

# THE DIAPASON

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## 2,000 FLOCK TO CHURCH FOR WILLAN FESTIVAL

### TORONTO HONORS COMPOSER

Festival at St. Paul's Climax of Events  
Marking Seventy-fifth Birthday of  
Famous Church Musician—  
Works Performed.

By MURIEL GIDLEY STAFFORD

Two thousand people flocked into St. Paul's Church, Toronto, Oct. 15 to honor Dr. Healey Willan on his seventy-fifth birthday. The festival, arranged by the Toronto Centre of the Canadian College of Organists, was the climax of celebrations which had begun early in the week. The huge church was filled long before the beginning of the 4 o'clock recital.

From the first mighty chord of the Prelude and Fugue in C minor to the last colossal cadence of the Introduction, Passacaglia and Fugue, played by Dr. Charles Peaker, the program unfolded the masterpieces of Canada's great contemporary composer. Dr. Willan himself conducted his famous choir of St. Mary Magdalene's in the rear gallery in the singing of three favorite motets and the "Gloria Deo," more recently written. Dr. Peaker undertook the larger works, the homage anthem written for the coronation of Her Majesty and "A Prayer for Rejoicing," with his own St. Paul's choir. The offering was in aid of the C.C.O. building fund.

Members and friends from many centres assembled to pay tribute to Dr. Willan more intimately at dinner in Maurice Cody Hall. After the toast to the Queen Clifford McAree, chairman of the Toronto Centre, read a telegram of good wishes to Mr. Willan from Vincent Massey, governor General of Canada and honorary patron of the C.C.O. T. M. Sargent, an honorary vice-president of the College, presented Dr. Willan with a birthday cake, decorated in the College colors, blue and white, crowned with the C.C.O. crest and ornamented along the sides with authentic plainchant melody. Sir Ernest MacMillan, also honorary vice-president of the College, paid tribute to Dr. Willan and Mrs. Muriel Gidley Stafford spoke on behalf of the president, who was unable to be present, and also proposed the toast. Dr. Willan replied with his usual story and many words of encouragement. F. Silvester and J. J. Weatherseed thanked the choirs, conductors and artists taking part in the programs.

Concluding the festival, a program of secular works gave just the right touch to end on. Leslie Holmes, accompanied by Dr. George Brough, sang two groups of Dr. Willan's songs with sensitive sincerity. They were: "Since Thou, O Fondest," "To an Isle in the Water," "Shamrocks," "A Fairy Tale," "Music when Soft Voices Die," "The Lake Isle of Innisfree," two arrangements of French Canadian Folk Songs, "Sainte Marguerite" and "Dou viens-tu Bergere?" Between the groups of songs the Fantasy movement of Dr. Willan's Trio was played by Dr. Brough, Elie Spivak, violinist, and Marcus Adeny, cellist.

### THOMAS MATTHEWS BECOMES ASSISTANT PROFESSOR AT N.U.

Thomas Matthews of the Northwestern University Music School has been promoted from teaching associate to assistant professor of organ and church music. He also is choirmaster and organist of St. Luke's Church, Evanston, Ill., and director of music at Seabury-Western Seminary. In 1937 he received the fellowship certificate of the American Guild of Organists. Mr. Matthews has served on the music staff of St. John the Divine Cathedral in New York. He was organist and choirmaster of the Church of St. Martin-in-the-Fields, Philadelphia, and for three years was assistant conductor of the Philadelphia Bach Festival.

### COKE-JEPHCOTT PLAYS FOR CLASS AT DEERWOOD



NORMAN COKE-JEPHCOTT plays as other staff members watch at the Deerwood Music Camp choral workshop, held in August at Saranac Lake, N. Y. Standing behind the console are Richard Ellsasser, Sherwood Kains (director), James Allan Dash (dean) and Virgil Fox. More than

fifty people from twenty states attended the session. One of the highlights was a choral service at St. Luke's Episcopal Church, Saranac Lake, played and directed by Dr. Coke-Jephcott. Other events included a trip to White Face Mountain and recitals by students and faculty.

### IFOR JONES IS APPOINTED TO UNION SEMINARY STAFF

The appointment of Dr. Ifor Jones, conductor of the Bach Bethlehem Choir, to the faculty of the School of Sacred Music, Union Theological Seminary, has been announced by Dr. Hugh Porter, director of the school. Dr. Porter will be absent on sabbatical leave during the second semester of the current year.

Dr. Jones was born in Wales, was educated at the Royal Academy of London, and was a pupil of Sir Henry Wood, the English conductor. He is a Fellow of the Royal Academy. He goes to the seminary from the Peabody Conservatory in Baltimore, where he conducted the chorus and the Madrigal Singers. He will teach courses in conducting and will be largely responsible for the choral program of the seminary choir of 100 voices, conducting all the choral events during Dr. Porter's absence.

Miss Margaret Hillis will continue as director of the chamber music orchestra and as one of the conducting teachers. The choir schedule for the year will include the following programs: Nov. 15, choral and chamber music, including the "Gloria" of Vivaldi, Margaret Hillis conducting; Nov. 29, "The Coming of Christ," by John Massfield and Gustav Holst, Ifor Jones conducting; Dec. 19-20, three carol and candlelight services under the direction of Dr. Porter. The schedule also will include the two regular student-conducted programs and a spring program under Dr. Jones' leadership.

### RAY BERRY TAKES THE HELM OF THE AMERICAN ORGANIST

The American Organist has announced the appointment of Ray Berry as editor, effective Sept. 1, 1955. T. Scott Buhrman, founder of the magazine, who has retired, will continue to write a column. Mr. Berry resigned as director of music at the Fort Street Presbyterian Church, Detroit, to assume his new duties. Mr. Berry states that the musical policies of The American Organist will be continued and that "When any changes in policy and format are made, they will come only as the result of the most careful study made over a sufficiently long period of time to insure their validity."

### BACH FEST IN LOS ANGELES WILL BE HELD IN NOVEMBER

The twenty-second annual Bach festival will be held Nov. 18, 19 and 20 at the First Congregational Church of Los Angeles. Concerts will be heard each evening at 8 o'clock. The public is invited. Opening the festival on Friday, Nov. 18, will be the traditional program by the music department of the Los Angeles City Schools under the supervision of William C. Hartshorn. Over 500 secondary school students will take part.

Four of Southern California's outstanding artists will share the Saturday evening program. John Crown, pianist and head of the piano department, school of music, University of Southern California, will play the "Italian Concerto" and French Suite No. 3, B minor. The duet from Cantata 134 will be sung by Katherine Hilgenberg, contralto, and Richard Robinson, tenor. Organist Frederick Barnes will conclude the program with the Passacaglia and Fugue in C minor, two chorale preludes and the Toccata and Fugue in D minor.

The festival will close with a performance of the B minor Mass, sung by the Cathedral Choir, conducted by Melvin L. Gallagher and accompanied by orchestra with Robert Prichard at the organ.

### LAUBENSTEIN AND SOCIETY ROUND OUT THEIR 14th YEAR

The Palestrina Society of Connecticut College, New London, rounded out the fourteenth year of its existence with a summer season, which began in mid-June and ended with the third presentation of the year on Sept. 27 in Harkness Chapel. Resident members of the society, joined by other interested singers in the area, persisted in the polyphonic quest despite the heat, flood and rain of the New England summer. Conducted by Paul F. Laubenstein, its director, the Society sang these motets: "Improperium Expectavit" by di Lasso; "Adoramus Te, Christe," F. Rosselli; "Jubilate Deo," di Lasso; "Tu es Petrus," Palestrina, and "O Quam Gloriosum," Victoria, upon which the mass of the same name is based, this mass serving as the *pièce de résistance* of the evening.

### PROVIDENCE MEETING DRAWS 125 ORGANISTS

### FOUR DAYS OF ACTIVITY

Rhode Island Chapter Is Host to  
Southern New England Regional  
Convention of the A.G.O.—  
Outstanding Performances.

More than 125 registrations were made at the Southern New England regional convention of the A.G.O. held in Providence Oct. 9 to 12. A program of organ recitals, choral concerts, lectures and a Guild service were combined with receptions, luncheons and a convention dinner to provide a variety of events of interest for all.

The Rhode Island Chapter was host to the convention under the leadership of Fred Cronhimer, dean, with Hollis Grant as general chairman. Plans for the convention were made by the executive committee, and during the four days nearly every member of the chapter participated in one way or another.

The opening event was an organ recital by Roy P. Bailey at Grace Church. Mr. Bailey, who is organist and choirmaster at St. Michael's Church, Bristol, R. I., played Concerto in B flat, Handel; "Liebster Jesu, wir sind hier," Bach; Toccata-Prelude on "Pange Lingua," Baintow, and "Symphonie Premier," Maquaire.

The recital was followed by a Guild Service at Grace Church, with the combined choirs of St. Martin's Church and Grace Church. T. James Hallan directed the choirs and Fred Cronhimer played the organ. The choirs sang "Psalm 23," by Davies, the Magnificat Nunc Dimittis by Titcomb and the cantata "Rejoice, Beloved Christians" by Buxtehude. The baritone solo in the cantata was sung by A. Parker Richardson. Dr. Francis W. Snow, head of the organ department at Boston University, played his Toccata on "Weymouth" as the postlude. The service was conducted by Dr. Clarence H. Horner, rector of Grace Church and chaplain of the Rhode Island Chapter, assisted by the Rev. Charles W. Wilding, rector of St. Martin's, and by the Rev. Arthur Lane of Grace Church. A reception was held afterwards.

Registration Monday morning took place at Grace Church, which was headquarters. A tour of churches scheduled for Monday afternoon took in the Beneficent Congregational Church, the Cathedral of SS. Peter and Paul, the First Baptist Meetinghouse and the Cathedral of St. John. A choral concert by the Providence-Barrington Bible College a cappella choir was given in the Gloria Dei Lutheran Church, Warren E. Adams, director, with Frank E. Converse, organist. Sung mostly from memory, the program included: "Now Thank We All Our God," Mueller; "O Sing unto the Lord," by Hassler; "Salvation Is Created," Tschernokoff; "Surely He Has Borne Our Grievs," Lotti; "Laudamus," Protheroe; "All Breathing Life," Bach; "In Heaven Above," Christiansen; "Love Divine, All Love Excelling," Rowlands; "God's Son Has Made Me Free," by Grieg-Overy.

Catharine Crozier was the recitalist for the Edgar John Lownes memory day program sponsored by Mrs. Eugene Allen Noble and the music department of Brown University, which this year was moved ahead into October to be made a part of the convention. Miss Crozier's program was: Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Deck Thyself, O My Soul," Brahms; Chorale in B minor, Franck; Gregorian Paraphrase on the Te Deum, Langlais; "Requiescat in Pace," Sowerby; "Gargoyles," Edmundson; Chorale Prelude, "The Star Proclaims the King Is Here," Peeters, and Fantasie and Fugue on "B-A-C-H," Liszt. According to the newspaper review, "Miss Crozier's style is brilliant and spectacular and her best work was done in the flamboyant Fantasie and Fugue by Liszt. . . . Another of the dis-

plays came with the Garth Edmundsons work, 'Gargoyles,' in which the grotesque outlines of these curious figures were paraphrased in sound by a rapid keyboard display which was fairly dazzling." A reception for Miss Crozier was held after the recital.

Tuesday morning a breakfast for deans and regents was followed by a short business meeting. Harris Shaw, the regional chairman, announced plans for holding a young organists competition before the biennial A.G.O. convention next June. At 10 a.m. Dr. Everett Titcomb, well-known organist, conductor and composer, spoke to the group, reminiscing on his career as a composer and then directing the assembled organists as a chorus in two of his compositions.

After a luncheon at Grace Church the group went to St. Stephen's Church to hear George Butler play a recital on the Austin organ being installed there. The last of the pipe work was completed only two hours before the recital, and the final voicing of the pipes was not done until after the convention, but this first hearing revealed that a splendid new instrument is available in the city. Mr. Butler played with facile technique, utilizing the complete range of the stops to show the resources of the organ. His program included: Suite, Op. 5, Duruflé; Prelude on "Pange Lingua Gloriosa," Edmundson; Trio-Sonata No. 2, Bach; "Rhythmic Suite," Elmore; Intermezzo, Berveiller; Two Etudes, Demessieux.

A concert of contemporary music was provided by the Brown and Pembroke Choirs, Polly Davis directing, the Brown University Chorus, David Laurent directing, and by Professor William Dinneen, harpsichordist, in the gallery of the museum of the Rhode Island School of Design. The choirs sang "Pilgrim Psalms," by Ross Lee Finney, and "A Brazilian Psalm," by Jean Berger. Professor Dinneen played "Music for Harpsichord," by Richard Winslow, on the Ruckers harpsichord. The chorus sang "From an Unknown Past," by Ned Rorem. This intimate type concert is always a pleasant experience in the museum surroundings.

The convention dinner was served family-style at the Central Congregational Church, with over fifty attending. The toastmaster and speaker was George Wightman Williams, who added a genuine note of gaiety in his remarks on church musicians, which lent importance to his serious remarks on music in the worship of God.

The Radio and Television Chorale of the Diocese of Providence, C. Alexander Peloquin director, gave a concert Tuesday night at Alumnae Hall, Pembroke College, which was one of the highlights of the convention. The program was entitled "Songs of Faith" and included church music of the fifteenth to seventeenth centuries in Western Europe, Christmas carols from Eastern and Central Europe, as arranged by Mr. Peloquin, a first public performance of the "Missa Sancti Bernardi," written by Mr. Peloquin, and numbers by Virgil Thomson and Randall Thompson, representing the American scene. Dr. Titcomb expressed many words of praise for Mr. Peloquin's mass and his ability as a composer.

The reviewer in the Providence Journal wrote: "The first performance anywhere of Peloquin's 'Missa Sancti Bernardi' was a moving experience. \*\*\* In the musical material incorporated in every section there was beauty and reverence presented in an absolutely fresh manner. The unity of ideas, quoted skillfully from one section to the other, and the astonishing radiance of the modal changes made this music something to marvel at. The unanimous opinion of the listeners was that this is a major work."

The full program: "Gloria," Dufay; "Agnus Dei," Des Pres; "Virgo Maria," Weerbeke; "Cantate Domino," Hassler; "Crux Fidelis," King John of Portugal; "Tenebrae Factae Sunt," formerly ascribed to Palestrina; "Regina Coeli," Aichinger; "O Filii et Filiae," Leising; "En Son Temple Sacre," Maudit; "A

Child Will Come," Roumanian; "Thanks Be to God," Ukrainian; "Little Jesus," Czech; "Christmas Day Rises Clear," Serbian; "Missa Sancti Bernardi," Peloquin; "Joseph and the Angel," Virgil Thomson; "Alleluia," Randall Thompson. A social hour was held in the Crystal room.

Wednesday morning the program opened with a lecture by Miss Helen M. Hosmer, from Pottsdam, N. Y., who spoke on choral techniques and gave demonstrations of methods by using the group to perform. Many of the men reached a G and the women a high C before she had finished her vocalizing. Many valuable pointers were presented in handling choral groups. This lecture was held at St. Martin's Church.

Preceding the luncheon a tour was made of Temple Beth-El, the next door neighbor to St. Martin's. Temple Beth-El, completed in 1954 and a very modern building with many unusual features, was pictured recently in *Life Magazine* when the article on Judaism was printed.

