

THE DIAPASON

MUSIC
LIBRARY

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

Forty-Sixth Year, No. 11—Whole No. 551

CHICAGO, ILL., U.S.A., OCTOBER, 1, 1955

Subscription \$1.75 a year—15 cents a copy

REUTER TO BE BIGGEST ORGAN IN DALLAS, TEX.

FOUR-MANUAL INSTALLATION

Park Cities Baptist Church, Built at
Cost of Nearly \$2,000,000, Will
Have Large Instrument—
Stoplist Is Announced.

The Reuter Organ Company has been chosen to build a four-manual instrument for the Park Cities Baptist Church of Dallas. The church, seating approximately 2,400 people and costing nearly \$2,000,000, will have the largest organ in the city when the instrument is installed.

The organ was designed by Franklin Mitchell of the Reuter Organ Company in consultation with Robert A. Geisler, Northern Texas representative for the firm, who was responsible for the sale. The organist of the church is Mrs. Roberta D. McBride and the minister of music is Ray Evans. The stoplist of the instrument will be as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spillflöte, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Acuta, 3 ranks, 183 pipes.
Chimes (console preparation).

SWELL ORGAN.

Lieblighgedeckt, 16 ft., 73 pipes.
Geigenprincipal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Voix Humana, 8 ft., 61 pipes.
Clarin, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Lieblighflöte, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Siffloite, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Clarin, 8 ft., 73 pipes.
Schalmel, 4 ft., 73 pipes.
Tremolo.

SOLO ORGAN.

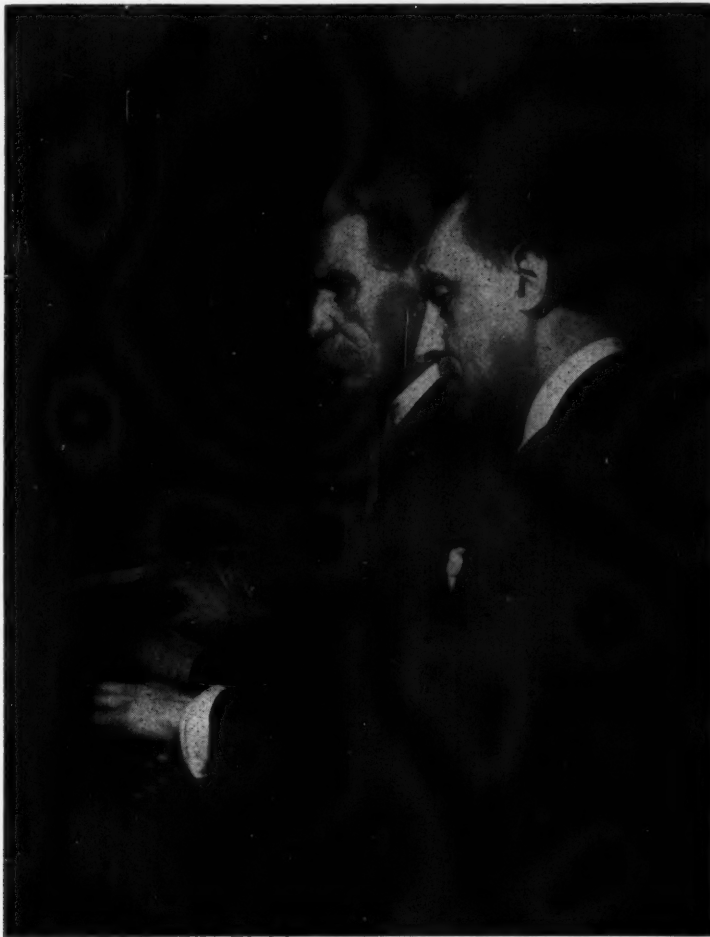
Concert Flute, 8 ft., 73 pipes.
Solo Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 66 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 pipes.
Lieblighgedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 pipes.
Gemshorn, 8 ft., 32 pipes.
Lieblighgedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.

MISS CLARA CROMLEIGH has been made organist emeritus of Ohev Shalom Temple in Harrisburg, Pa., after a service of thirty years. Miss Cromleigh, of Mechanicsburg, regularly attended rehearsals and participated at all religious functions of the temple during her tenure.

ALBERT SCHWEITZER AND EDOUARD NIES BERGER



Dr. ALBERT SCHWEITZER and Edouard Nies-Berger work together on the last two volumes of Schirmer's complete edition of the Bach organ works. The two scholars spent the summer together at Dr. Schweitzer's home in Alsace. They gave a joint recital Sept. 18 in the Parish Church

of Wihr-au-Val, Alsace, playing compositions by Bach, Mendelssohn, Franck and Widor. Dr. Schweitzer expects to be back at his hospital in French Equatorial Africa before the end of this year. Mr. Nies-Berger reports that the doctor is in very good health.

DAVID CRAIGHEAD BECOMES HEAD OF ORGAN AT EASTMAN

David Craighead, regarded as one of the country's most brilliant younger organists, became head of the organ department of the Eastman School of Music at the beginning of the school year. He goes to Rochester after nine years as head of the organ department at Occidental College in southern California. He also has been organist of the Pasadena Presbyterian Church. Dr. Howard Hanson, director of the Eastman School, announced that Mr. Craighead will take over the post left vacant by the resignation of Catharine Crozier Gleason.

Mr. Craighead was graduated from the Curtis Institute with high honors and became organist at the Bryn Mawr Presbyterian Church in Philadelphia and a member of the faculty of the Westminster Choir College. He has toured extensively for recitals on the west coast, in Philadelphia, Boston and Toronto. In Rochester Mr. Craighead also will be organist of St. Paul's Episcopal Church, succeeding Dr. Richard Warner.

ROYAL SCHOOL CHOIR FEST TO BE HELD IN CATHEDRAL

Affiliated choirs of the Royal School of Church Music will assemble at the Cathedral of St. John the Divine in New York Sunday, Oct. 30, at 4 p.m. for choral evensong under the direction of Alec Wyton, M.A. (Oxon), F.R.C.O., master of choristers of the Cathedral Church and headmaster of the Cathedral Choir School. Included among the choirs will be the cathedral choir, a large repre-

sentation of the student body of the General Theological Seminary and St. Stephen's Church, Woodlawn. Two choirs will travel great distances to be present—St. Andrew's School, Ontario, and the choir of Grace Church, Lockport, N. Y. The Right Reverend Horace W. B. Donegan, D.D., S.T.D., Bishop of New York, will bring greetings to the choristers.

Music for the occasion will include Psalm 46 sung to Anglican chant, a plainsong Magnificat and Nunc Dimittis with fauxbourdons by Thomas Morley, anthems, "Teach Me, O Lord," by Thomas Attwood, and "Let All the World in Every Corner Sing," by R. Vaughan Williams, and the "Victory Te Deum," by Everett Titcomb.

MRS. JEROME B. MEYER, HEAD OF PIPE FIRM, IS DEAD AT 80

Mrs. Mamie W. Meyer, president of Jerome B. Meyer & Sons, Inc., Milwaukee organ pipe manufacturing firm, died Aug. 22 at the age of 80 years. Mrs. Meyer was the widow of Jerome B. Meyer, who founded the firm and was its president for nearly forty years, until his death Sept. 17, 1949. Since that time she had operated the company with the assistance of a son, Charles T. Meyer.

Mrs. Meyer is survived also by another son, Raymond of Phoenix, Ariz.; two daughters, Mrs. Marie Haggeth of Milwaukee and Mrs. Ruth Gruhl of Racine, Wis., and a number of grandchildren and great-grandchildren. One grandson, Charles T. Meyer, Jr., who is affiliated with the firm, is now in a Milwaukee hospital recovering from a mild case of polio.

LONDON CENTRE HOST TO CANADIAN COLLEGE

GORDON JEFFERY ELECTED

Many Americans Attend Three-Day
Convention—Brilliant Recitalists
Heard—Lectures and
Discussion Sessions.

By MURIEL GIDLEY STAFFORD

The London, Ont., Centre was host to the Canadian College of Organists for its three-day convention Aug. 29 to Sept. 1. Registration, which began at the Metropolitan United Church Tuesday morning indicated that there were many American visitors. R. G. Geen, past president, presided in the unavoidable absence of the president, D'Alton McLaughlin. Welcome was extended to the new Centre at Victoria, B.C., with twenty-four members. It was announced that \$3,200 has been raised in the first year for the C.C.O. building fund, to establish a permanent headquarters building. The objective over a five-year term is \$50,000.

C. C. McAree, chairman of the Toronto Centre, issued an invitation to the Willan festival, to take place Oct. 15 at St. Paul's Church, Toronto. A recital at 4 o'clock will be followed by a dinner honoring Dr. Willan on his seventy-fifth birthday, and afterwards there will be a concert of his secular works.

The subject of organists' salaries was discussed. It was decided that the salary level should be raised to conform with salaries of other professions and church boards should be made to realize the expensive education required by a good organist. It was resolved that an appeal be made to the C.B.C. to televise organ recitals, which should be an attraction visually as well as tonally.

Officers Are Elected

The following officers and council were elected:

President—Gordon D. Jeffery
Past President—D'Alton McLaughlin, A.A.G.O.

Honorary Vice-Presidents—Sir Ernest MacMillan, B.A., Mus.D., LL.D., F.R.C.O.; T. M. Sargent; Healey Willan, Mus.D., LL.D., D.Litt., F.R.C.O.

Vice-Presidents—Maitland Farmer, Mus.B., F.R.C.O., Nova Scotia; G. D. Skeffington, New Brunswick; John Robb, Mus.B., Quebec; Muriel Gidley Stafford, Ontario; H. H. Bancroft, Mus.B., F.R.C.O., Manitoba; F. H. Godley, Saskatchewan; Mrs. Phyllis C. Clarke, B.A., Alberta; T. Jenkins, Mus.B., A.C.C.O., British Columbia

General Secretary—Mrs. P. Pirie
Treasurer—Henry Roseaver, F.C.C.O.
Registrar—Gordon D. Jeffery
Registrar for Examinations—F. C. Silvester, F.C.C.O.

Yearbook Editor—E. Rollinson, Mus.B., F.R.C.O.

Council—R. C. Bayley, Moncton, N.B.; Douglas Bodle, A.C.C.O. Toronto; Mrs. E. M. Bush, Mus.B., F.C.C.O., Vancouver; J. Chalmers, A.C.C.O., Toronto; Miss F. D. Clark, Mus.B., F.C.C.O., Hamilton; J. F. Codere, Sherbrooke; George Coutts, Toronto; L. H. Day, Windsor; Miss E. M. Dillon, Owen Sound; E. Dowling, F.C.C.O., St. Catharines; W. J. Doyle, Montreal; Mrs. G. K. Drynan, Mus.B., Oshawa; J. France, Sarnia; R. G. Geen, Oshawa; J. D. Gordon, Orillia; Leonard Grigg, Kitchener; H. D. Hart, M.D., B.Sc., B.A., Saskatchewan; J. M. Hodgins, Toronto; J. Hopkirk, A.C.C.O., Kitchener; H. W. Jerome, A.C.C.O., Hamilton; Lewis Jones, A.C.C.O., St. Catharines; B. L. Kurth, Vancouver; W. U. Lethbridge, A.C.C.O. Galt, Ont.; Georges Lindsay, Montreal; G. Little, Mus.B., Montreal; J. L. MacDowell, B.A., Brantford; C. C. McAree, Mus.B., F.C.C.O. Toronto; H. C. Milligan, Ottawa; Mrs. O. L. Moon, Calgary; T. Morrison, Mus.B., Fredericton; B. A. Munn, Halifax; Miss N. Plummer, Hamilton; James C. Read, Windsor; Mrs. P. Roberts, Orillia; W. C. B. Robinson, Ottawa; J. R. Robertson, Oshawa; D. B. Roxburgh, B.Sc., M.D., Victoria, B.C.; E. Terry, B.A., B.Paed., M.Mus., London; F. W. Timms, Niagara Falls; C. P. Walker, Galt; J. J. Weatherseed, F.R.C.O., Toronto; W. H. Wickett, F.C.C.O., London; W. Woolhouse, Chatham; Miss H. F. Young, A.C.C.O., Winnipeg.

[Continued on page 6]

**CANACADEA CHAPTER
HOLDS ANNUAL SCHOOL**

MANY MUSICIANS REGISTER

**Five Days of Study and Recreation
Are Enjoyed on the Campus of
Alfred University—Hymn Festival Is a Feature.**

More than 100 organists and choral conductors, representing ten states and Canada, converged on the Alfred University campus in Alfred, N. Y., July 18 to 22. The occasion was the seventh annual church music institute under the auspices of the Canacadea Chapter of the A.G.O. The school operated throughout its five-day duration at a dazzling daily eight-hour pace, with recitals and social get-togethers which featured the off-curricular evening hours.

The class has been growing steadily in prominence since its inception in 1949 by Lois Boren Scholes, its director, who is in charge of music at the Union University Church, and once again it reflected her uncanny organizational ability. This year's distinguished faculty included Dr. Roberta Bitgood, director of music at Calvary Presbyterian Church, Riverside, Cal.; Madeline Ingram, M.M., professor of music at Lynchburg College in Virginia and director of music at the Court Street Methodist Church in that city; Robert Elmore, A.R.C.O., L.R.A.M., Mus. B., director of music at Holy Trinity Episcopal Church in Philadelphia; Howard Jarratt, M.S.M., of the Union Theological Seminary vocal department, and Hans Vigeland, director of music at Buffalo's Delaware Avenue Presbyterian Church.

The class enjoyed organ recitals on the Möller three-manual Rosebush memorial organ in the Union Church by Mr. Elmore and Dr. Bitgood and participated in a thrilling hymn festival conducted by Hans Vigeland on the opening evening. The schedule of evening programs concluded with a choral service conducted by Dr. Bitgood, featuring Mr. Jarratt as tenor soloist.

Mr. Elmore, a composer of note, endeared himself to the institute as one of this country's virtuoso concert organists. His playing is crisp and exciting. He possesses an almost supernatural technique, full of warmth. Dr. Bitgood, whose compositions are widely recognized, always is a welcome friend when organists meet. She excels both as a recitalist and conductor. Howard Jarratt, brilliant New York tenor, is a young man destined to go far in the musical realm of this continent. A veteran in the field of oratorio and the concert stage, his voice is like fine velvet. He is a singer of distinction with equal ability as a teacher.

Hans Vigeland's name is embedded in the minds of choral music lovers in New York State. He is a conductor of outstanding aptitude. His hymn festival provided valuable food for thought on the possibilities of wider use of the church hymnbook. Madeline Ingram is a charming lecturer whose electrifying personality readily adapts itself to children and adults alike. Her carefully designed teaching methods to introduce young children to music would be valuable assistance to any organist. Alfred's famous carillon, under the capable technique of Dr. Ray Wingate, was heard in two recitals. The Rev. R. Leroy Moser, minister of the Union Church, was the institute chaplain.

The class dispersed at the end of the five-day course packed with informative ideas to help better their positions as church musicians and full of a feeling of gratitude to Mrs. Scholes and Dr. Scholes. Their cleverly arranged social activities at the institute meetings are a feature of merriment that contribute greatly to the success of these yearly courses.

Publishers' exhibits and the reading of many new anthems rounded out the course and gave those present an on-the-spot opportunity to add selectively to their repertoires.

CLIVE JACKLIN.

R. COCHRANE PENICK



R. COCHRANE PENICK, associate professor of organ, theory and sacred music at Mississippi State College for Women and organist-choirmaster at St. Paul's Episcopal Church in Columbus, Miss., is gaining prominence as a composer and recitalist. Mr. Penick was born in Austin, Tex., and in 1929 he was graduated with honors from the University of Texas, where he was elected to Phi Beta Kappa and was a member of the tennis squad. Later he won the M.S.M. degree at Union Theological Seminary. Among his teachers were Lilian Carpenter and Clarence Dickinson.

Mr. Penick has served on the faculties of Louisiana State University, the Austin Presbyterian Theological Seminary, Mary Hardin-Baylor College and the Sewanee Conference on Church Music. He has held organ posts in Austin, Belton and Temple, Tex., Shreveport, La., and New York City. Mr. Penick has played recitals in nine states. He has been active in Guild work and recently he was re-appointed state chairman for Mississippi. He is a member of the American Association of University Professors and vice-president of the Mississippi Music Educators' Association.

Organ and choral compositions by Mr. Penick have won favor both in this country and abroad. His published works are two chorale preludes, three preludes on Welsh hymn-tunes and an anthem, "I Heard the Bells on Christmas Day." One of his organ works was featured on a program broadcast by B.B.C. and N.B.C. illustrating a lecture on American organists delivered by H. Lowery before the London Society of Organists.

**LOS ANGELES PLANT OPENED
BY ELECTRONIC ORGAN ARTS**

Electronic Organ Arts has opened a new assembly plant in Los Angeles. The building will house a factory show room with samples of the firm's completed electronic organs of from one to three manuals. Shop space is provided for the assembly of consoles, keyboards, pedals and all electronic kits prior to shipment. Augmentation stops for pipe organs also will be on display. The company's products are sold both in kit form and assembled under the trade name "Artisan".

PLAINSONG PUBLICATIONS

- of the late Canon Winfred Douglas
- Cantica Eucharistica \$.35
- Monastic Diurnal Noted 6.30
- Antiphons of the B.V.M. .35
- Postpaid. Discount on quantity orders.

**Sisters of St. Mary
Kemper Hall
KENOSHA, WISCONSIN**

**Plan now to attend the Tenth Annual Session
POCONO CHURCH MUSIC INSTITUTE**

July 30th to August 10th

Ministerium Camp Shawnee-on-Delaware, Pa.
Write to: Dr. Earl F. Rahn, 819 Muhlenberg Bldg.
1228 Spruce St., Philadelphia 7, Pa.



HANDEL

MESSIAH

New Urtext Edition by Arnold Schering

**Vocal Score (English-German)
(#4501)\$ 1.50**

Full Orchestra Score (#4500) 20.00

Set of Parts 20.00
Complete Winds (including Timpani), Strings, Cembalo and Organ.

Also available separately:

Extra Strings, each 2.50

Set of Winds (including Timpani) ... 3.50

Cembalo 2.00

Organ 2.00

C. F. PETERS CORPORATION

373 FOURTH AVENUE • NEW YORK 16, N. Y.

Healey Willan

**75th Birthday Anniversary
October 12, 1955**

Organ Music

- Six Chorale Preludes, Set I (97-3903)\$1.50
- Six Chorale Preludes, Set II (97-3905) 1.50

In Preparation

- Prelude on the melody "Adoro Te devote" 1.00

Mixed Voices

- MS 1009 Christ Our Passover (Motet No. 1)20
- HA 2006 Christ, Whose Glory Fills the Skies (Accompanied)16
- HA 2005 Father of Heaven, Whose Love Profound (Accompanied) .. .18
- MS 1014 Grant Us Thy Light (Motet No. 2)16
- HA 2004 Hosanna to the Living Lord (Accompanied)18
- MS 1016 Hosanna to the Son of David (Motet No. 4)20
- CH 1050 The Vision of Isaiah (Isaiah, Mighty Seer) (Accompanied) .. .25
- CH 73 I Will Lay Me Down in Peace (Accompanied)15
- MS 1017 I Will Lift Up Mine Eyes (Motet No. 6)20
- HA 2003 Lift Up Your Heads, Ye Mighty Gates (Accompanied)18
- CH 72 Like as the Hart (Accompanied)15
- HA 2001 Rise, Crowned with Light (Accompanied)18
- HA 2001a Rise, Crowned with Light (Descant)05
- HA 2002 Round Me Falls the Night (Accompanied)16
- HA 2013 Sing to the Lord of Harvest (Accompanied)20
- MS 1013 The Spirit of the Lord (Motet No. 5)20
- CH 1059 We Praise Thee, O God (Unison)18
- MS 1015 Worthy Art Thou, O Lord (Motet No. 3)18

Treble Voices

- We Praise Thee. A Junior Choir Book for the Church Year (No. 97-7564) . 1.25

NEW

- The Story of Bethlehem. Based on Luke 2, 1-14. For unison voices with a chorus on "Glory to God in the highest" (No. 97-7572) 50
- CH 1059 We Praise Thee, O God (Unison)18

NEW

- CH 1091 Come Jesus, Holy Child (Unison with descant)16

NEW

- CH 1090 Snowy Flakes are Falling Softly (Unison)18

NEW

Male Voices

- Missa Brevis in G (No. CH 1066)60

At your local dealer or direct from

CONCORDIA PUBLISHING HOUSE
ST. LOUIS 18, MISSOURI

THE DIAPASON

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

Aeolian-Skinner

Announces

FALL HIGH-FIDELITY RELEASES

VOLUMES

V AND VI

IN

THE KING OF INSTRUMENTS

VOLUME V

The Music of Richard Purvis

Played on the organ of Grace Cathedral

San Francisco, California

Partita, CHRIST 1ST ERSTANDEN

Pastorale, FOREST GREEN

ADORATION

DIVINUM MYSTERIUM

Capriccio, CUCKOO

INTROIT

ELEVATION

VOLUME VI

The Cathedral of Saint John the Divine

New York City

Alec Wyton, Organist

Variations:

MY YOUNG LIFE HATH AN END

Jan Pieterszoon Sweelinck

TOCCATA IN D MINOR, THE DORIAN

Johann Sebastian Bach

TOCCATA FOR THE FLUTES

John Stanley

PRELUDE, DEUS TUORUM MILITUM

Leo Sowerby

CAROL

Percy Whitlock

PRELUDE ON A THEME BY VICTORIA

Benjamin Britten

SARABAND (In Modo Elegiaco)

Herbert Howells

Available from your local record dealer

or

\$5.95 Postpaid from

**Aeolian-Skinner
Organ Company, Inc.**

Boston 25, Mass.

FRANCIS BLAND TUCKER



BALDWIN...brings greater Scope to Electronic Organs

Baldwin superiority in the electronic organ brings the rich heritage and spiritual atmosphere of the finest in traditional music within the reach of every church. For Baldwin excels in both range and fidelity of true organ tone. Standard controls and responsive action make the Baldwin easiest of all organs to play. A full range of models allows you to select a Baldwin best suited to your individual needs. For most in organ quality, performance and value, Baldwin is your logical choice. Contact your nearest Baldwin dealer or write for specific information.

Baldwin will finance your purchase of any Baldwin Organ or Piano. Ask your dealer or write for details of this unusual manufacturer-customer service.

Baldwin builds a complete line of pianos for church and educational needs.

BALDWIN
Electronic Organs

THE BALDWIN PIANO COMPANY
Organ Division
Cincinnati 2, Ohio

Please send full information on the following: <input type="checkbox"/> Church Organs <input type="checkbox"/> Home Organs <input type="checkbox"/> Pianos <input type="checkbox"/> Finance Plan	The Baldwin Piano Co., Organ Div., Dept. D105 1801 Gilbert Ave., Cincinnati 2, Ohio
	Name..... Address..... City..... Zone..... State.....

MUSIC TEXTBOOK COMPANY

Authoritative Textbooks
By Distinguished Authors

Proudly Presents

DIETRICH BUXTEHUDE

The Man, His Music, His Era

By Dr. Farley K. Hutchins

Head Of The Departments Of

Organ and Sacred Music,
Baldwin-Wallace College, Berea, Ohio

A Brilliant Appraisal Of

His Work And Influence On

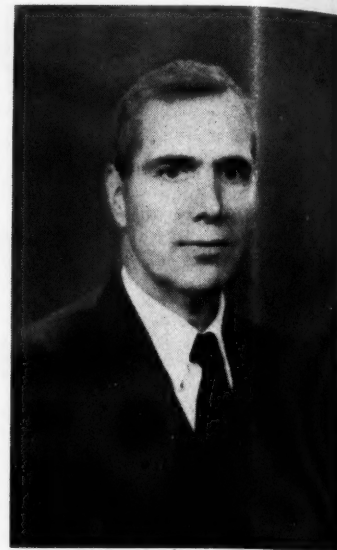
Johann Sebastian Bach

- Enjoyable, Engrossing, Essential;
- Excerpts From Original Works;
- Exhaustive Bibliographies;
- An Incomparable Treasury For Organists, Pianists; Other Instrumentalists; Musicologists; Editors; Colleges, Conservatories, Libraries.
- Beautifully Designed, \$2.50.

**PUBLICATION DATE:
OCTOBER 15, 1955**

MUSIC TEXTBOOK COMPANY

49 Ward Street Paterson, N. J.



THE REV. FRANCIS BLAND TUCKER, D.D., rector of Christ Church (Episcopal), Savannah, Ga., has been elected an honorary member of the American Guild of Organists. Dr. Tucker was born in Norfolk, Va., the son of a bishop and brother of a former presiding bishop of the church. He was educated at the University of Virginia, where he received his bachelor of arts degree, and the Virginia Theological Seminary, where he received his bachelor of divinity and doctor of divinity degrees.

Dr. Tucker, a veteran of world war I, served as rector of Grammer Parish, Brunswick County, Va., for five years; rector of St. John's, Georgetown, Washington, D. C., for twenty years, and has been rector of Old Christ Church, Savannah, Ga., since 1946. Dr. Tucker was the first chaplain of the Savannah Chapter, serving from 1947 to 1949.

Dr. Tucker is a member of the Joint Commission on the Revision of the Hymnal and was active in the preparation of The Hymnal 1940. He is the author of No. 366, "All Praise to Thee, for Thou, O King Divine," and No. 504, "Our Father, by Whose Name". He is translator of No. 68, "Alone Thou Goest Forth, O Lord," which translation was used by Alexander Matthews in his recent work "Gethsemane to Golgotha". Claude Means has used this text for his anthem "The Darkest Hour". Dr. Tucker also translated No. 195, "Father, We Thank Thee Who Hast Planted"; No. 298, "The Great Creator of the Worlds," and No. 362, "Master of Eager Youth". The British Broadcasting Corporation Hymnal, recently compiled, has used three of Dr. Tucker's hymns. Dr. Tucker is serving on the commission appointed to revise service music included in The Hymnal 1940.

Robes for Your Choir

- send for catalog
- Robe Styles
 - Swatches of material for fabric and color
 - We're interested in New Robes
 - Reconditioned, used, Robes
 - Pulpit Gown
 - Confirmation Robes
 - Have representative with samples, phone for appointment.

E. R. MOORE CO.

268 Norman Ave., Brooklyn 22, N. Y.
932 Dakin St., Chicago 13, Ill.
1908 Beverly Blvd., Los Angeles 57, Calif.

GEORGE WM. VOLKEL

SAC. MUS. DOC., F.A.G.O.

The Presbyterian Church

WESTFIELD, N. J.

Faculty, School of Sacred Music, Union Theological Seminary, N. Y.

Organist, Chautauqua Institution, Chautauqua, N.Y.
Organist, "The Telephone Hour"

BERENBROICK

DREW UNIVERSITY

MADISON, NEW JERSEY

BELL TONES that sound "in tune" to the most critical ear!

The Maas-Rowe SYMPHONIC CARILLON is the only bell instrument which gives the organist a choice of major or minor tones for each note. This is the result of two bell tones per note — one tuned to a minor and the other to a major tonality. NOW! you can play in perfect concordance at all times. All chords minor, major, diminished and augmented, can be played without limitation.

HEARING IS BELIEVING . . . When you hear the deep, truly bell-like tones of the Symphonic Carillon, we are confident that you too will be immediately impressed by their quality . . . distinctive in clarity and traditional in timbre.

Compare the Symphonic Carillon with any other bell instrument, regardless of cost. Let your own ears be the judge! Your name and address on a post card will bring you complete details without any obligation.

MAAS-ROWE Carillons
3015 Casitas Ave. • Los Angeles 39, Calif.

GEORGE W. VOLKEL



**VOLKEL LEAVES ALL ANGELS;
GOES TO WESTFIELD CHURCH**

After a tenure of nearly fourteen years Dr. George William Volkel has resigned his position as organist and choir-master of All Angels' Episcopal Church, New York City, to assume similar duties in the Presbyterian Church of Westfield, N. J. In this church he will have charge of several choirs. Special services of music in addition to the regular Sunday services are planned. The Westfield Presbyterian Church is said to be one of the ten largest of its denomination in the United States. A three-manual Casavant organ was dedicated three years ago.

Dr. Volkel has just returned from his twenty-third summer as the official organist of the Chautauqua Institution, Chautauqua, N. Y. He will continue as the organist for the "Telephone Hour," playing pre-broadcast recitals in Carnegie Hall each Monday evening.

**KEATES
ORGAN COMPANY**

LIMITED

Organ Builders

LUCAN, ONTARIO

H. WILLIAM HAWKE

Box 637

GANANOQUE — ONTARIO

Canada

RECITALS — LECTURES

A L L E N BOUTWELLE

Organ Recitalist

CHURCH OF THE ADVENT

Worcester, Mass.

Director of Choirs

"Seven Acres" Auburn, Mass.

HOMER WHITFORD

MUS.B., F.A.G.O., Mus.D.

First Church in Cambridge
(Congregational)

McLean Hospital, Waverley.



Central Presbyterian Church, New York, N. Y.

**The New York area
looks to MÖLLER for quality!**

Möller quality is in demand in this territory. The reason is superior craftsmanship borne of over seventy-five years' experience in the manufacture of custom-built pipe organs.

Einar Olsen, sales representative in this territory, has been responsible for obtaining the following recent three and four manual contracts.

