutheran Churches in northeast Philadelphia.

George L. Gansz has announced that he has resigned his position as university organist and assistant professor of music at Lehigh University, Bethlehem, Pa., in order to join the music faculty at Centenary College in Hackettstown, N. J.

JAMES A. RYAN, former New Jersey organist, has accepted a post at the Church of the Immaculate Conception in Fulton, N. Y. In addition to being organist, Mr. Ryan will organize a male liturgical choir, and will direct and train a children's choir. Mr. Ryan has served for the last two and a half years at St. Mary's Church in Nutley, N. J., and before that was for six years at Sacred Heart Church in Lyndhurst, N. J., where he resided and maintained a piano and organ studio. Among other positions were past conductor of the American Insurance Chorus and teacher and recitalist on the staff at the Griffith Piano Company in Newark.

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**IN EVANSTON DURING W.C.C.**

A notable series of organ recitals drew many hundreds of people to the First Methodist Church, Evanston, Ill., during the period when the World Council of Churches was in session at Northwestern University. Well-known concert organists were heard at 5 o'clock daily Monday through Friday of the two weeks that the council met. The work of rebuilding and enlarging the four-manual Austin organ, in accordance with plans announced in the March issue of THE DIAPASON, was completed just in time for the series. The programs were planned by Austin C. Lovelace, minister of music at that church.

The series opened with a recital by Hugh Porter, director of the School of Sacred Music, Union Theological Seminary, Aug. 16. His program was as follows: Voluntary on the 100th Psalm-tune, Purcell; Two Chorale Preludes, Buxtehude; Toccata, Adagio and Fugue in C and Three Chorale Preludes, Bach; "Folk-tune," Whitlock; "Apparition de l'Eglise Eternelle," Messiaen; Elevation, Dupré; Toccata, Jongen.

Other programs were as follows:

Aug. 17—Dr. Heinrich Fleischer, professor of music at Valparaiso University and organist at Rockefeller Memorial Chapel, the University of Chicago—"Magnificat Quinti Toni," Scheidt; Prelude and Fugue in E major, Lübeck; Chorale Prelude, "Vor deinen Thron tret ich hiermit," Bach; Toccata, Adagio and Fugue in C major, Bach; Toccata and Fugue in D minor, Reger.

Aug. 18—Robert Baker, New York City—Adagio and Finale from Concerto in G major, Handel; Two Ritornelles, Rameau-Karg-Elert; Largo, Ninth Sonata for Violin, Corelli-Guilman; Prelude and Fugue in A minor, Bach; "St. Francis Preaching to the Birds," Saint-Saëns; Two Chorale Preludes, Brahms; "Cortege et Litanie," Dupré; "Rhythmic Trumpet," Bingham; "The Shepherds," Messiaen; "Thou Art the Rock," Mulet.

Aug. 19—Austin C. Lovelace (a recital based on hymns and chorales sung during the World Council of Churches assembly)—"Een Vaste Burg," Kee; "Nun bitten wir den Heiligen Geist," Buxtehude; "Jesu meine Freude," Bach; The Passion Chorale, Brahms; Fantasy on "St. Magnus," Van Hulse; Prelude on "Picardy," Noble; Rondolet on a Genevan Psalter Tune, McKay; "Gelobet sei Gott im höchsten Thron," Pepping; Reverie on "University," Grace; Toccata on "Leoni," Bingham; "O Welt, ich muss dich lassen," Brahms; Fugue in E Flat ("St. Anne"), Bach.

Aug. 20—Walter Baker, New York City—Toccata in F major and Two Chorale Preludes, Bach; Introduction, Passacaglia and Fugue, Reger; "Scene de la Passion," Daniel-Lesur; Prelude and Fugue on "B-A-C-H," Liszt.

Aug. 23—Marilyn Mason, University of Michigan—Chaconne in G minor, Couperin; "Dialogue," Clerambault; Prelude and Fugue in D major, Bach; "Trois Danses," Alain; Two Hymn Preludes, Searle Wright; Roulade, Bingham; "Comes Autumn Time," Sowerby.