George Faxon, organist and choirmaster of Trinity Church, Boston, played a recital on the Casavant organ in the First Unitarian Church Wednesday afternoon. His program: "Praise to the Lord, the King of Creation," "Now the Day Is Ended" and "O Jesus Christ, My Light of Life," Drischner; Fantasia: Adagio, Gigue, Telemann; "The Fifers," d'Andrieu; "Fantasie and Fugue in G minor," Bach; "Blessed Are Ye, Faithful Souls," Brahms; Fugue on "B-A-C-H," Schumann; Introduction and Fugue, Sonata on Psalm 94, Reubke; Pastoral, Rabey; Intermezzo, Symphony 2, Dupré; "O Quam Tristis," Poulenc; Finale "Stella Maris," Symphony 1, Weitz. Mr. Faxon's recital was a delight to hear. From many who were familiar with the organ there came expressions of wonder at the new tone colors he evoked from this instrument.

The final social event of the convention was a tea held in the parish house of the First Unitarian Church. Joyce Mangler provided a harp music background for the festivity and later in the afternoon became the center of a group of people who were watching the harp being played and enjoying her musicianship. At this time it became evident that many who were attending the convention were loath to have it end.

Vernon de Tar, organist and choirmaster of the Church of the Ascension, New York, was the center of attention Wednesday evening when he lectured on the subject "Conducting from the Console". This was one of the regular lectures on the choral techniques workshop jointly sponsored by the Rhode Island Chapter and the Extension Division of Brown University. The class of fifty registered with the University was augmented by almost as many more from the convention. The class was held in Sayles Hall, Brown University, in the choir loft. Mr. deTar gave many practical suggestions on what the organist-director could do to obtain the choral results he wanted from his choir, and also to provide the necessary musical foundation for the complete worship service involving the clergy, congregation, and choir. Some time was spent in sight reading a number of anthems and hymns in demonstration of his methods. The lecture was closed by singing a stanza of the hymn "Praise to the Lord," which had been used as a processional hymn in demonstration of his methods.

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HEALEY WILLAN, WHO WAS 75 YEARS OLD OCT. 15



[See story page 1]

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8' Prinzipal . . . . .	61	8' Voix Éolienne (II Rks.)	110
8' Bordun . . . . .	61	8' Flûte à Cheminée . . . . .	61
4' Oktav . . . . .	61	4' Flûte Harmonique . . . . .	61
2½' Quinte . . . . .	61	4' Voix Éolienne (II Rks.) . . . . .	24
2' Prinzipal . . . . .	61	Plein Jeu (III Rks.) . . . . .	183
1½' Mixtur (IV-VI Rks.) . . . . .	294	Tremulant (Flue)	
Scharff (IV Rks.) . . . . .	244	16' Bombarde . . . . .	61
16' Rankett . . . . .	61	8' Hautbois . . . . .	61
Cornet III Rks. (Enclosed)	183	4' Clairon . . . . .	61
16' Serpent (Enclosed) . . . . .	61	Grand Cornet (IV-VI Rks.)	306
8' Cromorne (Enclosed) . . . . .	61	Tremulant (Reed)	
8' Régale (Enclosed) . . . . .	61		
Tremulant (Enclosed portion only)		<b>PEDAL</b>	
		32' Subbasse . . . . .	12
<b>MANUAL II</b>		16' Contre Basse . . . . .	32
8' Gedeckt Pommer . . . . .	61	16' Violone . . . . .	32
4' Prinzipal . . . . .	61	16' Quintatön (Manual I)	
4' Koppelflöte . . . . .	61	16' Gedeckt . . . . .	32
2' Blockflöte . . . . .	61	8' Montre . . . . .	32
2' Oktav . . . . .	61	8' Bourjon (Manual I)	
1½' Larigot . . . . .	61	4' Prestant . . . . .	32
1' Prinzipal . . . . .	61	4' Recorder . . . . .	32
Sesquialter (II Rks.) . . . . .	122	2' Cor-de-Nuit . . . . .	32
Zymbel (III-V Rks.) . . . . .	263	Rauschquinte (II Rks.) . . . . .	64
8' Rohr Schalmey . . . . .	61	Fourniture (II Rks.) . . . . .	64
Zymbelstern		32' Bombarde . . . . .	12
Tremulant		16' Bombarde . . . . .	32
<b>MANUAL III</b>	Pipes	16' Rankett (Manual I)	
16' Gambe . . . . .	61	8' Trompette . . . . .	12
		4' Clairon . . . . .	12
		2' Zink . . . . .	32



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The Manger at Bethlehem . . . . .	Robert Elmore	.20

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They Saw the Light . . . . .	Bainbridge Crist	.15

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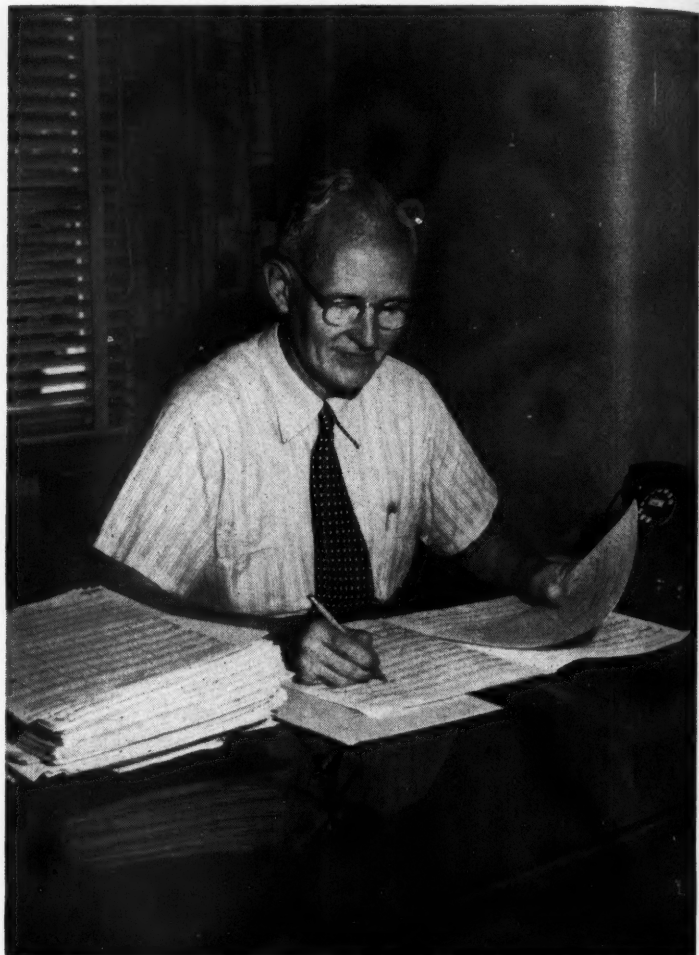
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LESLIE P. SPELMAN, director of the school of music of the University of Redlands, Redlands, Cal., has announced that a contract has been signed with Casavant Freres for a new console for the four-manual Casavant organ in the Memorial Chapel. The organ was installed in 1927 and dedicated by Pietro Yon. Arthur Poister taught on this organ until 1937 and gave his famous series of the complete organ works of Bach in the 1929-30 season.

Mr. Spelman went to the University of Redlands in 1937 and Margaret Whitney Dow was added to the staff in 1945. This fall there are forty-five organ students at the university; thirty-eight undergraduates and seven graduate students.

To dedicate the console, which will be installed late in February, a series of four recitals devoted to organ music by American composers will be given by the students in March. The first recital will feature American organ music written before 1900; the second will be devoted to twentieth century compositions; the third will consist of music by University of Redlands composers and the final recital will be made up of premier performances of new compositions by American composers. The deadline for submitting manuscripts is Jan. 1, 1956. American composers are invited to send manuscripts to Leslie P. Spelman, School of Music, University of Redlands, Redlands, Cal.

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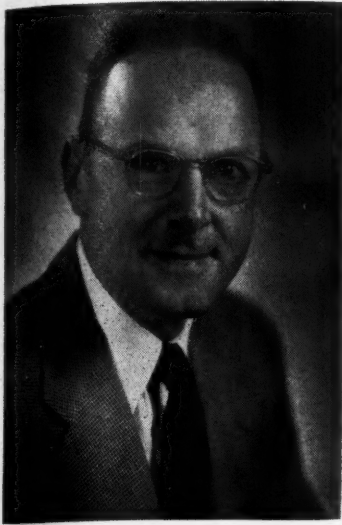
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ARNOLD BOURZIEL



summer was director of the junior girls' division of the National Music Camp. The Bourziels have one daughter, Phyllis, an accomplished pianist and flutist, who has entered her senior year of high school.

At Trinity Church Mr. Bourziel will be succeeded by Mrs. Rolfe Herron, F.A. G.O., an organist and choirmaster of many years, winner of a scholarship to Fontainebleau for highest marks in organ playing on the Guild examination. Mrs. Herron, mother of three boys, is president of the Niles Music Club and director of its chorus.

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ARNOLD BOURZIEL, for the last five years organist and choirmaster of Trinity Episcopal Church, Niles, Mich., assumed similar duties at the Central Presbyterian Church of Lafayette, Ind., Oct. 1. Mr. Bourziel, who was born in Detroit, holds the bachelor of music degree from the Detroit Institute of Musical Art, the bachelor of arts from Wayne University, the master of arts from the University of Michigan and the associateship of the American Guild of Organists. At Central Church Mr. Bourziel will direct four choirs, totaling 175 singers, and organize others to fit the growing needs of this church of 1,800 members.

For several years, Mr. Bourziel has been connected with the National Music Camp at Interlochen, Mich., as counselor, organ and piano instructor. He was president of the Niles Community Concert Association and dean of the St. Joseph Valley Chapter, A.G.O., in South Bend, Ind. Mrs. Bourziel is a graduate of Wayne University, Detroit. She has taught in the public schools of Michigan and this

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Christmas at Concordia

Organ Music

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Edited by Erich Goldschmidt (97-1382)
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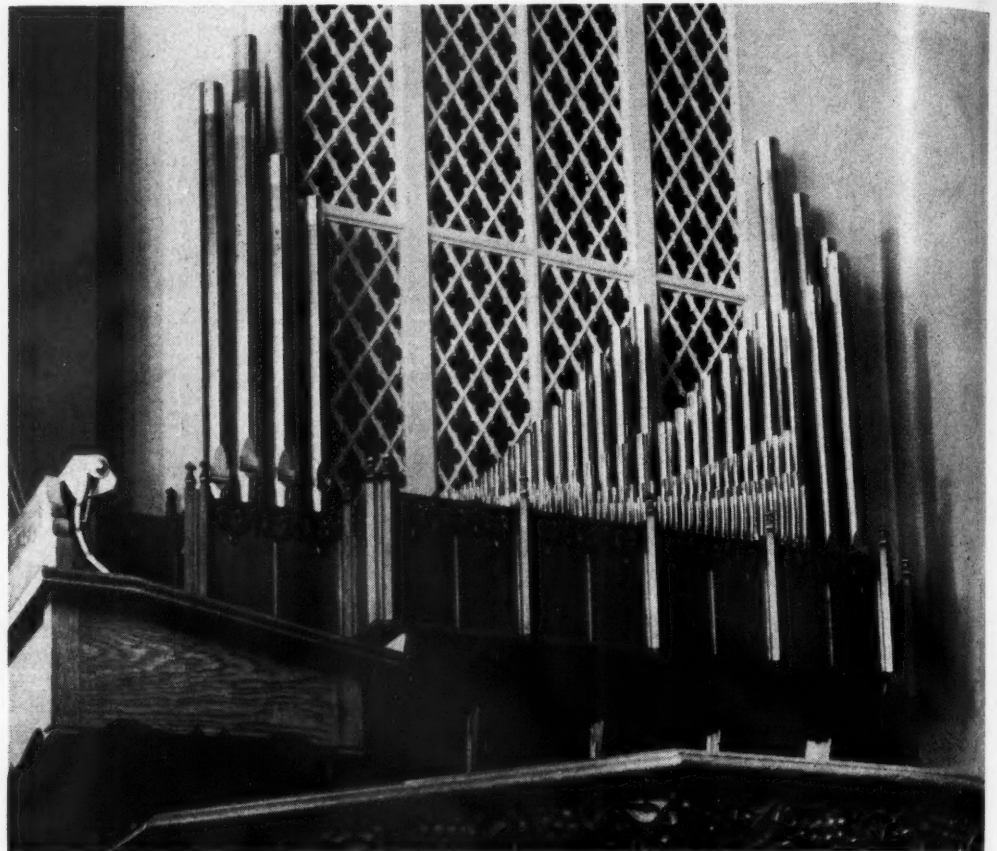
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LAWRENCE, KANSAS

Carillon Congress

By JAMES R. LAWSON

Over fifty carillonners from the United States and Canada gathered in Ottawa Aug. 29, 30 and 31 for the 1955 Congress of the Guild of Carillonners in North America. With a fanfare on their long brass coronation trumpets, six R.C.A.F. bandmen sounded the city's greeting to the carillonners from high on the battlements of the Parliament building Peace Tower. After the fanfare Robert Donnell, Dominion carillonneur, played a recital of welcome which included the "Stars and Stripes Forever" and "God Save the Queen".

Recitals were also played by Theophil Rusterholz, carillonneur of the House of Hope Presbyterian Church in St. Paul; Dr. Ray Wingate, dean of the College of Fine Arts and carillonneur at Alfred University, New York; Wendell Westcott, from Michigan State University; David Farr, carillonneur of the Cathedral of Christ the King, Hamilton, Ont.; Floyd Walter, municipal carillonneur in Albany, N. Y.; Remy Muller, from St. Vincent's Seminary, Philadelphia; J. Lewis Smith, carillonneur from St. Paul's Church in Cleveland, and others.

The Congress meetings were presided over by E. Boyd Jordan, president of the Guild, who is not only the carillonneur of Mariemont, Ohio, but also mayor of the town. An unscheduled but enthusiastically acclaimed concert was played by Mr. Jordan's student, Sister Ruth Magdalene, an Episcopal nun, carillonneur of the Convent of the Transfiguration in Glendale, Ohio. Maurice Garabrant, organist, choir-master and carillonneur of Christ Church, Cranbrook, Mich., was unanimously voted into full Guild membership after his examination recital.

The Congress dined Aug. 30 at the Chateau Laurier as guests of the Canadian government. W. Ross MacDonald, leader of the government and solicitor general of Canada, presided. After the banquet the carillonners gathered on the Chateau

terrace for a ballet performance by dancers of the Ottawa Classical Ballet Company, directed by Nesta Toumine and accompanied by Robert Donnell on the Peace Tower carillon. Also on Tuesday a short visit was made to another carillon located in Ottawa at the Eglise St.-Jean-Baptiste.

"Suite for Carillon," a new composition written and played by Frederick L. Marriott, organist and director of music at the Central Methodist Church in Detroit, was hailed as the outstanding performance of the congress. The first performance of a "Rhapsody for Two Carillonners," by Percival Price, professor of campanology and carillonneur of the University of Michigan, was played by two woman carillonners, Beverly Brehm and Julia Hollyer.

Wednesday afternoon the group motored to Kingsmere, Que., country estate of the late Prime Minister Mackenzie-King. Here in a beautiful garden of the estate Dr. Harvey Spencer directed a program of English handbell music. A buffet supper followed the concert, at which Rene Beaudoin, speaker of the Canadian House of Commons, was a special guest.

Friends of the late Cyril Johnston, generally recognized as the greatest bell-founder of our time, were delighted to welcome his son, Arthur Johnston, who was traveling in Canada while on holiday from Cambridge University. The Congress also greeted Mr. and Mrs. A. A. Hughes of the White Chapel Bell Foundry in London. They had come to America to participate in the handbell congress held in Ipswich, Mass., the preceding week.