		Manuals
CONNECTICUT		
Greenwich	Christ Episcopal	4
Hartford	St. Augustine's R. C.	3
MASSACHUSETTS		
South Lancaster	Atlantic Union College	3
NEW JERSEY		
Bloomfield	Christ Episcopal	3
Cranford	Methodist	3
Madison	Presbyterian	3
Montclair	First Congregational	4
Newark	Trinity Episcopal Cathedral	3
New Brunswick	First Presbyterian	3
Passaic	Beth Reformed	3
Plainfield	First Presbyterian	3
Red Bank	First Presbyterian	3
Westfield	St. Paul's Episcopal	3
South Orange	First Presbyterian	3
NEW YORK		
Albany	Catholic Cathedral	3
Great Neck	Community Church	3
Kingston	Dutch Reformed Protestant	3
New York City	Central Presbyterian	4
New York City	Community Church	3
New York City	Metropolitan Methodist	3
New York City	St. James Episcopal	4
New York City	Union Theological Seminary	4
New York City	Union Theological Seminary	3
Poughkeepsie	First Presbyterian	3
RHODE ISLAND		
Providence	Calvary Baptist	3

Organ Music

by

Albert Alfred Taylor

CONCERT CAPRICE

No. 8621

Price \$1.00

VESPER MEDITATION

No. 8886

Price .75

NATIVITY MINIATURES

1. Procession Toward Jerusalem
2. Nightfall in Bethlehem
3. The Manger Scene
4. Paean of the Nativity
5. Lullaby
6. The Star and the Magi
7. Light on the Judean Hills

No. 8338

Price \$1.25

J. Fischer & Bro.

119 West 40th Street
NEW YORK 18, N. Y.

MOLLER

INCORPORATED

Renowned for Pipe Organs Since 1875

HAGERSTOWN, MARYLAND

**CANADIAN COLLEGE MEETS
FOR CONVENTION IN LONDON**

[Continued from page 1]

Opening Luncheon

The chairman of the London Centre presided at the initial luncheon held at Huron College, University of Western Ontario. Dr. Charles Peaker, renowned recitalist and speaker *par excellence*, was called upon at short notice to address the multitude. It would seem that Dr. Peaker always carries a speech in his pocket, so apt and spontaneous is his wit. On this occasion he chose a theme which had its first reading in a "Letter to the Editor" of THE DIAPASON last month. Dr. Peaker's plea for "silence" during the service of worship was directed against the too common practice of filling in every possible moment by the organist with impromptu reflections of his own played on the aeoline, sub, super and tremulant. He decried these miserable dribbles before and after a performance of Bach or Handel as a desecration of great thoughts. At the conclusion of his address "silence" reigned for a brief moment while each organist took stock once more of his own particular brand of service playing.

Tour of Organs

An interesting variety of instruments played during the recital by Gordon Jeffery, assisted by Ernest White and a chamber group at Aeolian Hall, made a stimulating beginning to this section of the convention. Mr. Jeffery not only played three massive works on the large Baroque style instrument but shifted adroitly to a small tracker portable organ for the ensemble numbers. The portable organ, designed according to the *Hausorgel* of Bach's day, was built in London for the occasion. Ernest White combined the role of conductor and harpsichordist for the chamber group, which included a string quartet. Of the solo numbers Mr. Jeffery was at his best in the performance of Introduction, Fugue and Chaconne, by Pachelbel. His antiphonal effect of reeds and flues and the mighty build-up of tone in the Chaconne were thrilling. On the other hand the flow of the Passacaglia and Fugue in C minor of Bach was disturbed by the constant detachment plus the clangor of reedy overtones. The Franck Chorale in E minor was badly placed at the end of the program, devoted otherwise to classic style works. The Moyer Concerto for Portable and Quartet, written in February, 1955, for old instruments, would have made a much more satisfactory conclusion. The rondo movement danced along with the modal color of folk music and here Mr. Jeffery excelled on the portable with bell-like rippling passage work. A charming pastorelle from Concerto 3, Hayes, and Concerto No. 2, Stanley, completed the program. In the latter work Mr. White revealed that his musicianship at the harpsichord was comparable to his fine organ playing.

At St. James (Westminster) Church, George Black played a splendid recital demonstrating the tonal qualities of the Keates organ. His program, played throughout with technical clarity and colorful registration, was as follows: "Modal Trumpet," Karam; "Quem Pastores," Willan; "Echo," Scheidt; "Nombres" from "Symphony de l'Agneau Mystique," de Maleingreau. It was unfortunate that the concluding session of the afternoon, a demonstration of the Holmes organ at the modern Empress Avenue United Church, was marred by the limitations of the organist and the choice of program.

Evensong at St. Paul's Cathedral

The music for the impressive convention service at St. Paul's Cathedral was chosen entirely from the great school of English church music. John Cook, organist and choirmaster of the cathedral, showed sound musicianship in his manner of playing and conducting the service. The choir, which was augmented from the ranks of many local choirs, achieved a pleasing blend of tone and a greater interpretative unity than might be expected during the holiday season. Mr. Cook accompanied the hymns with descriptive taste and variation, using the fine reeds of the organ for the raging tempests, etc. Before the service Mr. Cook played a recital of English compositions including his own "Fanfare for Organ". Other numbers used were: Postlude in D minor,

Stanford; Prelude on Gibbons' Song 13, Vaughan Williams; Rhapsody 1, in D flat, Howells; Duetto, Whitlock; "Cradle Song," Rowley, and "Flourish for an Occasion," Harris. The choral settings used were: Psalm 150, Stanford; Magnificat and Nunc Dimittis, Charles Wood, and "Save Us, O God," Bairstow. The Rev. Derwyn D. Jones, B.A., L. Th., gave a short address and officiated at the service.

Panel Discussion on Organ Design

The subject of organ design in this age of widely separated views of builders and organists is a treacherous one. It is, therefore, a pleasure to report that the panel discussion under the chairmanship of Bert Keates, with participating members Walter Holtkamp, E. B. Northrup and Ernest White, was one of the most enlightening and amicable to date. Not only was the organist reminded of the basic principles underlying good organ tone but also he was given more information on the historical development of organ construction and the many modern practices embodied in the old. A feeling of individual responsibility was left with the organist to know and demand what he wanted from the builder.

At the luncheon at H. B. Beal Technical School "American Day" was proclaimed by the chairman, Harvey Robb, and our many American friends were seated at two central tables. A toast to them was raised by Mr. Robb and reply made by Mark Wisdom of Detroit. The special speaker on this occasion was the minister of the Metropolitan United Church, the Rev. George W. Goth, whose subject was "The Artist in a Success Society". With dynamic conviction Mr. Goth deplored the confusion and boredom of people in the modern age resulting in a craving for entertainment. He said it was up to the artist to give people a sense of direction by lifting them to a higher concept of art and some purpose in life. George Little, Montreal, said "thank you" to the speaker briefly and suitably.

Recital by William Wickett

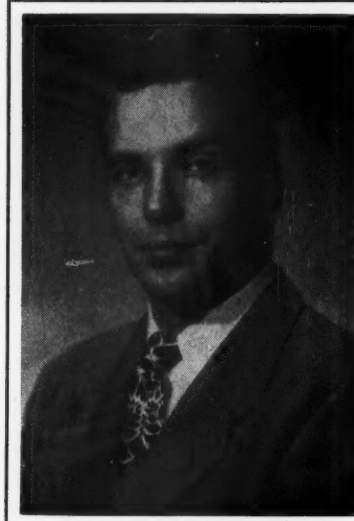
Mr. Wickett proved himself a worthy "Fellow" of the C.C.O. in his recital Wednesday afternoon at St. Paul's. Well chosen registration and a sensible approach to the interpretation of familiar works gave his playing conviction and steadiness. Neatness and variety of tonal contrasts added special charm to the small pieces. Two fine pieces by Canadian composers were effectively played by Mr. Wickett, Oboe Tune and Gavotte, W. E. France, and Processional, by the late T. J. Crawford. The brilliant passages of the three major works, Concerto No. 2, Handel; Prelude and Fugue in A minor, Bach, and Chorale in A minor, Franck, required freer finger action to cope with the resonance of the building. We felt also that Mr. Wickett missed the grandeur of the last great climax in the Franck by over-restraint. The other numbers on the program were: "Gelobet seist du, Jesu Christ," "Herr Christ, der ein'ge Gottes Sohn" Bach; "A Little Tune," Felton; Two "Hornpipes," Purcell; Minuet and Musette, Milford; Folk tune and Scherzo, Whitlock.

Choral Workshop by Filmer Hubble

With admirable composure Filmer Hubble, Winnipeg, surmounted the difficulty of competing with the loud-toned trumpet nearby to expound his principles of good choral music. Generalizing at the beginning, Mr. Hubble spoke of the church as the mother of the arts and a place of *worthship*, the original word for worship, where the choir sings on behalf of the congregation. Every service, he said, needs the integration of spoken word and music. The subject of choice of hymns and hymn accompaniment was thoroughly discussed by Mr. Hubble and he urged the organist to propagate good hymn literature for the revisions of the future. For choirs where the balance of parts is awkward he recommended the use of unison, two-part and SAB literature. To conclude this part of his lecture Mr. Hubble noted three qualifications for a good choirmaster—religious sensitivity, personality to influence people and technical knowledge. For the remainder of the period Mr. Hubble rehearsed two tunes to demonstrate his methods. We regret the early conclusion of this stimulating demonstration.

Virgil Fox in Recital

All the superlatives descriptive of the colossal technique, brilliance and personal vitality of Virgil Fox as a concert artist



ROBERT RAYFIELD

Fulbright Scholar in Paris 1954

"... A splendid technician and an interesting interpreter."

Chicago Herald American

Concert Management:

EDWARD EIGENSCHENK

Kimball Hall

300 So. Wabash Ave.

Chicago 4, Illinois

ROBES
Choir and Pulpit
More Impressive
Christmas Programs

For illustrations, samples of material and complete information, write today for catalog C-114. For special junior robes, write for catalog J-114.

COLLEGIATE CAP & GOWN CO.
CHAMPAIGN, ILL. 1000 N. MARKET ST.
NEW YORK 1, N. Y. 366 Fifth Ave. CHICAGO 1, ILL. 228 N. LaSalle St. LOS ANGELES 24, CALIF. 1624 N. California Ave.

have been exhausted long ago. The organ under his hands emerges from the cloisters and bursts into flamboyant orgies of sound and the pulse of the audience quickens with excitement at the pace and dexterity of the magician. In this age of marathons Mr. Fox must surely win the record for speed in the performance of the Bach Toccata in F and Karg-Elert's "Lord Jesus Christ Turn Thou to Me". The question inevitably arises, however, whether the intricacies of design, so carefully drawn by the genius of the composer, should be submerged for the spectacular impression of the whole work. The Reubke "Ninety-fourth Psalm" and Regger's "How Brightly Beams the Morning Star" proved the ideal medium for the pianistic virtuosity of Mr. Fox, and "Rou-lade" by Seth Bingham was the perfect gem of the lighter pieces. The remainder of the program was: "Since Thou Art Come Down" and "Come, Sweet Death," Bach; Two Chorale Preludes, Brahms; "Petites Litanies," Grovlez; Mr. Fox added two encores, Toccata from "Suite Gothique," Boellmann, and Pedal Study, Middleschulte. There was a reception for Mr. Fox after the recital at which Mrs. Mary Pirie and Mrs. Muriel Stafford poured tea.

Accompaniment—William Findlay

Mr. Findlay's thorough search for helpful hints regarding accompaniment of hymns, anthems, solos and the liturgy won the acclaim of his audience. His ideas on registration were noteworthy and so plentiful that it is impossible to summarize them for a report of this kind. The organist might well be reminded that the tone of the accompaniment should not duplicate, but rather surround, the normal pitch of the voice. Some practical demonstration of the main points of the address would have added much to the verbal picture.

Dr. Carleton Bullis on Ear Training

Dr. Bullis of Berea, Ohio, outlined his unique method of training the ear with the assistance of two pupils from the college. By means of recorded exercises, dictation was given to the pupils, who alternately named, wrote on a blackboard and played chords. Dr. Bullis' system reversed the usual procedure of thinking harmonic progressions from the bass notes by training the ear to detect the changing progressions of chords from a common note on top. Here again the question period was all too short.

The luncheon at Hook's Restaurant was given on Thursday through the courtesy of Casavant Freres. Eric Dowling presided over the meeting in the absence of the president elect, Gordon Jeffery. Dr. Charles Peaker addressed E. Northrup, the representative of the Casavant firm, and Mr. Northrup was the competent host welcoming those present. Harvey Robb paid tribute to Stephen Stoot, manager of Casavant Freres, who was unable to be present. Mrs. Muriel Stafford expressed the thanks of the convention for the fine luncheon.

Recital by Francoise Aubut

The concluding recital of the convention, played by Francoise Aubut of Montreal at the Dundas Centre United Church, turned out to be one of the most surprising highlights of all. Approaching an exacting program with naive timidity at the beginning, she gradually gained confidence and proved herself an organist of

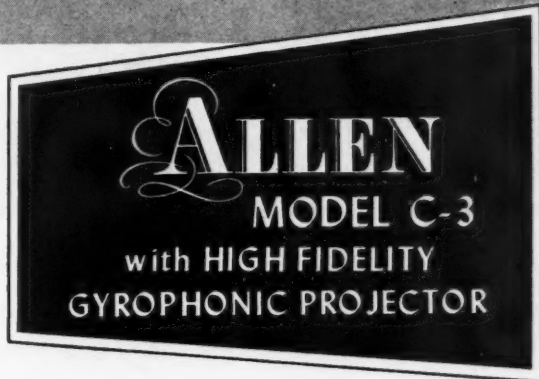
the first rank, receiving a tremendous ovation from the audience. The first section of the program, and the least interesting in performance, included: Sinfonia to Cantata 164, "The Time Is Sure to Come" and Sonata No. 3, Bach; "Priore," Franck. Miss Aubut paid little attention to registration during these numbers, leaning toward the dull thick tones of the organ. Then, in true French style, came an improvisation on a theme presented by Eric Dowling (St. Catharines). Miss Aubut showed that she was a worthy protégé of Dupré in the well thought out exercise of extempore playing. Following this up with the works of Dupré and Messiaen, Miss Aubut played with ease and brilliance the following: Prelude and Fugue in B, "Pange Lingua" and "Ave Maris Stella," Dupré; "Birth of the Lord," Nos. 1 and 5, and "Ascension," Messiaen. In response to the enthusiastic applause the artist played as encores "Tu Es Petra," Mulet, and the D major Fugue, Bach, with splendid control.

Closing Banquet and Concert

The banquet took place at St. Andrew's United Church with Gordon Jeffery, president, in the chair. The toast to the ladies was proposed by W. J. Doyle, Montreal, and replied to by Mrs. Margaret Drynan, Oshawa, and the toast to the London Centre was proposed by John Robb, Montreal, and the chairman of the London Centre, Earl Terry, replied. A painting by Miss Florence Clark, Hamilton, toward which contributions totalling \$100 were made for the building fund, was won by R. G. Harries, Montreal. This year the ceremony of presentation of diplomas to the successful candidates was couched in the legal phraseology of our president, Mr. Jeffery, and the fellowship hood was placed on W. H. Wickett by Miss Clark. After all the "thank you's" had been expressed the assembly moved to Aeolian Hall for the final concert by the Elizabethan Singers of Stratford under the direction of Gordon Scott. This band of ten singers, including the director, has won distinction at the Canadian Shakespearean Festival at Stratford and the program included the three selections composed by John Cook and sung by this group at the performances of "Merchant of Venice" this summer. The rest of the program was made up of madrigals, motets and carols, beautifully and informally sung in the old style seated around a table. Adolph Teichert, who also performed at Stratford, played a group of Bach solos on the harpsichord midway in the program. And so we write *finis* to another fine convention and look forward to fun in Montreal next year.

ALLEN ORGAN COMPANY

takes pleasure in presenting a compact new organ ...



A LOW COST INSTRUMENT
WITH AN AMAZING DEGREE
OF REGISTRATION FLEXIBILITY

Built to A. G. O. Specifications using Allen's
exclusive All-Electronic Tone Generation,
internationally recognized as the finest in
electronic organs.

Allen Organs—
available in two,
three and four
manual models—
provide the attack,
activity and spread
usually associated
only with a good,
multi-rank pipe organ.
Allen Organs produce
the full frequency
range of a pipe organ
—from the highest
to the lowest sounds
the human ear can hear.

An actual demonstration
will enable you, too, to
attest these statements.

SPECIFICATIONS—ALLEN ORGAN MODEL C-3			
Pedal Organ:			
1. RESULTANT	32'	14. FRENCH HORN	8'
2. BOURDON	16'	15. OCTAVE	4'
3. PRINCIPAL	8'	16. FLUTE	4'
4. FLUTE	8'	17. NAZARD	2 3/4'
5. QUINT	5 1/2'	18. PICCOLO	2'
6. OCTAVE	4'	19. TIERCE	1 3/4'
7. FLUTE	4'	20. LARIGOT	1 1/2'
Swell Organ:			
8. DOUBLE DIAPASON	16'	21. FIFE	1'
9. LIEBLICH GEDECKT	16'	22. TREMOLO	
10. DIAPASON	8'	23. BLANK	
11. FLUTE	8'	Great Organ:	
12. TRUMPET	8'	24. LIEBLICH GEDECKT	16'
13. SOLO GAMBA	8'	25. OPEN DIAPASON	8'
Expression:			
		26. FLUTE	8'
		27. CLARINET	8'
		28. OCTAVE	4'
		29. FLUTE	4'
		30. NAZARD	2 3/4'
		31. SUPER OCTAVE	2'
		32. PICCOLO	2'
		33. MARIMBA*	
		34. HARP CELESTE*	
		35. GLOCKENSPIEL*	
		36. CARILLON*	
		37. SUSTAIN*	
		38. BLANK	

THE ALLEN PERCUSSION GROUP—available since the very first ALLEN ORGAN was introduced in 1940. The Allen Organ creates percussion tonalities electronically, right inside the console, without hammers or extra mechanical devices. The same tubes that generate the organ stops generate the percussion tonalities when the proper stop tablet is depressed.

THERE'S AN ALLEN MODEL FOR EVERY ORGAN REQUIREMENT

... AND EVERY ORGAN BUDGET!

Write for descriptive literature



PIERCE GETZ AND JAPANESE CHOIR IN CONCERT



PIERCE GETZ, educational missionary, directs a concert of sacred music performed by a Japanese choir and orchestra in Sendai. Mr. Getz reports that before the war sacred music performances were permitted only inside a church and that such concerts are still rare but that they serve as an inroad for introducing Christian music to the public.

Mr. Getz is a graduate of the Union Theological Seminary School of Sacred Music and a member of the Lancaster, Pa., Chapter of the A.G.O. In September he will begin teaching organ, theory and music history in Miyagi and North Japan Colleges, Sendai. He has devoted the first two years of his stay in Japan to language study.

ST. THOMAS CHOIR SCHOOL

**123 West Fifty-fifth Street
New York 19, New York**

A boarding school for boys in the choir of St. Thomas Episcopal Church, Fifth Avenue. Grades 5-8. Excellent musical training. High academic standards. Endowed.

WILLIAM SELF
Organist and Master of the Choir

ROBERT H. PORTER, S.T.B.
Headmaster

CHOIR Ideas For CHRISTMAS: 1955

*Christmas—when faith, hope, and love are re-born
in our hearts—is a good time to express ourselves
in new ways. The old story that is ever new
demands freshness in its expression.*

You can judge whether the music we suggest would fit well into your situation: just check the titles on the coupon, send it to us, and we'll send reference copies to you at no charge. But see if these ideas would work in your church—

Before the Christmas Eve Service (Saturday Night): Let your choir sing a prelude to the service. We suggest "Three French Noels," by Cameron McGraw. If you have a balcony or gallery, it would be most effective to have it sung from there just before the processional. And "Three French Noels" is long enough to establish a receptive, worshipful attitude in the hearts of the congregation before the service begins.

During the Christmas Eve Service: Use all the choirs in your church. We suggest Roy Ringwald's setting of "O Holy Night," the song that means Christmas to your congregation. It is scored for unison children's choir, SAB youth choir, and SATB adult choir, combined. However, you can easily follow the suggestions in the score if one of your younger choirs is not available.

For the Service on Christmas Day (Sunday): Use additional instrumental resources. We suggest "Gloria in Excelsis Deo," by Florence Jolley, arranged by Lara Hoggard. You can use it with organ alone. But why not call up your local band director, and see if you can get a brass choir with percussion? It's most joyful and effective that way. And after the Christmas Eve Service Saturday night, you'll need something "special" to give your choir a boost on Sunday morning.

For the Christmas Party (in the social rooms): Have fun with music. We suggest Livingston Gearhart's arrangement of "Rudolph, the Red-Nosed Reindeer." With hand motions and sound effects (noted in the score), people don't just chuckle, they fall off their chairs laughing.

As we said, to get reference copies, just send in the coupon. No charge.

Richard Lindroth
Director of Sacred Music
Shawnee Press, Inc.
Delaware Water Gap, Pa.

- _____ Three French Noels SATB
- _____ O Holy Night S-SAB-SATB
- _____ Gloria in Excelsis SATB
- _____ Rudolph, the Red-Nosed Reindeer SATB

NAME _____
ADDRESS _____

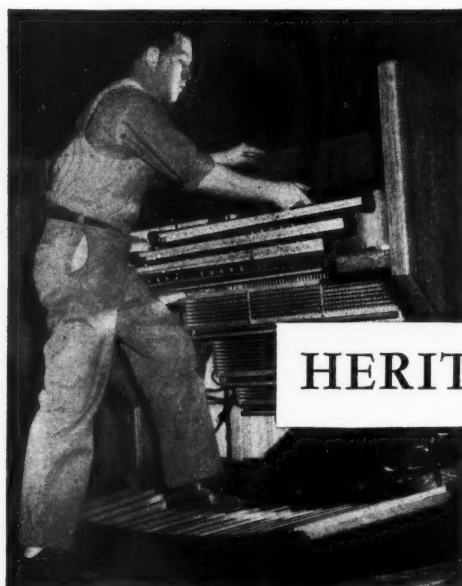
10 Years for \$10

A professor writes, "If I had had this book during the past fifteen years I've directed choirs and played the organ, I most certainly would be ten years younger than I am now."

GUIDEPOSTS FOR THE CHURCH MUSICIAN by Paul Swarm and Val Jayne has also been called everything from "the most significant encyclopedia of church music" to "a Godsend."

In appreciation to those who have waited so patiently we are offering the first 500 copies of our second edition with many corrections, improvements and additions at the original (1949) price of \$10. Afterward the price of the new edition will be \$15.

If you'd like to save \$5 on the purchase of this practical manual-workbook, send your \$10 check to Bruce Hamilton, Educational Director, Church Music Foundation, Box 7, Decatur, Ill.



HERITAGE

Craftsmanship and skill are the heritage of the men who build Hillgreen-Lane organs in the master tradition of matchless quality and superb performance throughout the years.

Builders of Pipe Organs since 1898

HILLGREEN-LANE and COMPANY
ALLIANCE 3, OHIO

On West Coast: Wm. N. Reid, P.O. 363, Santa Clara, Calif.
In South: Wm. D. Manley, 614 Page Ave. N.E., Atlanta, Ga.
In West: John M. McClellan, 2219 S. Topeka St., Wichita, Kans.

ROBERT ELMORE PLANS ORGAN FOR CYNWYD, PA.

Hohl Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

AUSTIN HAS THE CONTRACT

Presbyterian Church of the Covenant Will Have Three-Manual Instrument—Exposed Pipework a Feature—Stops Listed.

SWELL ORGAN.
Rohr Gedeckt, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Spitz Flöte, 4 ft., 73 pipes.
Flautino, 2 ft., 12 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

The Presbyterian Church of the Covenant, Cynwyd, Pa., has ordered a three-manual instrument from Austin Organs, Inc. The organ will be installed behind cases on both sides of the chancel. The great will be unenclosed with its pipes arranged in a functional manner, balanced by certain sets of pedal pipes on the opposite side. Robert Elmore, organist at Holy Trinity Church, Philadelphia, was consultant to the church on the design of the organ. Negotiations were handled by Charles L. Neill.

CHOIR ORGAN.
Bourdon, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Tremolo.

The stop specifications will be as follows:

PEDAL ORGAN.
Sub Bass, 16 ft., 32 pipes.
Gemshorn, 16 ft., 12 pipes.
Bourdon, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Quint, 5½ ft., 32 notes.
Octavin, 2 ft., 12 pipes.
Trumpet, 16 ft., 12 pipes.

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.

What do we mean by "any comparable instrument"?

OUR ADVERTISING COPY over the past few years has repeatedly made the claim that the Hammond Organ offers a wider variety of churchly tones, obtainable in a wider dynamic range, and with a far less upkeep cost than "any comparable instrument."

organ costing ten times as much.

This we believe.

But it must be remembered that our Concert Model Organ, with sufficient tone equipment, can be installed in the average church for slightly under four thousand dollars.

Naturally, we are flattered when someone selects as a "comparable instrument" some magnificent pipe

We are satisfied simply to offer the Hammond Organ to the musical public, and let them make the final decision as to whether our organ fulfills their musical requirements or not.

We do believe, sincerely, that the Hammond Organ does furnish a wider variety of churchly tones than any other comparable instrument

Many organists untrained in church music need instruction in the basic concept of what a church tone is.

Of course, use no vibrato, please.

We invite any organist to sit down at a Concert Model Console, set up the drawbars at 00 5645 333, with Solo Pedal 16', 8', 4', 2' at medium volume, and hear for himself what we mean by a true churchly tone.

Or, set on the drawbars, 54 6656 345, with the Solo Pedal 32', 16', 8', 4', 2', also at medium volume, and also no vibrato. Then play the *Doxology an octave higher* than the notes are written (simulating the effect of the super-coupler). And again see what we mean by a true churchly tone.

We also believe the Hammond Organ has a greater flexibility

A church organist playing on our Concert Model Console has at his command a swell pedal of wide dynamic range, a Solo Pedal Unit with pitches of 32', 16', 8', 4', 2', and 1", a 32-note concave and radiating pedalboard, and the harmonic system of drawbar registration. No comparable instrument offers as much.

Finally, we know that we are building an instrument of the finest materials available, an instrument whose upkeep and maintenance costs are so small as to be negligible.

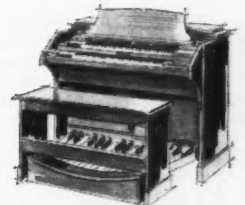
Why not drop in at your local Hammond dealer's and hear the Hammond Organ for yourself?



New "Touch-Response" Percussion Control

Exclusive with Hammond

With a simple variation in touch, the organist can now produce percussive instrument tones, resembling harp, chimes, bells, celeste, etc. Single notes, full chords, even entire decorative passages can be accented percussively, at will.



Hammond Organ Company

4227 W. Diversey Ave., Chicago 39, Illinois



For Christmas (New, 1955)

S.A.T.B.

- While Shepherds Watched Their Flocks... George Black .20
- He Whom Joyous Shepherds Praised... John Leo Lewis .20
- Lullaby at the Manger... Edwin Liemohn .15

S.A.T.B., with Junior Choir (S.A.)

- All Ye Good People... Richard Kountz .20
- Go Tell it on the Mountain... John W. Work .20

ORGAN

- Adeste Fideles (in "Cathedral Windows")... S. Karg-Elert 3.00
- Rejoice! The Lord Cometh (Fantasy on "Veni Emmanuel")... Stanley E. Saxton .75
- The Night of the Star... Robert Elmore .75
- Choral-Prelude on "Divinum Mysterium" (in Two Choral-Preludes)... John Blackburn 1.00

For Armistice Day

S.A.T.B.

- The Unknown Soldier... Aneurin Bodycombe .20

For Thanksgiving

S.A.T.B.

- A Harvest Hymn... William H. Deihl .20
- A Good Thing it is to Give Thanks... Roberta Bitgood .20
- Thanksgiving... Marcel G. Frank .20
- Our Thanks to Thee... Julia Perry .20
- God Who Made the Mountains... Gustav Klemm .20

GALAXY MUSIC CORPORATION

50 West 24th Street

New York 10, N. Y.

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 2, KANSAS

Hammond Organ Company
4227 W. Diversey Avenue, Chicago 39, Illinois

Without obligation, please send me information on the features of the Hammond Organ.

Name _____
Address _____
City _____ Zone _____ State _____

You Believe in Slow Practice? ... Maybe You're Losing Time!

By ORPHA OCHSE, Ph. D.

[Continued from September issue]

The presence of such factors as interference and negative transfer indicates that it is unprofitable to form sets of motor habits solely for finger or foot dexterity. This also emphasizes the importance of practicing a piece in a way that is as close as possible to the ultimately desired performance in tempo, fingering, pedaling, registration changes, and dynamic changes, so that the motor habits formed even during the early stages of practice are the ones that will be used in performance.

MEMORIZING TECHNIQUE

Organists have always imagined they have more right to perform with music than other instrumentalists. There is no reason to condemn or condone this. We go through a memorizing process every time we work on a piece, whether or not we ever intend to play that piece without the music on the rack. It doesn't really make any difference where the printed notes are if the performance is good. But what is important is that the very reasons that one might give for playing with music are the same ones that point out how vital memorizing is to the organist. There are just too many other things that have to be given attention on the console to allow us to give very much attention to reading, if the piece has any complications at all. The obvious conclusion is that if one's ability in memorizing can be improved, the methods for making this improvement are of concern to the organist.

Studies of musical memory as applied to performance generally differentiate among three special types of memory used in music: (1) motoric—the memory for motor and touch sensations, (2) visual—the memory for the appearance of notes on the score or the appearance of the keyboard as it is being used, and (3) auditory—or retention by hearing. More often than not a person uses all three of these types in memorizing, although the process might be predominantly motoric, visual, or auditory. These special types of memory are imaginal, depending on our senses and our sensory experiences. They are called imagery.

In addition to these we are also concerned with cognitive memory, or the memory for factual information. We use cognitive memory in the analytical study of a piece. We might even learn as facts the notes on which a piece begins, or what kind of cadence occurs at the end of the first section. One person might excel in cognitive memory while another is better in some form of imagery. All of us are limited in our memory powers by inborn capacities, but we may improve within the limits of these capacities. They are usually so large that it is doubtful if a person ever reaches the limit of his power in memorizing. Our memory capacities seem to have little or no relationship with intelligence where the rote learning of isolated musical sounds is concerned. When we begin to use our heads to figure out better ways of memorizing, then there is a relationship.