Aug. 24—Barrett Spach, organist of Fourth Presbyterian Church, Chicago, and Harold Newton, violist—Suite for Viola and Organ, Vivaldi; Partita on "Jesu, Priceless Treasure," Walther; "Poem" for Organ and Viola, Sowerby; Suite for Organ, Litalze.

Aug. 25—Alexander McCurdy, Westminster Choir College, Curtis Institute of Music—Four Chorale Preludes and Prelude and Fugue in A minor, Bach; "Meditation on the Bells," McCurdy; Two Sketches, Schumann; "Divinum Mysterium," David Stanley York; "Greensleeves," Purvis; Two Chorale Preludes, Brahms; "In dulci Jubilo" and Two Antiphons, Dupré. A carillon recital was played by Mr. McCurdy Aug. 26.

Aug. 27—Nita Akin, Wichita Falls, Tex.—"Psalm 19," Marcello; "Fairest Lord Jesus," Edmundson; "Be Thou Contented" and "In Thee Is Gladness," Bach; "I Am Black but Comely," Dupré; Chorale in A minor, Franck; "Joyeaux Noel," Van Hulse; "Abide with Us," Weinberger; Fugue-Finale, Sonata on the Ninety-fourth Psalm, Reubke.

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RONALD ARNATT



**ARNATT GOES TO EPISCOPAL CATHEDRAL IN ST. LOUIS, MO.**

Ronald Arnatt, F.A.G.O., F.T.C.L., twenty-four-year-old English-born musician, has assumed the post of organist and choirmaster of Christ Church Cathedral in St. Louis. Mr. Arnatt went to St. Louis from Washington, D. C., where he had been organist and choirmaster of the Church of the Ascension and St. Agnes since 1949. In St. Louis he also will be music master of the Mary Institute.

Mr. Arnatt was born in London and attended Trent College, Trinity College of Music and Durham University, where he earned the bachelor of music degree. Between the ages of 6 and 8 years he won seven certificates in the London Music

Festivals. He also was awarded scholarships to Westminster Abbey Choir School, Kings College Choir School and Trent College. Mr. Arnatt's private study in organ was with Harold Darke, Paul Callaway and Conrad Bernier.

In 1947 Mr. Arnatt came to America and played that year at the New York Avenue Presbyterian Church in Washington. The next year he was organist of the First Congregational Church in that city and he went from there to the Ascension and St. Agnes. From 1951 to 1954 Mr. Arnatt also played for the Adas Israel Congregation. He was lecturer in music theory and assistant professor of piano and organ at American University from 1951 until 1954.

The Washington Cantata Chorus was founded by Mr. Arnatt in 1950 and he served as its conductor until 1954. Under his direction this group performed several choral works never heard before in Washington. Mr. Arnatt was conductor of the Alexandria, Va., Festival Chorus and the Washington Oriana Choir in 1951. He has played more than 100 organ recitals in this country and was heard at the national convention of the A.G.O. in July. In 1950 he was organist for the sesquicentennial production of Paul Green's "Faith of Our Fathers."

Mr. Arnatt has won recognition as a composer. One of his anthems took first place in the 1950 competition sponsored by the Church of the Ascension in New York City and in 1951 a set of songs he wrote won the Virginia R. Collier award sponsored by the District of Columbia Chapter of the National Association for American Composers and Conductors. He has written more than thirty anthems and carols for chorus and organ.

Carolyn Freeman Woodward became Mr. Arnatt's bride in 1952 and they have a daughter, Ronlyn. Mr. Arnatt became an American citizen in February of this year.

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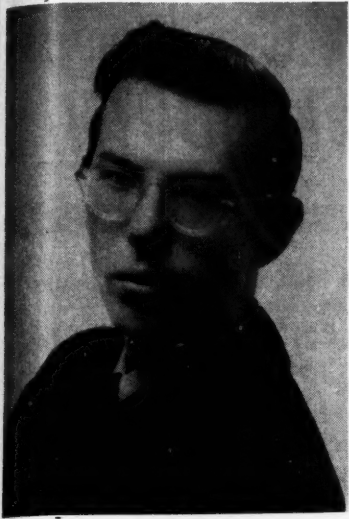
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DR. CORLISS ARNOLD



**CORLISS ARNOLD SUCCEEDS FRANCIS MOORE IN OAK PARK**

Corliss Richard Arnold, S. M. D., A. A. G. O., has been appointed director of music of the First Methodist Church, Oak Park, Ill. Dr. Arnold assumed his duties as organist and director of the five choirs of the church Sept. 12. He succeeds Francis S. Moore, Mus. D., dean of the Illinois Chapter, A. G. O., who has held the position for twenty-six years and who recently announced his retirement.