An invitation from the University of Kansas to hold the 1956 Congress in Lawrence was read by Ronald Barnes, carillonneur of the University, and was unanimously accepted. While in Lawrence the carillonners will tour the factory of the Reuter Organ Company.

The final concert was beautifully played by Percival Price, who before coming to the United States was the first Dominion carillonneur in Ottawa. Mr. Price ended his recital with the traditional "God be with You".



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**KILGEN ORGAN WILL GO TO CHURCH IN HERSHEY**

**PIPES DIVIDED IN CHANCEL**

First Evangelical United Brethren Edifice Will Have Instrument of Three Manuals—Console of Drawknob Type.

A contract for a three-manual organ has been signed by the First Evangelical United Brethren Church, Hershey, Pa., with the Kilgen Organ Company. The instrument will be divided, with the great, choir and part of the pedal in a chamber on the right side of the chancel, and the swell and balance of the pedal in a chamber on the left side. The console, of the drawknob type, will be placed in the center of the choir loft, facing the choir. Installation is planned for the late spring of 1956.

Specifications will be as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 12 pipes.

**SWELL ORGAN.**

- Rohr Bourdon, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 12 pipes.
- Rohrmasard, 2 2/3 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Oboe, 8 ft., 12 pipes.
- Clarion Dolce, 4 ft., 12 pipes.

**CHOIR ORGAN.**

- Cor de Nuit, 16 ft., 12 pipes.
- Viola Pomposa, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.

- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Cor de Nuit, 4 ft., 12 pipes.
- Nasat, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Dolce Tierce, 1 3/4 ft., 7 pipes.
- Flageolet, 1 ft., 5 pipes.
- Trompette, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon, 1 ft., 32 notes.
- Cor de Nuit, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Superoctave, 4 ft., 12 pipes.
- Block Flöte, 4 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Doublette, 2 ft., 12 pipes.
- Mixture, 3 ranks, 32 notes.
- Trombone, 16 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Clarion Dolce, 4 ft., 32 notes.

**MAEKELBERGHE BROADCASTS FROM DETROIT TO EUROPE**

Under the terms of a contract signed in the summer with the Belgian National Radio, August Maekelberghe gave a recital Oct. 1 in St. John's Episcopal Church, Detroit, which was broadcast directly to Europe. Mr. Maekelberghe believes that this is the first instance of an American organ being broadcast directly over the facilities of a large European network. Another recital will be broadcast by him Dec. 24.

Mr. Maekelberghe returned recently from a summer abroad and he is planning a full year of activity which includes the sixth annual fall festival at St. John's Church, the direction of a TV Christmas concert, a recital at the Detroit Institute of Arts, a series of noonday recitals and the direction of several choruses. He opened an organ at the First Presbyterian Church, Royal Oak, Mich., Oct. 2. Next summer Mr. Maekelberghe will make a recital tour in Belgium and Germany.



Trinity Episcopal Church, Columbia, South Carolina  
Mr. Robert L. VanDoren, Organist and Choirmaster

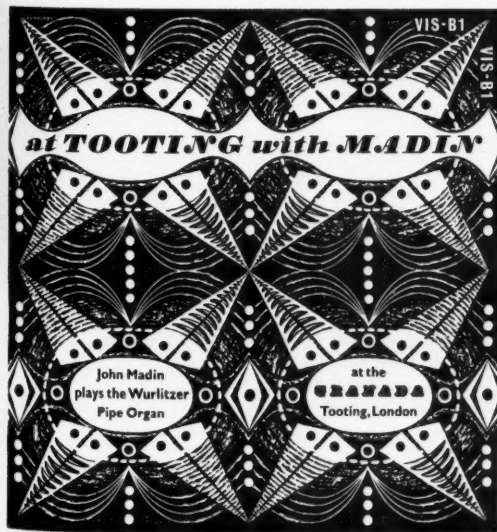
**Historic Trinity Episcopal Church Selects MÖLLER for Quality Performance!**

**SPECIFICATIONS OF FOUR MANUAL PIPE ORGAN**

GREAT ORGAN Unenclosed		Pipes
Quintaton	16'	61
Diapason	8'	61
Bourdon	8'	61
Gemshorn	8'	61
Principal	4'	61
Rohrflöte	4'	61
Quinte	2-2/3'	61
Octavin	2'	61
Fourniture	IV Rks	244
Chimes (from Echo)		
Tremolo		
SWELL ORGAN		Pipes
Contre Gambe	16'	61
Gedackt	8'	61
Salicional	8'	61
Voix Celeste	8'	49
Spitz Prinzipal	4'	61
Koppelflöte	4'	61
Plein Jeu	III Rks	183
Bassoon	16'	61
Trompette	8'	61
Clarion	4'	61
Tremolo		
CHOIR ORGAN		Pipes
Viola	8'	61
Cor de Nuit	8'	61
Erzähler	8'	61
Erzähler Celeste	8'	49
Blockflöte	4'	61
Nasat	2-2/3'	61
Siffliete	2'	61
Tierce	1-3/5'	61
Clarinet	8'	61
Tremolo		
POSITIV ORGAN Unenclosed		Pipes
Quintflöte	8'	61
Koppelflöte	4'	61
Blockflöte	2'	61
Siffliete	1'	61
Zimbel	II Rks	122
Tremolo		
ECHO ORGAN		Pipes
Cor de Nuit	8'	61
Viole Aetheria	8'	61
Vox Angelica	8'	61
Octave Geigen	4'	61
Cor de Nuit	4'	12
Chimes		belts 21
Tremolo		
PEDAL ORGAN		Pipes
Violone	16'	32
Contre Gambe	16' from Swell	
Quintaton	16' from Great	
Principal	8'	32
Gambe	8' from Swell	
Quintaton	8' from Great	
Gedackt	8' from Swell	
Super Octave	4'	12
Gedackt	4' from Swell	
Octavin	2'	12
Mixture	II Rks	64
Sub Trompette	16'	12
Bassoon	16' from Swell	
Trompette	8' from Swell	
Clarion	4' from Swell	

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## KENNETH GOODMAN



KENNETH GOODMAN will make his first Chicago appearance Monday evening, Nov. 14, at Rockefeller Chapel, the University of Chicago. The recital, which will begin at 8:30 o'clock, is being sponsored by the Chicago Chapter of the

A.G.O. and tickets are available at Lyon & Healy and at the chapel office.

Mr. Goodman's program will be as follows: Sinfonia, "Wir danke dir," "Erbarm dich," "In dulci Jubilo" and Prelude and Fugue in G major, Bach; "Soeur Monique," Couperin; Concerto 2, Handel; Cantabile, Goodman; Toccata, Dupré; "Bethlehem," "The Baptism" and "Parable on the Lost Sheep," Goodman; Improvisation on a submitted theme.

ROBERT ELMORE IS SLATED  
FOR TWO CHICAGO RECITALS

Robert Elmore will appear twice in the Chicago area in conjunction with the annual convention of the National Church Music Fellowship. His first recital will be played on the new William Howard Doane memorial organ at Moody Bible Institute Monday, Nov. 8, at 7:30 p.m. Wheaton College will sponsor the second recital Tuesday, Nov. 29, at 8:15 p.m.

Mr. Elmore will speak to the convention Tuesday morning on problems of the church organist. Convention meetings will be at the Lawson Y.M.C.A., 30 W. Chicago Avenue. The National Church Music Fellowship was founded three years ago by teachers of sacred music and school executives of several church-related colleges and Bible institutes.

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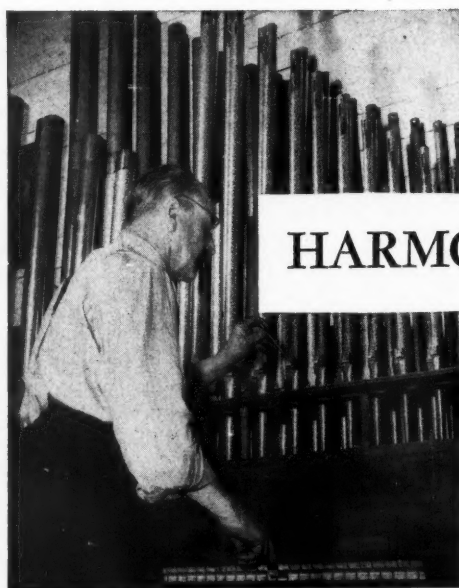
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In appreciation to those who have waited so patiently we are offering the first 500 copies of our second edition with many corrections, improvements and additions at the original (1949) price of \$10. Afterward the price of the new edition will be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

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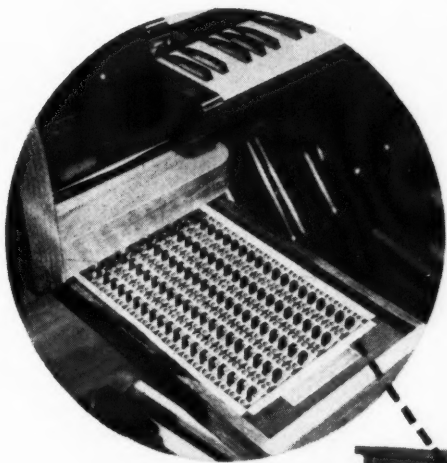


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### Christmas Anthems

Just as we think that we have about wound up the subject of Christmas music for another year, we receive items of such importance that they cannot be overlooked. One item which will certainly find its way into many choral libraries is St. Mary's Press' edition of "Silent Night" in the original motet version by Franz Gruber. The printed note says: "The original motet 'Silent Night' (1818) is here printed as verse two. In 1833 Michael Haydn condensed this motet into the hymntune here presented as verse one. The versions presented in most modern collections have dropped the cheerful, joyous rhythms, for a lacklustre sentimentality. The third setting was made for use at the Church of St. Mary the Virgin in 1940."

This is one of a group of Christmas numbers available from St. Mary's Press. Three of them are with Latin text: "Angelus ad Pastores Ait," Sweelinck, SSATB; "Hodie Christus Natus Est," Sweelinck, SSATB; "Hodie Nobis Caelorum Est," de Maleingreau, SATB with organ. Others are: "This Is the Day of Christ's Birth," Constance Rulison, unison with organ; "Christmas Song," Sethus Calvesius, SATTBB; Two Christmas Carols, Johan Franco, voices and carillon.

Alexis G. Maltzoff is the composer of "Song of the Archangel," SATB with organ. It is an anthem in adoration of the Virgin Mary. The publisher is Chas. H. Hansen Music Corp.

The Shawnee Press offers the following: "It Was a Night of Wonder," Leo M. Tellep, SSA with accompaniment; "Happy Sounds Everywhere," fourteenth century, arranged by Henry Hallstrom, SSA with piano, also available SATB with tenor solo; "How Far Is It to Bethlehem?" Lloyd Pfautsch, SATB with piano; Three French Noels, Cameron McGraw, mixed voices, accompanied.

Elie Siegmeister has made a setting of the folk carol "The Twelve Days of Christmas" for SATB *a cappella*. This carol has gained much popularity in recent years and many will wish to obtain the new setting from Theodore Presser. J. S. D.

### Four Songs, Opus 49

H. Leroy Baumgartner, whose name has long been familiar to church musicians, is the composer of Four Songs, Opus 49, published by Concordia. The texts for these solos are drawn from the First Epistle of John. The titles are: "This We Declare unto You;" "Behold What Manner of Love;" "Love Is of God;" "This Is the Victory, Even Our Faith." Mr. Baumgartner has a keen sense of the appropriate in church music, which is abundantly reflected in these songs. They are far removed from the banal, the obvious, the simple-minded expressions of emotion so often found in the "sacred solo." The style is more closely patterned after that of a choral piece than after the usual "aria" type of treatment. The melodies are strong and uncomplicated.

Though we believe that choral music is the ideal, there certainly are times and places where the solo has a valid use in church—that is if the music itself is valid. Here are some examples which we can vouch for and recommend unhesitatingly. And they should be well received by soloist and congregation alike, for they are expressive in the finest sense of the word, they are pleasing and they are satisfying musically.

J. S. D.

### Cantica Eucharistica

The fourth edition of "Cantica Eucharistica," adapted and edited by the late Canon Winfred Douglas, has been prepared under the careful direction of Sister Hildegarde of the Sisters of Saint Mary, Kenosha, Wis. The choral devotions are chosen from among those in use in this Anglican community. Canon Douglas' great contribution in editing plainsong music for use in the Episcopal Church is again brought to mind by this publication. The selections are intended primarily for use at the service of Benediction of the Blessed Sacrament, but they certainly are useful also at the regular Sunday morning choral Communion. Here are some of the greatest hymns

which the Christian Church has ever known and this little volume should be in the hands of every liturgical organist. Plainsong notation is used throughout. J. S. D.

### SAMUEL WALTER TO DIRECT STAMFORD CHURCH MUSIC

Samuel Walter, Boston University's official organist and assistant professor of organ and church music, has been appointed organist and choirmaster of St. John's Episcopal Church, Stamford, Conn. Mr. Walter has been on the faculty of Boston University since 1946 and in 1950 was appointed organist of the university. He is a member of the executive committee of the Boston Chapter of the American Guild of Organists and for the last two years has been president of the New England Choir Directors' Guild. Mr. Walter was guest conductor at the Brookline choir festival in March and in 1953 he was guest conductor of the Albany Diocesan choir festival and was director of music at the Episcopal Church Conference of New England.

Mr. Walter has been in demand as guest organist at special musical services in greater Boston. This last season he played accompaniments to fifteen oratorios and cantatas. He played each week in a series of historical organ recitals begun last October and concluded in June. Mr. Walter is the composer of several published choral works for church, and many pieces for solo voice and organ are in manuscript.

### MARY L. NEEDHAM APPOINTED TO ADVENT CHURCH, CHICAGO

The Church of the Advent in Chicago has appointed Mary Leland Needham as organist and choir director. Miss Needham will direct the junior and senior choirs. She has held a similar position at the Church of Our Saviour, Elmhurst, Ill., for the last four years. She formerly held organ posts in Seattle, Wash.

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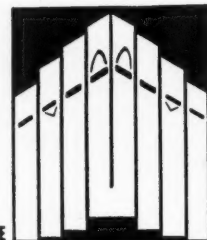
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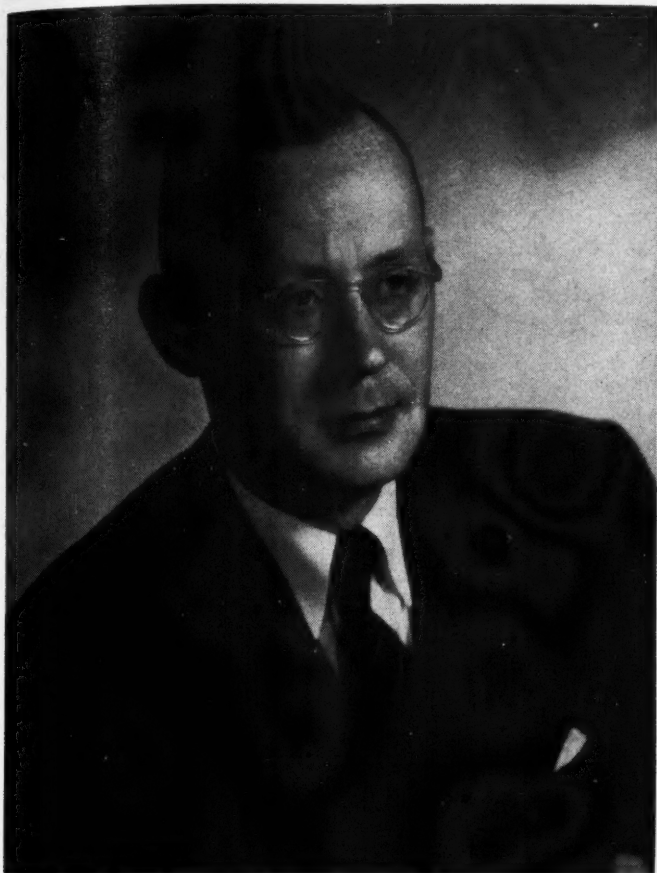
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**BERLIN** (Germany):... supreme master of his instrument...  
...truly fascinating interpretation.