The biggest help that intelligence might give one in memorizing is that it can make the memorizing material more meaningful. When it does, we learn infinitely more quickly, and retain that learning for a longer time. Rote learning of isolated notes is quickly forgotten. But when those notes form a phrase or a chord, or a progression, then our chances of remembering the notes in this relationship is greatly improved. This is very much like the reading situation, in which the efficient reader is the one who organizes the notes into some pattern. All of these organization processes are related to intelligence and to our experience in dealing with musical materials. We may facilitate our discovery of the relationships that exist in a piece by a preliminary study of the score. The musical material is more meaningful, and may be more easily memorized if we are first of all aware of the formal plan of the piece, its typical patterns, harmonic structures, contrapuntal devices, or any other outstanding characteristics.

We have been dealing for the most part with cognitive memory. Let's look for a moment at the three types of imagery. Motoric imagery is no problem. If you've played a piece enough times that your fingers and feet respond by habit and move to the right notes almost all of the time, then you have developed a motor memory of the piece, and the more times you repeat it in exactly the same way, the more firmly entrenched those automatic responses become. Finally you can rattle through the piece without even listening to it. This chain reaction may work well enough unless something happens to disrupt the pattern. Then there had better be another type of memory ready to take over. I don't mean to minimize the importance of motor imagery. Many times a passage goes much too fast for us to think through it in any other way. The muscles must be ready to get over the material in the required time.

All imagery can be used to its best advantage if it is used consciously. If we are conscious, for instance, of the physical sensation we have in playing a passage, and if we practice going over in imagination the sound of a passage or its appearance on the page, we'll develop the habit of using these types of memory to better and better advantage. This helps us get away from the rather pointless repetition that practice sometimes is. Any kind of thoughtful practice is going to bring better results than haphazard, rote key pressing.

Here are a few other points about memorizing. How much you remember is going to depend on how well you learned the material in the first place. This is a repertoire-building process called over-learning. Memorizing is done most easily if your practice time is distributed in several short periods rather than one long one, just as was the case with motor learning. Memorizing may be done most easily when you are rested and alert. This speaks for memorizing at the beginning of practice. But the things that are most recently learned are retained the best. This might suggest that if you do your memorizing at the end of practice, it will be more apt to stick with you until the next day. A solution is to memorize at the beginning of practice, then review this newly learned material at the end of the day's practicing.

Finally we come to the controversy over the comparative advantages of whole and part learning. Should we attempt to grasp the whole work at once, or should we divide it into small sections? There is a larger amount of evidence favoring whole learning. The supposition is that after you've practiced this kind of memorizing a few times, a technique is developed for it, and it is much faster than part learning. The fallacy is that these experiments have used very short pieces. If a person tried to memorize a Franck Chorale as a whole, I doubt that he would survive the struggle.

We come to the question of whether the whole in music is necessarily an entire extended composition. I rather think not. I rather think that any complete, organized musical form might be classified as a whole if it is unified and has coherence within itself. This might be only a period or phrase within a larger work, but it should be the largest amount that the performer can grasp and retain at one time. The size of this unit may be expanded with each new memorizing task. If a person is encouraged to develop good memorizing habits early in his musical training, perhaps he will be prepared to cope effectively with the large works. All too often he learns to go through the motions of advanced works before he finds out anything about learning them in his mind and his imagination also.

The foregoing discussion of technique is by no means complete. It is rather a general survey of the type of information that is available to us through experimental research. I have not tried to outline any definite practice procedure. Everyone must develop that for himself, adjusting it to the type of composition that is being learned as well as his own technical characteristics.

We are pleased to announce contracts for new pipe organs in the following churches:

KNOXVILLE, TENNESSEE

Bell Avenue Baptist 4 manuals

DECATUR, ILLINOIS

St. Paul Evangelical Lutheran 3 manuals

AURORA, ILLINOIS

Wesley Methodist 3 manuals

SPRINGFIELD, OHIO

Fourth Lutheran 3 manuals

SOUTHERN PINES, N. C.

Bronson Memorial Presbyterian 3 manuals

MEMPHIS, TENNESSEE

St. Mary's Cathedral 3 manuals

MATTOON, ILLINOIS

St. John Lutheran 3 manuals

ELKHART, INDIANA

First Presbyterian 3 manuals

BALTIMORE, MARYLAND

St. Matthew Lutheran 3 manuals

BELMONT, N. C.

First Baptist 3 manuals

BOWLING GREEN, OHIO

Bowling Green, University 3 manuals

ESTABLISHED 1873

Schantz Organ Company

ORRVILLE, OHIO

Music & Art Tour

Europe's Organs, Choirs, Festivals, Byways, 47 days from \$955. Reserve early. Dr. D. S. WHEELWRIGHT, A.A.G.O. San Francisco State College, S. F. 27, California

Europe's Old Organs as Seen by American Designer and Critic

By WILLIAM H. BARNES, MUS. D.

In the "Odyssey of an Organ Enthusiast and his Wife," which I wrote in 1932 after a European trip, I quoted a statement of one of my old army friends. He said: "My chief objection to war is, that it makes so many veterans, and they are all liars." So it is that one might object to his friends making a trip to Europe, because they will come home and talk about it.

I am well aware that many of the organs that I am going to discuss in this article have been described previously in the pages of THE DIAPASON, *The American Organist*, and the *Organ Institute Quarterly* recently, and during the last twenty-five years E. Power Biggs has recorded many of them. I believe it was Emerson Richards who twenty-five years ago first called American readers' attention to many of the famous German organs, notably at Weingarten, Ottobeuren, Ochsenhausen and elsewhere in southern Germany. In spite of what has previously been written by American as well as European writers, I still feel that many ideas about these old organs need clarifying and summarizing so that our earnest American students of the art of organ building will have a clearer idea of what these old European organs are actually like. Their virtues as well as their many limitations will be described.

Arthur Howes, who directed the tour of European organs during the month of July, 1955, has this to say: "The true purpose of our tour (lest any mistakenly feel that our interest in these organs and in articles by European authors implies disparagement of our own culture) is to ascertain whether the old organs there (we have none in our own country) and the contemporary organs (quite different from our own) possess virtues that ought to be incorporated into modern American organs." I believe that this is an excellent statement of the purpose of the tour, and that most of the thirty-five men and women, including Mrs. Barnes and myself who went along on the tour, had this purpose in mind, and did not approach these old organs with too many preconceived notions. I know that I was open-minded, particularly with regard to the organs in the Netherlands and Denmark, as I had had no experience with them.

A word about the tour party. The members ranged in age from under 20 years old to over 60. Organists with forty years' experience were mixed with those in the early student stages. Four practical and experienced organ men from M. P. Möller, Inc., were among the most interested and intelligent of the observers. Dr. Wendling Hastings, minister of the Fort Street Presbyterian Church, Detroit, and his wife, were along. Dr. Hastings is an organ "nut" of the first water. I was able to discuss all of the organs that we heard with this varied group of observers and get their reactions as well as my own. I also had a long talk with G. Donald Harrison immediately upon my return to New York City. Mr. Harrison had just completed (on his own) a very similar trip. I was particularly interested to find that his impressions and opinions coincided with mine on nearly all the essential points regarding the organs heard. Observations and deductions may not be identical to those of all of our party, and there is no reason why they should be. I am satisfied that they are in substantial agreement with the more mature and experienced members of the tour.

Before describing some of the famous organs in detail, some general observations should be made. These apply to all organs of the classic period. Practically all of the classic organs were located in a completely open position on the rear gallery wall. A few smaller organs were occasionally located on the side wall of the nave of the church. These were usually subsidiary to the main organ in the gallery. The case (usually highly ornamented, and invariably with all display pipes being speaking pipes) was not, and is not considered today merely ornamental; it was essential to the focus and blend of the tone. The particular type of voicing, often spoken of today as

WILLIAM H. BARNES



DR. WILLIAM HARRISON BARNES has been for many years one of the most prolific writers in America on the subject of organ design. His book "The Contemporary American Organ," which first appeared in 1930, is now in its fifth edition. Dr. Barnes has designed many instruments and has devoted much of his life to studying organs in this country and in other parts of the world. Though he directs the operations of a large commercial printing company, he finds time to travel extensively, to give recitals and to play the four-manual instrument in his home. The accompanying article is the result of Dr. Barnes' latest trip to Europe, with the Organ Institute Tour, which took place in July.

"ancient or classic" depended in part for its success upon the enclosure of each separate division in its own specially built case, or box, that just fitted around the longest pipes in each division. In reality each section of the organ was enclosed in a kind of swell box, but there were no shutters in front, only display speaking pipes. These enclosures (sides and roof) were only a half inch or less in thickness, and therefore did not prevent the escape of tone through the walls of the box. They served to reflect and direct the tone forward, and to act more or less as does the soundboard of a piano.

The action of all old organs was, of course, direct mechanical, or tracker, with channel and slider windchests. This fact also had a large influence on the speech of the pipes, and permitted a type of voicing now almost unknown, except by those builders of today who are making, as nearly as possible, direct copies of old organs.

This style of voicing consists of making all flue pipes with wide-open toes, and adjusting the amount of wind that the pipes receive at the windway, between the lower lip and the languid. The languids either are not nicked at all, or very lightly nicked at wide intervals. To voice pipes in this manner is only practical with low wind pressure, three inches, or less, and normally around two and one-fourth inches or two and a half inches. Later Schnitger and Silbermann organs had three-inch wind pressure, but the earlier organs considerably less. It is also more successful on the barred or channel windchest, where the wind pressure builds up gradually in the channel to cause the pipes to speak gently at first. Modern (individual valve) windchests do not permit unnicked voicing without causing a great deal of "chiff" or transient noise in getting the pipes to speak their true musical note. Modern examples such as the nason flute have been introduced into American organs by the Aeolian-Skinner Organ Company and other builders. For special effects, and for playing staccato music, the sharp "chiff" and attack of the tone can create a charming effect. But for playing sustained, legato music, such transient noises in getting the pipes to speak are distressing, and it is quite impossible to play so that the music sounds legato. In the big churches on the European continent this "chiffing" isn't heard at any distance from the organ. In some modern small churches where this style of voicing has

been adopted in so-called modern organs after the classic models, the "chiffing" is quite disturbing, and to most American ears highly undesirable.

One great advantage of the unnicked, narrow windway pipes was that they were remarkably efficient in the use of the wind. To supply enough wind for a good sized organ was always one of the chief problems of the organ builder before the days of the electric blower. Naturally efficiency in the use of wind was a great advantage. Also the sixteen-foot pedal stops were very lightly winded with little foundation tone. Even the bottom octaves of all the eight-foot stops were so lightly winded as to be scarcely audible.

Nearly all of these old organs have now been furnished with some type of electric blower. The ardent believers in the ancient organs are not pleased with such modern improvements. Mr. Harrison told me that he remarked facetiously to one of the curators of ancient art objects, including old organs, that it was too bad to modernize them with electric blowers. He was startled to be taken seriously, when the gentleman replied: "Yes, there was a certain unsteadiness to the wind when blown by several sweating men, that gave a great charm to the tone, unobtainable with a modern blower." He evidently believes like Dr. Glenn Dillard Gunn, who used to irritate any group of organists he could find together, with the statement, "When the hand-blowing of organs was given up and the electric blower substituted, they took away the last human contact with the instrument."

In one of the largest old organs of over fifty stops, we found it adequately blown by two three-fourths horsepower blowers. Modern American organs of that size would require five times that power, even on low pressure. Obviously the pipes of the old organs were efficient in the use of wind. Then, of course, there was no wind required for the action or for the many reservoirs introduced in modern organs, all of which take power.

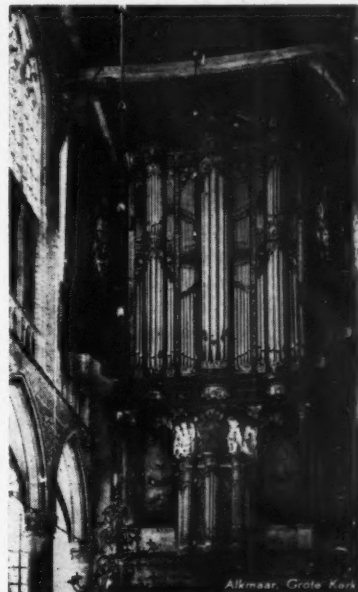
The classic organ was limited to two classes of tone for all practical purposes. (1) The penetrating, principal tone, with fairly narrow scales, and wide, low mouths, called the male element in the tonal spectrum. (2) The milder, larger scaled pipes with narrower mouths, called the female element, or flute tone. Both kinds of tone were represented in the larger organs at all pitches, from sixteen feet, eight feet, four feet, two and two-thirds feet, two feet and on up through ten to twenty ranks of mixtures to the highest pitches that it is practical to make, tune, or to hear. All of these ranks were of very nearly equal power. No preponderance of unison tone ever.

Larger organs had some examples of the most unmusical reed stops that can possibly be imagined. A regal, or very bad version of the theater organ kinura, was quite common. Such a buzzing, thin, distressing voice seems to have no musical purpose whatever. The schalmey reeds were equally bad, but did add something to the ensemble that was interesting in a large church. The so-called trumpets were thin, uncertain, invariably out of tune, examples that certainly were better omitted. The truth is, of course, that whatever the virtues of low pressure, unnicked flue pipes, there is no virtue in very low pressure reed pipes, as the tongues must be so thin that there is little stability or musical character possible in such pipes.

For all practical purposes therefore, we have the two classes of tone as outlined above. There is nothing in any classic organ that remotely resembles string or viol tone in any way. No softer, subtler voices such as dulcianas, gemshorns, spitz flutes or anything resembling an even passable solo reed or chorus reed, so these may well be forgotten and ignored in dealing with old organs. One exception should be noted. The sixteen-foot posauone or equivalent sixteen-foot reed in the pedal was frequently tolerable and very useful in giving some semblance of weight and solidity of tone to this division. The flue sixteen-foot registers were invariably so soft and mild that they urgently needed some support.

Why are these old organs so effective when used for their primary purposes? These were and are: (1) Accompanying congregational singing. (2) Playing contrapuntal music of Bach and earlier composers.

ORGAN IN ALKMAAR



The reasons resolve themselves into a combination of various answers. In the first place, contrapuntal music was written to be played on this type of organ. The organ with all of its limitations, had the very positive virtues of being capable of playing contrapuntal music and by reason of its many high pitches supporting congregational singing supremely well. This was brought about by: (1) The voicing treatment as above described. (2) The placement of the organ and its specially designed cases. (3) The mechanism. (4) The acoustics of the magnificent stone buildings, often ninety feet to one hundred feet high, with highly reflective surfaces. Even with the tracker action consoles, where the player must of necessity be near the pipes, the effect in a big church is one of remoteness. Majestic repose and dignity are the words to describe its effect. In smaller buildings this effect becomes more energetic, and sometimes a little brash and rugged for the ears of those who are not such old organ enthusiasts.

The Flentrop Organ Company of Zaandam, Holland, as well as the Frobenius Brothers in Copenhagen, and Von Beckerath and Kemper in Hamburg, some of whose factories we visited, are all building slider chests and tracker actions, with the tonal design as nearly a copy of the old organs as it is possible to make.

Each of the builders, but particularly the Frobenius Brothers and Von Beckerath, I found to be idealists, and they honestly believe that there has been no improvement in organ building in the last 200 years, if not longer. Therefore any voices introduced or any mechanical improvements in the action and console conveniences that have been made since 1750 are ignored. I noticed that all of these builders did have modern woodworking machinery in their factories, and made much use of plywood, masonite, bakelite and other modern materials in building organs, but otherwise just as they were built 200 years ago.

The large firm of Walcker in Ludwigsburg build nearly all of their organs for home consumption as tracker organs. Just about half of their organs are exported to other countries, where modern organs are required. They even have to build a modern radiating concave pedalboard for their organs shipped abroad. All of these other builders use the flat, old fashioned pedalboard by request of the resident organists. It is just 100 years ago that the Willis pedalboard was first used (St. George's Hall, Liverpool, 1855.) It will take another 100 years to bring the Dutch and German organists to want to use it, in spite of its manifest advantages to any present day organist.

Walcker also builds slider chests and tracker action organs with electro-pneumatic machines to move the sliders, thus making the stop control something more than brute force. Enough brute force is required to put down the keys on the old organs, as well as the new ones built in the same style. The motto of these organists who still persist in requiring

[Continued on page 32]

NATIONAL OFFICERS

President

S. LEWIS ELMER, A.A.G.O., F.T.C.L.

Vice-President

SETH BINGHAM, F.A.G.O.

Secretary

M. SEARLE WRIGHT, F.A.G.O.

Treasurer

JOHN HOLLER, A.A.G.O.

Registrar

CHARLES DODDLEY WALKER, F.A.G.O.

Librarian

HUGH MC EDWARDS, A.A.G.O.

Auditors

HAROLD W. FRIEDEL, F.A.G.O., F.T.C.L.
GEORGE MEAD, MUS. DOC., A.A.G.O.

Chaplain

THE REV. RALPH W. SOCKMAN, D.D.

Sixtieth Anniversary Year
Biennial National Convention, New York City, June 25-29, 1956

American Guild of Organists

Chapters in Every State

Organized
April 13, 1896Charter Granted
Dec. 17, 1896Incorporated
Dec. 17, 1896Amended Charter
Granted
June 17, 1909
June 22, 1934, and
Sept. 24, 1954Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council Inc.National Headquarters: 1708 International Building, Rockefeller Center,
630 Fifth Avenue, New York 20, N. Y.

COUNCIL

ROBERT BAKER, D.S.M.
A. W. BINDER, MUS. DOC.
RAY F. BROWN, A.A.G.O.
FRANK CAMPBELL-WATSON, MUS. DOC.
LILLIAN CARPENTER, F.A.G.O.
ARTHUR H. CHRISTMANN, D.S.M., A.A.G.O.
DONALD L. COATES, M.S.M.
CLAIRE COCI
ROBERT E. CRANDELL, M.S.M.
VERNON DETAR, F.A.G.O.
JOHN T. ERICKSON, MUS. DOC., A.A.G.O.
JOHN HARMS, F.A.G.O.
HAROLD HEEREMANS, F.A.G.O., CHM.,
F.T.C.L.
JAMES PHILIP JOHNSTON, F.A.G.O.
ANNE V. MCKITTRICK, F.A.G.O., CHM.,
F.T.C.L.
CLAUDE MEANS, F.A.G.O., F.T.C.L.
WILLARD I. NEVINS, F.A.G.O.
HUGH PORTER, D.S.M., F.A.G.O.
ANNA SHOREMOUNT RAYBURN, F.A.G.O.,
CH. M.
LILY ANDUJAR ROGERS, F.A.G.O.
WILLIAM SELF
SVEND TOLLESEN, M.M., F.A.G.O., L.T.C.L.
GEORGE WILLIAM VOLKEL, D.S.M., F.A.G.O.
ALEC WYTON, F.R.C.O., CH.M., F.A.G.O.Fifty-five Candidates Will
Receive A.G.O. Certificates;
Six Awarded the Fellowship

Fifty-five candidates have successfully completed the requirements for Guild certificates. Six on these have become Fellows and forty may now use the letters A.A.G.O. The choirmaster certificate was won by nine members. The list is as follows:

FELLOWSHIP

Allen Eugene Ellsworth, Dallas, Texas.
Mark Fax, Washington, D.C.
John Howard Henzel, Norristown, Pa.
George Edward Powers, New York City.
Kathleen Quillen, Jacksonville, Fla.
Stanley Preston Rockholt, Chicago

ASSOCIATESHIP

Eleanor Frances Allen, Berea, Ohio.
Robert Theodore Anderson, Chicago.
Roy A. Anderson, Hollis, N.Y.
John Bainbridge, Staten Island, N.Y.
Jeanne C. Bender, Webster Groves, Mo.
James E. Braicher, Albuquerque, N. M.
Danford M. Byrens, Jr., Buffalo, N. Y.
Roy Wallace Clare, Getzville, N. Y.
Charles D. Coleman, Jr., Detroit, Mich.
Hulit Madora Curry, Buffalo, N. Y.
Shirley David, Grosse Ile, Mich.
Frank L. Eldridge, Jr., Ithaca, N. Y.
Beatrice Hatton Fisk, New London, Conn.
Jean Fleming, Boston, Mass.
Jane L. Forsyth, Columbus, Ohio.
Philip Klepfer Gehring, Davidson, N. C.
Malcolm W. Hamilton, Victoria, B. C.
Roger Carlyle Hannahs, Ithaca, N. Y.
Charles Huddleston Heaton, Bound Brook, N. J.
Virginia M. Heim, Blue Bell, Pa.
Marion Powell Ireland, Glendale, Cal.
Peter C. Jensen, New York City.
Malcolm MacLean Johns, Grosse Pointe Woods, Mich.
David Campbell Johnson, Wauwatosa, Wis.
Margaret Dewart Kelly, Yonkers, N. Y.
Lamar Ryan King, Jr., Memphis, Tenn.
Robert B. Lynn, Meadville, Pa.
Rosalind MacEnulty, Jacksonville, Fla.
Bette Mitchell Margelli, Tacoma, Wash.
Judson Dana Maynard, Missoula, Mont.
Robert Rank, Seattle, Wash.
Leonard Raver, New York City.
Emily H. Remington, Augusta, Ga.
Phyllis Jean Saffran, Gary, Ind.
Allen Jay Sever, New York City.
Charles Samuel Smith, Bloomington, Ind.
John M. Thomas, Wellington, Kan.
Betty Mae Valenta, Schenectady, N. Y.
Rev. Rembert Weakland, O.S.B., New York City.
Melvin Kenneth West, South Lancaster, Mass.

CHOIRMASTER "A"

Louise Johnson Blake, Quantico, Va.
Margaret Whitney Dow, Redlands, Cal.
Jane L. Forsyth, Columbus, Ohio.
J. Frank Kuykendall, Elkins Park, Pa.
Harold Winthrop Martin, Syracuse, N. Y.
Carlyle Miller Otto, Kansas City, Mo.
William Gerald White, East Greenwich, R. I.

CHOIRMASTER "B"

Edward A. Dixon, Chicago.
Florence Regina Herlihy, Newton, Mass.

Chicago Chapter To Sponsor Goodman.

Kenneth Goodman, the noted Negro organist, will be sponsored by the Chicago Chapter in a recital Monday evening, Nov. 14, at Rockefeller Chapel, the University of Chicago. The program will begin at 8:30 o'clock. Tickets are obtainable at Lyon & Healy in the Loop and at the chapel office. Student tickets are being sold at a reduced price.

The Chicago Chapter opened its year Sept. 26 with a dinner at the Art Institute.

The President's Column

This, the sixtieth anniversary year of the Guild, promises to be the most significant in the history of our national organization of church musicians. The reports made at the national general meeting in May demonstrated the steady growth and development through its far-flung chapters and branches in more than 250 centers, and through the fifteen Guild regions, and enthusiastic comment was made upon the varied nature and broad interest represented in all the projects of the A.G.O.

The climax of this sixtieth year will be the biennial national convention, to take place in New York City June 25 to 29, 1956, with the New York City Chapter as host chapter. Dr. Robert Baker and Virgil Fox are co-chairmen, and Roberta Bailey is convention manager. The Waldorf-Astoria has been chosen as the official hotel, and "big plans" are being made, which, as they are perfected, will be revealed to our entire membership. A new high record of attendance will undoubtedly be made.

The thirteen regional conventions which have been held during the year 1955 have invariably made wonderfully fine impressions in the various parts of the country where they gave eloquent illustrations of what the Guild is accomplishing for the betterment of organ and choral music. The remaining two conventions in Providence, R.I., and Louisville, Ky., will close this year's series with distinction.

As indications of what a rich musical experience awaits those who attend the annual national midwinter conclave for all members of the Guild and their friends, which will be held in Philadelphia Dec. 27 to 29, it has just been announced that of the many stellar events, one will be a recital on the famous Wanamaker organ by Virgil Fox, and another will be the rendition of the Bach "Christmas Oratorio" at the Academy of Music by the Bach Choir of Bethlehem with members of the Philadelphia Orchestra, conducted by Dr. Ifor Jones. Dean James E. Bryan of the Pennsylvania Chapter, the host chapter, promises further wonderful details, and it is clear that all members everywhere will be impelled to attend if possible.

Dean Walter M. Brunsman and sub-dean Harold S. Frederic, of the Cincinnati Chapter, have been appointed delegates to attend the fifth biennial conference of UNESCO, to be held in Cincinnati Nov. 3 to 5, representing the A.G.O. The Guild has been represented at all these conferences.

Seth Bingham, national chairman, is announcing to all regional and state chairmen a pre-convention drive for increase in membership, in which every member of the A.G.O. is asked to be active. Application forms and literature about the Guild will gladly be sent to all who apply to headquarters.

It is with keen pleasure that we are able to announce the high record of 113 candidates for all the Guild Examinations last June, and Dr. Candlyn, chairman, takes great joy in reporting decided improvement in the average work of candidates. The choirmaster examination for those who direct choirs but do not play the organ was given for the first time.

Attention is again directed to the organ composition contest, which closes Jan. 1, 1956. The H. W. Gray Company offers \$200 and royalty.

S. LEWIS ELMER.

Rich Program in Louisville Oct. 17-19

The final regional convention for this season will be held in Louisville, Ky., Monday through Wednesday, Oct. 17 to 19. A series of programs consisting of recitals, choral concerts and lecture demonstrations is planned to cover the varied interests of delegates attending.

Headquarters will be the centrally located Kentucky Hotel, which will be the scene of a social hour to be held at the close of each day's scheduled events. The convention will open with the organ playing contest, to be held at St. Mark's Episcopal Church.

Of special interest in the lecture field will be the presentation by Dr. Gerhard Herz of the Louisville University faculty on "The Organ Mass and Chorale Prelude" Monday afternoon, which will trace evolution of the forms, with recorded examples, through Bach's "Clavierübung 3," to be heard the following day on St. Andrew's "classic" organ played by Klaus Speer. In the volunteer choir field, a clinic conducted by Willis Beckett, chorusmaster of the Cincinnati May Festival, should prove helpful and instructive. The delegates will form a "volunteer choir" to demonstrate the technique to be discussed. Other lecturers and their subjects will be Robert Noehren, on "Contemporary Organ Design," Cantor Morris Pernick on "Jewish Church Music," and Isa McIlwraith, illustrating her talk on "An Organist in Germany" with slides made on a recent tour of historical organs and churches through western and southern Germany.

Four recitalists have been engaged, two young Americans who already have made their mark in public appearances and prize competition—Wilma Holye Jensen and Joseph Miranda—and Klaus Speer, who has specialized in classic and modern repertory. Preceding the convention service, which will be sung by the choirs of St. Francis-in-the-Fields, St. Mark's and Christ Church Cathedral, a recital will be played by the prominent New York organist, Dr. George William Volkel.

No convention of organists would be complete without a display of choral resources. Four such programs will be heard—a youth choir program by a mixed chorus from Louisville's largest high school, under the direction of Catharine Higgins; a Gregorian chant demonstration with commentator, by the Schola of St. Meinrad Abbey under Father Ambrose Frey, O.S.B.; a choral and organ program by the Southern Baptist Theological Seminary Choir, Dr. Walter Dahlin director, assisted by Paul Jenkins, organist, and a choral concert with orchestral accompaniment furnished by

Conclave Program

The program of the annual national midwinter conclave, to be held in Philadelphia Dec. 27 to 29, has been tentatively outlined as follows:

Dec. 27—Morning, registration. Afternoon, recital at the Curtis Institute by Doris Hamel and evensong at St. Mark's Church. Evening, "Amahl and the Night Visitors," performed at the First Baptist Church, and Christmas party at the Sylvania Hotel.

Dec. 28—Morning, visits to historical places, including Christ Church, and recital by Virgil Fox on the Wanamaker organ. Afternoon, trip to Valley Forge Memorial Chapel and recital by Robert Elmore. Evening, Bach's "Christmas Oratorio," performed by the Bach Choir of Bethlehem and members of the Philadelphia Orchestra, conducted by Ifor Jones.

Dec. 29—Morning, Bach's "Art of Fugue," played by Rudolph Kramer, with address by Dr. Elaine Brown, at the First Presbyterian Church. Afternoon, program in Girard College Chapel. Evening, banquet and Christmas program with chorus, orchestra and organ, under the direction of Alexander McCurdy at the First Presbyterian Church.

Regional Conventions

Following is the list of dates and places for the 1955 regional conventions not yet held:

Oct. 9-12—Providence, R. I.

Oct. 17-19—Louisville, Ky.

It should be borne in mind that attendance at these conventions is not limited to members of the particular region. Anyone, from far to near, is welcome to attend.

SETH BINGHAM,
National Convention Chairman.

Louisville Orchestra members, featuring the Collegium Musicum Chorus under the direction of Robert Crone. This group will be heard in Bach's Cantata 51, "Jauchzet Gott in allen Landen"; Goetz's "Psalm 137," and Mozart's Requiem in D minor.

Let's plan now to attend this last get-together of the season. Whether or not you are a resident of the region officially designated, a cordial invitation is extended to any and all who can come. Registrations will begin at 9 a.m. Monday, Oct. 17, and continue through the three days at the Kentucky Hotel, Fifth and Walnut Streets.

NATIONAL MID-WINTER CONCLAVE
PHILADELPHIA

December 27, 28, and 29, 1955

The excellent program that has been planned features the famous Bach Choir of Bethlehem singing Bach's Christmas Oratorio, accompanied by members of the Philadelphia Orchestra.

The registration fee of \$15.00 includes a reservation for this performance. Registrations now being received by:

MR. WILL BECK, 311 S. Hicks St.
Philadelphia 3, Pa.

News of the American Guild of Organists—Continued

Providence Convention Begins Oct. 9.

Representatives from fifteen chapters in Southern New England will meet in Providence, R. I., Sunday evening, Oct. 9, to begin a convention which will continue through Wednesday, Oct. 12. The convention will open with a Guild service at Grace Church. Roy P. Bailey is to play a pre-service recital and Fred Cronhimer will be at the organ for the service. James Hallan will direct the combined choirs of Grace Church and St. Martins'. A string trio from Brown University will assist in performing the featured work, Buxtehude's "Rejoice, Beloved Christians." Dr. Francis Snow will play the postlude.