For the last two years Dr. Arnold has been studying at the Union Theological Seminary School of Sacred Music, New York, where he received his doctorate last spring. He was assistant to Dr. Hugh Porter, director of the school, and organist and choir-master of the Reformed Church of Closter, N. J. During the summer of 1953 he was guest organist at the Brick Presbyterian Church in New York, substituting for Dr. Clarence Dickinson, and was also organist and choir-master at James Memorial Chapel, Union Seminary.

Dr. Arnold received his master of music degree from the University of Michigan in 1948. He was awarded the bachelor's degree summa cum laude in 1946 from Hendrix College, Conway, Ark., where he became an instructor of organ and piano. He has held positions at the First Methodist and First Presbyterian Churches of Conway, Ark., and for four years was director of music of the First Methodist Church of El Dorado, Ark. (1948-1952). In this church Dr. Arnold conducted nine choirs and presented fifty-six musical programs of oratorios, recitals and special musical services.

Dr. Arnold studied organ with Vernon de Tar, Dr. Charles Peaker, Dr. Robert Baker, Dr. Marshall Bidwell, J. Glenn Metcalf and at the Organ Institute; composition with Normand Lockwood and Seth Bingham, and conducting with Alfred Greenfield and Peter Wilhousky. He has given organ recitals in the East, Midwest and South, and is a member of Phi Mu Alpha.

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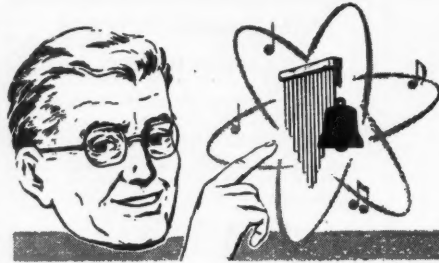
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The speakers will be Miss Margaret Deneke, honorary choirmaster of Lady Margaret Hall, Oxford, England; Mrs. Albert G. Parker, writer and prominent church woman; the Rev. John N. Fox, pastor of the Hanover Presbyterian Church; Raymond Ocock, a graduate of Westminster College (Pennsylvania) and the School of Sacred Music of Union Theological Seminary, minister of music at the First Presbyterian Church of Evansville, Ind.; Dr. Ruth Graham, professor of music at Hanover College and director and organist of the Hanover College Choir; Gilbert Macfarlane, choirmaster of Christ Church Cathedral, Louisville, Ky.; and Herbert Goldsmith, choirmaster of Christ Episcopal Church, Madison, Ind., and music therapist at Madison State Hospital.



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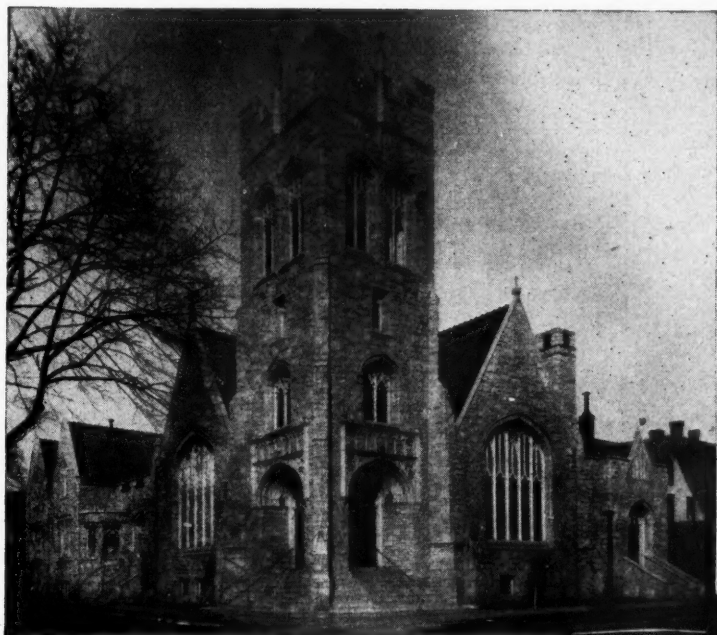
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**ARTIST PROGRAMS FEATURE MUHLENBERG COLLEGE SERIES**  
 During the 1952-53 and 1953-54 seasons the music department of Muhlenberg College in Allentown, Pa., sponsored a series of concerts featuring outstanding choral organizations and organists. During its first season Dr. Heinrich Fleischer of Rockefeller Chapel, University of Chicago, gave a recital which included Regner's fantasy "Wake, Awake". The Peter Sozio singers of New York, an ensemble of sixteen voices (some doubling as instrumentalists) presented a concert entitled "1000 Years of Sacred Music," ranging from plainchant to contemporary Americans. Under Robert K. Chapman's direction the choir of the Cathedral Church of the Nativity, consisting of seventy-five men and boys, sang an evening service. The season closed with a concert of the choir of St. Bartholomew's Church, New York, under Harold W. Friedell, who directed Dvorak's "Te Deum" and Vaughan Williams' "Benedicite".