*Deutsche Allgemeine Zeitung*

**BASEL** (Switzerland): The church was filled to capacity.

*Nationalzeitung*

**CHICAGO:** Few organists have Fleischer's technical equipment and great interpretative gifts.

*Music News*

**MILWAUKEE:** ... impeccable technique and complete understanding of the music...

*The Diapason*

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

**American Guild of Organists**

Chapters in Every State



Organized  
 April 13, 1896

Charter Granted  
 Dec. 17, 1896

Incorporated  
 Dec. 17, 1896

Amended Charter  
 Granted  
 June 17, 1909  
 June 22, 1934, and  
 Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York  
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**The President's Column**

A letter received recently from the United States Treasury Department in Washington, D. C., contains a ruling of much importance to the American Guild of Organists, and we are glad to quote herewith, excerpts containing the essentials:

Contributions made to the American Guild of Organists and subordinated chapters, beginning Sept. 24, 1954, are deductible by the donors in computing their taxable income in the manner and to the extent provided by section 170 of the 1954 code.

Bequests, legacies, devises or transfers, to or for your use or the use of your subordinate chapters, beginning Sept. 24, 1954, are deductible in computing the value of the estate of a decedent for estate tax purposes in the manner and to the extent provided for sections 2055(a) and 2106(a) (2) of the code of 1954. Gifts of property to you or your subordinate chapters, beginning Sept. 24, 1954, are deductible in computing gifts for gift tax purposes in the manner and to the extent provided in section 2522(a) and (b) of the 1954 code.

We have had much correspondence with Washington, and there have been personal conferences between representatives of the government and the A.G.O. extending over a long period, but our latest petition, based on the charter of the Guild as amended Sept. 24, 1954, brought about this happy result, which is good news indeed to our national organization and every chapter.

Many inquiries have been received during the years as to the deductibility from federal income tax reports of gifts and bequests to the A.G.O. and chapters. Now it is possible to reply that this is authorized. This should result in many gifts and bequests being made to the Guild and chapters, and we recommend that the above be publicized by every chapter and every member.

The following ruling was received from the U. S. treasury department just in time to be added to this month's column:

Your subordinate chapters and branch chapters qualify as civic or community membership associations within the meaning of section 4233 (a) (3) of the Code. Exemption from admissions tax is, therefore, allowable under that section with respect to concerts and recitals conducted by your subordinate chapters and branch chapters, provided no part of the net earnings thereof inures to the benefit of any stockholders or members of such organizations.

Dean Bryan of the Pennsylvania Chapter made a visit to the headquarters office a week ago and convinced us that the Philadelphia midwinter conclave of all members of the A.G.O. everywhere, to take place Dec. 27 to 29, is definitely a "must" for all who can possibly attend. Of the many reasons he gave, may we mention the following: Visit to the beautiful Memorial Chapel at historic Valley Forge, with organ recital by Robert Elmore and carillon recital by Arthur L. Bigelow of Princeton University; Bach "Art of Fugue" played by Rudolph Kramer at First Presbyterian Church, and address by Dr. Elaine Brown; Christmas program under direction of Dr. Alexander McCurdy, with choir, organ and orchestra.

Superlatives are used continually by sixtieth anniversary national convention directors in all discussions of plans for June 25 to 29 in New York City, headquarters at the Waldorf-Astoria. Here are a few top-liners: Recital by Dr. George Thalben-Ball, F.R.C.O., of London, past president Royal College of Organists, organist Temple Church, official

*Annual Luncheon in Texarkana.*

Roy Perry, organist and choirmaster of the First Presbyterian Church of Kilgore, Tex., spoke on "Music in Worship" at the annual organist-minister luncheon given by the Texarkana Chapter Sept. 24 at Hotel McCartney. Mrs. William Hibbitts, chairman of the program committee, introduced the guest speaker, who said that too often the hymns and music used in the worship service are more in the field of entertainment and are not appropriate for worship. He continued, saying, "Music is a product of Christian civilization, and only in Western civilization do we have organized music."

According to Mr. Perry, "Music is within itself an act of worship in the sense of the Old Testament, and should not be used to create an atmosphere for the sermon. As such it must be God directed, mature and objective, not self-centered."

Dr. William Brown, chaplain, gave the invocation at the luncheon. Miss Ruth Turner, dean, presided. The social committee, Mrs. T. A. Bain, Mrs. Ralph Croshoe and Mrs. Milton Nelson, had charge of table decorations, which were arrangements of bronze chrysanthemums, pompons, sprays of sea oaks and colorful autumn leaves.

Mrs. J. W. Yocum, organist and choir director at Williams Memorial Methodist Church was welcomed as a new member. There were forty members and guests present.

DOROTHY ELDER,  
 Registrar.

organist B.B.C. and Royal Albert Hall; recital by Pierre Cochereau, newly appointed organist at Notre Dame, Paris; lecture by D. W. Flentrop, distinguished organ builder of Holland. Better make reservations early. Everybody is attending.

The examination committee is preparing the tests for the 1956 Guild examinations. All members of this important committee are greatly pleased by the showing made by so many of the 1955 candidates. The fine record of passing made is: six fellows, forty associates and nine choirmasters.

S. LEWIS ELMER.

*Mixer Party in Indianapolis.*

The Indiana Chapter opened its season a month early, Sept. 13, at the Holcomb garden house, Butler University, with a gala reception and party. Invitations were sent to deans of the other six chapters in Indiana and most of them were represented. The executive committee sponsored the reception and party in honor of the new officers, members and guests. Many of the members came early to visit the new planetarium and observatory.

Dean Clarence F. Elbert and the public relations chairman, Mrs. Florence M. Millett, welcomed and interviewed the members in Hollywood style. Flash pictures, Amy Cleary Morrison taking movies and Robert Nowicki of the Casavant Organ Company tape recording the interviews added interest. Elsie MacGregor, F.A.G.O., gave each member a name card. She was also in charge of a game initiating five members. Miss Charlotte Moore, social chairman, was in charge of games and entertainment. Dorothy K. Greene and Gertrude Lewis were in charge of refreshments. Mallory W. Bransford kept score for the games. Prizes galore. Guild members formed different quartets.

Dean Elbert gave a short talk, asking our members to remember their duty as organists. He asked Miss MacGregor for a talk on Guild examinations. He introduced Mrs. Berniece Fee Mazingo of the executive committee and president of the Choir Directors' Association of Indianapolis. There were reports from Paul Matthews, treasurer, and the secretary, Miss Georgia Eva Lockenour, A.A.G.O. Dean Elbert welcomed Father Edwin F. Sahn.

The officers for the 1955-56 year are as follows: Dean, Clarence F. Elbert; sub-dean, Elsie MacGregor, F.A.G.O.; secretary, Georgia Eva Lockenour, A.A.G.O.; treasurer, Paul R. Matthews; registrar, Susan Shedd Hemingway, A.A.G.O.; librarian, the Rev. William E. Weldon, A.A.G.O.; auditors, Erwin W. Muhlenbruch, Frank S. Watkins; social chairman, Charlotte Moore; program chairman, Frank S. Watkins; public relations chairman, Florence M. Millett; executive committee, Dorothy K. Greene, Robert L. Hobbs, Gertrude Lewis, Lewis W. Lyons, Harry W. T. Martin, Florence M. Millett, Charlotte Moore, Berniece Fee Mazingo, Dorothy Scott.

FLORENCE M. MILLET.

**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 Ilor 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.

**Financial Statement**

John Holler, national secretary of the A.G.O., has submitted the following financial statement for the fiscal year Oct. 1, 1954, through Sept. 30, 1955:

Balance on hand Oct. 1, 1954	\$10,687.89
<b>RECEIPTS:</b>	
Membership Dues	\$13,361.70
Initiation Fees	1,853.00
Dividends	1,839.64
Interest	87.50
Examination Fees	1,555.00
Examination Material	452.85
Sales	685.94
Contributions	11.25
Miscellaneous	176.57
	20,023.45
	<b>\$30,711.34</b>

<b>DISBURSEMENTS:</b>	
Salary of Office Secretary	\$2,948.48
Additional Wages	2,655.60
Printing, etc.	4,587.89
Telephone, electricity, etc.	319.54
Office Rent	1,617.00
Postage	545.22
Office Supplies	119.77
Social Security	248.04
Withholding Tax	851.50
Bank Charges	9.35
Examination Fees and Account	1,933.61
President's Expenses	859.39
Dues-National Music Council	\$25.00
Music Teachers' National Assoc.	\$25.00 50.00
Subscription-The American Organist	3.00
Contribution-National Music Council	25.00
Cost of Stock Purchased	238.41
Miscellaneous	1,730.08
	18,741.88
<b>BALANCE on hand Sept. 30, 1955</b>	<b>\$11,969.46</b>

**NATIONAL MID-WINTER CONCLAVE**

**PHILADELPHIA**

**DECEMBER 27, 28 AND 29, 1955**

The Christmas Oratorio presented by the famous Bach Choir of Bethlehem, accompanied by the Philadelphia Orchestra, features the outstanding program that has been planned.

The registration fee is \$15.00 and includes a ticket for this performance. Early registration is advised and should be sent to Mr. Will Beck, 311 S. Hicks St., Philadelphia 2, Pa.

Reservations now being received by Conclave Headquarters, Hotel Sylvania, Philadelphia 7, Pa. Rates: Single room with bath, \$5.25 to \$8.50; Double with bath, \$9.00 to \$12.50.

**FORT WORTH CHAPTER**—The Fort Worth Chapter met Oct. 10 at Weatherly Hall, T. C. U., with sixty-four members and guests attending the dinner. After a brief business meeting we adjourned to the Robert Carr Chapel for an organ recital given by three of our members, Mrs. Joyce G. Jones, Lonnie Schriber and Stanley Shepelwich.—GWEN GOODRICH.

## News of the American Guild of Organists—Continued

### Annual Retreat in California.

The Riverside-San Bernardino Counties Chapter and the Choral Conductors' Guild got off to a wonderful start with the sixth annual retreat, held Sunday afternoon and evening, Sept. 25. This meeting was well attended and inspiring. It was held amid the dignity and reverence of Trinity Episcopal Church in Redlands and opened at 5 o'clock with the first of two half-hour afternoon services.

The theme of our retreat this year was "The Church Musician as a Christian Worker". The Rev. John de Boer Cummings, rector of Trinity Episcopal Church, was the speaker at the first service. His address was on the subject "The Church and Secular Music." The speaker at the second service was Dr. Frank Fagerburg, pastor of the First Baptist Church, Redlands. He carried out the theme by speaking on "The Choirmaster, a Christian Minister".

A ham dinner was served by the women of Trinity Church. At 8 o'clock the evening service was held. This was an inspiring choral evensong, conducted by the Rev. John deBoer Cummings, assisted by the choir under Wilbur Schowalter, choirmaster, with Leslie Oakley, Jr. as organist. The sermon, by the Rev. O. Wilbur Fix of the Covenant Evangelical United Brethren Church of Pomona, was on the subject "Let's Have Music". Each address was a highlight, giving us much to think about.

We feel that the association of our chapters here in Riverside and San Bernardino counties is unique in that the Choral Conductors' Guild and the American Guild of Organists meet and work jointly. Each organization is invited to the other's meetings and we take turns in sponsoring and handling programs. A feeling of friendliness and cooperation prevails.

Everyone I talked with at the retreat came away feeling greatly satisfied, and we are looking forward to an interesting and entertaining 1955-56 season.

ELIZABETH RIDGWAY.

### Cedar Rapids Chapter Reorganized.

After two preliminary meetings of interested organists and directors, held Sept. 12 and 19, the foundations were laid for the re-organization of the Cedar Rapids, Iowa, Chapter, defunct since 1937. The Rev. Gerhard R. Bunge, A.A.G.O., of the Dubuque Chapter originally met with the organists and directors to discuss possibilities in the locality.

On Sept. 19 sixteen church musicians met at St. Paul's Methodist Church to lay basic plans for reorganization. Brookes M. Davis was elected dean; Miss Eleanor Taylor, sub-dean, and Mrs. Les Zacheis, secretary-treasurer.

The chapter's first program and organized business meeting was held Oct. 3 at St. Paul's Church. The following additional officers were elected: Ramon L. Hass, registrar; Mrs. William Syers, librarian; Mrs. Ben Drahovzal, Mrs. Margaret Lake, and Mrs. Edgar Lagerquist, auditors. Because of the extent of territory covered in the organization's new membership, it was voted to request a change in the chapter name to the Eastern Iowa Chapter. A committee was appointed by the dean to make a preliminary slate of programs for the coming season to be presented at the next meeting.

After the business meeting the group adjourned into the church, where Brookes Davis, organist-director of St. Paul's Church, played the following program on the rebuilt organ: Chaconne, Couperin; "Sleepers, Wake," Bach; Flute Solo, Arne; "Ronde Francaise," Boellmann; "Seelenbräutigam," Elmore; "The Cuckoo," d'Aquin.

RAMON L. HASS, Registrar.

### Madison Has Busy Week.

The Madison Chapter's first meeting, on Sept. 27, was held at the Unitarian Meeting House (an unusual building by Frank Lloyd Wright), with about forty old and soon-to-be members in attendance. Mrs. Gilbert Winans, the new dean, and Mrs. John Stillman, program chairman, conducted and planned the evening's varied session. Carols and anthems for the Christmas season had been brought by three members, and these were read by the entire group as each person conducted

### PAUL SWARM GREETS TWIN CITY LEADERS



PAUL SWARM of the Church Music Foundation was the guest speaker Oct. 1 at a joint meeting of the Minnesota Chapter of the A.G.O. and the Twin City Choirmasters' Association, held at the

Wesley Methodist Church in Minneapolis. Shown with Mr. Swarm are Helen Carlson, president of the Choirmasters' Association, and Dennis Lane, dean of the A.G.O. chapter.

his own examples. La Vern Runkel, who will be director of the eighth annual Madison choral festival next February, gave his interpretation of the anthems chosen to be sung by the massed choir and made suggestions for rehearsing members' choirs in the festival music.

One week in October proved to be a very busy one for Madison Guild members. On Sunday the 16th at the First Congregational Church Kathryn Karch Loew gave an organ recital which included works by John Blow, Bach, Alain Dupré, Messaien, Sowerby and Searle Wright. The regular meeting for October came on the 21st at the Presbyterian student center at the University of Wisconsin, and featured three vocalists and three organists who had prepared unusual and new Christmas music for voice and for organ. Sunday evening the 23rd was the date set by Madison's council of churches for their annual service, held this year at the First Congregational Church. A.G.O. members had requested the ministerial association earlier in the year that this Council service include a hymn festival, and accordingly a committee of ministers and musicians met together to make arrangements. The service began with a series of hymns illustrating verses of Psalm 100, and led from there to the introduction of the speaker, Dr. Lentz, of the National Council of Churches. Several Madison churches were represented in the choir.