Registration will be held Monday morning at Grace Church and in the afternoon there will be a tour of historic churches, ending at the Gloria Dei Lutheran Church, where there is to be a choral concert by the Providence Bible College Choir. In the evening Catharine Crozier will be heard in a recital at Sayles Hall, Brown University. The evening will close with a reception in honor of Miss Crozier.

Tuesday's program will be as follows: Breakfast for deans and regents and regional business meeting at 9 a.m. in Grace Church; 10 o'clock, lecture by Everett Titcomb; buffet luncheon; 1:30, recital by George Butler on the new Austin organ at St. Stephen's Church; visit to the John Carter Brown Library and program of modern music; 6 p.m., banquet at the Central Congregational Church; 8:30, concert by Pelouquin Chorale at Alumnae Hall, Pembroke College, and punch party.

The activities Wednesday morning will begin at 10 o'clock with a lecture in St. Martin's Church by Helen M. Hosmer, founder and director of the Crane Chorus and Festival in Potsdam, N. Y. Other events scheduled for the day: Tour of the new Temple Bethel Synagogue; recital by George Faxon at 2 p.m. in the First Unitarian Church; tea with Mrs. Louise W. Moore as hostess; 7:15, lecture-demonstration by Vernon de Tar under the auspices of the choral techniques workshop sponsored by the Rhode Island Chapter and Brown University.

Blennerhassett Had Good First Year.

The Blennerhassett Chapter, which was organized a year ago, now has a membership of forty and reports a successful first season, filled with many activities. This chapter takes in the towns of Parkersburg, W. Va., and Marietta, Ohio.

The first meeting of the group, in September, 1954, featured a program of music by Bach. In October the members met at the Wilmar Restaurant for a dinner to honor Wilbur Held, F.A.G.O., of the organ department of Ohio University and organist and choirmaster of Trinity Episcopal Church in Columbus. He gave a recital later in the evening at the First Presbyterian Church. On Nov. 26 the chapter sponsored its first junior choir festival in the First Baptist Church in Parkersburg. Ten area choirs participated. Festival chairman was Mrs. Roy Lowther.

The January meeting was devoted to an exchange and display of Lenten and Easter music. An unusual opportunity was afforded music lovers from Marietta and Parkersburg in March by Professor Theodore Bennett of Marietta College in a recital of modern composers and recognized "greats". It was open to the public and was well received. The highlight of the year was the anniversary dinner honoring pastors and their choirmasters, in Parkersburg in April. Speaker of the evening was the Rev. Frederick M. Otto, pastor of St. Mark's Lutheran Church in Fremont, Ohio, who is an organist as well as a pastor. Mr. Otto's message, "The Relationship between the Organist and the Pastor," came from his experience of twenty years as both. An honorary life membership was presented to Mrs. A. G. Lancaster, one of West Virginia's most prominent and beloved musicians. Sixty-one guests were in attendance at the dinner.

Plans are under way for the second season of the Blennerhassett Chapter. They include another pastors' dinner, a Junior choir festival, a Roman Catholic program, three repertory recitals and a hymn festival.

MRS. KATHLEEN REEL,
Secretary.

MRS. SCHOLES RECEIVES A GIFT AND PLAUDITS

FREDERICK WUNSCH, Ch. M., organist-director of St. Paul's Lutheran Church, Eggertsville, N. Y., presents a gift from the Canacadea Chapter of the A.G.O. to Lois Boren Scholes, director of the

Church Music Institute sponsored by the chapter at Alfred University. The photo was snapped at the annual institute banquet. Mrs. Scholes has been the "spark plug" of the institute since its beginning.

Madison Chapter Adds Features.

A rehearsal session to go over the anthems chosen for the ninth annual Madison choral festival, to be held next February, served as the first meeting of the Madison Chapter, held Sept. 27. Several committees had met during the summer to discuss programs and made their reports. We are very fortunate in having as our organ recitalist Oct. 16, at the First Congregational Church, Kathryn Karch Loew, of the Church of the Holy Spirit, Lake Forest, Ill. The November meeting will be a minister-musician dinner at which Dr. Austin Lovelace will be guest speaker on the general topic of hymnody.

With the idea of increasing our exchange of opinions and ideas and gaining fresh insights in all phases of church music, two new "features" have been planned as part of each monthly meeting. The first is a brief period of time set aside every month in which two or three persons will have opportunity to describe their particular position, and to tell of interesting things done or in the making, and to outline problems which may be peculiar to their own musical situation. The second new feature will be that of a monthly exhibit where copies of music used in program-meetings or appropriate to the season or subject to be discussed, as well as special musical events given by members, will be available for immediate perusal and reference. In these two ways it is hoped that Madison Chapter members may become more familiar with one another's work, interests and special contributions.

ELLOUISE SKINNER,
Publicity.

Kraft to Appear in Toledo.

Toledo is looking forward to the dedication of the new Monroe Street Methodist Church. Edwin Arthur Kraft, F.A.G.O., D.M.S., will play the dedicatory recital on the four-manual Austin organ Sunday evening, Oct. 2, at 7:30. Mr. H. W. Muller, an associate member, rebuilt the organ.

DeRuth Sage Wright, an active member of the Toledo Chapter, has submitted her resignation to the Park Congregational Church, effective Sept. 1. Mrs. Wright, whose husband's business is taking him to Indianapolis, has been at the Park Church for the last five years.

JOYCE WEISS,
Registrar.

WATERLOO, IOWA, CHAPTER—Jane Mauck, program chairman, announces that a diversified program has been planned for the new year. Dr. E. A. Hovdensen of Wartburg College will be heard at a recital in October. There will be two workshops—one on "Choral Art in the Community and the Church" and the other on choral literature. Other meetings will be on the subjects of "Music in the Non-Liturgical Church" and "Music of Catholic, Episcopal and Lutheran Churches."—OLIVE L. BARKER.

choirs will present a program under the direction of Mrs. A. I. McClard; and the year's work will close with a covered dish supper in May at which time officers will be elected. . . . Officers who began their duties this fall are, in addition to the dean, Mrs. Dward Moore, sub-dean; Mrs. Dayton S. Jennings, secretary; Miss Helen Dolan, treasurer; Paul Neal, chaplain. New executive members are Miss Louise Miller and Mrs. Earl A. Clark. Mrs. John Lefler had charge of the social events of the evening.—EVA WILSON, Reporter.

FORT WORTH CHAPTER—The Fort Worth Chapter met Sept. 12 at the home of Mrs. J. C. Neel. A buffet dinner was served to fifty-five members and guests. After the business meeting games and songs were led by Fred Anderson, program chairman. The film strip "Singing Pipes" was shown.—GWEN GOODRICH, Publicity Chairman.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter met Aug. 13 for a buffet dinner on the lawn of Mr. and Mrs. George Orum's home, with thirty-eight members and guests attending. The dinner was in honor of Mr. and Mrs. Emmet G. Smith, Dale Peters and James Robinson. Mr. and Mrs. Smith are going to Paris, France, where he will study organ at the National Conservatory of Music with Dupré. Mrs. Smith will study piano there. Mr. Peters won the national A.G.O. organists' contest. He has done graduate work at Columbia University. Mr. Robinson received his A.A.G.O. certificate and has received a bachelor of music degree at T.C.U. Both Mr. Peters and Mr. Robinson are going into the army. Entertainment was provided under the direction of the new dean, Elza Cook.—GWEN GOODRICH, Publicity Chairman.

ALABAMA CHAPTER—Dean Myrtle Jones Steele and Mr. Steele were hosts to the Alabama Chapter for its fall open meeting at their home in Woodlawn Highlands, Birmingham, Oct. 20. The Alabama Chapter seems to have been resting on its laurels acquired as hosts to the Southern regional convention in June. Mrs. Steele, convention chairman, has received encomiums from far and near praising the prompt efficiency with which the excellent program was carried out. . . . Birmingham Southern College has announced a new course in church music this year under the general supervision of William H. Baxter, Jr., who holds the master of sacred music degree from Union Theological Seminary. Assisting Mr. Baxter in these classes will be Raymond Anderson, director of the college choir and of the choir of the McCoy Memorial Church, and Hugh Thomas, director of the Birmingham Conservatory of Music and of the choir of the First Methodist Church. Minnie McNeill Carr and Sam Batt Owens, organists, are members of the faculty of the Conservatory, which is consolidated with Birmingham Southern College. . . . Mrs. Carr and three of her organ pupils were in attendance at the 1955 Organ Institute in Andover, Mass., in August. The pupils were Sam Batt Owens, minister of music at St. Mary's-on-the-Highlands; Grady Wilson, recently appointed organist at the First Baptist Church, and Gordon Wilson, organist at Ruhama Baptist Church. Grady and Gordon, "the Wilson Twins," as they are affectionately known, did intensive organ study with Catharine Crozier while they were in Andover. . . . Some recent organ appointments are: Betty Sue Shepherd, formerly at the Ruhama Baptist Church, to the Sixth Avenue Presbyterian Church, and Mrs. J. M. Murray to the Shades Valley Presbyterian Church.—LAURA JACKSON LEMMON.

SAVANNAH, GA., CHAPTER—The annual meeting of the Savannah Chapter was held May 16 with a dinner at the Georgian tea room. After the dinner the dean, Jack W. Brouce, gave a report on the regional convention held in Charlotte, N. C. Dwight J. Bruce introduced Dr. F. Bland Tucker, rector of Christ Church, who was recently elected an honorary member. The new officers are: Mrs. Joy Daly Martin, dean; Miss Margaret Sowell, sub-dean; Mrs. Robert H. Laughlin, secretary; William B. Clarke, Jr., treasurer; Miss Elizabeth Buckshaw, registrar. . . . Richard Ellsasser was sponsored in a recital May 22 in the Cathedral of St. John the Baptist. A reception was held in the cathedral school.

MEREDITH COLLEGE STUDENT GROUP

The Meredith College (Raleigh, N. C.) Student Group opened its third year with two September meetings scheduled. Officers were elected at the first meeting; and Dr. Harry E. Cooper, head of the department of music at the college, was sponsored as guest organist on Sept. 27. This group, which averages thirty to thirty-five members, meets weekly, different members playing with open discussion sessions following. Guest organists will be heard this year at one program each month. Miss Jean Swanson, A.A.G.O., assistant professor of organ, and Dr. Cooper, F.A.G.O., both of the college music staff, are the group advisers.—FAVE WHEELER, Secretary.

SPRINGFIELD CHAPTER—The Springfield, Ill., Chapter held its final meeting of the year June 10 in the parlors of the First Methodist Church. A discussion was held on programs for next year and the following officers were installed: Dean, Franklin E. Perkins; sub-dean, Mrs. Marie Stehman; secretary, Miss Dorothy L. Wiemer; treasurer, Miss Edyth Anderson; chaplain, the Rev. William W. Roth.—DOROTHY L. WIEMER.

ARKANSAS CHAPTER—The Arkansas Chapter, Little Rock, closed its year with two outstanding programs. The Hendrix College Choir, under the direction of Earle Copes, was heard in a concert of music by Copes, Palestrina, Leisering, Bach, Brahms, White and Thompson. L. M. Phillips, a student at Hendrix College, was at the organ. The student group from the University of Arkansas gave the last program. The participants were students of Kenneth Osborne. . . . The Arkansas Chapter is proud of Emily Ann Cooper of Arkadelphia, who was its entry in the regional student competition. Miss Cooper first won the state competition by playing Trio-Sonata 1, Bach, and "Outburst of Joy," by Messiaen. She is a student of Robert Ellis at Henderson State Teachers College. Miss Cooper went to the regional competition in Birmingham and won first place. . . . Officers for 1955-56 are: Dean, Mrs. A. E. Montgomery; sub-dean, V. Earle Copes; registrar, Mrs. Everett Bowman; corresponding secretary, John Hartwell; treasurer, Mrs. O. W. Rook; parliamentary, Mrs. Curtis Stout; chaplain, the Rev. William E. Garrison.—MRS. LAWRENCE WITHERSPOOR, Jr., Publicity Chairman.

KANSAS CITY CHAPTER—The annual banquet of the Kansas City Chapter was held at Hotel Muehlebach on May 16. The officers for the coming year were elected and a history of the chapter was read by Mrs. Paul Esping, charter member. The Park Singers, a group of singers from Park College, gave a delightful program of light music. The fun was hilarious at times and everyone enjoyed their contribution immensely. The officers for 1955-56 are: Dean, Edward P. Wood; sub-dean, Mrs. Violette Williams; secretary, Mrs. Lissa Jordan; treasurer, Miss Helen Hummel; registrar, Miss Gladys Cranston; publicity chairman, Miss Marie Murphy; chaplain, the Rev. Gilbert C. Murphy; auditors, Mrs. V. Iden Reese and Mrs. Kenneth Johnson. Zena Kearney provided dinner music on the Hammond electronic organ which added much to the festive atmosphere.—GLADYS CRANSTON.

ST. JOSEPH, MO., CHAPTER—The chapter's fall and winter season opened with a covered dish supper at the Francis Street Methodist Church Sept. 12. Gerhard Krapf, organ instructor at Northwest Missouri College, Maysville, gave a fascinating talk on organs. At the request of the audience he also gave a short summary of his musical career in Germany, his native country, and his duties there as organist and chorister. . . . Mrs. Wayne Nicholas, dean, presided at the business session, at which the year's plans were discussed and yearbooks were distributed. Mrs. Evan Ehlers, program chairman, announced future meetings. In October, a ministers-members dinner will be held; in November the program will be service music; December, a Christmas program; January, church rituals; February, wedding music and anthems; March, choir rehearsal planning. In April the city's junior

News of the A. G. O.—Continued

SAN JOSE CHAPTER—After a delightful summer of outdoor supper meetings the San Jose Chapter is preparing for a busy winter season. The June meeting was the annual dinner at the home of Mr. and Mrs. Charles Moser at Stanford. After savory barbecued steaks the meeting was held around a bonfire and the newly elected officers were installed. The July meeting was at the Westminster Presbyterian Church, where the group enjoyed a potluck supper and social evening. In August the chapter was invited to the home of Mr. and Mrs. Stanley Page in Los Gatos for supper and a most interesting evening of music. The highlight of the program was Mr. Page's tape recording of "Carmina Burana," Orff, sung by the Schola Cantorum of the University of San Francisco. Among other recordings heard were several of Carl Weirich playing on the Stanford Chapel organ. . . . Officers for the coming year are: Dean, Clifford E. Hansen; sub-dean, Kathleen S. Bergeron; recording secretary, Ruth M. Monsen; corresponding secretary, Sylvia T. Bush; treasurer, Inez V. Jefferson; financial secretary, Iva Rodgers; historian, Viola M. Gustafson; board members, Mrs. John T. Romani, William N. Reid and Marion T. Frasier.—SYLVIA T. BUSH, Corresponding Secretary.

EUGENE, ORE., CHAPTER—The Eugene Chapter has announced the following results of the election of officers: Mrs. Donald E. Allen, dean; Mrs. Charles E. Dickinson, sub-dean; Mrs. E. F. Schaeffer, treasurer; Mrs. S. E. Stevens, secretary. Mrs. A. L. Holland has been appointed correspondent. . . . Each year's activities feature organ recitals, study and discussion meetings and the annual clergy-organist dinner meeting. The first meeting for the new year has been scheduled for October. The last year's activities concluded with an organ recital sponsored by the student group at Oregon State College, under the direction of Thomas E. Roberts, at Corvallis. A reception was held at the home of Mrs. Charles Scott Neville.—ELMA HOLLAND.

CHESAPEAKE CHAPTER—The Chesapeake Chapter held its first meeting of the fall on Sept. 12 at the Brown Memorial Presbyterian Church, Baltimore. Eugene Belt, organist and choirmaster, played a brief but excellent recital, presenting works by Couperin, Franck, Widor, Reger and Langlais. The new officers of the chapter were installed. They are: Dean, Ernestine L. Schamberger; sub-dean, E. William Brackett; secretary, Vera M. Lysher; treasurer, Elizabeth K. Ender; registrar, A. S. Bainbridge. Mrs. Schamberger held a short business meeting and told some of her plans for what promises to be an unusually interesting and stimulating year. The evening ended with a social time and a "fun" sing led by Mrs. Lucille Masson.—MARGARET LANHAM.

SYRACUSE, N. Y., CHAPTER—The Syracuse Chapter met for dinner at the Bellevue Country Club. Professor Abraham Veinus, who teaches music history at Syracuse University, was the speaker of the evening. The Chansonettes of Baldwinsville, under the direction of Mrs. Hedy Kilian, sang choral numbers. The following officers were installed: Dean, Hazel Shoemaker; sub-dean, Arthur Stasko; registrar, Norma Cady; corresponding secretary, B. Grace Smith; treasurer, M. Lillian Jerome; historian, Leo Fieselbrand; auditor, George Oplinger; chaplain, the Rev. William J. Shannon; board of directors, Harriet McCulloch, H. Winthrop Martin, Joseph McGrath, Arthur Poister, Carl Stout.—NORMA W. CADY.

MONMOUTH CHAPTER—The Monmouth Chapter held a summer planning meeting at the home of James R. Scull, dean, in West Point Pleasant, N. J., to make plans for the new year. The theme for this year's programs will be "The Organist and His Responsibilities." . . . Officers re-elected for this year are: James R. Scull, dean; Mrs. Everett Antonides, first sub-dean; Arthur J. Reines, second sub-dean; Mrs. Louis Betz, treasurer. New Officers are Mrs. William Millering, registrar, and Mrs. Vernon Bennett, secretary.—JOAN COVERT MILLERING.

BINGHAMTON CHAPTER—The June picnic of the Binghamton Chapter was held at the summer home of J. Emery Kelley at Windsor, N. Y. The setting was beautiful and picturesque, by the bend of the Susquehanna River. Many people have been inspired to write poetry and music about the Indians, who located at various parts on this river. Everyone enjoyed himself and comments were exchanged about summer travels.—L. H. CARMAN.

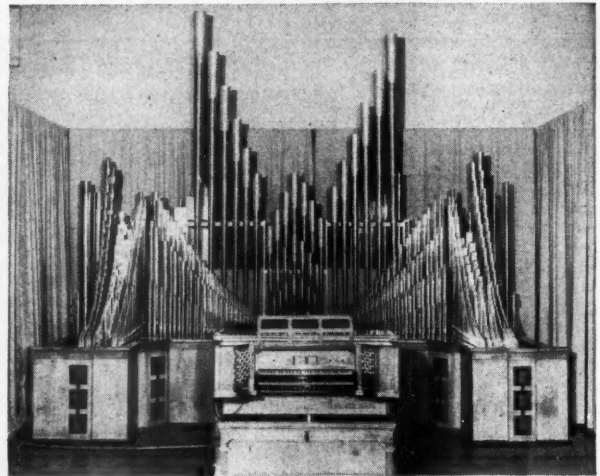
COLUMBUS, GA., CHAPTER—The Columbus Chapter was pleasantly entertained Sept. 6 when Claude L. Murphree, F.A.G.O., of the University of Florida, presented a varied and interesting program, playing the Möller organ at St. Luke's Methodist church. In his first group of numbers, Mr. Murphree played Handel's "Fireworks Music,"

two Chorale Preludes and the Toccata and Fugue in D minor, by Bach. In the second group, "Dreams," by McAmis, seemed to be a favorite for most of the members. Franck's Chorale in A minor and Noel in G major with Variations, by D'Aquin, followed. The third part of the program consisted of Purvis' "Spiritual" and three Hymn Pieces by Mr. Murphree. "Fountain Reverie," by Percy Fletcher, and "Song of the Clock," by LeRoy Urseth, were especially appreciated. For the final group Mr. Murphree included two numbers by Manna-Zucca, "The Squirrel," by Powell Weaver, and "Will-o'-the-Wisp". Mr. Murphree is regional chairman of the A.G.O. in the Southeast. He congratulated the Columbus Chapter on the success of its first year. A reception was held in the church parlors after the program.—Mrs. EDWIN T. RIOS, Registrar.

EAST TENNESSEE CHAPTER—The East Tennessee Chapter began its year's activities with a recital by Henry Bridges at Emmanuel Episcopal Church in Bristol, Va., September 11. Mr. Bridges, a student of organ and sacred music at Union Theological Seminary, New York, played the following program: Schroeder, Three Short Preludes; Brahms, "Deck Thyself with Joy"; Bach, Trio-Sonata in C major; Purcell, Voluntary on the 100th Psalm; Sowerby, Air with Variations from "Suite for Organ"; Rowley, "West Wind"; Bingham, Hymn-Canon on "Aughton"; Willan, Chorale Prelude on a melody by Gibbons, and Vierne, "Carillon of Westminster." After the program a reception was held in honor of Mr. Bridges and the new officers of the chapter, who are: Dean, John D. Jeter; sub-dean, Peck Daniel; secretary, Gloria Gattis; treasurer, Elizabeth Henley; and registrar, Frances Eller.—JOHN D. JETER.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter will begin the season's activities with an installation and membership tea in the garden of the Huntington Hotel Oct. 3, with Mrs. Ann Ault, state chairman, as the installing officer. Under the direction of Mrs. Haskell L. Voyter, of Atlanta, a junior choir clinic and festival will be held November 16 to 18. In December there will be a carol sing at Pasadena Community Church, with John Lewis, minister of music, in charge. Two artist concerts are scheduled. On Jan. 3 there will be an organ recital by Catharine Crozier, and March 12 Dr. Alexander McCurdy and Flora Greenwood will appear under the chapter auspices. In April the degree members of the chapter will present a program. Five luncheon meetings are planned for the year. Each will be followed by a program consisting of Sunday morning preludes played by members of the chapter. Mrs. E. Watson Alexander is dean of the St. Petersburg Chapter for 1955-56.—EDWIN A. LEONHARD.

ASHEVILLE, N.C., CHAPTER—Three promising young organ students were sponsored Aug. 29 in a recital at the First Presbyterian Church by the Asheville Chapter. Choosing their selections from the works of old and new composers, these young players performed a satisfying and varied program before a large and appreciative audience. Taking part were La Donna Summer and Arthur Lawrence, students of Josef Privette, and David M. Lowry, a student of Henry Lofquist. Mr. Privette is organist and choirmaster of Trinity Episcopal Church and Mr. Lofquist serves the First Presbyterian Church.—CHRISTINE L. RATZEL, Secretary.



Traditionally Faithful in tone and touch...
the one and only **Wicks ORGAN**

Even the smallest part of your Wicks organ is fashioned with care by proud hand craftsmen who follow an ancient tradition. Tonal and mechanical perfection are assured with Wicks' exclusive *direct electric* action.

Nothing can interpret the spiritual beauty of your church service like the music of a great pipe organ. And no church need be without it, for Wicks provides the finest pipe organs in just about every price range. A letter will bring you complete information.

The House Of Wicks
WICKS ORGAN COMPANY • HIGHLAND, ILLINOIS

**OHIO VALLEY
A.G.O. REGIONAL CONVENTION**

October 17, 18, 19
Louisville, Kentucky

Recitalists:

Wilma Hoyle Jensen Joseph Miranda
George William Volkel Klaus Speer

Choral

Choirs of Christ Church Cathedral, St. Francis' and St. Mark's Collegium Musicum Chorus and Orchestra DuPont Manual High School Youth Choirs Schola Cantorum—St. Meinrad Abbey Southern Baptist Theological Seminary Choir

Lectures

Willis Becket—"Choir Clinic"
Gerhard Herz—"The Organ Mass and Chorale Prelude"
Isa MacLwraith—"An Organist in Germany"
Robert Noehren—"Contemporary Organ Design"
Morris Pernick—"Music in the Jewish Church"

HEADQUARTERS: KENTUCKY HOTEL

Registration Inquiries:
Gilbert Macfarlane, 421 So. Second St., Louisville, Ky.

"Builders of the Authentic Skinner Organ"

ERNEST M. SKINNER, INC.

178 Lowell Street
READING, MASSACHUSETTS
New Organs - Rebuilding - Additions
Consoles - Manual Pitman Chests
Expert Reed Voicing

Carl G. Bassett

Reading

2-0003
2-1281

for Perfect Performance



the **FRANZ** Flash-Beat Electroneome
the only Underwriters approved electric
metronome

with a beat you can SEE and HEAR!

- accurate, convenient, dependable
- light visible from all sides
- 5 year written guarantee

An invaluable aid for teachers, students,
performers. Write for our booklet.

FRANZ MFG. CO.

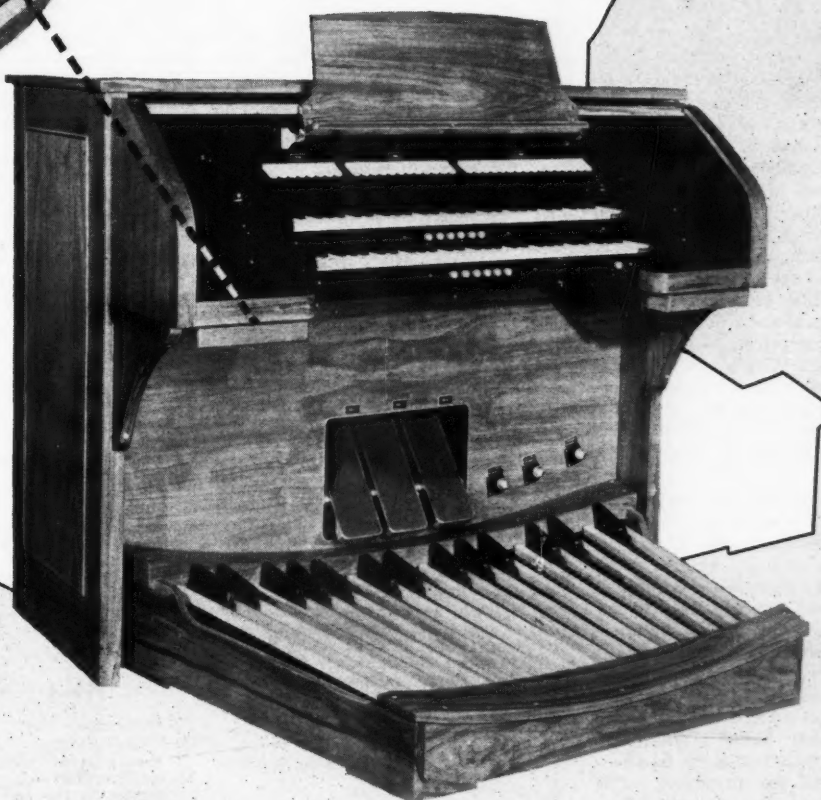
53 Wallace St. New Haven, Conn.

Another Reisner Achievement...

SUPERIOR QUALITY AT A COMPETITIVE PRICE

The all new Model RE-200 console conforms to all A. G. O. standards and is available in a choice of woods and finishes. The attractive semi-conventional styling is sure to complement the beauty and decor of any church, large or small.

Improved all-electric Reisner action will bring to the organist the full resources of your organ, and with the name of Reisner behind the product, you can be assured of years of perfect playability and the maximum of service-free performance.



Inset: The Reisner recorder type combination action, one of three types of combination actions available in the new Model RE-200 console.

THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

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

Official Journal of the American Guild of Organists and of the Canadian College of Organists.

S. E. GRUENSTEIN, Editor and Publisher

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

Subscription price, \$1.75 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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, 1955

On to Philadelphia

Philadelphia is the historic City of Brotherly Love. It is also a great city of churches, and consequently of organs and organists, and it possesses one of the largest of two, if not the largest, of organs in the world. Thus it is easy to understand the suitability of the choice of Philadelphia for the 1955 annual mid-winter national convocation of the American Guild of Organists. As the culmination of a series of regional Guild conventions and preliminary to the biennial convention in New York City next summer no location could be more suitable.

To appraise the history of the organ in the United States and the men who played and taught it one need only recall such names as David D. Wood, the blind teacher who was the preceptor of many of the great men of his day; of Rollo Maitland, of Ralph Kinder, of Dr. John McE. Ward, of John S. Fry, and of others whose distinguished names should come to mind at the moment. It has always seemed that if one city in the Union should have the reputation of respecting the organ profession it should be Philadelphia. And this is quite natural when one realizes that its greatest merchant gave a great organ in his place of business the place of honor and that it is used daily to this day to entertain its customers.

It is nearly three months before the mid-winter convocation of the A.G.O. on the three days immediately after Christmas, but it is not too early for devotees of the organ from many parts of the country to make their plans to visit the City of Brotherly Love at that time. It will prove a week of refreshment for all who can be there to hear the recitals by nationally famous organists, to take part in discussions of important subjects to the musician and to meet their fellow professionals. The density of population of the East naturally will cause the attendance to be large, but in these days of rapid transportation it is only a very few hours by streamliner or airplane from the Central West to the East.

Those who have attended past convocations such as the one in New Orleans last year, the one in Chicago and the others that have been prepared for the benefit and enjoyment of the membership will not regret the expense involved. Meanwhile preparations for next summer in the Metropolis assure us of a record gathering such as those held in Boston, in St. Louis and last year in the Twin Cities of the Northwest.

Comments of Yesteryear

[One hundred years ago, on Sept. 29, 1855, M. P. Möller, Sr., founder of the organ building firm which bears his name, was born on the Island of Bornholm, Denmark. Twenty-five years ago, in the issue of October, 1930, the following editorial was printed, congratulating Mr. Möller on his seventy-fifth birthday anniversary.]

In congratulating M. P. Möller on his seventy-fifth birthday anniversary, which fell on Sept. 29, we feel sure that the entire world of organ interests will join THE DIAPASON heartily and that all feelings that pervade the ordinary course of competition will be laid aside to express the heartiest good wishes to a man whose career will go down in the organ history of America as one of distinct service.

The life of Mr. Möller is so typical a chapter in American biography that it is well worth the time of the young generation to contemplate it. He did not spring from a leisure class to make his contribution to church worship and musical art. Nor has he ever desired to be a member of any such class. Upon his inheritance from a sturdy ancestry he has built his record during more than half a century of activity as an organ builder, with the fear of God and a desire to achieve fame and serve his generation as the guiding motive and unremitting industry and a keen business sense as his chief equipment.