Last season brought André Marchal to the campus. His program included Bach's Passacaglia, Franck's B minor Chorale and an improvisation on a theme by Dr. Ifor Jones. Other concerts featured the Curtis String Quartet of Philadelphia, the Randolph Singers of New York and two choral organizations: The Columbia University Chorus, under Jacob Avshalomov, who presented Handel's seldom-heard oratorio "The Triumph of Time and Truth," with a small orchestra, and the combined choirs of Germantown and Soudertown Lutheran Churches in a performance of C. Baxter's "The Hound of Heaven," under Mrs. Baxter's own direction.

The concerts were arranged by Ludwig Lenel, head of the music department, who played organ recitals in both years. The concert series will be continued this year.

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 THE REV. A. L. KERSHAW, Rector, Holy Trinity Church, Oxford, Ohio  
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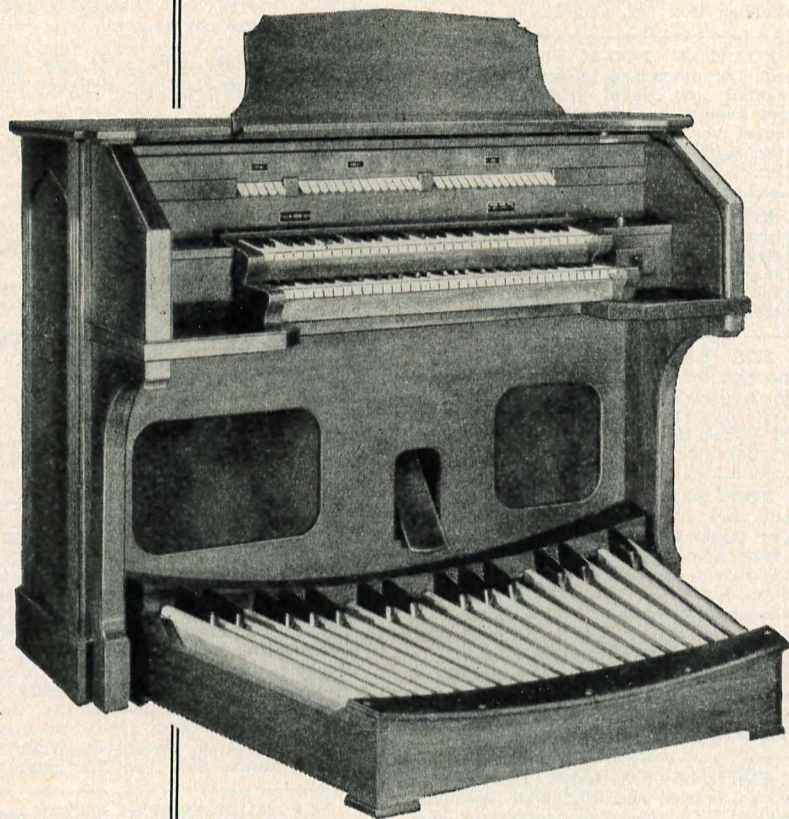
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