ELLOUISE SKINNER.

### Schneider Plays in Milwaukee.

The organ at Emmaus Lutheran church in Milwaukee proved an apt vehicle for his crisp style when Dr. Michael Schneider, German Fulbright fellow at Yale University, played the following program at the Milwaukee Chapter's Oct. 2 meeting: Buxtehude, Passacaglia in D minor; Sweelinck, Variations on "Mein junges Leben hat ein End"; Bach, Toccata, Adagio and Fugue; Hindemith, Sonata 2; Franck, Chorale in A minor. At a dinner meeting after the recital, Dean William Eberl introduced new officers, committee chairmen and new members. The projected program for the coming season was presented by Arnold Mueller, sub-dean. In general discussion on the topic of Christmas music and programs, Dr. Schneider, who is viewing Lutheran church music in the United States, presented observations on the current German handling of Christmas programs. His remarks, translated by Mr. Eberl, covered antiphonal singing of hymns between choir and congregation, suitable Christmas music and the trend toward Christmas eve services in Germany. Displays of solo, choral and organ music for Christmas were furnished by local music dealers.—MARIAN E. MANDERY.

the new year were distributed. Activities included in the year's program are a number of dinner meetings, presentation of two recitalists, a pastor-organist dinner, meetings at different churches in the city with the visited church giving the program and other items promising a most interesting year.—Mrs. ARTHUR BLIESE, Registrar.

**METROPOLITAN NEW JERSEY CHAPTER**—The chapter opened the season on Sept. 19 with a meeting at St. James' Episcopal Church, Upper Montclair, with Russell Hayton, organist and choir director, the host. The speaker of the evening, Ray F. Brown, director of music at General Theological Seminary, New York City, discussed problems connected with congregational singing and the improvement that can be obtained by selecting fine hymns and playing them at the proper tempo. A social hour with refreshments concluded the meeting.—LEAH DAVIS MEAD, Registrar.

**LINDSBORG, KAN., CHAPTER**—The Lindsborg Chapter met Sept. 26 in the Fine Arts Building at Kansas Wesleyan University in Salina. Projects for the year were discussed at the business meeting. Several new members were received. A report on the Chicago meeting of the National Academy of Organ was given by R. Elliott Brock. An interesting film, "Singing Pipes", was shown. A social hour, arranged by Mr. and Mrs. Harry Huber, was enjoyed at the close of the meeting.—MAYME PORTER, Dean.

**WESTERN IOWA CHAPTER**—The Western Iowa Chapter opened its season with a dinner and meeting Aug. 13. Plans were made for Alexander Schreiner's recital this fall. The second meeting was held Sept. 10, with dinner at the Green Gables and the business meeting at the home of Mrs. Grace Allen. The Oct. 8 meeting was also dinner at the Gables and a business meeting at the home of Mrs. Vera Ducommun. Final plans were discussed for the appearance here Oct. 26, at the First Presbyterian Church, Sioux City, Dr. Schreiner.—V. DUCOMMUN, Secretary.

**ERIE, PA., CHAPTER**—The Erie Chapter held its meeting Sept. 26 at the Cascade Methodist Church, with the new officers in charge, which were: Dean, Mrs. Gerald Salsbury; Secretary, Mrs. John W. Lindberg; Treasurer, Arthur E. Carr. A very interesting program was presented with Mrs. M. W. Metzner giving a report of the regional convention in Reading; Robert B. Lynn, A.A.G.O., Meadville, Pa., also talked about the convention and gave a very informative talk on the Organ Institute in Andover, Mass. He concluded with playing three organ numbers.—LOUISE S. LINDBERG, Secretary.

**YOUNGSTOWN, OHIO, CHAPTER**—The Youngstown Chapter held its September meeting at the Westminster Presbyterian Church with Walter Horsley, dean, as host. After a short business meeting he introduced Theodore Schaefer, who gave an interesting lecture on console directing, using material from his library at the National Presbyterian Church in Washington, D. C. Refreshments were served by the choir members of the church. Newly elected officers for the year are: Walter Horsley, dean; Chester Morsch, sub-dean; Ruth Huggall, secretary; J. Kirby Bransby, treasurer.—RUTH HUGALL, Secretary.

**CENTRAL NEW JERSEY CHAPTER**—The Central New Jersey Chapter held its annual banquet at the Hamilton Square Methodist Church Oct. 3. Entertainment included several humorous monologues by William Wharton, William Boak, Richard Stults, Donald Crosley and Jerry Hays, a quartet from Dr. Jones' Princeton Seminary Choir, sang several sacred selections. Mrs. Henry C. Meyer, past dean, installed the newly elected officers, assisted by the Rev. John W. Howard, chaplain. Edward W. Riggs was chairman of the affair. On Oct. 9, in the First Baptist Church, the Central New Jersey Chapter sponsored Miss Virginia A. Inman in an organ recital. Miss Inman is a student of James Harper. Refreshments were served after the recital by the First Baptist youth fellowship.—Mrs. CLARENCE E. SORTOR.

**ST. JOSEPH, MO., CHAPTER**—Dr. Bradford V. Powell, pastor of the Francis Street Methodist Church, was host to members and their ministers at a dinner in his church, Oct. 10. The women of the church served fifty guests. This was the fifth annual ministers-members dinner in which the chapter has participated, twice as hosts and three times as guests. Mrs. Wayne Nicholas, dean, presided and Dr. Powell gave a welcoming speech. The ministers' and laymen's viewpoints on church music were expressed, the Rev. William H. Hancel, rector of Christ Episcopal Church, and the Rev. Hauser Winter of Huffman Memorial Methodist Church, speaking for the ministers, and Ethan Campbell of the First Methodist Church for the laymen. Each speaker emphasized the worshipful nature of true church music and deplored the entertainment value of some that is used. Dr. C. M. Chilton, pastor emeritus of the First Christian Church, who served that church almost half a century, was one of the honor guests.—EVA WILSON.

**TAMPA CHAPTER**—The Tampa Chapter, with Norma L. Dobson, dean, opened the 1955-56 season at the Seminole Heights Methodist Church. A complete program calendar for the coming season was presented. Mrs. George Hayman, sub-dean, was hostess for the evening of "The Old and the New". Miss Barbara Billit, Edgar Bracken and Mrs. James Hudson, organists, carried out the musical portion of the theme with the following: "Glorious Things of Thee are Spoken", Van Hulse; Andantino, Lemaigre; "Now Thank We All Our God," Mueller, and Concert Overture in B minor, Rogers. Mrs. Hayman accompanied Miss Joyce Reynolds, mezzo-soprano, in Hageman's "Christ Went Up into the Hills". . . . An outline of the history of the chapter was given and special recognition was made of the "old and new" members. A social hour followed the business meeting and program.—ZENDA M. SHERR, Secretary.

**NORTH LOUISIANA CHAPTER**—After a summer recess the North Louisiana Chapter of Shreveport held its first fall meeting at the home of Mr. and Mrs. Harold Booth, with a lawn barbecue supper. Programs for

## News of the American Guild of Organists—Continued

## Home Organ Opened in New Jersey.

The Northern New Jersey Chapter held its Sept. 13 meeting at the home of Mr. and Mrs. William Tanis for the inspection and dedication of their organ. The instrument has three manuals plus a fourth "floating" division, with a fine list of stops. The meeting was opened with prayer by the chaplain, the Rev. W. C. Harvey.

Mrs. Elizabeth Stryker played: Rigaudon, Campra; "Rejoice Now, Christian Souls," Bach; Andante, Franck, and Communion, Purvis. Jack Sechrist played "Benedictus," Rowley, Chorale Prelude on "Drumlog," Noble; Traditional Irish Air, Coke-Jephcott, and "Bishops' Promenade," Coke-Jephcott. Mr. Bouna of the American Institute of Organ Building gave a talk about the building of an organ, using slides to show each step. We then had time in which to inspect the chambers and to play the organ.

DOROTHY TIMMER.

## New Cape Fear Chapter.

Organists of the Fayetteville, N. C., area met at the Barbecue Lodge, Fayetteville, Sept. 10 and organized the Cape Fear Valley Chapter. John Williams, professor of organ at Flora Macdonald College, Red Springs, was elected first dean of the chapter. Stanley Waterfield, professional teacher at Fort Bragg and organist of the Utah Community Church, was elected sub-dean, and Perry Marshall, minister of music at the First Presbyterian Church of Fayetteville, was elected secretary-treasurer. The next meeting of the chapter was Oct. 8, at the First Presbyterian Church, Fayetteville, for a demonstration of the church's three-manual Moller.

JOHN WILLIAMS.

**EAST CENTRAL ILLINOIS CHAPTER—**The first meeting of the fall was held at the home of Mrs. Harold Iles and final reports of the regional convention were made by Professor Paul Pettinga and Mrs. Larry Taylor. Mrs. A. O. Dawson was elected dean to fill the unexpired term of Mrs. George Anner, who has accompanied her husband to India for a two-year teaching engagement. Plans were outlined for the year to come and a coffee hour closed the meeting. The chapter met at the First Methodist Church of Monticello, Ill., for a recital on a newly installed Baldwin electronic organ. The program was given by three members of the Guild chapter—Frederick James Kent, Elizabeth Spooner Hamp and Paul S. Pettinga. After the program guests were invited to inspect the organ.—BARBARA P. ANDERSON.

**PEORIA, ILL., CHAPTER—**The Peoria Chapter held its first meeting of the 1955-56 season at the home of Mr. and Mrs. H. L. Harsch Sept. 20. The new dean, James Cluskey, introduced the following officers: Sub-dean, Carl Andres; secretary, Mrs. Lucille King; treasurer, Mrs. Ruth Dixon Black; registrar, Miss Agnes Christopher; historian, Mrs. Betty Moody Winters; chaplain, the Rev. Idris W. Jones. Two new members were received. Included in the outline of the year's programs are two artist recitals, Mario Salvador Nov. 20 and Marilyn Mason on Feb. 26. Four members who attended the regional convention in Champaign gave brief accounts of their experiences there. During a social hour two films, "Bells of Holland" and "Music in the Wind," were enjoyed and refreshments were served.—AGNES W. CHRISTOPHER.

**JACKSON, MISS., CHAPTER—**The Jackson Chapter began its second year Sept. 17 with a luncheon meeting at Calvary Baptist Church. Thirty-six members attended. The program consisted of talks on "The Mission of the Church Organist," "The Mission of the Minister of Music" and "Worthy Music for the Church Service," by Mrs. Carl Kosanke, Charles E. Richey, minister of music at the Daniel Memorial Baptist Church, and Dr. Luther Joe Thompson, pastor of Calvary Baptist Church.—MRS. JOHN L. SIGMAN, Registrar.

**SABINE, TEX., CHAPTER—**The Sabine Chapter held its first meeting of the fall Oct. 3 in the home of Dr. and Mrs. C. H. Hendry in Beaumont, Tex. After committee appointments and introduction of visitors the members enjoyed the following program: Mrs. Mary Neff (organ numbers); Chorale Prelude, Bach; Sonata No. 2, Mendelssohn; Communion, Purvis; Lullaby, Brahms; George Parks (vocal solos); Hubert Kaszynski (piano solos). A social was held.—MAVIS GONZ, Secretary.

**CINCINNATI CHAPTER—**The first meeting of the Cincinnati Chapter was held at the Immanuel Evangelical and Reformed Church Oct. 4, with Walter Brunsmann, dean, presiding. A business meeting preceded the interesting program. Harold Frederick, pro-

gram chairman and sub-dean, led a discussion on Christmas anthems. These anthems were favorites of members of the chapter and each member performed and directed his anthem. The entire assembly participated in the choral parts. After the program a social hour was held in the choir room. . . . On Nov. 2 the Cincinnati Chapter is to sponsor Alexander Schreiner in a recital at the Rockdale Temple. The program is scheduled to begin at 8 o'clock.—BERRY HOENSCHE, Registrar.

**RICHMOND, VA., CHAPTER—**The first fall meeting of this chapter was held Sept. 13 in the lovely new home of Mrs. William P. Spencer. The business session was conducted by Mrs. Richard T. Stone, dean. Program and activity plans for the coming year were outlined and committee members were introduced. In addition to Mrs. Stone, other officers, elected at the annual business meeting in May, include: Mrs. R. Westwood Winfree, sub-dean; Miss Mabel Davis, secretary; Ramon H. Lemay, treasurer; Mrs. Alton Howell, registrar; and Mrs. E. Sherman Grabel, historian. After the business period we were entertained by a Victor Borge recording and enjoyed a reception honoring the new officers and members.—MARY HOLTZ McDOWELL, Reporter.

**CHARLESTON, S. C., CHAPTER—**The Charleston Chapter opened the season Sept. 26, presenting three Charleston organists in a public recital at St. Michael's Episcopal Church. Mrs. Henry B. Clark, II, organist and director of St. Andrew's Lutheran Church, opened the program with "Gigue Fugue," by Buxtehude, and Tocatta, Adagio and Fugue in C major, Bach. Following this section was "In a Triumphant State Our Lord Is Gone Above the Skies," Purcell; "Adoro Te Devote," Kreckel; Chorale Prelude on the melody "Nun Preiset Alle," Willan and Fanfare, Lemmens, played by Mrs. Paul H. Davis, organist and director of St. Michael's Church. Miss Janet Moede, director of music of St. James's Lutheran Church, closed the program with "This Endry's Night," by Oldroyd; "Rhosymedre," Vaughan-Williams and "Comes Autumn Time," Sowerby. After the recital a business meeting was held at which further plans for the coming year were discussed. After the meeting refreshments were served by Mrs. Paul H. Davis of the host church.—JANET MOEDE.

**WESTERN MICHIGAN CHAPTER—**The Western Michigan Chapter held its first meeting of the season at the South Congregational Church, with Mrs. Horace Cox, organist and choir director, as hostess. After the dinner a business meeting was held, with Miss Doris James, dean, presiding. The program of the evening was an illustrated talk by Miss Frances Rose of Grand Haven, who took us (by means of slides) on the European trip she took as a member of the Temple University festival tour. We visited many of the art and music centers of the Continent and England and Scotland. . . . New officers are: Miss Doris James, dean; Henry Brandt Rose, sub-dean; Mrs. Horace Cox, recording secretary; Miss Helen Hawes, corresponding secretary; Miss Lois VanWesep, treasurer; William Burhenn, council member and Dr. Lester Kilpatrick, chaplain.—HELEN HAWES.

**WHEELING, W. VA., CHAPTER—**Dr. and Mrs. Paul N. Elbin entertained the members and friends of the Wheeling Chapter at their home on the West Liberty State College campus Sept. 27. A brief business session and the program for the evening were held in the "hi-fi padded cell," a special room equipped for listening to high fidelity recordings. Members of the Guild heard selections of Fritz Heitmann and Virgil Fox which had been recorded during recitals played on the West Liberty State College Austin organ, and heard high fidelity commercial recordings of Marilyn Mason, Luther Noss, Porter Heaps, Richard Elissasser and E. Power Biggs. Vocal selections by Mrs. Eric Leisering, a member of the chapter, were heard also, after which a social time and refreshments concluded a very enjoyable evening.—BERNICE ARCHER.