Born in Denmark, he came to the United States as a youth to make his way and started out with faith and a vigorous body as his sole assets. Building his first organ in 1875, he has steadily and conservatively worked toward his goal, creating one of the largest organizations building organs in the world. He is a figure of prominence in many lines of business activity and in his community of Hagerstown his influence is powerful and his advice is sought eagerly by men in every professional and commercial field. He has received signal honors from time to time from his associates in business, his employes and his church. As his monument stand organs in virtually every city and town of any size in America, which are used from Sunday to Sunday as aids in worship. And as for the future, the Psalmist has assured us that the players of instruments will be there, from which it is self-evident that the makers of these instruments will also be there, for their handiwork will be needed in a land of eternal praise.

Letters to the Editor

Tribute to Elsa Hollister.

New York 21, N. Y., Sept. 8, 1955—
Dear Mr. Gruenstein:

May I add a few words of appreciation to the notice in your August issue of Mrs. Horace Hollister's passing. It was my privilege to know Elsa Hollister as a friend during her husband's long incumbency as director of youth choirs at the Madison Avenue Presbyterian Church, New York. Mr. Hollister's outstanding success in this field was due in no small measure to his wife's "unofficial" aid. A whole generation of youngsters, now grown to manhood and womanhood, remembers with loving gratitude her kind and wise ministrations. Tactful and warmly sympathetic, Elsa Hollister inspired a feeling of loyalty and *esprit de corps* among the boys and girls who came under her influence.

Through her work in the music department of the New York Public Library's Fifty-eighth Street Branch, which brought her into contact with musicians of high and low degree, Elsa's sweetness, patience and expert helpfulness won her hundreds of friends. The church and music are the better for Elsa Hollister's rich life in their service.

SETH BINGHAM.

Bravo, Dr. Peaker!

Salamanca, N. Y., Sept. 5, 1955—

My dear Mr. Gruenstein:
Having just read the September issue of THE DIAPASON, I came upon the very fine letter of Dr. Charles Peaker, famous recitalist and organist and choirmaster of the large St. Paul's Anglican Church in Toronto.

To quote Dr. Peaker's close: "I know that this is a thoroughly disagreeable letter. . . . There is a good deal in what I have said." We agree, there is a good deal in what this Canadian musical authority has said, and which we lesser lights have thought, but have lacked the courage to say publicly.

Your writer agrees with this "thoroughly disagreeable letter" in content, even though

we think the writer to be in the wrong about its being disagreeable. In closing, we say bravo, Dr. Peaker.

Very sincerely yours,

PHILIP F. SMITH.

Clinic? . . . Where's the Chloroform?

Brantford, Ont., Sept. 11, 1955—

Dear Mr. Gruenstein:

Dr. Peaker's plaintive philosophism on the modern church organist and his job came as one of the most refreshing things read in a long time. May I add a not-too-serious codetta to his telling dirge?

There is nothing more beautiful and cleansing than silence—utter, complete silence—whether in a service or anywhere else, for that matter. How often do we get it? And on the rare occasions when it does happen in church, why does everyone in the church (except possibly the choir boys, who are happily immune to almost everything adult) give off overpowering waves of tense apprehension?

Appropos this question of the golden virtue, a long time ago, amongst my friends I strongly advocated a radio announcement, at regular intervals during the course of the broadcasting day, which would run something like this: "From now until —p.m. we present a program of silence. The performance comes to you through the courtesy of Spindlespoke and Cashin, makers of the world's only eyeless needle for invisible menders."

But my friends, for reasons of their own I suppose, suspected me of something or other, added to which they insisted there would be some difficulty about securing a sponsor.

And what in heaven's name is a music "clinic"? (And incidentally how do people find time to go to these things?) If ever I am able to stop working long enough to succumb to the temptation to investigate a "clinic," and, having arrived there, am completely unable to smell anesthetic or sight a pretty nurse in attendance at the organ or piano or what-have-you, "dressed in the uniform of her calling," I shall be a very disillusioned "patient," and I shall turn right around and go straight home, which would probably meet with the approval of all concerned anyway.

Yours truly,

GEORGE FOX, A.R.C.O.

Debunks Big Organs.

Decatur, Ill., Sept. 2, 1955—

Dear Mr. Gruenstein:

I have just received my September issue of the paper and at once turned to the editorial page. There I read Dr. Peaker's letter and I cannot resist the urge to write and say "Amen." He certainly voices my sentiments to a "T". In fact, I want to add one more of my pet peeves. Why does every organist want the biggest organ built? I have never seen so many churches going into three, four, five-manual organs. . . . It has been my pleasure to have correspondence with Dr. Albert Schweitzer. As we are in the organ work he has always advised me to keep organ specifications down to a practical size and that any organ over three manuals is simply a waste of money and time. . . .

Very sincerely yours,

HAROLD L. TURNER.

Another Rheinberger Fan.

Owen Sound, Ont., Sept. 5, 1955—

Dear Mr. Gruenstein:

Thanks for the Rheinberger article. It should create enough interest to send at least a few recitalists to investigate "the forgotten man". It might even cause the miracle of seeing Rheinberger's name included in the annual list of recital pieces which you publish each season. If not, perhaps you might try a reprint of Harvey Grace's work on the music of Rheinberger.

Yours very truly,

VICTOR KERSLAKE.

Praises Our Articles.

New London, Conn., Aug. 24, 1955—

Dear Mr. Gruenstein:

I have enjoyed starting through part of my old DIAPASONS to clip out the most helpful articles in the past for renewed study of ideas, etc. Among my favorite articles, which still have so much "meat" on re-reading and restudy, are those of Paul F. Laubenstein, Mrs. Laubenstein and Van Denman Thompson.

I'd like to add my praise for your varied articles in THE DIAPASON and I hope to read my favorite authors' ideas in future editions.

Sincerely,

PETER J. WHTOL.

Wants Variety on Disks.

Atlanta, Ga., Aug. 28, 1955—

Dear Mr. Gruenstein:

I am constantly amazed at the large number of recordings produced both in this

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Oct. 1, 1910—

The Grand Avenue Methodist Temple in Kansas City, Mo., announced a gift of \$25,000 for an organ in memory of Christian Schoellkopf from his brother and nephew. The Skinner Organ Company built this instrument.

Clarence Eddy was engaged to open a four-manual organ of sixty-five sets of pipes in Trinity Methodist Church, Springfield, Mass. It was built by J. W. Steere & Son.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of Oct. 1, 1930—

Mrs. Francis F. Prentiss awarded to the Skinner Organ Company of Boston the contract to build an organ for the Church of the Covenant in Cleveland. Charles Allen Rebstock, organist and choirmaster. It was to be an instrument of 4,800 pipes.

Fernando Germani, the young Italian virtuoso, arrived in New York Sept. 29 for his third American tour.

The Canadian College of Organists met at Hamilton, Ont., Sept. 2 to 4 for its annual convention. Dr. Alfred E. Whitehead was elected president of the College.

Among the specifications published in this issue was that of a large four-manual built by E. F. Walcker & Co., the German builders, for the Vor Frelzers Church of Oslo, Norway. The console was described by the builders as "entirely of American design."

M. P. Möller, the dean of American organ builders, celebrated his seventy-fifth birthday anniversary Sept. 29.

Harry Rowe Shelley gave a Bach program in the large auditorium at White Plains, N. Y., and the program notes stated that "the G minor Fugue is particularly adapted to such a program."

Ten years ago the following news was recorded in the issue of Oct. 1, 1945—

Sheldon B. Foote, F.A.G.O., was appointed minister of music of the First Avenue Methodist Church of St. Petersburg, Fla.

The Army-Navy "E" award was conferred upon the W. H. Reiser Company for assistance rendered the United States in world war 2.

The Baroque-Romantic controversy in organ design was at its height and THE DIAPASON devoted two pages to a long letter in favor of the Baroque type of instrument from Emerson Richards and a rebuttal by J. B. Jamison.

Kenneth R. Osborne was appointed head of the department of fine arts at the University of Arkansas.

The annual convocation of the Canadian College of Organists was held Aug. 29 and 30 in London, Ont. Among the recitalists were Gordon Jeffery and Alexander Schreiner.

Walter L. Sassmannshausen, for many years a prominent organist and teacher in Lutheran Churches, died Aug. 29 in Chicago.

country and abroad. The quality of the recordings is, electronically speaking, of the highest, as a general rule. However, there seems to me to be a great deal of duplication in selections. It would seem that the Preludes and Fugues of Bach have been recorded in their entirety several times by the various recording artists. I would greatly enjoy hearing more of the works of Widor, Vierne, Dupré and some of our contemporary American composers, and I feel that I am not alone in this opinion.

Yours very truly,

F. C. ENSLOW, JR.

THE BICENTENNIAL of the birth of Mozart will be commemorated in Augsburg, Germany, next year, with a special Mozart Year program. Born Jan. 27, 1756, the composer will be honored with commemorative services and festive performances of his works during January, a series of lectures on his life and work in April, serenades and performances of his operas in July and August, and in the fall a Mozart festival week will be held. An exhibition, "At the Time of Mozart," will be shown from May to October.

**Vernon de Tar Takes
Issue with Theories
Voiced by Dr. Ochse**

New York City, Sept. 8, 1955—

Dear Mr. Gruenstein:
While Dr. Ochse's article contains many things with which most experienced teachers agree, this writer feels compelled to take issue, even before the article is completed, with several very unfortunate assertions, which he feels may well encourage the impatient and undisciplined student to become still more haphazard in his practice habits.

Before enumerating these, one is tempted to ask why the elaborate vocabulary of psychology is necessary in describing the simple procedure of practicing a musical instrument. It is perhaps related to the general trend in this direction which was revealed all too clearly a few years ago at an A.G.O. "choral workshop" which was headed by a psychologist. Problems of human relationship kept the floor and each one was promptly labeled a "complex," "frustration," or something similar, while the problems of making choral music were almost forgotten!

To get on with a few of Dr. Ochse's contentions:

1. *An argument against slow practice.*
The author may have in mind only practicing in a slow tempo without any other purpose. She is apparently unaware of what has sometimes been called "slow motion" practice, which is a slowing (and exaggerating) of every detail of preparation, attack, relaxing in the key, release, and details of accent, phrasing, and all the other means of expressive playing. Such practice done with intensive thought aids muscular development of fingers and feet and the building of musical thinking. The habits that are established by this means do not hinder but help the movements that take place in playing the piece in its full tempo. This "slow motion" may also be the best approach for some time after the final speed has been attained, rather than being immediately discarded.

2. *"The hands and the feet must always practice together".* While there is much to be said for it there is also a danger in its constant use, just as there is in never separating the hands in working out piano pieces. Too often the strong leads the weak and insecurity in the pedal or left hand is covered up by the right hand. Phrasing and expressive feeling may be developed only in the part that can be most easily heard, the right hand.

3. *We should not practice in long periods. This is proved by "experiments".* How can such undescribed "experiments" outweigh the evidence gathered by great artists and teachers for a hundred years or more? Was this the method used by Paderewski, Heifetz, Farnam, to name only a few?

One wonders what kind of disorganized practice we will have when we "distribute practice on one passage at several different times during the practice period, rather than going over it several consecutive times". This, which students do if they have not learned to concentrate, is the exasperation of most teachers! How, other than by careful and frequent repetition with full concentration, are the right notes, rhythms, touches, fingerings and musical ideas to be stored in the subconscious mind, so that they will spring into conscious use the next time the piece is played? Is this not the way that great technical and musical freedom is acquired?

4. *"The value of exercises is limited * * * (because) every piece learned requires a new set of specific motions * * * that fit that one particular occasion".* This is simply not true. The object of technical study through the use of exercises and studies is to acquire the means of meeting every technical problem before it arises in repertory. (Hence the carefully graded use of repertory is also extremely important). The same set of specific motions, with differences that are too slight for concern (except perhaps to psychologists), are met with over and over again. The technique that has been built adjusts itself quickly, with the right kind of practice, to these slight differences.

The writer offers no quotations to substantiate his arguments but they are to be found in countless books and articles on the art and science of study and practice. These principles have been taught by most of the great teachers and have been used by countless musicians for many decades. They are applicable to organ and choral work as well as to piano. May we not put them aside for the dubious experiments of the psychologists!

VERNON DE TAR,
Juilliard School of Music.

**Tonal Changes
New or Used Material**

**Amplification
organ sound**

**F. C. Wichlac
and Associates
3051 N. Menard Ave.
Chicago 34, Illinois**

**SCALING
VOICING
REGULATION**



These three essentials largely determine the *Musical* success or failure of any organ. There can be no compromise—they must be correct.

The Reuter is a *Musical* Instrument.

**THE REUTER ORGAN CO.
LAWRENCE, KANSAS**

**your NOVELLO AGENT . .
CHRISTMAS CHORAL WORKS**

BACH—Christmas Oratorio	2.25
Christians, grave ye this glad day	1.00
God so loved the World	1.00
Jesu, Priceless treasure75
Lord is my Shepherd, The	1.00
Sleepers, Wake75
BERLIOZ—Childhood of Christ	2.40
BUSH—Christmas Cantata	1.75
DALE—Before the Paling of the Stars90
DUNHILL—Christmas Rose	1.00
GADE—Christmas Eve	1.00
HARRISON—Christmas Cantata	1.00
MAUNDER—Bethlehem	1.50
MONTGOMERY—Christ's Birthday	1.00
RATCLIFFE—Bethlehem's Babe (NEW)	1.00
THIMAN—Christmas Triad60
Nativity	1.00
WEST—The Story of Bethlehem	1.35

Copies on ONE MONTH'S "APPROVAL"

BRITISH AMERICAN MUSIC COMPANY
235 So. Wabash Ave. Chicago 4, Ill.

LOOK AHEAD .

**THE NATIONAL CONVENTION
NEW YORK CITY
JUNE 25-29, 1956
HEADQUARTERS**

**Co-Chairmen: Dr. Robert Baker—Virgil Fox
Program Chairman: M. Searle Wright**



THE WALDORF-ASTORIA

PARK AVENUE · 49TH TO 50TH STREETS · NEW YORK

"THE UNOFFICIAL PALACE OF NEW YORK"

NEW APPOINTMENTS MADE

IN OTTAWA, ONT., CHURCHES

Several changes in church music positions in Ottawa, Ont., have been reported to THE DIAPASON. Gerald Wheeler, assistant organist of St. Paul's Cathedral, London, England, and director of music at St. Olave's School, Southwark, has been appointed organist and choirmaster at St. Matthew's, second largest Anglican Church in the Canadian capital. Mr. Wheeler will begin his new duties early in January, replacing Allanson G. Y. Brown, who is now at Christ Church, London, Ont.

Vincent S. O'Kane, A.R.C.O., a graduate of the Royal Academy of Music, has been named organist and choirmaster at the Westboro United Church, succeeding Mrs. R. M. Frayne, who is going to Winnipeg. Mr. O'Kane went to Canada in 1951 and has held appointments at Kirkland Lake, Welland and Arnprior, Ont.

Lillian Forsyth has been appointed organist and choir director at the Knox Presbyterian Church. Mrs. Forsyth held the post at Knox some years ago and was at the McLeod Street United Church before going to England a year ago.

Dr. G. M. Ward, who has been organist and choirmaster at the McLeod Street, United Church, has transferred to a similar position at the First Baptist Church. J. D. Stoddart has been appointed to the

McLeod Street post. Now assistant director at the local film company, Mr. Stoddart taught music in schools at North Bay before going to Ottawa. He holds the degree of bachelor of music from the University of Toronto.

W. S. Robinson, a teacher of music at the Ottawa High School of Commerce, has been engaged as organist and choirmaster at the First United Church.

Carman H. Milligan, organist and choirmaster of St. Andrew's Presbyterian Church and chairman of the Ottawa Centre, Canadian College of Organists, has completed requirements for the degree of master of music in the field of musicology at the University of Rochester. He is one of the few persons in Canada to hold the degree. A major part of Mr. Milligan's work for his master of music degree consisted in a transcription into modern notation of a portion of the "Scone Antiphonarium." This manuscript, which is part of the collection of the National Library of Scotland, contains mainly the works of Robert Carver, a sixteenth century monk of Scone Abbey. Mr. Milligan transcribed five masses by Carver contained in the manuscript.

Mr. Milligan, who is professor of music at Carleton College, is teaching music appreciation at the Ottawa Technical School, where previously only band music was taught.

School of Music
UNIVERSITY OF REDLANDS

Redlands, California
Complete curriculum for the church musician
Preparation for the A.G.O. examinations

DePauw University School of Music

Greencastle, Indiana
Courses in Organ and Church Music
Van Denman Thompson, F.A.G.O., Mus.Doc.
Arthur D. Carkeek, A.A.G.O., M.Sac.Mus.

Earlham College, Richmond, Ind.

FOURTH ANNUAL
CHURCH MUSIC CONFERENCE

Lawrence Apgar, Director

For all interested in church music: Organists,
Choir Directors, Choir Members, Ministers,
Music Committee Members.

Saturday, October 22, 1955

8:30 a.m. to 9 p.m.

Staff: The Rev. A. L. Kershaw, Leonard Holvik,
Lawrence Apgar, Berniece Fee Mazingo, Kathryn
Conner, William Giles, Richard Carlson.

Recitalist: Lawrence Apgar.

ORGAN INSTITUTE
1956 ENGAGEMENT CALENDAR

Organs of the World

Fifty-two beautifully reproduced pictures of unusual organ cases and consoles, many showing church interiors, with ample space for entering each day's engagements.

An ideal Christmas gift for clergy, choir members, professional colleagues and all musical people.

In gift box showing cover picture on outside; postpaid \$1.85 each, one dozen, \$18.50.

Box 50

Andover, Massachusetts

Just Released!
ALLELUIA
Choir Book

A grand sacred collection for 2-part Treble Voices

by Margrethe Hokanson and Thelma Michelson

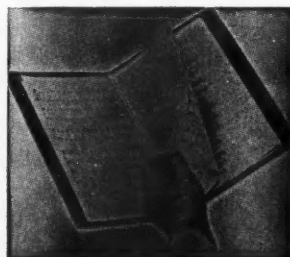
This fine collection is comprised of both choice favorites and select originals, skillfully arranged to please the most exacting taste, with variety to cover special occasions throughout the liturgical year.

Price 85¢

Special offer to choir directors

A limited number of free complete copies of the ALLELUIA Choir Book will be sent to choir directors writing in. Don't delay—write for your free copy today!

NEIL A. KJOS MUSIC CO., PUBLISHER
223 W. Lake St. Chicago 6, Illinois



Bigger and Better
CHORAL
Music Folders

This is the music folder you've been looking for. The ideal solution to the problem of handling sheet music for choral groups, church choirs, etc.

Holds sheets firmly—they can't slip and cause embarrassment. Made to hold all music for the program—easily holds a dozen sheets.

CHORAL Music Folders are extremely light, strong and durable. Made of tough waterproof fiber stock. Easy to use and low in price.

Made in two sizes: Octavo and Sheet Music; and in two colors: Black and Maroon.

Enclose 60¢ for sample to cover mailing postage.

For sale by your music dealer.

E. W. MANTZ, MANUFACTURER
280 Lafayette St. New York 12, N. Y.

More Christmas Anthems

By JAMES S. DENDY

Since our column last month many new Christmas issues have arrived. Of special interest is a group of numbers from the Mercury Music Corporation. Ronald Arnett's Two Christmas Carols on Latin Texts should certainly appeal to those who have grown weary of the "ordinary." These two a cappella numbers are for mixed voices and the second calls for divided sopranos and tenor soloist. They are published under one cover and the titles are "The Virgin's Cradle Hymn" and "Quem Pastores Laudavere." These are excellent examples of modern choral composition.

From the same pen and the same publisher there is an arrangement of a Sussex carol, "On Christmas Night," for SATB a cappella (sopranos and basses *divisi* in the third verse; soprano solo with hummed accompaniment in the second). Arthur Harris is the composer of Mercury's "The Christmas Chanters," SATB a cappella, and Louie L. White wrote "I Sing of a Maiden," SATB a cappella with soprano solo. Both of these are well worth your consideration.

For those looking for a longer Christmas anthem with organ and solos there is number by Charles Black entitled "Angels Their Glorias Are Singing" (SATB, S and B solos) from J. Fischer & Bro. The melody is Norwegian and has a great deal of charm. Mr. Black develops it nicely and the number should be very effective when done with a well balanced group of voices. Emil Soderstrom's arrangement of the Negro carol "Rise Up, Shepherd, an' Foller," SATB a cappella, is published by H. T. Fitz-Simons. This number should appeal particularly to the youth and community choruses and it undoubtedly will find its way into many carol services where an effort is made to use different types of music.

Galaxy has provided us with new arrangements of some of their popular Christmas numbers. Kountz's "All Ye Good People," originally published for SATB and SSA, is now available for SA and also for SATB with junior choir. Katherine K. Davis' "Come Ye to Bethlehem," originally for SATB, has been rearranged for SA. John W. Work has arranged his very successful "Go Tell It on the Mountain" for SATB unaccompanied with SA junior choir. Those who enjoyed the original versions of these numbers will certainly want the new arrangements for other choir groups, and others should look them over.

Also from Galaxy are George Blake's "While Shepherds Watched Their Flocks," SATB, and Edwin Liemohn's "Lullaby at the Manger," SATB a cappella with mezzo solo. Both of these are attractive and within the scope of a small choir. "Thou Must Leave Thy Lowly Dwelling," for chorus of male voices, is arranged by Ladislav Helfenbein from Berlioz's oratorio "L'Enfance du Christ." Mr. Helfenbein has done a skillful piece of work.

Even though this column is otherwise devoted to Christmas music, we should mention William H. Deihl's "A Harvest Hymn," SATB with organ (Galaxy) since next month will be too late to order Thanksgiving music. This number is an

appealing set of variations on "Come, Ye Thankful People, Come." The organ is featured in the middle section, playing a descant-like figuration against the choral parts with the accompaniment scored on three staves.

A large and excellent selection of Christmas numbers has been received from H. W. Gray. Ivan Langstroth's "Love at Christmas Time," for SATB, organ and bells "must be seen to be appreciated." The organ part is scored on three staves and offers great possibilities for interesting registration. There is some *divisi*, but a medium size choir can handle this number. "The Virgin's Plaint," by Austin C. Lovelace, is a tender and ingratiating SATB a cappella setting of a fourteenth century English poem. Be sure to look at this one. Stanley A. Day's "Lovely Babe, Holy Child," SATB, is another one which offers interesting color possibilities for the organ. A soprano solo may be taken by all sopranos.

Continuing with Gray, we mention a Pennsylvania Dutch lullaby arranged as a Christmas carol for SATB a cappella by Frederick A. Snell. The title is "A Song to the Sleeping Babe." High on our "interest" rate card is John La Montaine's "Songs of the Nativity," a set of five numbers for SATB a cappella. These are the product of real musical inventiveness and skillful workmanship. Mr. La Montaine has a well developed style which will appeal to those who like fresh ideas.

Other Gray numbers are as follows: "Sleep, My Savior, Sleep," Arthur Bergh, carol for SATB a cappella; "The Birth-night of Christ," Douglas Breitmayer, SATB a cappella; "Candles," Katharine E. Lucke, SATB, soprano solo, organ; "The March of the Wise Men," from Harvey B. Gaul's "The Babe of Bethlehem," arranged by Harold L. Rieder for mixed voices with organ; "The Time Draws Near," David H. Williams, SATB with organ; "A Christmas Antiphony," Ruth Bampton, SAB with organ (a good one for your youth choir); "Ring, Bells of Christmas," Ruth Taylor Magney, for youth choir, SA.

We recommend that our readers see Lewis Henry Horton's "An Appalachian Nativity," a Christmas folk cantata published by H. W. Gray. This arrived too late for a review, but it should be of real interest. The thematic material is drawn from old shape-note hymns.

Healey Willan's "The Story of Bethlehem," published by Concordia, is a setting of the St. Luke Christmas story. The entire text is set for unison voices except for the chorus "Glory to God in the Highest." The thematic material is based largely on "Vom Himmel hoch." "The Story of Bethlehem" may be used as a part of the traditional children's Christmas Eve services, church carol concerts, or school Christmas programs. It may also be combined with a pageant. This is Willan's seventy-fifth birthday anniversary year and a good time to use one of his new works.

SEARLE WRIGHT

F.A.G.O.

St. Paul's Chapel, Columbia University
Music Faculty of Columbia University
and Union Theological Seminary
New York City

ORGAN "The Well Tempered Organist"

Vol. 1 Jean Francois Dandrieu \$3.00

(New) Vol. 2 Louis Nicolas Clerambault \$3.00

CHRISTMAS CAROLS

Latin text (mixed voices)

Hodie Christus natus est Sweetinck .25
Angelus ad pastores Sweetinck .25
Hodie nobis caelorum Rex de Maleingreau .20

English text (mixed voices)

Silent Night (Three settings in one folder) .20
Michael Haydn, Gruber (Original) White
Two Christmas Carols Johann Franco .25
(Chorus, Carillon and/or Organ)
This is the day (unison) Frances Rulison .15
Christmas Song Sethus Calvesius .20

SAINT MARY'S PRESS

145 WEST 46 STREET: NEW YORK 36, N. Y.

ROBERT NOEHREN

presents

THE ENTIRE ORGAN MUSIC

of

JOHANN SEBASTIAN BACH

in

SIXTEEN RECITALS

1955-56-57

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN

ANN ARBOR



FIRST SERIES OF RECITALS

Sundays, October 9, 16, 23, 30 at 4:15 p.m.

A booklet of these programs will be mailed upon request to the Secretary, School of Music, University of Michigan, Ann Arbor.

GRAY-NOVELLO

NEW CHORAL PUBLICATIONS

CHRISTMAS ANTHEMS

(For Mixed Voices unless otherwise noted)

- March of the Wisemen.....Harvey Gaul, arr. Rieder
- The Birth Night of Christ.....Douglas Breitmayer
- The Virgin's Plaint.....Austin Lovelace
- Sleep, My Saviour Sleep.....Arthur Bergh
- Candles.....Katherine E. Lucke
- Lovely Babe, Holy Child.....Stanley A. Day
- Love at Christmas Time.....Ivan Langstroth
- Songs of the Nativity.....John LaMontaine
- The Time Draws Near.....David H. Williams
- Alleluia (from Cantata 142) (T.T.B.B.).....J. S. Bach, arr. Matthews
- Carol of the Little King (S.S.A.).....Mary E. Caldwell
- Carol of the Little King (S.A.B.).....Mary E. Caldwell

GENERAL ANTHEMS

(For Mixed Voices unless otherwise noted)

- Still, Still with Thee.....H. Alexander Matthews
- Sing Alleluia Forth.....David H. Williams
- An Angel Stood by the Altar.....Leo Sowerby
- O God, Thou Art My God.....David McK. Williams
- Gird on Thy Sword, O Man.....W. Glen Darst
- Praise the Lord, O My Soul.....A. Cassels Brown
- My Soul doth Magnify the Lord.....John Rodgers
- O Be Joyful in the Lord.....John Huston
- The Lord My Shepherd (S.A.).....E. S. Barnes
- Prayer to Jesus (S.A.).....Gardner M. Nichols
- The Lamb (Unison or S.A.).....Homer Nearing

LARGER WORKS

- An Appalachian Nativity.....Lewis Henry Horton
- A Christmas Folk Cantata for Mixed Voices and Soli, based on Hymns of the Shape-Note tradition. Time of performance: 25-30 minutes.
- A Psalm of Praise.....Mabel Daniels
- A Festival Chorus for Mixed Voices with accompaniment for 3 Trumpets, Percussion, Timpani and Organ (or Piano). Time of performance: 8 minutes.

Approval copies on request

THE H. W. GRAY COMPANY, Inc.

159 EAST 48th STREET NEW YORK 17, N. Y.
Agents for NOVELLO CO., Ltd., London

GRAY-NOVELLO

**CENTRAL MORAVIAN CHURCH
APPOINTS ROBERT ELMORE**

ROBERT ELMORE, WHO GOES TO BETHLEHEM, PA.

Robert H. Elmore, concert organist and composer, has been appointed organist and choirmaster of the Central Moravian Church in Bethlehem, Pa. Widely known as an organist and as a composer of secular and religious music, Mr. Elmore has been since 1938 organist and director of music at Holy Trinity Church (Episcopal), Philadelphia. He has played recitals from coast to coast and abroad, and has been widely acclaimed by music critics. Mr. Elmore has appeared also as soloist with the Detroit Symphony under the late Ossip Gabrilowitsch and under Victor Kilar, and with the Philadelphia Orchestra under Eugene Ormandy. He is a recording artist for Canterbury.

Orchestral and choral compositions by Mr. Elmore have been programmed by such conductors as Leopold Stokowski, Frank Black and Eugene Ormandy. His "Three Sonnets," written for a *cappella* chorus, won the Mendelssohn Club Award in 1935 in a national competition. His organ music and choir music are widely used. His opera, "It Happened at Breakfast," is the first American opera to have been televised.

Robert Hall Elmore was born in India of missionary parents and received his elementary and high school education in Lincoln, Neb., and Philadelphia. His musical education began at the age of 6; at 9 he was already studying the organ. For seven years, he studied piano, organ and composition under Pietro Yon. Advanced studies in composition were carried on under Dr. Harl McDonald at the University of Pennsylvania, from which institution he was graduated with the degree of bachelor of music in 1937.

Mr. Elmore holds also the degrees of licentiate of the Royal College of Music of London in three subjects: organ, piano and pianoforte accompanying; and associate of the Royal College of Organists. For three successive years he was awarded the Nitsche first prize from the University of Pennsylvania and he was in 1936 the first recipient of the Thornton Oakley Medal for achievement in creative art.

Mr. Elmore was formerly professor of piano and organ at the Clarke Conservatory of Music in Philadelphia; vice-

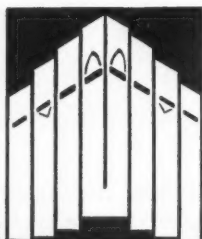


chairman of the department of music at the University of Pennsylvania; official organist of the Philadelphia Orchestra, and conductor of the choral club of the Musical Art Society of Camden. He continues as head of the organ department of the Philadelphia Conservatory of Music. He will begin his duties at the Central Moravian Church in November.

*Classified Ads
in The Diapason
Bring Results*

OBERLIN CONSERVATORY of music

Dedicated to the superior training of American talent



OBERLIN COLLEGE

OBERLIN, OHIO

For the best quality and price in
Pipe Organ Supplies write:

DURST & COMPANY

"The World's largest and most complete

Pipe Organ Supply House under one roof"

P.O. Box 1165-M

ERIE, PA.

JOHN HAMILTON
Organist
Church of Jesus Christ of
Latter-day Saints, Wenatchee, Wash.
Harpichordist
Mgt: Overture Concerts, 878 Hornby,
Vancouver 1, B. C., Canada

Reuter Organs
F. C. Wichlac
3051 N. Menard Ave.
Chicago 34, Illinois

Russell Broughton
F.A.G.O.
St. Mary's School
Raleigh North Carolina

**CHICAGO CLUB
OF WOMEN ORGANISTS**
President, Marietta Burroughs.

HAROLD HEEREMANS
F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

BOY CHOIRS
PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

Harold Tower
Organist and Choirmaster
The Church of Our Saviour
Akron 3, Ohio

HOWARD KELSEY
Washington University
Saint Louis 5, Mo.

strike
back
at
CANCER
man's
cruellest
enemy
GIVE
AMERICAN
CANCER
SOCIETY

LOUIS H. HUYBRECHTS
M.Mus.
Sacred Heart Cathedral
ROCHESTER 13, N. Y.

Henry
FUSNER
Sac. Mus. Doc. — A.A.G.O.
Recitals — Instruction
Emmanuel Baptist Church
Brooklyn 5, N. Y.

ROBERT M. STOFER
Organist and Choirmaster
The Church of the Covenant
Cleveland
Conductor of the Singers' Club

Minister of Music
Bank Street Baptist Church
Norfolk, Virginia
NOAH F. RYDER, MUS. M.
Director of Music Dept.
Virginia State College
Norfolk, Virginia

Harry H. Huber
M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

Max Drischner and His Organ Writings; A Neglected Modern

By W. G. MARIGOLD

Max Drischner, one of Germany's outstanding contemporary organ composers, was born in Prieborn, Silesia, in 1891. For much of his life he was organist, cembalist and cantor of the Cathedral Church of St. Nicolas in Brieg, near Breslau. He was forced to flee in 1945 and now lives in Württemberg as a refugee, devoting most of his time to composition. Though long famous and much played in Germany, his works are as yet little known in America, despite an increasing interest in contemporary German organ works.

The Silesian countryside where Drischner lived from his birth till 1945 is as beautiful as any in Germany and Drischner himself admits its enormous influence on his work. His music indicates that he is steeped in chorales, folk-songs and the traditions of the countryside. A second major influence on his work is surely the magnificent Baroque organ which he played for so many years. All his compositions, even those whose titles suggest Romanticism, such as the works on Norwegian folk themes, sound best played on a Baroque-type organ. From a purely formal point of view, Drischner has based his style on the work of the pre-Bach masters, particularly Antonio de Cabézon. He is unusual among contemporary organ composers in that his style shows strongly diatonic harmony, clear counterpoint and a complete absence of complex writing. This does not mean that his compositions are easy to play—indeed the reverse is frequently the case.

Drischner's musical "figuratures" are very few; by far the most frequent is the "zig-zag" figure so common in the works of Buxtehude. It is particularly common in the works on Norwegian themes. It may be called Drischner's "joy" motif and is found very infrequently after 1945 when he became a refugee. Otherwise his motifs are conventional—scale and arpeggio figures for jubilation, mild chromaticism for sorrow and anguish, particularly in the chorale preludes, and so on.

The Toccata and Fugue in G minor, though conceived in the same austere style as many of Drischner's works, is more brilliant than most of them. The Toccata opens with several bars of slow-moving counterpoint followed by bravura scale passages for the manuals which lead to a brilliant pedal solo in the familiar zig-zag pattern. After several brief interludes of grave counterpoint the Toccata ends vigorously and brilliantly. The Fugue is to be played very slowly and acts as a foil to the brilliant Toccata.

The "Hymn to the Sun" (sub-titled Passacaglia in E major) is one of Drischner's finest and also most cheerful compositions. It was written in 1924, intended specifically for his organ at Brieg, and contains exact instructions for registrations. It consists of thirty-three variations, two of them for pedal solo, on an eight-bar theme. Beginning with variation twenty-six the zig-zag motif continues for five variations. The work ends with a magnificent recapitulation of variations five and six for full organ. Parts of the piece, particularly one of the pedal solos, require some work, but it is an excellent number for service or recital use. It may be pointed out that Drischner, like most of his German contemporaries, rarely writes organ music that is not suitable for liturgical use.

The Chaconne in F minor received its first performance by the late Fritz Heitmann in Berlin. It is based on the ostinato bass used by Pachelbel in his F minor Chaconne and the treatment, particularly in the first and last variations, is quite similar to that of Pachelbel. This is a sad, melancholy, nostalgic piece. It begins quietly, works to a climax, and then develops into a lovely, expressive cantilena in F major. After a brief return to the opening theme and a series of majestic chords, it ends quietly with the Norwegian chorale used in the "Trondheim" variations (see below).

The Prelude and Fugue in A minor, which Drischner dedicated to his friend and supporter Albert Schweitzer, is fairly short. The slow-moving prelude is only a few bars long. It leads directly to an extremely simple fugue on a chromatic theme which recalls the shorter fugues of Buxtehude or Pachelbel.

The Passacaglia in C minor, written in 1923, is probably Drischner's greatest work. It is remarkably cheerful in tone. The theme is never announced alone. The work opens fortissimo with a series of crashing chords which continues for some time. A gradual crescendo extending over several variations is interrupted by a lovely arpeggio section in E major. A second gradual crescendo leads to a brilliant pedal solo which in turn leads directly into a brilliant coda. This work is a worthy companion to the great passacaglias of Bach, Rheinberger, Willan and others.

In 1954 Drischner published sixty-one chorale preludes. These included new works as well as many preludes that had long been out of print. Nowhere else can we obtain such a clear picture of Drischner's personal idiom. Many of the chorales are ones well known in this country ("Lobe den Herrn," "Jesu meine Freude," etc.) and these works should be a welcome addition to the repertory of every church organist. Another collection is to appear soon.

Finally we wish to consider several compositions based on Norwegian folk-tunes and chorales. The six Norwegian Folk-tune Suites are by no means to be numbered among Drischner's best compositions, but they do acquaint us with some very lovely tunes seldom heard otherwise. Each suite contains a number of tunes (six to eight), prefaced by a short prelude on the first tune of the suite.

The Norwegian Variations, written between 1935 and 1938, are much more typical of Drischner's style. There are six sets, entitled "Lofot," "Skjeberg," "Nordmore," "Ildri," "Romsdalsfjord" and "Trondheim" Variations respectively. The last is the most extended, consisting of sixteen variations on a simple tune. It is full of Drischner's characteristic features—smooth diatonic counterpoint, austere harmonic structure reminiscent of de Cabézon, chromaticism and zig-zag motifs.

The Six Norwegian Canzonas are really multi-sectional preludes and fugues of the Buxtehude type. Each one consists of a short prelude followed by three or four short fugues. In each case the subject of the first fugue, with alterations, is used as the theme of all the succeeding fugues. The Canzonas are not difficult but require careful phrasing. They were referred to by Paul Eckhardt as Drischner's "Art of Fugue".

It was mentioned earlier that Drischner's compositions sound best when played on a Baroque-type organ. However, Drischner intended his music to be playable on small as well as large instruments and there should be no difficulty in adapting them to any average two-manual organ. Many of the chorale preludes are written on two staves, and it is left to the player's discretion and abilities to add pedal when appropriate. In order to obtain suitably soft eight-foot pedal tone it may frequently be wise to rely on couplers. By avoiding the use of imitative orchestral stops it should be possible to approximate Drischner's intentions on any organ containing any compound stop at all.

All Drischner's works are published by C. L. Schultheiss of Tübingen. The Norwegian Suites, Canzonas and Variations are also available from the Bärenreiter-Verlag, Kassel. The Passacaglia in C minor and the Chaconne in F minor are still in manuscript but are to be published by Schultheiss in the near future.

JOINT COMMISSION HOLDS SCHOOL IN HARTFORD, CONN.

The Joint Commission on Church Music of the Episcopal Church conducted its annual school of church music at Trinity College, Hartford, Conn., Aug. 22 to 26. In spite of the New England floods, the school had an enrollment of eighty organists and choirmasters and the full program was carried out.

Model services with the students acting as a choir were rehearsed and sung in the Chapel of Trinity. The Skinner organ and carillon were heard daily. Lectures on all branches of the music of the church were held. The faculty consisted of Dr. Leo Sowerby, Ray Francis Brown, Edward B. Gammons and Paul Allen Beymer, with the Rev. William Soule acting as chaplain.

Each summer the Episcopal Church sends its commission to a different part of the country in an effort to raise the standard of the music. Several locations for next season are under consideration.

W. G. MARIGOLD



W. G. MARIGOLD, who writes for us this month on the contemporary German composer Max Drischner, teaches Germanic languages at the University of Virginia. Mr. Marigold was born in Toronto in 1926 and attended the University of Toronto, which conferred upon him the degrees B. A. and Ph. D. in modern languages. He also holds an M. A. from Ohio State University and has been a student at the University of Munich. Mr. Marigold received his musical training in piano, organ and voice at the Royal Conservatory of Music in Toronto and in Munich. He is organist of the First Methodist Church in Charlottesville, Va. Mr. Marigold has been heard in radio organ recitals broadcast by station WOSU in Columbus, Ohio, and he gives an annual series of recitals at his church.

NORMAN COKE-JEPHCOTT,
MUS. Doc., F.R.C.O.,
F.A.G.O. (Turpin Prize Man R.C.O.)

Organ Recitals

Instruction in organ, theory, composition and boy choir training in New York City. Preparation for all examinations. Tuition by mail.

BLUEGATES

Stony Point-on-Hudson,
New York.

Telephone Stony Point 4-8788

CHRISTMAS BRASS MUSIC

For brass alone
Bach: Vom Himmel hoch \$2.00
Brahms: Es ist ein Ros' entsprungen... 2.00
Corelli: Pastorale 3.00
For brass with organ
Bach: In dulci jubilo 2.00
Bach: Alleluia 2.00

Direct from us or at your dealer's

ROBERT KING MUSIC CO.

North Easton Massachusetts

W. GERALD WHITE

M.Mus., F.A.G.O., Ch.M.

ST. LUKE'S CHURCH (EPISCOPAL)
EAST GREENWICH, R. I.

Recitals, Instruction, Guild Tests

Harris S. Shaw, A.A.G.O.

Piano—Organ

Musicianship

New Organ Music for the New Season

Sonatine for Organ (pedals alone)..... V. Persichetti.....	\$.75
Nocturne..... Hall Overton.....	.50
Petite Suite (from the harmonium pieces).... Franck-Nevens.....	1.00
3rd Triptyque..... de Villermont.....	2.40
Berceuse..... B. Wiederman.....	1.00
Diptyque..... D. P. Benoit.....	1.20
Psalm 19..... B. Marcello.....	.75
Variations on a Xmas Carol..... Piet Post.....	1.10
Music for Christmas..... H. Hoogewood.....	1.10

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

SERVING THE WORLD SINCE 1910 WITH

PIPE ORGAN SUPPLIES

Klann ORGAN SUPPLY CO.

WAYNESBORO, VIRGINIA

Write for Catalog on Your Letterhead

**RADIO ORGANIST ORDAINED
BY THE CHURCH OF ENGLAND**

H. Harrison Flint, S.Th., resigned at the end of September as organist and choirmaster of Trinity Church, Ottawa, Ont., which position he has held for the last three years while studying theology at Trinity College of the University of Toronto. He was ordained in the ministry of the Church of England on St. Matthew's Day, Sept. 21, at Kingston, Ont. Before studying theology Mr. Flint was a radio broadcasting organist and executive for eighteen years, having been organist of Stations WMEX and WLAW, Boston, for six years and general manager of CKSF, Cornwall, Ont., for seven years. He will begin his ministry in the Diocese of Kingston, Ont., about Nov. 1. Music for the ordination service was sung by the St. George Cathedral Choir under the direction of George Maybee.

**CORLISS ARNOLD'S TE DEUM
WILL BE SUNG AT FESTIVAL**

The premier performance of a festival Te Deum by Dr. Corliss R. Arnold will be heard Sunday, Oct. 16, at the 11 o'clock service marking the eighty-fifth anniversary of the First Methodist Church in Oak Park, Ill. The composition, written in the contemporary idiom for chorus and organ, was composed for this occasion. The chancel choir will sing also Vaughan Williams' arrangement of the "Old Hundredth Psalm-tune" and "Now let every tongue adore Thee," Bach. "Great Is Our God," for two sopranos and continuo, by Schütz, will be sung at the offertory. Dr. Arnold's organ selections for the service are Prelude and Fugue in E flat, Bach; "Deck Thyself, My Soul, with Gladness," Brahms, and Toccata on "The God of Abraham Praise," Bingham.

For Better Pipe Organ Service

in Metropolitan Area of Chicago CONSULT

D. S. WENTZ

1104 West 59th St., Chicago 21, Ill.
Telephone: WA1brook 5-8234
A complete stock of parts available for all makes of organ

REED ORGANS electrified

Quiet electric suction unit
Easily installed inside any reed organ
Complete instructions & All parts
Write for full details.
SYLVAN K. KETTERMAN
322 N. Mulberry St.—Muncie, Ind.

Lauren B. Sykes,

A.A.G.O., Ch.M.

PORTLAND 15, OREGON

W. A. Goldsworthy

Composers' Consultant

2331 State Street,
Santa Barbara, Calif.

Harry Wilkinson

F.A.G.O.

CHURCH OF

ST. MARTIN-IN-THE-FIELDS

CHESTNUT HILL

PHILADELPHIA

Helen Westbrook

CONCERT ORGANIST

Chicago

CLARENCE MADER

Recitalist - Teacher
Immanuel Presbyterian Church
Los Angeles, Calif.

Arnold E. Bourziel

M.A., A.A.G.O.

Trinity Episcopal Church

NILES,

MICHIGAN

gloria meyer

St. John's Methodist Church
Temple Israel

MEMPHIS

TENNESSEE

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD

THE CONGREGATIONAL CHURCH
WINTER PARK, FLA.

WALTER N.
HEWITT

A.A.G.O., CH.M., F.T.C.L.
Prospect Presbyterian Church
Maplewood, New Jersey

MILDRED L. HENDRIX

University Organist
DUKE UNIVERSITY
Durham, North Carolina
Recitals

EVERETT JAY HILTY

Director Division of ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER
RECITALS LECTURES

BIRKBY

ORGANIST
Westminster College, New Wilmington, Pa.
First Christian Church, New Castle, Pa.
Youngstown Philharmonic Orchestra
RECITALS LECTURES

HERBERT J. AUSTIN

A.R.C.M., A.R.C.O.
Church of the Good Shepherd
Jacksonville, Florida

Ethel Sleeper Brett

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

Estey Organs

Sales Representative

A. Douglas Wauchope

P. O. Box 7275

Orlando, Fla.

Phone Orlando 5-8867

Honest service on all makes of organs

RALPH M. GERBER

A.A.G.O.

Recitals

1533 East 73d St., Chicago 19, Ill.

RUSSELL G. WICHMANN

Chairman, Department of Music
Pennsylvania College for Women
Shadyside Presbyterian Church
Pittsburgh

FRAZEE ORGAN COMPANY

South Natick, Massachusetts
Builders of Many Famous Organs
since 1910

"Favorably Known for Frazee Tone"

THEODORE SCHAEFER

The National Presbyterian Church
Washington, D. C.

GRIGG FOUNTAIN

Oberlin Conservatory of Music
SAINT PAUL'S CHURCH
CLEVELAND

ROBERT ELMORE

Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

J. Alfred Schehl, A. A. G. O.

St. Lawrence Church, R.C.
Cincinnati 5
Faculty: Archdiocesan Teachers' College
Mus. Dir. Elder High School Glee Club
The Singers Club

Arthur B. Paulmier, Jr.

B.A. A.A.G.O. F.T.C.L.
Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

RALPH A. HARRIS, D. Mus.

UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

FRANK K. OWEN

Lessons—Recitals
ST. PAUL'S CATHEDRAL
Figueroa at Wilshire
Los Angeles 17, California

Music for Carillon

from the CARILLON SCHOOL at MELINES, BELGIUM

50 different compositions

25 different composers

including: HENK BADINGS
PAUL GILSON
JEF DENYN
STAF NEES
EDWIN NIELSEN

Catalogue on request

exclusive through

WORLD LIBRARY OF SACRED MUSIC

1846 Westwood Ave.

Cincinnati 14, Ohio

JOSEPH W. CLOKEY

RECENT PUBLICATIONS

OUT OF THE DEPTHS

A Devotion for Lent

J. Fischer & Bro.

TWELVE SHORT ANTHEMS

Three sets, Four in each

FitzSimons

MULTI-PURPOSE ANTHEMS

Concordia.

Box 86

San Dimas

California

SETH BINGHAM

Teacher of Church Musicians

Organist Emeritus: Madison Ave. Presbyterian Church

Faculty Member

Department of Music: Columbia University

School of Sacred Music: Union Theological Seminary

921 Madison Ave., New York 21, N.Y.

**SEARLE WRIGHT IS HEARD
SECOND TIME IN THE ABBEY**

Searle Wright, F.A.G.O., the first American born organist to play in Westminster Abbey, gave his second recital there Aug. 11. Mr. Wright, who is organist and choirmaster of St. Paul's Chapel, Columbia University, gave his first Abbey recital Aug. 12, 1954.

Mr. Wright's program this year was as follows: Voluntary on "Old Hundredth," Purcell; "Von Gott will ich nicht lassen," Buxtehude; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in B minor, Bach; Baroque Prelude and Fantasia, Richard Arnell; "Eclogue," Bernard Wagenaar; Capriccio from "Carnival Suite," Robert Crandell; "Evensong," John La Montaine; Fantasy on "Wareham," Searle Wright; "L'Orgue Mystique," No. 35, Tournemire.

**HAMMOND REPORTS BIGGEST
ORDER BACKLOG IN HISTORY**

Informing stockholders that its order backlog is the highest in its twenty-eight-year history, the Hammond Organ Company reports that net earnings for the first quarter, ended June 30, 1955, were 40 per cent greater than for the like period one year ago. In a letter accompanying the company's fifty-eighth consecutive quarterly dividend, Laurens Hammond, chairman, said that net earnings amounted to \$852,114, equal to \$1.14 a share, as compared to \$604,146, or 81 cents a share, for the quarter ended June 30, 1954.

"We need badly in the Church materials like these for the training of children in songs that are relevant to their estate, but also sound theologically and musically."

—The Rt. Rev. Malcolm E. Peabody, D.D., S. T. D., Bishop of Central New York



Songs from Luke

Five Anthems and Three Responses for the Church Year

DIRECTOR'S EDITION.....1.00
With accompaniments and directions.

JUNIOR EDITION......40
In large type, illustrated.

By
Lee H. Bristol, Jr. and David Demarest
Box 351, Bloomfield, New Jersey

CHESTER A. RAYMOND
PIPE ORGAN BUILDER

Specializing

Church Organ Rebuilding

Over 25 Years Experience

44 Spring Street, Princeton, N. J.

Member Associated Organ Builders of America

WHITE, SON COMPANY, INC.

(SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS)

Samples on Request — Phone Liberty 2-7550

The Miller Building, 93 Federal St., Boston, Mass.

JUILLIARD SCHOOL OF MUSIC
Complete Training for the Church Musician

Diploma, Postgraduate Diploma, Bachelor of Science Degree, Master of Science Degree, Special Studies

Vernon de Tar, Organ and Church Music
Lilian Carpenter, Organ
Bronson Ragan, Organ and Keyboard Courses

Catalog on Request

120 Claremont Avenue
New York 27, New York

IRELAND NEEDLECRAFT
822 E. COLORADO ST., GLENDALE, CALIF.

Distinctive
CHOIR ROBES

PULPIT ROBES—
ALTAR HANGINGS

FINEST QUALITY
AT
LOW COST

We prepay transportation on orders of 12 or more gowns.

Write for catalog, samples, quotations.

Estey Organs
SALES REPRESENTATIVES

Pipe Organs
Chimes—Public Address
Recording Equipment

BOHN ORGAN CO.
Fort Wayne 8, Indiana

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light.

Write for free booklet giving us the name of your organ.

MURLIN MANUFACTURING CO.,
Quakertown, Pa.

Robert Lodine, M.M., F.A.G.O.

American Conservatory of Music,
United Evangelical Lutheran Church
Oak Park

Temple Isaiah Israel
Chicago

William S. Bailey, F.A.G.O.

Capital University
Columbus, O.

St. James Episcopal Church
Zanesville, O.

A first in reproduction of an instrument that has hitherto defied successful capture.

CARILLON MUSIC
from
The Singing Tower of Luray

A program of Folk Songs, Christmas Carols and Hymns

Charles Chapman,
carillonneur

MM 102—12" Long Playing Record—\$4.98

Complete catalog on request

Suite 1213 Wyatt Building Washington 5, D.C.

Organ Power!

Case removed

FEATURES

1. Selenium Rectifier.
2. Precision Built transformers.
3. Voltage control to meet load requirements.
4. Hum-free power.
5. A lifetime of trouble-free service at reasonable cost.

UNITED ELECTRONIC SPECIALTIES
(Formerly—Electronic Specialties, Lawrence, Kan.)
1911 Oxford Road, Lawrence, Kansas

ADOLPH STEUTERMAN
Fellow of the American Guild of Organists
Professor of Organ—Southwestern University
Organist and Choirmaster

Calvary Episcopal Church - Memphis, Tennessee

ALFRED GREENFIELD
Professor of Music
CONDUCTOR N. Y. U., New York 53, N. Y.

ORATORIO CHOR FESTIVALS

Summer Workshops and Master Classes in Conducting and Oratorio Interpretation.
George Leyden College and Inga Wank Management
Americas Building, Radio City, New York 20, N. Y.

DONALD COATS
ST. JAMES' CHURCH — NEW YORK
FACULTY

School of Sacred Music, Union Theological Seminary
Address: 865 Madison Avenue, New York 21

Arthur C. Becker, (Mus. D., A.A.G.O.)

Dean, De Paul University School of Music

Organist-Choirmaster - St. Vincent R. C. Church, Chicago

MARTIN W. BUSH,
F.A.G.O.
820 South 35 Ave.
Omaha, Nebr.

A. EUGENE DOUTT, M. M.
GRAND FORKS, N. DAKOTA
Dakota Representative
MOLLER PIPE ORGANS

George Norman Tucker
Mus. Bac.
SAINT LUKE'S CHORISTERS
Kalamazoo

Marjorie Bradbury
ORGAN RECITALIST
WMBI—1110 K. C.
Sundays—12:30 P.M.
Chicago, 10, Illinois

KILGEN ORGAN SLATED FOR MANCHESTER, N. H.

GRACE CHURCH GIVES ORDER

Three-Manual Instrument Is Designed for Parish Where Harry C. Whittemore Is Organist—To Be Installed in 1956.

The vestry of Grace Church in Manchester, N. H., has placed an order for a three-manual organ with the Kilgen Organ Company. The organist and choir-master is Harry C. Whittemore, who also teaches organ at St. Anselm's College. Negotiations were made by George White.

The instrument is to be placed to the right of the chancel, behind the choir loft, and will be completely under expression. The console will be on the opposite side of the chancel. Installation is planned for the early part of 1956.

Specifications of the organ are as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Koppel Flute, 8 ft., 61 pipes.
- Viol, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Tuba, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Gelgen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Uda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Superoctave, 4 ft., 12 pipes.
- Doublette, 2 ft., 12 pipes.
- Mixture, 3 ranks, 32 notes.
- Trombone, 16 ft., 12 pipes.
- Tuba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

buy and use



1955 CHRISTMAS GREETINGS 1955

CHRISTMAS SEALS

fight tuberculosis

Garth Peacock

Southwestern College
Winfield, Kansas

John Glenn Metcalf

Trinity Episcopal Cathedral
Temple B'nai Israel
LITTLE ROCK ARKANSAS

WALLACE M. DUNN

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

MARIE SCHUMACHER

Saint Paul's Church
WESTFIELD, NEW JERSEY

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

KLAUS SPEER

Bloomington, Indiana

OTTO T. HIRSCHLER

TEACHER OF ORGANISTS
Head of Organ Departments
George Pepperdine College and
Los Angeles Conservatory
Los Angeles

Charles G. Smith, Jr.

B.F.A., A.B., M.M.
Grace Episcopal Church
New Bedford, Mass.
Organist and Choirmaster
Recitals and Instruction

RUTH HARSHA

M.S.M., MUS. D.
Bushwick Ave. Central Methodist Church, Brooklyn
The Brooklyn Interfaith Choir
Brooklyn

RECITALS INSTRUCTION

ALYCE LAVINIA MEINE

ORGANIST
Eighth Church of Christ, Scientist
CHICAGO

John McDonald LYON

St. John's Episcopal Church
Seattle, Washington

GEORGE M. HALL, JR.

R. S., M. S. M.
Organist — Choirmaster
Episcopal Church of the Holy Apostles
(Boy Choir)
New York 1, New York

MARK WISDOM

F. A. G. O.
Church of the Incarnation
Detroit Michigan

OMAR WHALEY

Logan Square Methodist Church
Chicago 47, Ill.

C. ALBERT SCHOLIN, M.Mus.

Trinity
Presbyterian Church
6800 Washington Ave.
University City 5, Mo.

FARLEY K. HUTCHINS

S.M.D. A.A.G.O.
Baldwin-Wallace
Conservatory
Berea, Ohio

Horace M. Hollister

M.S.M.
ORGANIST - DIRECTOR
Mt. Lebanon Methodist Church
PITTSBURGH, PA.

William Ripley Dorr,

Mus. Bac., B.S.
Mary Star of the Sea Church,
San Pedro, California

Alfred G. Kilgen, Inc.

1639 WEST ADAMS BLVD.
LOS ANGELES 7, CALIF.

WILLIAM SELF

Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York, 19, N. Y.

FRANKLIN COATES

A.A.G.O., L.T.C.L.
LITTLE CHURCH
AROUND THE CORNER
1 EAST 29TH ST., NEW YORK CITY 10

LUDWIG ALTMAN

San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

Nancy Poore — William O.

TUFTS
Washington, D. C.

Jack H. Ossewaarde

M. Mus. A.A.G.O.
CHRIST CHURCH CATHEDRAL
Houston 2, Texas

W. D. HARDY

REPRESENTING
AEOLIAN-SKINNER ORGAN COMPANY
J. C. DEAGAN, INC.
ORGAN SERVICE
P. O. Box 241 St. Petersburg, Fla.

IRENE ROBERTSON

Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

C. GORDON

WEDERTZ
9344 S. BISHOP ST. CHICAGO 20

PAUL

KOCH

Carnegie Hall
St. Paul's Cathedral Pittsburgh, Pa.

GEORGE FAXON

TRINITY CHURCH
BOSTON

ROBERT F. CRONE

MUS. BAC.
Organ and Theory Instruction
Holy Spirit R. C. Church
Louisville, Ky.

Conrad O.

OLSON

REBUILDING
REPAIRING TUNING
Waltham Mass.

PAUL H. EICKMEYER

M. Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

MARIE BRIEL HUMPHRIES

North Shore Methodist Church
Glencoe, Ill.
M. Mus., A.A.G.O.

First Presbyterian Church — Macon, Georgia

Wilbur H. Rowand
Mus.M., Mus.Doc., F.A.G.O.
Director of Music

WESLEY A. DAY

F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

EDWARD G. MEAD

F.A.G.O.
MIAMI UNIVERSITY
Oxford, Ohio
RECITALS

DEDICATE CASAVANT ORGAN AT BINGHAMTON, N.Y., CHURCH

A three-manual organ has been installed in Christ Church, Binghamton, N. Y., by Casavant Freres. The instrument was dedicated July 10 with Harold G. O'Daniels, organist, playing for the choral Eucharist. The stoplist is as follows:

GREAT ORGAN.

- Principal, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Vox Celeste, 8 ft., 68 pipes.
- Spitzprincipal, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Flageolet, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 68 pipes.
- Claron, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Cor de Nuit, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Erzähler Celeste, 8 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Rohrnazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 32 pipes.
- Gedeckt Bass, 16 ft., 12 pipes.
- Gemshorn, 10 2/3 ft.
- Principal, 8 ft., 32 pipes.
- Gemshorn, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Choralbass, 4 ft., 12 pipes.
- Gemshorn, 4 ft., 12 pipes.

ALEC WYTON

*M.A. (Organ.), F.R.C.O.,
Ch.M., F.A.G.O.*
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City.

Frederick

MARRIOTT

Central Methodist Church
Detroit, Mich.

**MARGARET M. RICKERD
M. MUS.**

Mississippi Southern College
HATTIESBURG, MISSISSIPPI
RECITALS

William G.

**Blanchard
ORGANIST**

POMONA COLLEGE
CLAREMONT CALIFORNIA

SERVICE

KILGEN ORGANS have been internationally famous for their beauty and clarity of tone, responsive action and reliability of performance.

Interest in the organ itself, often obscures a most important feature of KILGEN policy.

This is the KILGEN Service and Maintenance organization. With factory-trained organ experts in the principal cities, and who cover the entire United States, supervised by experienced factory executives, KILGEN is said to have the largest and most expertly trained organ service division in the world, under the direct control of the company.

KILGEN feels that to build the finest organ in the world is not enough, but that expert service should be available to their instruments after they are installed.

When a KILGEN is selected, it means not only an outstanding organ, but expert service through the years.