**SOUTHWESTERN MICHIGAN CHAPTER—**The first fall meeting of the Southwestern Michigan Chapter was held in the First Congregational Church of Battle Creek, with Dr. Robert Heber as host. A potluck dinner was enjoyed, with a social hour of marching and folk dancing. At the business meeting, conducted by the dean, Mrs. Lincoln Dupon, discussion centered around plans for the year, new memberships and announcements. The evening concluded with the singing of anthems brought for our inspection by Henry Overley, head of the Kalamazoo College Music Department, and by Dr. Robert Heber, organist and director of the First Congregational Church of Battle Creek. The program for the next meeting will be a panel discussion on the relationship of minister and organist. It will be held in the First Congregational Church of Kalamazoo.—RUTH VANDE POLDER.

**NIAGARA FALLS CHAPTER—**The first event of the season in the Niagara Falls Chapter was a dinner meeting Sept. 19 in the undercroft of St. Paul's Episcopal Church, Lewiston, N. Y., which is a distance

of about seven miles from Niagara Falls. Special guests were ministers of churches served by members. "Sacred Music—Past and Present" was the subject of an address by Roy W. Clare, M.Mus., Ch.M., organist-choir director of the Parkside Lutheran Church, Buffalo, and immediate past dean of the Buffalo Chapter. Mrs. Gilbert J. Stewart was chairman of the meeting, with Mrs. Charles M. Offenbauer, co-chairman. The business meeting was conducted by the dean, Mrs. J. Frederick Neff, and program of the year's events were distributed.

**WICHITA, KAN., CHAPTER—**The Wichita Chapter held its first meeting in honor of prospective and new members. A picnic supper was enjoyed by thirty-two members and guests at the home of Glenn Thomas. The program committee planned for a prelude, offertory and postlude to be played by one of its members at each meeting. Bob Pellet, organist at Grace Methodist Church, played the program on this evening. Part of the evening was enjoyed by exchanging experiences of the summer months and listening to the organ records of Mr. Thomas. . . . Oct. 18 a Guild service was held at St. John's Episcopal Church. The women of the church served the dinner. There was a formal recognition ceremony for new members. The Wichita Church Musician's Guild was invited to be the guests of the evening. Wallace Dunn, organist of the church played the service. A prelude by Lucille Brunner, offertory by George Vollmer and postlude by Mrs. Walter Lentz made up the musical part of the program.—ELLA FRANZ.

**COLUMBIA, S. C., CHAPTER—**The Columbia Chapter held its first meeting of the season Oct. 3 at St. John's Episcopal Church. Mrs. Isabelle H. Mauter, the new dean, was hostess to the chapter. After a business meeting the program was turned over to Robert L. Van Doren, who conducted a workshop on the junior choir Christmas festival music. The eighth annual junior choir festival will be held this year Dec. 11 at Trinity Episcopal Church, sponsored by the Guild. This event has grown steadily from year to year and it is expected that this year we will have well over 500 children participating. . . . The new officers are as follows: Mrs. Isabelle H. Mauter, dean; Mrs. J. Sam Taylor, sub-dean; Mrs. Herman Cagle, secretary, and Mrs. Curran L. Jones, treasurer. The board is comprised of the officers and Mrs. J. B. Major, Willie Triplett, Robert Van Doren and L. Gregory Pearce. . . . After the meeting refreshments were served by Mrs. Mauter and a social hour followed. The next meeting will be a ministers and organists dinner to be held on Nov. 1 at the Washington Street Methodist Church, with Willie Triplett, organist of the church, as host.—L. G. PEARCE, Publicity.

**NORTHERN NEW JERSEY CHAPTER—**The October meeting was held at the First Baptist Church, Paterson. The members formed a choir and sang through new and old anthems. The members were asked to direct the anthems which they were using in their own choirs. We then went to the church basement for cake and coffee.—DOROTHY TIMMER.

**WESTCHESTER COUNTY CHAPTER, NEW YORK—**The installation of officers took place at the first meeting, a dinner Sept. 20 at the Asbury Methodist Church. Mrs. Walter J. Couper of Dobbs Ferry, dean; Bruce Angell of New Rochelle, sub-dean; Robert Lee Mills of White Plains, program chairman; Mrs. Dorothy Q. Flexner of Bronxville, secretary, and Frank Adams of White Plains, treasurer, are the new officers. . . . Charles Hendry of the Associated Music Publishers presented ten new anthems for choral sight reading, conducted by Bernard Nye of New Rochelle and Mrs. Myrtha Licht of Mount Vernon and accompanied by Mrs. Hilda Bennett of Tuckahoe and Mrs. Couper. Malcolm Austin was in charge of the dinner arrangements. . . . The theme of the chapter's programs for the coming year will be organ and choir music of different liturgies. Preparations are being made for a recital by E. Power Biggs at Christ Church in Bronxville Nov. 6.—MARGARET KELLY.

**FORT WAYNE CHAPTER—**The Fort Wayne, Ind., Chapter held its annual picnic Sept. 27 in Sears Pavilion, Foster Park. In spite of rainy weather many members and their families came. Fred Jackisch, dean, presided over a business meeting, calling on the chairmen of various committees to explain and discuss plans for their work this season. He also announced members of committees. . . . New officers are: Dean, Frederick Jackisch; sub-dean, Richard Carlson; secretary, Mrs. W. S. Fife; treasurer, Mrs. Sam LaBarbera; new board member, Jack Ruhl.—FLORENCE H. FIFE.

**AKRON CHAPTER—**The Rev. Albert Denton, executive secretary of the Akron Council of Churches, was the speaker for the Sept. 12 meeting of the Akron Chapter. Dinner was served in the Hunt Room of the Hotel Chesterfield to forty-seven members and eight guests. Dean Dorothy Deining

outlined the program for the year's meetings and introduced all members and guests. Recitals by Alexander Schreiner and Jean Langlais will highlight the program for 1955-56. Denny Bernard, organist of the High Street Church of Christ, was the local winner in the A.G.O. organ competitions.—MADELINE FIFER.

**READING CHAPTER—**The Reading Chapter opened the fall season with Holy Communion and a consecration service Oct. 1 in the Bethany E. C. Church. The pastor of the church, the Rev. Ralph H. Bornman, presented an inspiring communion meditation on the Scripture passage "Behold! the Lamb of God." Mrs. Miriam Heisler, organist and choir leader, planned fine music, including a baritone solo by Claude W. Dundore and the anthem "Bread of Heaven on Thee We Feed," Cady. . . . The Nov. 12 meeting will be a bus trip to Bethlehem, Pa., to visit the Packer Memorial Cathedral and the Central Moravian Church. Robert Cutler and Robert Elmore will be host organists. The programs for the year 1955-56 were passed to all members and were explained by Miss Marguerite Schiefele, program chairman. Four new members were admitted and welcomed by Dean Grace Starr.—MRS. MILDRED E. TRAUTMAN, Registrar.

**MASON CITY CHAPTER—**The Mason City, Iowa, Chapter began fall activities with a potluck supper at St. Peter's Lutheran Church, Rockwell, Iowa. Old and new members and their guests were introduced after the supper. A written report of the Duluth regional convention, written by Marilyn Doebel, was read by newly elected Dean Helen Quafie. Miss Doebel entered the student competition at the convention, where she was awarded second place. Our local chapter sponsored Miss Doebel, who is studying organ under Raymond C. Boese at St. Olaf College. Mrs. Prudence Clark extended the chapter's farewell and gift to Miss Helen Johnson, who will leave Mason City soon.—MARIE VONKAENEL, Registrar.

**BANGOR, MAINE, CHAPTER—**The Bangor Chapter held its monthly meeting Oct. 4 at the Bangor House. Etele Peterson, dean, presided over a short business meeting, presenting five applications for membership in the chapter, and discussing by-laws and membership requirements. Speaker of the evening was Arnold Ferris, educational representative of C. C. Birchard Company, Boston. New publications for churches with multiple choir systems were read through and discussed. Following the meeting members attended the first community concert of the year in Bangor's new, ultra-modern auditorium.—ELETTE PETERSON.

**DAYTON, OHIO, CHAPTER—**The first meeting of the fall season of the Dayton Chapter was held at the home of Mr. and Mrs. Robert F. Isenhart Sept. 18. The evening began with a covered dish supper and a social get-together. After the meal, the group enjoyed high-fidelity recorded organ music played by E. Power Biggs on some of Europe's most distinguished organs. A fine program has been arranged for the coming season and the officers for the year are: Dean, Elmer Knisely; sub-dean, Mrs. Mary Morris; treasurer, Mrs. Evelyn Battenburg; secretary, Mrs. Beatrice Isenhart; registrar, Mrs. Kathryn Allen, and chaplain, the Rev. Nelson J. Wright.—MRS. KATHRYN ALLEN, Registrar.

**ST. PETERSBURG, FLA., CHAPTER—**A vocal and instrumental program was enjoyed by members and friends of the St. Petersburg Chapter at its membership musical tea Oct. 2 at the Huntington Hotel. Officers were installed at this time. Ruth Orvis Hultquist sang, Josephine Duell, violinist, played and duets were sung by William and Gladys Morgan. The Rev. Leo F. King, B. D., assistant minister, Christ Methodist Church, has been named chaplain. Mrs. E. Watson Alexander is dean. Mrs. Ann Ault, state chairman of the Guild, was installing officer. The committee in charge of the tea was headed by Mrs. Frances Gutekunst Smith, immediate past dean.—EDWIN A. LEONHARD.

**GREENWOOD, S. C., CHAPTER—**The Greenwood Chapter met Sept. 27 at the First Baptist Church. Dean Henry von Haseln expressed appreciation to the program committee for its excellent work in planning the year's activities. Mrs. Rosalie Striving, program chairman, announced the projects for the year. Miss Beth Snyder was elected to membership.

The Vesper Series, annually sponsored by the chapter, began Oct. 30 with a recital by Rachel Pierce of Converse College. Dec. 4 "The Messiah" will be sung, directed by W. H. Ehrlich. On Jan. 15, James Greasley of Bob Jones University will play an organ recital. Feb. 12 Dr. A. E. Adams, organist, will be heard and in March Dean von Haseln will play. A hymn festival is planned for April and in May members will participate in a varied afternoon program. . . . The chaplain, the Rev. James Bowers, spoke to the group, using the subject "Church Music from a Minister's Viewpoint." The meeting continued at the First Presbyterian Church, where the group enjoyed hearing organ recordings. Refreshments were served by Mrs. Tom Hutts and Mrs. Striving.—MRS. FREDERICK TERRY.

News of the A. G. O.—Continued

NEW WHITEWATER VALLEY OFFICERS



New OFFICERS of the Whitewater Valley Chapter pose for a picture after the Sept. 6 meeting, which was held at the new Y.W.C.A. in Richmond, Ind. Seated are Mrs. Anna Mae Herrick, registrar; Mrs. Wilberta Pickett, program director;

Mrs. Lillian Adams, dean; standing, Robert Grove, librarian; Robert Byrd, dean; Lawrence Apgar, student group advisor. Officers absent are Eugene Emrick, secretary, and Mrs. Mildred Lucas, treasurer.

**LOS ANGELES CHAPTER**—The first meeting of the season was held at the First Congregational Church, Oct. 3. Announcements of the monthly programs and visiting artists planned for were made. The speaker, Miss Alice Taylor, representative of the Los Angeles Philharmonic Orchestra, spoke of that group's season schedule. The San Francisco Opera Company programs were announced. A young artists recital was sponsored in Shatto Chapel. Richard Unfried played: Toccata and Fugue in F major, Bach; Sonata 2, Hindemith. Lee Burns played: Choral in B minor, Franck; "Grand Jeu," Du Mage.—**SUMLEY HILL, Registrar.**

**HOUSATONIC CHAPTER**—The first meeting of the fall was held at Christ Church, Congregational, in Norfolk, Conn. Richard Geddes was host for the evening and, with a business associate, Mr. Yeager, from the Austin Organ Company, showed an absorbing series of photographs projected on a large screen. They illustrated the many operations in the construction of an organ, from the first rough sawing of lumber to the final voicing of the various pipes. Detailed explanations of each picture were given by both these young men, and the Guild members gained a new insight into the skilled craftsmanship that produces a fine organ. It was a most interesting exhibition of expertly taken photographs, planned to show the sequence of production of all the constituent elements of an organ, emphasizing the many "hand-work" operations for which no mechanical means have ever been satisfactory.

**PASADENA AND VALLEY DISTRICTS CHAPTER**—The Pasadena and Valley Districts Chapter held its first dinner meeting of the season Oct. 10 at the Calvary Presbyterian Church, South Pasadena. Willard Kislung, choirmaster, directed a choir concert; Mary Patricia Duemler, organist, played the Adagio from Trio-Sonata; Bach, and Moderato, Allegro, Moderato, from the fourth movement of "Symphonie Gothique," Widor. Dr. Charles Jester, assistant pastor of the host church lectured on the subject "Old Organs in Europe"—**ERNEZ WOOLLEY.**

**OKLAHOMA CITY CHAPTER**—The monthly meeting of the Oklahoma City Chapter was held in the First Presbyterian Church on Oct. 3. Approximately thirty-five members enjoyed a dinner arranged by Miss Fern Parsley, hostess chairman, and her committee. Robert Lee Moore, sub-dean, presided over the business meeting. The group adjourned to the church for a service commemorating the 100th anniversary of the birth of Dr. Louis Fitzgerald Benson, hymnologist, author, hymn writer and poet. The program was arranged by Ollen Nalley. The youth choir, John S. C. Kemp director and Mrs. J. S. Frank, organist, provided the music.—**MARY SCULZ.**

**ALLEGHENY CHAPTER**—The Allegheny Chapter held its first meeting of the year in St. Stephen's Episcopal Church, Olean, N. Y., Oct. 5. Dean Edward B. Vreeland, Jr., of Salamanca, N. Y., opened the session with a business meeting. It was voted to try to secure one or two major recitalists and to make these meetings open to the public. After the business meeting Dean Vreeland introduced Fred M. Leiper of Wellsville, N. Y., who is interim organist at the Olean First Baptist Church. Mr. Leiper brought some of his older Victor organ records for the group to hear. It was a

pleasure for the group to hear older recordings by Virgil Fox and E. Power Biggs. The evening was entitled "A Jam Session of Recorded Organ Music of the Masters". A committee composed of Miss Harriet Lange of the host church and Mr. Leiper served refreshments to eleven members and one guest. . . . Because of vacation time for most of our members, it was decided to have the annual Guild service on one of the Sundays in November, the date to be announced later. The Very Rev. Edward C. Rorke, rector of St. Stephen's Church, Olean, is Allegheny's chaplain, and he will conduct this service and preach. The combined choirs of the Olean First Baptist and St. Stephen's Churches, under Mrs. Walter A. Luck's directorship will provide the special music for this service. Miss Lange will be at the organ.—**PHILIP F. SMITH.**

**MEMPHIS CHAPTER**—The Memphis Chapter held its first meeting Oct. 3, with Dean Albert Johnson, organist and director of Music, First Methodist Church, presiding. A large group assembled for an excellent dinner at St. Luke's Methodist Church, of which Mrs. Carlton Wilkes is organist. A brief business meeting followed, at which Lamar King, A.A.G.O., sub-dean and program chairman, announced an interesting series of programs to be given by members at the monthly meetings. Plans are under way for sponsoring an outstanding recitalist and for holding a Guild service later in the spring at St. Mary's Cathedral. . . . After the meeting a program of preludes, offertories and postludes was played on the three-manual Casavant in the church by Mrs. Carlton Wilkes, James E. Morrison and James Tugwell.—**RICHARD WHITE, F.A.G.O.**

**SEATTLE CHAPTER**—The Seattle Chapter met Sept. 12 in the beautiful new parish house of Christ Episcopal Church. Dean Jean Gutberlet conducted the business meeting. Alexander Schreiner, Kenneth Goodman and Claire Coci are to be the artists appearing on the patron-sponsored recital series this year. Peter Hallock and Winston Johnson will give recitals to benefit the Albert Schweitzer fund and the Guild scholarship fund. Professor George Frederick McKay spoke on contemporary organ music. Refreshments were served by Anna Ruth Nordhaus and Genevieve Weston.—**VERA PIERSON.**

**CHIPPEWA VALLEY CHAPTER**—Members of the Chippewa Valley Chapter met at the First Lutheran church at Eau Claire, Wis., Sept. 19. Miss Margaret Midelfort led an interesting lecture program on folklore of Norway and Eivind Groven's untampered pipe-organ, highlighted with tape recordings made in Norway recently. New officers are: Oscar H. Waller, dean; Miss Jennie Hanson, sub-dean; Mrs. Axel Nelson, secretary; Howard Elliott, treasurer.—**Mrs. JULIUS KRAUSE.**

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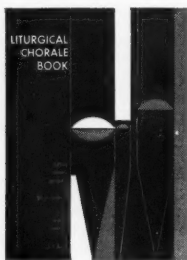
JOHN HAMILTON, west coast organist and harpsichordist, will be heard this month in two harpsichord concerti on a coast-to-coast broadcast of the Canadian Broadcasting Corporation's Trans-Canada network with the Vancouver Chamber Orchestra, originating in British Columbia. Works to be performed are the D minor concerto of Bach, and a concertino of the twentieth century British composer Richard Arnell. The program will be heard west of Winnipeg Thursday evening, Nov. 17, at 9 p.m., P.S.T. A re-broadcast for eastern listeners will be Friday evening, Nov. 18, at 11 p.m., E.S.T.

Mr. Hamilton played thirty-five recitals last season. Harpsichord and organ performances this fall will include recitals for the University of British Columbia, a Vancouver public recital, Victoria B. C., Western Washington College, Central Washington College, Spokane, and his home city of Wenatchee, Wash., where he is organist of the Church of Jesus Christ of Latter-day Saints. He will be heard also as soloist in the Vancouver Art Museum with the Cassenti Chamber Players in the harpsichord concerto of Manuel de Falla and other works.

Mr. Hamilton will play in California next spring. Among appearances are to be the concert series of the Chico A.G.O. in January; the Fresno Bach festival in March; the recital series of the San Diego A.G.O. in April, and several organ and harpsichord recitals in the Los Angeles area.

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Westminster Choir College in Princeton, N. J., began the first week of its thirtieth year Sept. 26 with an increase in enrollment. Of the 138 new students fifty-five are entering freshmen, thirty-three are studying in the graduate department, forty-two have transferred from other schools and colleges and ten are special students. Westminster Choir College has a student body of more than 300 students working for the degrees of bachelor and master of music. The student body includes residents of thirty-one states, Alaska, Puerto Rico, the Philippine Islands, Korea, Japan, Brazil, Malaya and Canada.



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- O Christ, Our True and Only Light
- Smite Us Not in Anger, Lord
- Whate'er My God Ordains, Is Right
- If Thou But Suffer God to Guide Thee
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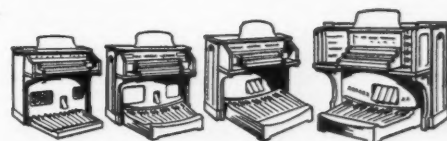
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4. FLUTE . . . . .	8'	17. NAZARD . . . . .	2 3/8'		
5. QUINT . . . . .	5 1/2'	18. PICCOLO . . . . .	2'		
6. OCTAVE . . . . .	4'	19. TIERCE . . . . .	1 3/8'		
7. FLUTE . . . . .	4'	20. LARIGOT . . . . .	1 1/2'		
<b>Swell Organ:</b>			21. FIFE . . . . .	1'	
8. DOUBLE DIAPASON . . . . .	16'	22. TREMOLO			
9. LIEBLICH GEDECKT . . . . .	16'	23. BLANK			
10. DIAPASON . . . . .	8'	<b>Great Organ:</b>			
11. FLUTE . . . . .	8'	24. LIEBLICH GEDECKT . . . . .	16'	29. FLUTE . . . . .	4'
12. TRUMPET . . . . .	8'	25. OPEN DIAPASON . . . . .	8'	30. NAZARD . . . . .	2 3/8'
13. SOLO GAMBA . . . . .	8'	26. FLUTE . . . . .	8'	31. SUPER OCTAVE . . . . .	2'
		27. CLARINET . . . . .	8'	32. PICCOLO . . . . .	2'
		28. OCTAVE . . . . .	4'	33. MARIMBA*	
				34. HARP CELESTE*	
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## THE DIAPASON

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

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

S. E. GRUENSTEIN, Editor and Publisher

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

CHICAGO, NOVEMBER 1, 1955

## Healey Willan Honored

When 2,000 people gather to honor an organist and to hear the performances of his compositions it is an event of pronounced interest to every other organist. As an organist, choral director and composer Healey Willan has labored for many years and has earned the recognition which his Canadian friends accorded him Oct. 15 in Toronto, when two concerts and a dinner marked the seventy-fifth anniversary of his birth. Details of the celebration appear in our news columns from the pen of Mrs. Muriel Gidley Stafford, herself a distinguished organist and for a number of years compiler of the news of the Canadian College of Organists in THE DIAPASON.

Canada has been noted for a long time for its able church musicians. Many of these were trained in their native England. The annual conventions of the C.C.O. have been occasions of great interest and have been marked by excellent recitals. The fact that THE DIAPASON was selected to be the official organ of that organization and has continued in that relationship for a long time is a source of pride to us.

Few men in any part of the world who have devoted their lives to church music have achieved the prominence of Mr. Willan and few have been more prolific contributors to the music of the church. His seventy-five years make him still a young man in the eyes of many and no doubt there are years of usefulness and activity before him.

It must be a source of deep satisfaction to him to enjoy the respect of his fellows to the extent indicated by the Toronto events.

## Letters to the Editor

## No Need To Be Frightened.

Montreal, P.Q., Oct. 6, 1955—  
Dear Mr. Gruenstein:

While heretofore being a most silent and respectful reader, I feel compelled to comment on Mr. DeTar's . . . criticism of Dr. Ochse's article on practicing. . . . As long as acts are to be performed by human beings, they can and will be interpreted by psychologists for the purpose of helping us to understand ourselves, thus in turn permitting us a wider and more successful field of performance. There is no need to be frightened by self-analysis. Let us not shun the psychologist, who is merely organizing and bringing to "consciousness" that which has been "in the back of our minds" for centuries.

Respectfully,

R. A. MANSON.

## Wishes to Join Mr. de Tar.

Portsmouth, Va., Oct. 10, 1955—

Dear Mr. Gruenstein:

As an organist, teacher and psychiatrist, I feel compelled to join Vernon de Tar in taking issue with Dr. Ochse's theories on practicing. For some years I have been interested in discussing the practice habits of those noted artists I have had the good fortune to meet. I have yet to meet anyone who would subscribe to those assertions of Dr. Ochse which Mr. de Tar so clearly refutes.

Poorly controlled experiments done in the name of science are no substitute for the empirical observations of years of experience. The unfortunate use of psychological and psychiatric jargon which Mr. de Tar laments is a constant source of embarrassment and concern to all thoughtful psychologists and psychiatrists.

Sincerely yours,

JOSEPH H. STEPHENS, M. D.

## Is There a Psychology of Organ?

Greenwood, S. C., Oct. 17, 1955—

Dear Mr. Gruenstein:

The articles which have appeared in the September and October issues of THE DIAPASON by Dr. Ochse with reference to "the psychology of organ playing" and related matters have interested me keenly. It is not desired to indicate question with reference to the Doctor's erudition or sincerity, but the practicality of many of her pronouncements is questioned. Research is indeed important for advancement in many fields, but it might be wondered just what is the value of much of the research that is evidenced in her writings. Perhaps a study of the entire thesis would more adequately elucidate many of the ideas which she promulgates; it is frequently difficult to evaluate excerpts from technical considerations without having the proper relationships which context would provide. It would seem to this observer that perhaps many of the conclusions which Dr. Ochse presents are drawn too hastily without thorough evaluation of the factors involved.

I wonder if there actually is a "psychology of organ playing" as such. Doubtless there are some fundamental psychologic implications in the performance of music on any given instrument, but to consider the psychology of organ playing *per se* seems to me as pointless as considering the psychology of gastric surgery, for example, as compared with the psychology of gynecological surgery. Such a consideration would appear absurd and unnecessary and would contribute little toward the advancement of basic surgical procedures or techniques. Mention is made of "inborn capacities" as related to memorization and motor habits and performance. Inborn capacities represent entities which are impossible of measurement (predicated, of course, by an acceptable I. Q.) and these inborn capacities might well represent a relative concept rather than a concrete consideration which is of much value as related to organ playing.

It is felt that the references which Dr. Ochse makes toward "pointless repetition" in practice represent a dangerous generalization that this writer reads into many of her conclusions. It must be remembered that the learning process is a variable process from individual to individual, some learning more quickly than others, some learning more slowly; therefore, it might well be that what is "pointless repetition" for one individual would be an absolute necessity for another individual—the end result as shown in performance in each person being perhaps comparable. An alert teacher will soon ascertain the most efficacious practice and memorization technique for any given student and thus direct these processes along the indicated lines. Generalization from experimental methods is, I think, exceptionally fallacious when we are dealing with such a variable factor as the human organism, either mental or physical. The Doctor points out that there is "a larger amount of evidence favoring whole learning" rather than part learning. Before accepting this statement one might request the privilege of examining such evidence for actually there might be just as much information favoring part learning if experiments were carried further. Here again one is dealing with individual characteristics and capabilities and it is impossible to routinize such a complex phase of activity as memorization and make the sweeping statement that memorizing should be done this way or that when one technique that is effective for a given person may be totally ineffectual for another.

Finger and foot dexterity contribute toward total technical facility and can be transferred, at times even subconsciously, to any given piece or technical situation. It is to be questioned whether or not finger or foot dexterity learned via technical exercises, if it enables the player to have a facile technique, is not just as efficacious as finger or foot dexterity learned from practicing any given piece. The pattern necessary to play any given composition will immediately come to one's sensorium when that piece is being played regardless of whether the technical facility was learned from exercises unrelated to the piece or

## Dr. Ochse Replies

## to Letter Written

## by Vernon de Tar

Phoenix, Ariz., Oct. 7, 1955—

Dear Mr. Gruenstein:

In the interest of clarification and accuracy, I feel it is necessary for me to reply to Mr. de Tar's letter published in the October issue of THE DIAPASON. It is my opinion that practice is not a simple procedure that should be dismissed, as such, without contemplation regarding its most effective use. The procedure itself is not made more simple by eliminating the vocabulary of the psychologist.

I do not believe that any method or approach to practicing can be justified on the basis that it was the one that was used by Paderewski, or any other obviously exceptional performer. There is a basic fallacy in drawing general conclusions from specific and isolated cases. In addition, we would here be ignoring the fact that Paderewski, or Farnam, were men of extraordinary musical talent. What is true of extreme cases (whether extremely good or bad) in any performance situation (musical or otherwise), cannot safely be regarded as a criterion for the establishment of effective practice techniques for performers of more nearly normal, or average, capacity. It is quite possible that the technical proficiency of some great performers was gained in spite of, rather than as a result of their practice habits. We all know of instances in musical history where genius has produced results under conditions that would have caused an ordinary mortal to flounder. We have no way of knowing what they might have accomplished had they used other methods to arrive at their artistic goals. Thus, no valid conclusions may be drawn.

The real danger to our profession lies not, however, in the use of contrasting teaching and practice techniques, but in the assumption that there is no room for improvement in the so-called traditional approach to organ pedagogy. Obviously there will be no improvement unless we are willing to examine our methods objectively, considering different approaches with open minds. I should be glad to furnish anyone interested with a list of source material dealing with any of the aspects of technique I have investigated.

I am not unaware of the possibility of error in the research studies I have examined. Even in very carefully controlled experiments there is the possibility of the presence of factors that are not taken into consideration. The field of experimental psychology is, by its very nature, in a constant state of fluctuation and growth, and the last word has not been said by any means. My article is based upon the evidence that is available at the present time.

Even though this evidence may be incomplete in some respects, it is not exactly dubious, nor is it untried in practical teaching situations. In view of the contributions that research studies have made to other types of pedagogy, it would not be wise for us to ignore the implications that such studies hold for our own field. Naturally, we must be cognizant of the fact that, while an experiment may deal with only one aspect of playing, we are, in the application of information thus derived, dealing with many other aspects. We are not striving for motility alone, or sight reading ability alone. Any isolated teaching technique must be adjusted

whether they were learned from the piece itself.

It is the opinion of this writer that since the capacities and capabilities of different individuals are so widely divergent and since the techniques of performance and memorization are so diverse from individual to individual that it is highly dangerous to attempt to standardize these processes, but rather it is more provocative of progress to maintain an open mind and allow students to pursue whatever technique for them seems most advantageous, provided, of course, that the end result is acceptable. I have greatly enjoyed Dr. Ochse's two articles and would appreciate the privilege of examining her entire thesis.

Sincerely and cordially yours,

A. ELBERT ADAMS, M. D.

## Looking Back into the Past

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

The Austin four-manual organ installed in the Lafayette Avenue Presbyterian Church, Brooklyn, of which Dr. John Hyatt Brewer was organist, was described.

More than a thousand people attended a memorial service at the First Presbyterian Church of Bridgeport, Conn., Oct. 2 for Dudley Buck, organist of Trinity Church, Brooklyn, N. Y., who died Oct. 5, 1909. Mr. Buck was a native of Hartford, Conn.

Ernest Mitchell's appointment as organist and choirmaster of Trinity Church, Boston, was announced and it was stated that he was only 20 years old.

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

Lynnwood Farnam underwent an operation in New York Oct. 17 and was reported as in a precarious condition. This proved to be the great American organist's last illness.

The American Organ Players' Club of Philadelphia celebrated its fortieth anniversary with a dinner Oct. 21. A wrist watch was presented to Dr. John M'E. Ward to mark his twentieth anniversary as president.

The contract to build a large four-manual organ for Duke University, Durham, N. C., was awarded to the Aeolian Company. Another very large Aeolian organ was dedicated at Syracuse University in October, with Firmin Swinnen at the console.

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

Walter Damrosch was the guest of honor at the opening dinner of the A.G.O. in New York.

Walter Flandorf was appointed organist and minister of music of the First Congregational Church in La Grange, Ill.

Frank E. Streeter retired after forty-nine years as organist and director at the Matthewson Street Methodist Church in Providence, R. I.

The November issue of THE DIAPASON was published ten days late because of a printers' strike in Chicago. The size of the magazine had to be reduced to twenty-four pages.

Dr. J. George Ribble of Erie, Pa., was appointed minister of music at St. Matthew's Lutheran Church, York, Pa.

Thomas D. Nowlan, a veteran San Francisco organist and devoted member of the Northern California Chapter of the A.G.O., was stricken at the first meeting of the chapter for the season, held Sept. 18, and died the following morning.

to fit the particular musical situation at hand. Thus it is that we are unable to state finally that one approach is wrong while another is right. We can speak only in terms of the methods that might be expected to yield the best results most of the time, other things being equal. Probably every logically derived practice technique may be used to good advantage in some phase of organ playing.