* * *

The Kilgen Organ Company

EXECUTIVE OFFICES AND PLANT
4632 W. FLORISSANT AVE.

ST. LOUIS 15, MO.

Kilgen Organs



Eugene R. Kilgen
President



HOW OFTEN DO YOU GET MORE THAN YOU PAY FOR?

"There is hardly anything in the world that some man cannot make a little worse and sell it a little cheaper—and people who consider price alone are his lawful prey.

"CHEAP goods are short-lived. They breed only dissatisfaction, regret, expense and false economy." —John Ruskin

Joseph Casavant built the first Casavant organ in 1837. His two sons, J. Claver and Samuel, later formed a partnership which this year celebrates its diamond jubilee.

A pipe organ can be built for as little as \$5,000. with price increasing gradually with the number of stops or set of pipes.

Designers and builders of
Organs and Church Furniture



St. Hyacinthe, P. Q., Canada



96
Y
E
A
R
S

J. H. & C. S. ODELL & CO.

Yonkers 4, New York
Architects and Builders
of traditionally American Organs
for four generations
Yonkers 5-2607

Programs of Recitals

Harold C. O'Daniels, Binghamton, N. Y.—A Casavant organ of twenty-nine ranks was dedicated July 10 at Christ Church, where Mr. O'Daniels is organist and choirmaster. Mr. O'Daniels played the following selections: Prelude in B minor, Bach; "The Nativity," Langlais; Chorale in A minor, Franck; Chorale Prelude on "Adoro Devote," O'Daniels; "Ave Verum," Titcomb; "Nun danket," Karg-Elert. A series of recitals on the new organ is planned for this season, including one by Mr. O'Daniels Oct. 9 and one by Dr. Robert Baker Nov. 7.

Harold G. Fink, New York City—Mr. Fink will give a recital Oct. 23 to commemorate the fortieth anniversary of the founding of the Fordham Lutheran Church. The program will be as follows: Suite in F, Corelli; "Come, Holy Ghost," "Christ to Jordan Came" and "Lord Jesus Christ, Be Present," Bach; "Be Thou but Near," Bach; "Grand Piece Symphonique," Franck.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson gave his twelfth annual fall recital Sept. 25 at Juniata College, assisted by Dr. Jack D. Brammer, violinist. Organ numbers were: Prelude, Fugue and Chaconne in C, Buxtehude; Aria from Concerto 10, Handel; "The Cuckoo," d'Aquin; Fantasia in F, Mozart; "Harmonies of Florence," Bingham.

Vernon de Tar, New York City—Mr. de Tar and William Primrose, violist, were heard in a recital July 10 at Macky Auditorium, the University of Colorado. Together they played Sowerby's "Poem," which is dedicated to Mr. Primrose. Mr. de Tar played these numbers: Fantasia in F minor, Mozart; Prelude and Fugue in E flat, Bach; "Litanies," Alain.

Dr. George William Volkel, F.A.G.O., New York City—Dr. Volkel's program Aug. 25 at the Chautauqua Institution was as follows: Fantasia in F minor, Mozart; "Le Coucou," d'Aquin; "Ave Maria," Schubert; Sonata in the Style of Handel, Wolstenholme; "On Wings of Song" and "Spinning Song," Mendelssohn; "Clair de Lune," Debussy; Chorale in A minor, Franck.

Melvin Dickinson, Trenton, Ky.—Mr. Dickinson, a sophomore at the University of Kentucky and a pupil of Arnold Blackburn, gave a recital Aug. 17 at the Ninth Street Christian Church in Hopkinsville, Ky. His program was as follows: Prelude and Fugue in E major, Buxtehude; "Herzlich tut mich Verlangen" and Concerto in A minor, Bach; Fantasia in C major, Franck; Toccata, Farnam.

Harold L. Turner, Decatur, Ill.—A recital was given by Mr. Turner Aug. 14 at St. Joseph's Catholic Church, where the Harold L. Turner Organ Associates have completed a renovation of the organ. Mr. Turner was assisted by the parish choir and Anthony Rozman, organist. Organ numbers were: Allegro Vivace and Air from "Water Music," Handel; Sonata, "God's Time Is Best," and Prelude and Fugue in E minor, Bach; "In Summer," Stebbins; "Abide with Me," Monk-Thompson; Menuetto, Mozart; Theme and Variations and Interlude, Karg-Elert; "Bells of St. Anne de Beaupre," Russell; "Psalm 19," Marcello.

Marie Davis, Carson City, Nev.—Miss Davis played Aug. 21 at St. Peter's Episcopal Church, using the following selections: Fantasia in G minor, Bach; Minuet in G, Beethoven; "Ombra Mai Fu," Handel; Ritornello, Rowley; "The Squirrel," Weaver; Adagio from Sixth Violin Sonata, Handel; "Gaudamus," Titcomb; Toccata on "Salve Regina," Titcomb.

Students of Margaret Whitney Dow, Redlands, Cal.—Students of Miss Dow were heard Aug. 24 at the University of Redlands, playing the following selections: Chorale Prelude, "In dulci Jubilo," Bach (Carl Groth); Communion, Guilman, and "Hosanna," Dubois (Richard Thornton); Little Prelude and Fugue in D minor, Bach (Tonia De Bellis); Finale from Sonata 4, Mendelssohn, and "Sheep May Safely Graze," Bach (Robert Brubaker); Little Prelude and Fugue in F major, Bach, "In Summer," Stebbins, and "Psalm 18," Marcello (Stennis Waldon); Canzona and "Ein feste Burg," Bach (Una Fay Rentz); Four "Stations of the Cross," Dupré (Charles Shaffer).

Roland A. Davis, Wyoming, Ohio—At the dedication of a memorial organ June 5 in the Church of the Ascension Mr. Davis played: Passacaglia, Candlyn; "Praise to the Lord," Schehl; "The Cypress Groves of Lebanon," Shure; "Spinning Song," von Doenhoff; "Were You There," Purvis; "Adoro Te Devote," Biggs; "Te Deum," Buxtehude; "Air for the G String," Bach; "Toccata Jubilant," Diggle.

Paul L. Reynolds, M.S.M., Metuchen, N. J.—A recital was played by Mr. Reynolds June 1 at the Reformed Church. His program: "Psalm 19," Marcello; Prelude and Fugue in F minor and Two Chorale Preludes, Bach; Introduction and Toccata, Walond; Chorale in A minor, Franck; Two Intermezzi, Schroeder; "Folk tune," Whitlock; "Cor-tege et Litanie," Dupré.

Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.—Mr. Means chose the following for a recital Sept. 18 at St. John's Lutheran Church, Stamford, Conn.: Toccata in A minor, Sweelinck; "We Pray Now to the Holy Spirit," Buxtehude; "Water Music Suite," Handel; "Rejoice, Ye Christians," "Jesus, Priceless Treasure" and "Sheep May Safely Graze," Bach; "Berceuse" and "Carillon," Vierne.

Mary Cheyney Nelson, Waterville, Maine—Miss Nelson played July 31 at Colby College. Her program: Fugue in C major and "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in G minor, Three Chorale Preludes, Pastoral and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Divertissement," Vierne; Three "Bible Poems," Weinberger; "Litanies," Alain.

Dr. Heinrich Fleischer, Chicago—Recitals were played by Dr. Fleischer Aug. 2 and 7 at the Pocono Church Music Institute, Shawnee-on-Delaware, Pa. The latter program was as follows: Chaconne in F minor, Pachelbel; "O Come, O Come, Emmanuel," Rudolph Moser; "Love Divine, All Loves Excelling," Hans Klotz; "Beautiful Saviour," Arbatsky; "Our God, Our Help in Ages Past," George Miles; Prelude and Fugue in A major, Bach; Three Chorale Preludes and Fantasia in G major, Bach.

GOWNS

• Pulpit and Choir •
Headquarters for
RELIGIOUS SUPPLIES




Church Furniture • Stoles
Embroideries • Vestments
Hangings • Communion
Sets • Altar Brass Goods

National

CATALOG ON REQUEST
CHURCH GOODS
SUPPLY COMPANY
821-23 ARCH STREET, PHILADELPHIA 7, PA.

WILLIAM H. BARNES

MUS. D.
ORGAN ARCHITECT
RECITALS

AUTHOR OF
"THE CONTEMPORARY AMERICAN
ORGAN" (FIVE EDITIONS)

8111 N. ST. LOUIS AVE.
SKOKIE, ILL.

GEORGE L. GANSZ

Centenary College
Hackettstown, New Jersey

GLEN C. STEWART

M. Mus.
Alma College
Alma, Michigan

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Berea, Ohio
CECIL W. MUNK, Director
Outstanding facilities and equipment
DR. FARLEY K. HUTCHINS, A.A.G.O.,
Department Head
B.M. degrees in Organ and Church Music

ROBERTA BITGOOD

Calvary Presbyterian Church
RIVERSIDE, CALIFORNIA

JULIAN WILLIAMS

Mus. Doc.
Sewickley Pennsylvania

MARION HUTCHINSON

F. A. G. O.
MacPhail College of Music
Minneapolis Minnesota

S. G. BULLIONS & CO.

Anything Concerning Pipe Organs
We Specialize in
Rebuilding—Overhauling—Servicing
211 YORK AVE. WEST PITTSBURGH, PA.
An Established
Eastern Pennsylvania Concern

HALE ORGAN WORKS

Artistic Maintenance & Rebuilding
CAMDEN, ARKANSAS
Rural Route 5 Telephone 4-4786

PIPE ORGAN SERVICE

REBUILDING RELEATHERING
ALL MAKES OF PIPE ORGANS
FERENCZ NAGY
234 E. 81 ST., N.Y.C., 21 - Regent 7-2555

FA. JACQ. STINKENS

Organ Pipe-makers.
Over 40 years Experience.
Zeist, Netherlands.

Church Organ Company

Pipe Organ Service
Emergency Service—Rebuilding
Modernizing—Repairs
—Tuning
18 Walton Street Telephone:
Nixon, N. J. KI Imer 5-4150

LOUIS F. MOHR & COMPANY

MAINTENANCE
ORGAN
2899 Valentine Ave., New York 28, N. Y.
Telephone: SEEdgwick 3-9888
Night and Day
Emergency Service—Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling
"An Organ Properly Maintained Means
Better Music"

GOTTFRIED

ORGAN REBUILDING
MAINTENANCE
GUARANTEED NEW
AND USED ORGANS
CHIMES — HARPS — BLOWERS
HENRY A. GOTTFRIED
P.O. BOX 2991
WEST PALM BEACH, FLA.
AND
P.O. BOX 522, OLEAN, N. Y.

Calvary Church

Fourth Avenue at Twenty-first Street
NEW YORK CITY
DAVID HEWLETT
ORGAN, CHOIR

JOSEPH L. SULLIVAN

GRAND RAPIDS CATHEDRAL
Organist and Master of the Choir
Apt. 16, "The Pennell,"
122 Oakes Street, S.E.
Grand Rapids, 3, Michigan.

GARRETSON

HELEN TOWNSEND, A.A.G.O., Ch.M.
St. John's Episcopal Church
HOLLYWOOD—FLORIDA
DEWITT C., A.A.G.O., Ch.M.
All Saints' Episcopal Church
FORT LAUDERDALE—FLORIDA

PIPE ORGAN

Parts and Supplies

For repairing, modernizing and
enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St. Erie, Pa.

Member of the Associated Organbuilders of America

RICHARD WARNER IS NAMED TO KENT UNIVERSITY POST

Dr. Richard Warner, Rochester organist and member of the Eastman School of Music faculty, has been named head of the Kent State University School of Music at Kent, Ohio. He will replace Dr. Ralph E. Hartzell, who is returning to full time teaching at his own request.

Dr. Warner, 46, was born in Medina, Ohio. He holds degrees from the Cincinnati Conservatory of Music, Columbia University and a doctor of philosophy degree in theory, instrument and organ from the Eastman School of Music. He has been organist and choir director at St. Paul's Episcopal Church, Rochester, for a number of years and active in city musical affairs. He was dean for two years of the Rochester Chapter, A.G.O. Dr. Warner has composed a number of works for church use and arranged others. A recent work, "O Be Joyful in the Lord," will be published this fall. Dr. Warner's wife, the former Katherine Root of Medina, Ohio, has written the text for a number of his compositions.

ELECTRONIC ORGAN ARTS PROVIDES:

- Quality Parts for Organ Builders
 - Artisan Electronic Organ Kits
 - Large Custom-Built Installations
 - Augmenting Stops for Pipe Organs
- Send \$1.00 for Organ Builders Manual and Catalog
4878 Eagle Rock Blvd., Los Angeles 41

La Marche Brothers

Church organ builders
A Chicago concern
since 1919

6525 N. Olmsted Ave.
Chicago 31, Ill.

Telephone

Newcastle 1-2071

A. R. SCHOPP'S SONS, Inc.

Successor to Gutfleisch & Schopp
ORGAN PIPES
218 1-2 East Cambridge Street
ALLIANCE, OHIO
Established in 1898

PORTER HEAPS

RECITAL ORGANIST
Chicago

DONALD WILLING

ORGAN, CHOIR
TRINITY UNIVERSITY

SAN ANTONIO, TEXAS



THE ORGOBLO

in the Jackling residence, Woodside, Cal.

This organ with seventy ranks of pipes is installed in the home of Daniel C. Jackling, Woodside, California. It is said to be the finest and most complete organ of its size in the World and is powered by two Spencer Orgoblos.

Organists the world over know the flexibility, volume of smooth air power and extremely quiet operation of the Spencer Orgoblo. Few realize why Orgoblos maintain these high standards for a lifetime.

The all steel "sugar scoop" casing is made of heavy copper bearing sheet steel, rolled and welded. The ends are made of ribbed sections, and the motor rests on a cast bridge work which distributes the load evenly over the lower half of the scoop. A nickel can be balanced on the casing when the machine is running, a demonstration that is possible only with a machine built like a bridge, with light-weight impellers and no back surges in the flow of air.

504-D

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER
HARTFORD

**THE
a.o.b.
OF AMERICA**

The Associated Pipe Organ Builders of America

An organization striving to improve the pipe organ through exchange of ideas—research—and cooperation with organists and church architects. Contact an A.O.B. member before plans for your new church are completed. He can give you many valuable suggestions on providing proper environment for your new organ.

MEMBERS:

Builders

- HOLTKAMP ORGANS
Cleveland 9, Ohio
- M. F. MOLLER, INC.,
Hagerstown, Md.
- SCHANTZ ORGAN CO.,
Orville, Ohio
- THE REUTER ORGAN CO.,
Lawrence, Kansas
- AEOLIAN-SKINNER CO., INC.
Boston 25, Mass.
- ESTEY ORGAN CO.,
Brattleboro, Vt.
- HILLGREEN, LANE & CO.,
Alliance, Ohio
- AUSTIN ORGANS, INC.,
Hartford 1, Conn.
- CHESTER A. RAYMOND,
Princeton, N. J.

Allied Manufacturers

- W. H. REISNER MFG. CO.,
Hagerstown, Maryland
- ORGELECTRA, LA MARCHE MFG. CO.,
Chicago, Illinois

Maintenance

- THE SPENCER TURBINE CO.,
Hartford 6, Conn.
- J. C. DEAGAN, INC.,
Chicago, Illinois
- SCHULMERICH CARILLONS, INC.,
 Sellersville, Pa.
- ORGAN SUPPLY CORPORATION,
540 E. 2nd Street,
Erie, Pa.
- A. R. SCHOPP'S SONS,
218 1/2 E. Cambridge St.
Alliance, Ohio
- WILLIAM REDMOND ORGAN WKS.,
Dallas 1, Texas
- F. C. WICHLAC & SON,
3051 N. Menard Avenue,
Chicago 34, Illinois
- MIDWEST ORGAN SERVICE,
2310 Delmar,
Granite City, Illinois
- ARTHUR J. FELLOWS,
St. Paul, Minn.

FREE BOOKLET

The Creation of Organ Beauty and Tone

This information booklet is a helpful guide for anyone interested in the purchase and installation of an organ. A copy will be sent you—without obligation—upon request to any A.O.B. member, or to

Mr. Lewis C. Odell, Secretary
Associated Pipe Organ Builders of America
1404 Jessup Avenue, New York 52, N. Y.

HENRY L. ROXBEE & SON
MANUFACTURER OF
ORGAN PIPES

Also
RECONDITIONING AND REVOICING
REED PIPES . . . FLUE PIPES
YOUR INQUIRIES CORDIALLY WELCOMED
ROBBINSON, MAINE

EDGAR S. KIEFER TANNING CO.

LEATHER FOR THE PIPE ORGAN AND
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 2-0081

172 N. Franklin Chicago 6, Ill.

Westminster Choir College

JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY
Head of Organ Department

PRINCETON, NEW JERSEY

EDWIN ARTHUR KRAFT

Organist and Choirmaster of Trinity Cathedral, Cleveland, O.
Head of Organ Department, Cleveland Institute of Music



THE NEW ESTEY

"Virtuoso"

2 MANUAL & PEDAL Reed-o-Tonic ORGAN

The achievement of 100 years of organ building within reach of the modest budget. Meticulously complete, self-contained, beautiful in appearance. Ideal for performing the great organ literature of all ages with the tone color, volume and thrilling ensemble surpassed only by the Great Pipe Organ. Over 100 artistic tonal combinations readily available.

12 stops. 13 couplers (inter and intra manual). Full 32 note pedal clavier, overhanging swell keys, balanced expression and crescendo pedals. Complete A.G.O. specifications. Amazing ELECTRO-MAGNETIC features provide pipe organ key and stop action. An organist's dream! Write for complete information.

FAMOUS FOR OVER 100 YEARS



Makers of ESTEY and RIEGER Pipe Organs

ESTEY Organ Corporation, Brattleboro, Vermont
Please send me NEW illustrated Folder of the ESTEY "Virtuoso" ORGAN.

Dept. 2

NAME _____
ADDRESS _____
CITY _____ STATE _____

Edward Eigenschenk

American Conservatory, Chicago
Second Presbyterian Church, Chicago
Rosary College
Kimball Hall, Chicago

LOWELL C. AYARS, A.T.C.I.

Choirmaster
Deerfield Presbyterian Church
Deerfield, New Jersey
Organist and Choirmaster
FIRST PRESBYTERIAN CHURCH
Bridgeton, New Jersey

EUGENE R. RALL

Mus. B. Mus. M.
Chatham Fields Lutheran Church
Chicago, Illinois

Anne Versteeg McKittrick

F.A.G.O., Ch.M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

ARTHUR B.

WATSON

Gen. Mgr. Mich. Organ Co.
Box 195, Grand Rapids, Mich.
MICHIGAN'S ORGAN EXPERTS

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carol
"Softly the Stars Were Shining"

VINCENT E. SLATER

Plymouth Congregational Church
and
Aiduth Veshalom Congregation
FORT WAYNE, INDIANA

CLARENCE DICKINSON

Concert Organist
Organist and Director of Music,
The Brick Church.
Director-Emeritus of the School of Sacred
Music, Union Theological Seminary
1140 Park Avenue, New York

Charles H. Finney

A.B., Mus.M., F.A.G.O.
Chairman Division of Music and Art
**HOUGHTON COLLEGE and
WESLEYAN METH. CHURCH
HOUGHTON, NEW YORK**

Harry E. Cooper

Mus. D., F. A. G. O.
Raleigh, North Carolina

GEORGE GANSZ

A.A.G.O.
Philadelphia 20
Pennsylvania

S Elizabeth Alvater, B.S.

A Minister of Music
B St. Paul's Episcopal Church
A Augusta, Ga.

ADRIENNE M. REISNER



ADRIENNE MORAN REISNER has been appointed head of the organ department at Texas Christian University for the year 1955-56, while Emmet Smith is on leave of absence to study in France. For the last year Mrs. Reisner has served as choir director of Trinity Lutheran Church in Fort Worth. She is active in recital work and recent appearances have included a program for the A.G.O. regional convention in Oklahoma City and a recital at the Broadway Baptist Church in May. Mrs. Reisner will be heard Oct. 24 at Texas Christian University.

Mrs. Reisner is a graduate of the American Conservatory in Chicago and holds her master's degree from the University of Michigan. Among her teachers were Palmer Christian, Arthur Dunham and Leo Sowerby. For four years she was head of the organ department at the Sherwood Music School in Chicago. Mrs. Reisner has held church posts in Chicago, Oak Park and Zion, Ill., Spokane and Portland.

Zac Reisner, her husband, is an agent for the General American Life Insurance Company in St. Louis. They have four children, Zac, Jr., Julie, Mary and Jennie, aged 8, 6, 4 and 2.

A SOCIETY OF AMERICAN FRIENDS of Bayreuth is soon to be chartered in the United States, in close relationship with the German Society of Friends of Bayreuth. The President is Howard W. Elkinton of New York, and the vice-president is Mrs. John B. Davison of Washington. The primary object of the society is to raise funds for the preservation of the Bayreuth Festival Playhouse and perhaps to renovate its interior equipment, and to this end a number of musical events are planned throughout the United States. First of these is a Wagner concert to be held in New York City Jan. 15, with Rudolph Kempe conducting and Astrid Varnay, Eleanor Steber, George London, Paul Schoeffler and Ramon Vinay among the performers.

JAMES PHILIP JOHNSTON, F.A.G.O.

Organist and Choirmaster
**CATHEDRAL CHAPEL
QUEEN OF ALL SAINTS
BROOKLYN, N. Y.**

Newton H. Pashley

First Presbyterian Church
Oakland, California

JOHN GROTH

Broadway Tabernacle Church
New York City

Harold Fink

Recitals
Tenafly, New Jersey

DR. FLEISCHER AND POCONO STAFF MEMBERS



Dr. HEINRICH FLEISCHER, seated at the Schlicker organ, is here shown with other members of the staff of the Pocono Church Music Institute, which held its ninth annual session during the first two weeks of August at the Ministerium Camp, Shawnee-on-Delaware, Pa. Others in the picture are Professor Robert Cutler of Lehigh University, Professor Ludwig Lenel of Muhlenberg College, Dr. Paul Ensrud of St. Olaf College, who has been dean of the institute since its beginning, and Dr. Ulrich S. Leupold of Waterloo College and Seminary. Dr. Edgar F. Brown, director of worship of the United Lutheran Church in America, also served on the staff. This year the institute was attended by students from eleven states and Canada, and the enrollment was the largest in its history.

THE NEW
CONCERT MODEL 4800
WURLITZER ORGAN



Designed to meet the needs of the largest cathedral or finest concert hall, the new Wurlitzer Concert Model will delight the accomplished musician. It draws its stops from all traditional tone families. Its many voices are standard in name and pitch. All organ literature may be played as written. All playing dimensions and console arrangements conform rigidly to American Guild of Organists specifications.

NOW AVAILABLE WITH WURLITZER
Instrumental Percussion

To the already amazing resources of this Concert Model Organ, Wurlitzer "Instrumental Percussion" enables the organist to obtain inspiring new effects by weaving into his music harp, bell, celeste and chime accompaniments for more reverent liturgical music.

Free information upon request. The coupon is for your convenience.

Sohmer
OWNED, CONTROLLED and DIRECTED
by the Sohmer Family Since 1872

The Musician's Console
World's finest piano for the home

The old saying, "a business is the lengthened shadow of a man" applies aptly to the Sohmer organization. The early ideals of Hugo Sohmer, founder, still permeate every department. And because the Sohmer family continues to direct the business at first hand, these ideals are never subordinated to the rush of "mass production".

Write for Catalog, Dept. C

SOHMER • 31 W. 57th ST., NEW YORK, N.Y.

WURLITZER ORGAN
MUSIC'S RICHEST VOICE

The Rudolph Wurlitzer Company
Dept. D-510, North Tonawanda, N. Y.

Please send me:

Literature on the Wurlitzer Concert Model

Details on "Instrumental Percussion"

Name

Address

City Zone State

Europe's Old Organs as Seen by American Designer and Critic

By WILLIAM H. BARNES, MUS. D.

[Continued from page 11]

this type of action is "a strong back and a weak mind".

Mr. Flentrop states that: "The direct advantage of a good mechanical action lies in the tactile connection afforded to the player between the key and the pallet under the pipe. Not only does the finger control, to a degree, the speed of opening the pallet and its closing (which if electrically controlled is invariably instantaneous and very snappy) but it feels the action of the pallet. This gives the player more control over timing than is possible with electric action. A further advantage of mechanical (tracker) action is implicit in the manner of voicing the pipes. While voicing with little or no nicking was certainly the technique of the builders of yesteryear, and was discarded during the nineteenth and twentieth centuries, this technique should not be called the 'ancient' or 'classic' manner of voicing. It is another of those features of organ building which defy fashion or style. For if an organ builder will make an instrument with tracker action, he will discover that the pipes must be voiced in the way that is most advantageous to the key action and to the musical requirements".

The Frobenius Brothers say the same thing and justify the tracker action further by saying it limits the size of any organ to a reasonable size, and requires a certain layout and disposition of the various divisions. It also entirely prohibits rapid changing of stops and the use of couplers is greatly discouraged. Why these very serious limitations should be listed as advantages, I can't see, unless one gets himself into a seventeenth century mood, and believes like Elijah "I am not better than my fathers." If one really believes that perfection was reached in organ building 250 years ago, then why try to improve on perfection?

The many keen minds that have tried to improve on the old masters during the last two centuries, both with regard to obtaining more tonal variety and in ease of control, have wasted their time and efforts so far as these organists and builders are concerned. The latter glory in the fact that the old organs, as well as the ones they build today, are very difficult to play, and that the mind of man has never conceived any more awkward or unwieldy means of stop control than that on the old Dutch organs. They are like the automobiles of fifty years ago, with one cylinder, no self-starter, no power steering or brakes, and that take brute force to operate, or even to start.

The tracker organs built in America (upon several of which I was brought up) at least had the stop-knobs in terraces immediately adjacent to the keyboards. They also had combination pedals to move a fixed group of stops in and out quickly, to be sure with a considerable amount of clatter, like a girl going down steps with a load of kindling, dropping some on each step. The clatter of moving stops is present in these old organs, even when only one stop is moved at a time, so that anyone sitting in the middle of the church is well aware that something is going to be changed in the registration, before hearing the sound of the pipes. The knobs of the old organs were placed on the casework, as far away from the organist's reach as possible. They would be more accessible if placed on the choir stalls. No wonder organists didn't attempt any registration changes, other than that provided by changing from one manual to another during the course of a movement or a variation. Then everything comes to a complete stop, a grand clatter ensues, and the next movement is ready to be played. French organs have antiquated stop controls also, but with their system of vents and combination pedals, rapid changes are possible, where they are quite impossible on the old organs in the Netherlands, Denmark and Germany. No one need worry about the registration being restless or kaleidoscopic.

Certainly Walcker has a compromise when he builds slider and pallet windchests, with modern stop control for the sliders. I can subscribe to this compro-

mise especially in smaller organs. I agree that for the lower notes, from middle or two foot C downwards, the pipes speak better on channel, barred chests than on individual valves. Mr. Donald Harrison and I are agreed that for the pipes smaller than two feet long, there is no advantage in the barred chests. Inasmuch as about ninety-five percent of the pipes on these old organs are smaller than two feet long (if one counts all the pipes in the mixtures, none of which is as much as two feet long) one wonders what all the excitement is about for having tracker organs. The effect of the tracker action on the player is certainly more subjective, psychological and physical, rather than having any objective effect on the listener. In other words, the organist may imagine he hears a difference in sound when he depresses a key rapidly on a tracker organ, as compared to when he presses it slowly down. Actually there is no difference.

Mr. Harrison says that if by some miracle it were possible (overnight) to substitute modern pitman windchests for the old tracker chests on any of the old, much admired organs, and plant all the old pipes from two feet and up on the new wind chests, he doubts that any of the experts would ever know the difference in the sound of the organ. If on top of this a good modern console were substituted for the absolute curiosities that pass for consoles on the old organs, everyone would be happy, except the antiquarian, who worships the old because it is old, not because it is good or worth keeping.

Two other points about the old organs should be mentioned. (1) They were nearly a whole tone sharp in pitch as compared with the present standard. The old organ CC pipe was about the same length as our DD pipe. A sixteen-foot low CCC need only be fourteen feet, three inches long. This was a real saving in material and cost. It might make it difficult for singers to reach the top note, without transposing a whole tone, but it was the custom. (2) All manual and pedal keyboards were invariably of short compass as compared to our modern compass. Thus CC to F3, (fifty-four notes) was an extreme compass, more often CC-C3 (forty-nine notes). The pedal compass was CCC to D (twenty-seven notes). Toward the close of his life Bach had an organ with the pedal board going to F. No old organ has a longer pedal range than this.

These old organ enthusiasts who carefully measure the diameter of the old pipes at various Cs will find their measurements to be two scales out when applied to the scaling of pipes with modern pitch (A-440). This is something they perhaps hadn't realized unless in attempting to reproduce the old pipes they maintain the old high pitch as well.

One very commendable feature of the old organs was their relatively steady wind. The wooden wind-trunking was not large, nor the windchests oversize, and yet with modern blowers the wind is reasonably steady. Much more so than the wind was found to be on a number of recent copies of the old tracker organs. Maybe the old masters knew something that the present builders haven't learned about obtaining steady wind. All old organs at least were strictly custom built, and the voicing of the pipes was done in the church by the builder himself to get the best results in the particular acoustical environment. This is something manifestly impossible for modern builders except in special instances. True, the tone-regulating is done in the church, but this is not the same thing as what the old builders did.

A lifetime output for an old builder was forty organs. This is the number Arp Schnitger is credited with, perhaps one organ a year. Some of our present builders turn out as many organs in a year as Schnitger did in a lifetime. I think that enough has been said about the classic organ in general, and that it is now proper to take up some specific examples.

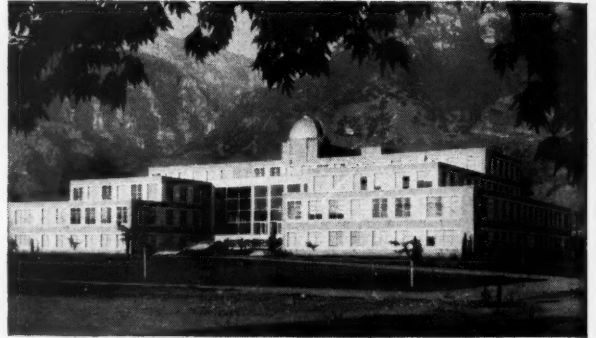
[To be continued.]

HART COLLEGE OF MUSIC
Hartford, Connecticut
Bachelor & Master Degrees in
ORGAN & CHURCH MUSIC
Edward Hall Broadhead M. Mus.
Departmental Chairman

UTAH'S FIRST TASTE OF THE ULTIMATE IN CARILLON MUSIC

THE "Arlington" CARILLON

GIVES ADDED BEAUTY TO THE CAMPUS OF BRIGHAM YOUNG UNIVERSITY AT PROVO, UTAH



The growing acceptance of the "Arlington" Carillon is good news for organists! Schulmerich is the world's ONLY producer of modern bell instruments with both English and Flemish type tuning, as well as chimes, thus providing percussion instruments meeting the requirements of any church or institution. Both bell instruments have all the traditional partials, including the rich, colorful minor third distinguishing a true bell tone from chimes which lack this quality.

The Schulmerich "Arlington" Carillon is the ONLY modern instrument having the sub-octave hum tone which together with its other partials identifies the Flemish type tuning. All types of harmony—major, minor, augmented, and diminished chords or any other type of chord, arpeggio or trill, can be played without restriction. With

its 61 bells, 5 octave chromatic range, played from one keyboard, all types of carillonistic effects are possible. Individual expression pedal controls for bass and treble bells provide wide dynamic range for solo and accompaniment so necessary to true carillon music.

Truly, The "Arlington" is the 20th Century carillon embodying the tradition and color of the finest cast bell instrument. While retaining all the desirable features of cast bell carillons, undesirable factors such as tremendous weight, huge tower construction, keyboard limitations, complex automatic operation and enormous cost are eliminated.

If you've dreamed of the unfettered use of bells from the tower or with the organ, investigate The "Arlington" Carillon now! Write to:

SCHULMERICH CARILLONS, INC. 22138A Carillon Hill, Sellersville, Pa.

THE "Arlington" CARILLON

A "Carillonistic Bells" INSTRUMENT

*"Arlington" and "Carillonistic Bells" are trademarks for bell instruments of Schulmerich Carillons, Inc.

Harold Friedell

ST. BARTHOLOMEW'S CHURCH—NEW YORK

AMY CLEARY MORRISON RECITALIST

ADDRESS—WOODRUFF PLACE BAPTIST CHURCH
EAST MICHIGAN AT WALCOTT STREET, INDIANAPOLIS, INDIANA

ORGANCRAFT ASSOC.

PITTSBURGH, PA.
PIPE ORGAN ARTISANS

AN ESTABLISHED PITTSBURGH FIRM WITH A REPUTATION FOR MAINTAINING THE HIGHEST STANDARDS OF CRAFTSMANSHIP.

ELDON HASSE

First Methodist Church
Temple Mishkan Israel
New Haven, Conn.

TRANSFIGURATION

(THE LITTLE CHURCH
AROUND THE CORNER)
STUART GARDNER Mus.M.
Organist & Master of the Choristers
New York City

ORGAN
PIPE
S



The Symbol of Quality

JEROME B. MEYER & SONS

2339 SO. AUSTIN ST.
MILWAUKEE 7, WIS.

**EMILY ROBERTS SUCCUMBS
TO SUDDEN HEART ATTACK**

Emily Roberts, prominent Chicago organist and for thirty-four years a faculty member at the American Conservatory of Music, died suddenly of a heart attack Sept. 3 at the age of 59 years. Miss Roberts was organist of the Wellington Avenue Congregational Church. She was an alumnus of the American Conservatory and had studied organ with Frank W. Van Dusen and Arthur Dunham. For many years Miss Roberts was organist of the First Congregational Church in Wilmette, Ill. She also had served the First Methodist Church of Oak Park.

Miss Roberts is survived by two brothers, Brigadier General Carson Roberts, Washington, D. C., and Keith Roberts of Lancaster, Wis.

**CROZIER WILL OPEN ORGAN
AT ST. LUKE'S CHAPEL, N. Y. C.**

Catharine Crozier will give a recital Friday evening, Oct. 21, at St. Luke's Chapel, Trinity Parish, in New York City to dedicate the three-manual organ which has been rebuilt by the Aeolian-Skinner Organ Company. The church choir, under the direction of Clifford Clark, will sing Britten's "Hymn to St. Cecilia." This will be the first in a series of musical services planned for the season.

LOTTE LEHMANN, famed soprano who has captivated audiences throughout Europe and the United States, will give six lecture-demonstrations in October at Lutkin Hall, Northwestern University, Evanston. The performances, which are open to the public, will be from 7:30 to 9:30 p.m. on Oct. 3, 5, 7, 10, 12, and 14. Series tickets may be obtained by writing to Concert Manager, Northwestern Music School, Evanston.

ARTHUR B. JENNINGS

Professor of Music

and

University Organist

UNIVERSITY OF MINNESOTA

Organist and Choirmaster

Plymouth Congregational Church

MINNEAPOLIS, MINNESOTA

Estey Organs

Sales Representative

Norman A. Greenwood

P. O. Box 363

Ashville, N. C.

Pipe Organs Serviced

Amplification Chimes Rectifiers

**MAYLAND
CHIMES & HARPS**

Since 1886

54 WILLOUGHBY ST.

BROOKLYN

NEW YORK

**PHILIP B.
McDERMOTT**

Augustana College
ROCK ISLAND, ILL.

Berniece Fee Mazingo

INDIANAPOLIS, IND.

ERNEST E. HARDY

Church of the Redeemer

CHESTNUT HILL 67, MASS.

C. GRIFFITH BRATT

Mus. M — A.A.G.O.

St. Michael's Episcopal Cathedral

Boise Junior College

BOISE, IDAHO

CORA CONN REDIC

Mus. Doc. A.A.G.O.

Organ Department

ST. JOHN'S LUTHERAN COLLEGE

WINFIELD, KANSAS

Frank Cedric Smith

L.T.C.L. CH.M.

GRACE CHURCH

Newark, N. J.

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational
Church

CLEVELAND, OHIO

Tri-State Organ Service

OHIO-PENN.-W. VA.-VA.
Pipe Organ-Reed Organ-Tuning
Rebuilding-Sales-Service
Yearly Contracts-Estimates

R. F. TERRY

102 Grant Ave. Wheeling, W. Va.

**Charles Dodsley
WALKER**

Claude L. Murphree

F.A.G.O.

University of Florida

GAINESVILLE :: FLORIDA

MABEL ZEHNER

First Presbyterian Church
Mansfield, Ohio

RECITALS

Concert Management:

Eleanor Wingate Todd
1978 Ford Drive, Cleveland 6, Ohio

CORLISS R. ARNOLD

S. M. D., A. A. G. O.

First Methodist Church

Oak Park, Illinois

AUSTIN



SCIENCE AIDS ART

OFFICE and FACTORY

HARTFORD, CONNECTICUT

FREDERIC B. AUSTIN President

PERCIVAL STARK Vice President

RICHARD J. PIPER Tonal Director

ORGELECTRA



The first and only key action current designed and engineered specifically for pipe organ use

55 pounds of accurately controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

6525 Olmsted Ave.

Chicago 31, Ill.

Church of Saint Mary The Virgin
NEW YORK
ERNEST WHITE
 Musical Director
EDWARD LINZEL
 Choirmaster and Organist
 For recitals by these players
 address
 145 West 46th Street,
 New York 19, N.Y.

CASIMIRO DELLO-JOIO
 Organist-Composer-Recitals
 ORGAN
 Notturmo Napoletano (Schuberth)
 Andante and Chorale (Lorenz)
 VOCAL
 Serenata Sulitaria (Ricordi)
 (Solitary Serenade)
 Our Lady of Good Council Church
 New York

SCHLICHER ORGANS
 Schlicker Organ Co., Inc.
 1530 Military Rd. Buffalo 17, New York

Benjamin Hadley
 St. Clement's Church
 CHICAGO
 Address: 632 Deming Place

LARRY GAGNIER
 M.S.M.
 BERKSHIRE STUDIO
 Williamstown Mass.

Betty Louise Lumby recitals--instruction
 HOWARD COLLEGE BIRMINGHAM

RICHARD WARNER, Ph.D.
 Head, School of Music
 KENT STATE UNIVERSITY
 Kent, Ohio

THE INSTANT-MODULATOR
 SIXTH EDITION—Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL. Used by organists and accompanists in ALL 48 States. An amazing time-saver for the busy organist! Price, complete with Instant-Finder Slide, \$2.25—absolute MONEY-BACK GUARANTEE.
 THE MARVIN MUSIC EDITION
 260 Handy Street — New Brunswick, N.J.

Thomas H. Webber, Jr., A.A.G.O.
 Idlewild Presbyterian Church
 MEMPHIS, TENNESSEE

ELLA LEONA GALE
 Mus. D. A.A.G.O.
 OLIVET NAZARENE COLLEGE
 Kankakee, Illinois

C. HAROLD EINECKE
 Mus.D. Mus.B. F.W.C.C.
 Pels Organ Representative
 Western States
 RECITALS
 510 Tero Canyon Road,
 Santa Barbara, California

HESCO
 formerly
 HAGERSTOWN ENGRAVING & STAMPING COMPANY
 Manufacturers of
 Stop Knobs, Rods, Stop Keys, Tilting Tablets, Pistons and all other Ivory and Imitation Ivory parts for the Organ Builder, and repairman.
 Plastic Injection Moldings. Quotations on any quantities.
 720 North Mulberry
 HAGERSTOWN, MD.

School of Music
 UNIVERSITY OF ILLINOIS
 RUSSELL H. MILES
 PAUL S. PETTINGA
 Organists—Recitalists

MARSHALL BIDWELL
 Carnegie Institute
 Pittsburgh
 AVAILABLE FOR RECITALS

HEINZ ARNOLD, F.A.G.O., D.Mus. (Dublin)
 Montana State University
 Missoula
 RECITALS

Dennison Organ Pipe Co.
 Reading, Mass.
 We Specialize in
 Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops
 1847 1955

PIPE ORGAN SERVICE
 Repairs—Tuning
 Organ Consultants—New Organs
 Chimes—Harps—Tower Chimes
 Maintenance Contracts
 ALDO J. BERTORELLI Associates
 3907 Gullford Ave. Indianapolis 5, Ind.
 • We Make Out-of-Town Calls •

Felix F. Schoenstein & Sons
 Pipe Organ Builders
 SAN FRANCISCO, CALIF.

RICHARD M. PEEK
 Mus. B., M.S.M.
 Organist and Choirmaster
 Covenant Presbyterian Church
 Charlotte, N. C.

ROBERT V. CLOUTIER
 The Ladue Chapel
 ST. LOUIS 17, MISSOURI

DR. H. ALEXANDER MATTHEWS
 Composers' Manuscripts Criticized and Edited by Correspondence or Tape Recorder
 27 Waterbury Avenue,
 Madison, Connecticut.

RALPH SCOTT GROVER
 M.S. A.A.G.O.
 FIRST PRESBYTERIAN CHURCH
 YORK, PENNSYLVANIA
 Recitals Instruction

KATHRYN HILL RAWLS
 MUSIC B., A.A.G.O.
 St. Luke's Methodist Church,
 Washington, D. C.

WILBUR HELD, F.A.G.O.
 Ohio State University
 Columbus, Ohio

MAURICE GARABRANT
 M.S.M.—F.T.C.L.—MUS. DOC
 Organist and Director of Music
 Christ Church Cranbrook
 Bloomfield Hills, Michigan

NEWELL ROBINSON
 F.A.G.O. (chm)
 CHURCH MUSIC
 GRACE CHURCH, MT. AIRY
 PHILADELPHIA DIVINITY SCHOOL
 EASTERN BAPTIST COLLEGE
 ST. DAVIDS, PA.

ANNA SHOREMOUNT RAYBURN, F.A.G.O., Ch.M.
RAY B. RAYBURN, Mus.M.
 91-50 195th St., Hollis, N. Y.
 Complete training for the church musician. Preparation for the examinations of the American Guild of Organists

JOHN HARMS
 F.A.G.O.
 JOHN HARMS CHORUS
 Trinity School, 139 W. 91st,
 New York 24
 St. Paul's Church, Englewood, N. J.
 121 East Hamilton Ave., Englewood, N. J.

FOSTER HOTCHKISS
 Central Presbyterian Church
 Kansas City, Missouri

August MAEKELBERGHE
 Detroit

W. WILLIAM WAGNER
 Organist and Choirmaster
 THE OLD STONE CHURCH
 Cleveland, Ohio
 Recitals and Instruction.

Thomas ELECTRONIC ORGANS
 THOMAS J. GEORGE, BUILDER
 11671 VICTORY BLVD.
 NORTH HOLLYWOOD, CALIF.

Katharine Fowler, M. Mus.
 McKinley Organ Class Methods
 Washington, D. C.

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED—SPECIFICATIONS OF CINEMA and theatre organs of England, United States and elsewhere; and historical data of these unit orchestral pipe organs whether removed to broadcasting studios, churches, residences, etc.—to use in "Kinura Theatre Organ Digest," Al Miller, Editor and Publisher, P.O. Box 5035, Minneapolis 6, Minn. [TF]

WANTED—EXPERT PIPE ORGAN SERVICE man, ten to fifteen years experience. Expert tuner. Expert on all kinds electric actions and repairs. Must own and drive car. State salary requested. Write J. H. & C. S. Odell & Co., 90 Mile Square Road, Yonkers, N. Y., Attn: Mr. H. E. Odell, service manager.

WANTED—NEW OR USED TONE "C" OR "C#" bell, approximately 2 ft. 5 in. in diameter and 2 ft. in height, to be stationary with trigger type clapper action, with rope. Need for dedication by November 15. Write or call Charles Hoemig, St. Paul's Lutheran Church, 302 6th St., S. W., Albuquerque, N. M.

WANTED—AGENTS FOR NEW ORGAN soon to be introduced. All territories presently available. Please reply on your letterhead listing financial qualifications, size of organization, etc. Qualified organists with some background in sales will also be considered. Address K-4, THE DIAPASON.

WANTED—THE GRATIAN ORGAN Builders offer unusual opportunities for ambitious young men with vision to secure the practical experience needed to enter a very rewarding field. Address Box 216, Decatur, Ill.

SUBSCRIPTIONS WANTED — KINURA Theatre Organ Digest, issued twice a month for unit organ enthusiasts, \$3.00 a year, \$5.50 for two years, and \$8.00 for three years. Al Miller, editor and publisher, P.O. Box 5035, Minneapolis 6, Minn. [TF]

WANTED — EXPERIENCED ORGANIST and choir director for large Catholic parish in Milwaukee. \$250.00 per month. Write complete information and experience which will be kept confidential. Address K-8, THE DIAPASON.

WANTED—ORGANIST. LONG ISLAND Church with three-manual thirty-three rank organ desires services of organist for two services and three choir rehearsals weekly. Contact Mrs. Harold Johnston, Box 138, Wantagh, L.I., N. Y.

WANTED — ORGANIST, PREFERABLY with knowledge of Polish, by large Catholic parish in Detroit. Direct two choirs and band. Excellent starting salary. Address K-3, THE DIAPASON.

POSITIONS WANTED

POSITION WANTED—ORGANIST-CHOIRMASTER, 25, Mus.B., Ch.M., married, desires church position within fifty-mile radius of Middletown, Conn. Will be discharged from U. S. Navy after four years active duty January, 1956, and intend to earn M.A. at Wesleyan University. Former church and college organist. Studied with Faxon, Titcomb, R. Baker, Snow and Walter. Compositions accepted for publication. Former director of U. S. Navy Choir. Highest military and civilian references. Address K-5, THE DIAPASON.

POSITION WANTED—Male organist, choir director, B.A., M.A., Mus. D., full time with teaching privileges in Episcopal or Protestant church with high musical standards. Will present choral and recital programs. Liturgical and non-liturgical experience. Excellent references. Available immediately. Address J-3, THE DIAPASON.

POSITION WANTED—ROMAN CATHOLIC male organist, choir director, twelve years' experience, married, age 29, B.M. (Europe), M. Mus., desires church or college position. Will teach theory, improvisation, Gregorian chant. Excellent references. Address K-6, THE DIAPASON.

POSITION WANTED—EPISCOPAL ORGANIST AND CHOIRMASTER desires to make a change. Eleven years successful experience with senior and boys' choirs. Must be a full-time position. Address C-5, THE DIAPASON [tf]

WANTED—TO BUY ELECTRONIC ORGAN, good condition, A.G.O. specifications. Terms, cash. O. S. Beltz, 7705 Carroll Ave., Washington 12, D. C.

WANTED—MISCELLANEOUS

WANTED METAL PIPEMAKERS

Austin Organs, Inc., Hartford, Conn.

FOR SALE

FOR SALE—LEE SILENT SUCTION units—New Model W6, 115 volt, AC-DC. Develops 2¼-in. static vacuum at 100 cfm. Handles almost all reed organs with up to six sets of reeds. Quickly attached to the underside of the chest after removal of the bellows. The box is felt-lined and is carefully constructed of ¾-in. lumber with grooved, glued and screwed construction throughout. Entire unit is completely assembled and ready to operate with nothing else to buy. Price, \$45.00. Shipped prepaid upon receipt of your check or money order. Lee Music Co., 2097 Fairmount Ave., St. Paul 5, Minn.

FOR SALE—COMPLETE BARTON ORGAN, except console and blower, barely used, like new, eleven ranks large scaling, \$2800. Also three sets kinuras. Also one set Wurlitzer vox humana. Also one Wurlitzer trap unit. Also one complete Barckoff tracker action twelve ranks good pipes still playing. Very cheap. Purchaser to remove by Oct. 20. Cesander, Dunnell, Minn.

FOR SALE—WURLITZER ENGLISH POSTHORN, perfect condition, year 1930, goes to highest offer. Spencer Orgoblo, five h.p. (modern motor). Möller modern oboe, like new, \$110, 73 pipes. Skinner octave-spotted metal, \$60. Very nice Robert Morton vox humana, \$60. Bernard Blum 5223 Jefferson, Philadelphia, Pa.

CLOSING OUT SALE—NEW AND USED pipes; blowers; motors; power tools; three complete organs. Every type of equipment. Please call and see this merchandise to be moved prior Nov. 1. Also Steinmeyer portativ and new spinet harpsichord. James P. Lawbaugh, 1005 Angeliue Street, Saint Joseph, Mo.

FOR SALE—BEAUTIFUL FOUR-MANUAL Wurlitzer mahogany console, eleven ranks, including Post Horn, four ranks to 16-ft. Very fine condition, used daily. Easy removal. Usual percussions. \$3700.00. No reasonable offer refused. Fred Hermes, Racine, Wis.

FOR SALE—BEAUTIFUL, GENUINE, Gottfried harmonic flute. 85 notes to ccc. Large scale 10-in. pressure, complete with deep framed chests in good condition. Reisner Magnets and brown leather, crated f.o.b. Portland, Ore. Robert Rickett, 216 S.E. Grand Avenue, Portland, Ore.

FOR SALE—ESTEY TWO-MANUAL REED organ operated by electric motor. Original cost \$1200. Owner deceased. Will sell for \$300. Suitable for home, church, chapel or lodge. Mrs. Zora Delano, 146 Somerset Avenue, Winthrop 52, Mass.

FOR SALE—HAMMOND ELECTRIC ORGAN, good condition, used in church last several years, about fifteen years old. Nice tone, very suitable for church. No reasonable offer refused. Write: Wm. P. Phillips, Treasurer, St. Paul's Church, Berlin, Md.

FOR SALE—CUSTOM-BUILT HARPSICHORDS from \$500. I have several instruments nearing completion for dispatch to the U.S.A. Illustrated details airmailed on request. John Paul, 39 Grove Road, Eastbourne, England.

FOR SALE—MODERN TWO-MANUAL Hillgreen, Lane organ, must be moved from church soon. Now stored in basement. \$1000.00 Pipe Organ Service Co. 3318 Sprague St., Omaha, Neb.

FOR SALE—TWO-MANUAL, SEVEN SET Kimball pipe organ without blower, \$350. Christ Church, East 47th and Brooklyn Avenue, Seattle 5, Wash.

FOR SALE—REED ORGAN SUCTION unit, with ½-h.p. A. C. motor, in sound-proofed case. \$35.00. Address E-8, THE DIAPASON.

FOR SALE—THREE-MANUAL KIMBALL console and relay, also 7½ h.p. Orgoblo, 10- and 15-inch wind. Address K-7, THE DIAPASON.

FOR SALE—NEW CONSOLES. TWENTY-one note chimes with electric action. \$350.00. Cozatt Organ Co., Danville, Ill.

FOR SALE

FOR SALE—ELECTRO-PNEUMATIC DUPLEX chest, six ranks, 73 pipes; two all-electric chests, four ranks, 61 notes with pipes; one and two-rank electro-pneumatic chests, 61 notes with pipes; ten single chests for pedals, 30 and 32 notes each; bellows, all sizes; shades, swell boxes, relays, cables, Kinetic and Orgoblowers with motors; thirty stops of spotted metal pipes from 3 to 3¼-inch pressure, fifteen wooden stops. Address J-2, THE DIAPASON.

FOR SALE—TWO REED ORGANS. ONE is a Cornish, twelve stops, voiced to pipe quality with blower. One is a Carpenter, ten stops. This organ has a brilliant tone and six octaves with a very deep bourdon bass of one octave. Both organs are completely rebuilt. One is equipped with blower. These are tuned and in fine condition. Modern cases and beautiful finish. Steele's Organ Service, Kipton, Ohio.

FOR SALE—CHURCH BELL, BRAND new, never used, No. 450 stationary electric bell with striking equipment and push button control. Relay wall panel and automatic Angelus striking control included. Manufactured by Meneehy Bell Company, Troy, N. Y. Sacrifice one half cost. United Organ Company, 640 W. Virginia Street, Milwaukee, Wis.

FOR SALE—TWO-MANUAL CONSOLE with 32-note pedal and bench, swell shades and frames; five-rank Wangerin chest; 32-note walnut pedalboard and bench; blowers; tremolos; three sets of bourdon pipes; 35 sets of manual pipes, one-manual reed organ with pedal. United Organ Company, 640 W. Virginia Street, Milwaukee, Wis.

ORGAN FOR SALE—AUSTIN ORGAN IN St. James' Church, New York. Four-manual and echo, 71 stops, 2 full 32-foot ranks, built in 1924. Releathered 1952. Being replaced by larger instrument. Specifications available. Inquiries and inspection invited. Address organist: Donald Coats, 865 Madison Avenue, New York City 21. [TF]

FOR SALE—MOVING TO FLORIDA. Will sell my residence three-rank Möller pipe organ. Two-manual detached walnut console, 5 ft. by 5 ft. Chamber 8 ft. by 10 ft. Motor 3 ft. by 9 ft. Price \$2,000. For demonstration inquire Owner, 4201 Ridgeview Road, Harrisburg, Pa.

FOR SALE—USED REBUILT TWO-MANUAL and pedal electro-pneumatic pipe organ, 9 ranks. Available after Jan. 1. Price \$5,850.00 installed in Chicago area. For information write Frank C. Wichlac and Associates, 3051 North Menard Avenue, Chicago 34, Illinois.

FOR SALE—USED REBUILT TWO-MANUAL and pedal electro-pneumatic pipe organ, 16 ranks. Available after Jan. 1. Price \$9,600.00 installed in Chicago area. For information write Frank Wichlac and Associates, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—USED HAMMOND ORGANS. FINE selection of consoles and tone cabinets available to serious CASH buyers. DEALER INQUIRIES INVITED. Rely on my years of experience and fair dealing in this field. Ken Thompson—Organs, Waterbury Road, RFD #2, Waterbury 12, Conn. [12]

FOR SALE—8-FT. CONCERT FLUTE, 97; 8-ft. viol de orchestra, 73; 8-ft. cello, 73; all low pressure, good condition. Pedal keyboards, manual keyboards, 5 ft. x 5 ft. shades; new Reisner relays. Many other parts. Shrock Organ Service, Middlebury, Ind.

FOR SALE—ONE EACH OF THE FOLLOWING sixty-one note sets, pressure 3¼ inches: Diapason 8 ft., melodia, 8 ft., flute d'amour, 4 ft., harmonic flute, 4 ft., stopped flute, 8 ft. Organ Committee, Church of the Advent, 162 Hickory Street, San Francisco 2.

FOR SALE—CLOISTER MODEL EVERETT Orgatron. In fine condition. Suitable for small church or home. A.G.O. specifications. \$850.00 f.o.b. Decatur. Harold L. Turner Organ Associates, 5 East Carroll Drive, R.R. 2, Decatur, Ill. Phone 2-1213.

FOR SALE — THREE-MANUAL WURLITZER theater organ, 19 ranks, includes brass trumpet, brass sax, krumet, etc., 15 h.p. Spencer blower. Late model organ, 1930. Richard Loderhose, 8124 - 189th Street, Jamaica 3, New York.

FOR SALE—USED ORGOBLO MOTOR and power unit made by Spencer Turbine Co. ¾ths h.p. Century, 60 cycle repulsion-induction motor, 1165 rpm. 104 volts 5-in. pressure. Vinje Lutheran Church, Willmar, Minn.

FOR SALE

FOR SALE—SPECIAL PIPE SALE. GREAT diapason t.c., dulciana, t.c., viola, t.c.; swell diapason t.c.; manual bourdon, 16-ft. t.c.; stopped diapason, 61; harmonic flute, 4-ft.; flute d'amour, 4 ft.; principal, 4 ft.; gamba t.c. All good used pipes, \$35 each. Dulciana, 61 pipes, \$50. Pedal bourdon, 10 by 12, 30 pipes, \$65. Pedal bourdon, 8 by 10, 30 pipes with Möller electric chest and rack boards complete, \$100. T. Howard Sheehan, Box 692, Charleston, S. C.

FOR SALE—CARILLON OF TWENTY-three cast bells made by an English founder in 1928, the largest bell weighing 1,288 pounds. Carillon of thirty-five cast bells made by a Dutch founder in 1952, the largest bell weighing 1,870 pounds. Both instruments complete with action and other operating devices. Available immediately. Write for full details to SCHULMERICH CARILLONS, INC., Sellersville, Pa.

FOR SALE—#235 SPECIAL, ELEVEN ranks plus traps, three-manual Wurlitzer theater organ, late model, all brown skin, black caps. Will add any stops such as brass trumpet, brass sax, post horn, etc. All Wurlitzer equipment, plus chests to any size desired. Contact Richard Loderhose, 81-24-189th Street, Jamaica 3, N. Y. Phone: Spruce 6 2584.

FOR SALE—TEN-STOP, ELECTRO-pneumatic, two-man. pipe organ (579 pipes); in excellent condition—blower, rectifier, etc. Priced \$2500.00 as is, knocked down, or will quote installed in New England. Inspection invited. Robert K. Hale, ORGAN SALES AND SERVICE, Short Falls, N. H. [9]

FOR SALE—TWO-MANUAL PIPE ORGAN, detached console with chimes and blower included. May be seen at Monumental Baptist Church, 116 LaFayette Street, Jersey City, N. J. No reasonable offer refused. For further information write J. Martin Rolls, 115 Harrison Avenue, Jersey City, N. J.

FOR SALE—MUSIC PRINTING. YOUR own compositions, teaching material, songs, arrangements, plays, brochures, etc., privately printed. Beautiful music print, not photostats. Write for details. Adler Press, 49 Ward Street, Paterson, N. J. [tf]

FOR SALE—PILCHER THREE-MANUAL pipe organ, electro-pneumatic action, detached console, thirty stops. About twenty-five years old. Chests and console need some work. Robert L. VanDoren, Trinity Church, Senate Street, Columbia, S. C. [10]

FOR SALE—TWO-MANUAL FIVE-RANK pipe organ, Robert Morton three-rank. Reproduco horseshoe player, two-manual reed organ with blower. Capehart m-400 combination \$125.00 D'Artridge organ company, 737 Cole Street, San Francisco, Calif.

FOR SALE—KILGEN TWO-MANUAL tracker organ with blower, eleven ranks. Any reasonable offer accepted or will rebuild and redesign for purchaser. Available soon. Holloway-Wilson, Inc., P. O. Box 5683, Indianapolis 19, Ind. [11]

FOR SALE—WICKS PIPE ORGAN, EXCELLENT condition, consisting of flute, string, vox and chimes, detached console. Can be seen and heard. Reasonably priced. Write Richard Breunig, Wahoo, Nebraska.

FOR SALE—PIPE ORGAN SERVICE AND installation business, in Greater New York and vicinity. Established in 1923; retiring, but will help buyer. All answers confidential. Address K-2, THE DIAPASON. (TF)

FOR SALE—SET OF CLASS M DEAGAN chimes, 20 notes; thirty-seven-note Kohler-Liebich harp (without actions), \$100 each. L. M. Sandquist, Lake Route 1, Alexandria, Minn.

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

FOR SALE—LEE SILENT SUCTION units, \$42.50. Suction unit kits, \$30. Restyling and electrifying guide for reed organs, \$5.00, postpaid. Lee Music Company, 2097 Fairmount Avenue, St. Paul 5, Minn.

FOR SALE—GOOD, USED, WURLITZER pipe organ parts and pipes, etc. UNITED PIPE ORGAN BUILDERS, P.O. Box 6413, Jacksonville 5, Fla.

FOR SALE—WURLITZER PARTS AND pipes. For complete list write Vincent E. Gilbert, 1801 Heiserman, Wichita 3, Kan.



ARDEN WHITACRE—Brilliant Young American Organist

*Organist and Choirmaster
First Presbyterian Church
Canton, Ohio*

COLBERT-LaBERGE CONCERT MANAGEMENT

Organ Division of CONCERT ASSOCIATES, Inc.

36 West 57th Street, New York 19, N. Y.