It is not a matter of wonder or irritation to me that a teacher of note prefers to practice exercises and to exaggerate finger motions, phrasing and accents, although I cannot see what would lead one to believe that any distortion of the music would build musical thinking. If he teaches and plays with enthusiasm and accuracy as well as taste, no doubt the results are good. This, again, does not rule out the possibility of more efficient methods.

It is, however, a more personal matter when he is haphazard or inaccurate in his use of quotation marks. One really ought to exercise some care, and attention to detail in this case, also. I did not say, or write, that "the hands and feet must always practice together." I did write: "Probably the best approach is to start practicing all the parts together, concentrating on separate parts when there is something special to be learned by so doing."

ORPHA OCHSE.

**DANIEL R. PHILIPPI IS DEAD;  
HAD NOTABLE ORGAN CAREER**

Word has been received of the death of Daniel R. Philippi June 24 in Long Beach, Cal. Mr. Philippi died of a heart attack. He had had a brilliant career as a church musician and as an organ recitalist. He was a protegee of the late T. Tertius Noble.

Mr. Philippi began his church music career as organist of the University Heights Presbyterian Church, New York City, in 1902. He became deputy for Horatio Parker at St. Nicholas' Church, New York, in 1903. From 1904 to 1905 Mr. Philippi was organist and choirmaster at St. James' Church, Fordham, N.Y., and in 1906 he became assistant to Leopold Stokowski at St. Bartholomew's Church, New York City. From 1906 to 1913 he was organist and choirmaster of All Soul's Church, New York, and from 1913 to 1920 he assisted Dr. Noble at St. Thomas' Church.

The Panama-Pacific Exposition in San Francisco engaged Mr. Philippi as a recitalist in 1915. He was organist and choirmaster at the Church of the Ascension, Pittsburgh, Pa., from 1920 to 1927. During those years he was heard in frequent recitals at Carnegie Hall. Mr. Philippi was a featured recitalist at the National Association of Organists Convention in Atlantic City in 1924. He was appointed to Christ Church Cathedral, St. Louis, in 1927 and remained there until his retirement. Since that time he had made his home in California.

**CARDINAL STRITCH BANS**

**2 WEDDING MARCHES, 8 AVES**

Cardinal Stritch of the Archdiocese of Chicago has banned the Wagner and Mendelssohn wedding marches, eight versions of the "Ave Maria" and three secular selections from performance in the Roman Catholic churches of the Chicago Archdiocese. The banned versions of the "Ave Maria" include the ones by Schubert and Bach-Gounod. The ruling was made public Oct. 13 through the *New World*, official diocesan newspaper. Cardinal Stritch stated that "no deviation can or will be permitted."

**EDA B. HARDAWAY, CONCERT ORGANIST, DIES IN ATLANTA**

Mrs. Frank Hardaway, noted organist of Atlanta, Ga., died Oct. 9 after a long illness resulting from a cerebral hemorrhage. Mrs. Hardaway was the former Eda E. Bartholomew, under which name she gained wide recognition as a recitalist, specializing in the works of Bach.

Mrs. Hardaway was born at Arlington Heights, Ill. Her father was a Presbyterian minister and her mother, who came from Leipzig, Germany, a pianist of high attainment. After completing her schooling in Des Moines, Iowa, Mrs. Hardaway entered the Royal Conservatory of Music in Leipzig, where she was graduated with distinction in music, with special attention to organ.

Returning to the United States after four years' absence, she moved south, teaching at the Lagrange, Ga., School for Women and later at Brenau College and Conservatory, Gainesville, Ga. Since 1907 she had been a resident of Atlanta, Ga., teaching at Agnes Scott College, Decatur, Ga. Mrs. Hardaway was organist and director of the First M. E. Church, South, from 1906-1910, and thereafter served in the same capacity at St. Mark M. E. Church. She devoted the greater part of her time to the organ, having given numerous recitals and participating in many concerts. She was one of the six organists chosen to give a recital in Washington, D. C., for the national convention of the American Guild of Organists in June, 1927. From 1927-28 she served as dean of the Georgia Chapter of the American Guild of Organists.

**JOSEPH W. CLOKEY FESTIVAL IS HELD IN IDYLLWILD, CAL.**

The Idyllwild School of Music and Arts in Idyllwild, Cal., well-known resort in the San Jacinta Mountains, sponsored a two-day festival Aug. 6 and 7 devoted to the compositions of Joseph W. Clokey. Choirs, soloists and actors participated in the performances. The event was under the direction of Lara Haggard. The composer played the organ.

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—*The Times*, Barre, Vt.

"Mrs. Richardson played with great technical facility added to a deep warmth of feeling. Her program demonstrated all of the possibilities of the instrument upon which she performed so ably."

—*The Diapason*

From a review of a recital given for the Northeastern Regional Convention of the American Guild of Organists

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**Catholic Church Music**

By **ARTHUR C. BECKER, Mus. D.**

Sister M. Cherubim Schaefer, O.S.F., who is well known for the many years she has devoted to liturgical music of the very best quality, has compiled the "Alverno Hymnal and Choir Book" for unison or two-part singing. The volume being reviewed at the present time is Part 3 of the collection and consists of hymns for Low Mass, the Holy Eucharist, the Sacred Heart, the Blessed Virgin Mary, Guardian Angels, Holy Souls and Saints. Perhaps the most interesting section of this volume consists of hymns to be sung at Low Mass. These hymns are based on the ordinary of the Mass. In most instances not all of them can be sung during a Mass, but at the discretion of the director selections may be used as needed. There are hymns for the introit and Kyrie, at the Gospel, Credo, at the offertory, at the Sanctus, after the Consecration, at the Agnus Dei and from the Communion to the end of the Mass. While some of the Hymns are from the "Psalter Von Ulenberg" (1582), and melodies from the sixteenth century, such composers as Mohr, Piel, Pearsall, Haller and Singenberger are represented. All the music in the collection is in the very highest order and reflects again Sister Cherubim's good taste and appreciation of musical values in the selection of music for this part of the "Alverno Hymnal and Choir Book." This choir book should be in the hands of all directors who are looking for suitable hymns, especially for unison or two-part singing.

"Missa in Honorem Sancti Antonii," for SATB and organ, written by Noel Goemanne, is a Mass in liturgical style with many interesting features. It strikes this reviewer, however, that Mr. Goemanne has used, to a large extent, Flor Peeters as his mentor throughout the

work. This reviewer feels that with the creative ability that Mr. Goemanne undoubtedly possesses, he should show perhaps a more individual style, which would be to the good of the composition as a whole and to the output of Masses. The most original section is the Sanctus, which shows decided individuality, taste, and comprehension of the text.

This reviewer has been an admirer of Joseph Roff's compositions for a long period of time. Dr. Roff shows an innate ability for vocal writing, his accompaniments are interesting and original and the music as a whole has partaken of those characteristics so necessary for good Church music. The "Short Mass in honor of St. Anne," for SATB and organ and without Credo, will hardly enhance the reputation of Dr. Roff, in the opinion of this writer. The melodic line is trite in many spots and it does not meet the demands for the kind of music that should be used in the church at the present date. However, the Mass is singable, the voice leading is good, the imitative passages in the "Pleni Sunt Caeli" are excellent, and the organ accompaniment is original. McLaughlin & Reilly publishes all the above choral works.

"Missa Brevis in Honor of St. Gerard Majella," for four mixed voices, with optional organ accompaniment, by Leopold Syre. J. Fischer & Bro., publishers. This Mass is simple in construction and can easily be learned. It lies in the middle register and contains some interesting vocal lines. The Credo is based on the "De Angelis," alternating with figured sections.

"Mass in Honor of Saint Christopher," for TTB, by Cosmo Pusa-Teri. J. Fischer & Bro., publishers. This is an extremely worthwhile Mass containing passages of unusual beauty. Of particular interest is the organ accompaniment which has melodic interest of its own.

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M. P. Möller, Inc., has received the contract to build a large four-manual organ for St. John's Evangelical Lutheran Church in Des Moines, Iowa, one of the most prominent churches in that area. The instrument is to be installed with unenclosed great and positiv divisions which will overhang the tone opening in the chancel and form a display to cover the organ chamber. Negotiations were handled by Henry Beard, Chicago representative of the builder. The stoplist will be as follows:

- GREAT ORGAN.**  
Quintade, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bordun, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Chimney Flute, 4 ft., 61 pipes.  
Rauschquinte, 2 ranks, 122 pipes.  
Furniture, 3 ranks, 183 pipes.  
Chimes, 21 bells.  
Tremolo for Flutes.
- SWELL ORGAN.**  
Flute Conique, 16 ft., 73 pipes.  
Viola Pomposa, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 12 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Prestant, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Zartflöte, 2 ft., 61 pipes.  
Plein Jeu, 4 ranks, 244 pipes.

- Bassoon, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Bassoon, 8 ft., 12 pipes.  
Rohrschalmei, 4 ft., 73 pipes.  
Tremolo.

- CHOIR ORGAN.**  
Gedeckt, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Erzähler Celeste, 8 ft., 49 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Nasard, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Terz, 1 1/2 ft., 61 pipes.  
Musette, 8 ft., 61 pipes.  
Tremolo.

- POSITIV ORGAN.**  
Quintaten, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Spitzprinzipal, 2 ft., 61 pipes.  
Siffelöte, 1 ft., 61 pipes.  
Sesquialtera, 2 ranks, 122 pipes.  
Zimbel, 3 ranks, 183 pipes.  
Tremolo.

- PEDAL ORGAN.**  
Sub Bass, 16 ft., 32 pipes.  
Quintade, 16 ft., 32 notes.  
Flute Conique, 16 ft., 32 notes.  
Principal, 8 ft., 32 pipes.  
Gedeckt Pommer, 8 ft., 32 pipes.  
Quintade, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Quint, 5 1/2 ft., 32 pipes.  
Oktav, 4 ft., 12 pipes.  
Gedeckt, 4 ft., 12 pipes.

- PEDAL ORGAN.**  
Nachthorn, 4 ft., 32 notes.  
Octave Quint, 2 1/2 ft., 12 pipes.  
Oktavin, 2 ft., 12 pipes.  
Nachthorn, 2 ft., 32 notes.  
Double Trumpet, 16 ft., 32 pipes.  
Bassoon, 16 ft., 32 notes.  
Trumpet, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

- PROCESSIONAL ORGAN.**  
Principal, 8 ft., 54 pipes.  
Oktav, 4 ft., 42 notes.

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**HAROLD ASH**



HAROLD ASH was appointed organist and choirmaster of the Westmoreland Congregational Church, Washington, D. C., in September. Mr. Ash is a graduate of Southern Methodist University, where he studied organ with Dora Potet Barclay and won the Viola Cassidy award in organ playing. He spent a year in Berlin while in military service and became acquainted with the late Dr. Fritz Heitmann. Before going to his new post he was for eighteen months at Trinity Presbyterian Church, Arlington, Va. Mr. Ash has been a student of William Watkins in Washington. He is a recitalist and has made records for the WCFM Recording Corporation. A forty-rank Aeolian-Skinner organ will be installed at the Westmoreland Church in the spring.

**RECITAL BY RICHARD PEEK  
 REDEDICATES LARGE ORGAN**

A service and organ recital at the Covenant Presbyterian Church of Charlotte, N. C., Sept. 18 served to rededicate the four-manual Aeolian-Skinner organ. The recital was played by Richard Peek, M.S.M., organist and choirmaster of the church. During the summer two new stops were added and considerable re-voicing was done to the instrument, bringing its resources up to eighty ranks and approximately 5,000 speaking pipes.

The following pieces were played: Toccata and Fugue in F and "Now Pray We to the Holy Spirit," Buxtehude; Fantasie in G, Bach; Three Preludes on Old German Chorales, Schroeder; Toccata on "Leoni," Bingham, and Prelude and Fugue on "B-A-C-H," Liszt. The sixty-voice choir sang "Let Their Celestial Concerts All Unite," by Handel, under the direction of Mr. Peek, with Betty L. Peek, associate organist and choirmaster, at the organ. A brief history of the instrument was given by G. Don Davidson, chairman of the music committee, and the worship service was conducted by Dr. Warner L. Hall, pastor of the church. Four hundred and fifty persons were in attendance for the event.

nor Stewart, Mavor Moore, Michael Langham, Esme Crampton, Marceau and others. Mr. Jolliffe discussed the costuming and designing and described the festival actors as the best dressed in the world. He related many amusing anecdotes and gave his audience a most entertaining glimpse of the backstage world. Kelvin James expressed the thanks of the centre to Mr. Jolliffe.—Mrs. G. K. DRYNAN.

**LONDON CENTRE**—A meeting of the London Centre was held at New St. James Presbyterian Church Oct. 2. The program for the ensuing year was discussed, and plans were made for the forthcoming annual Christmas carol service to be held at the Metropolitan United Church Dec. 11. A talk was given by T. C. Chattoe, musical director of the Metropolitan United Church, on choirmaster training. The speaker said that much is being done to train organists but not choirmasters. He felt that the majority of organists should know more about the choral side of the service. He urged an early apprenticeship, and deplored the lack of opportunity for students to play occasionally for a service. He suggested that every effort be made to sell the idea to the church authorities. As a result of Mr. Chattoe's talk, a committee was set up to investigate the possibility of starting a choirmaster's training clinic. The committee is to have the program ready by spring.—MARGARET NEEDHAM.

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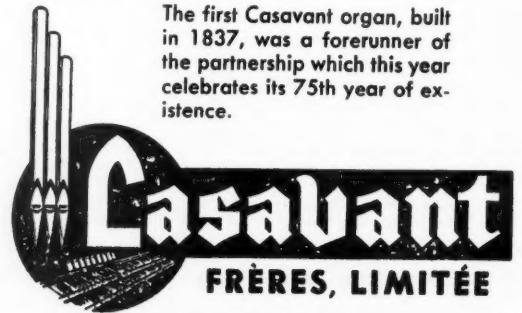


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**WINNIPEG CENTRE**—The Winnipeg Centre held its monthly meeting Sept. 19 in All Saints' guild room, when the chairman outlined to a good turnout of members programs planned for the next few months. Miss Helen F. Young is chairman of the Winnipeg Centre this year and stated that she would very much like to see our membership increased and to this end the centre would hold a membership drive at our October meeting, plans to be announced later. The membership was privileged to hear the Aeolian-Skinner recording "The King of Instruments" through the courtesy of Fred A. Anderson. This proved a very interesting recording and a lengthy discussion was held comparing the various types and makes of organs. Hugh Bancroft, who spent some time in the United States this summer, gave a brief account of American organs he played. The meeting ended socially with refreshments served by the ladies.—CLAYTON E. LEE.

**BRANTFORD CENTRE**—William Findlay, B.A., A.C.C.O., Toronto, was guest speaker at the Oct. 1 meeting of the centre in the Park Baptist Church, Brantford. His topic was "Organ Accompaniment in the Church Service". This was a repeat presentation of a highlight of the convention held in London. Mr. Findlay, formerly of Brant Avenue United Church in Brantford, is now organist of Eglinton United Church, Toronto. Members of the Brantford Centre of the Ontario Registered Music Teachers' Association, as well as non-member organists of the district, also attended. Mrs. H. D. Marlatt, director of music at the Park Baptist Church, assisted by members of her choir, were hosts for a social hour.—DONALD CLUBINE.

**HALIFAX CENTRE**—The executive of the Halifax Centre held its first meeting of the season at the home of its president, Bernard Munn, 38 MacDonald Street, Sunday evening, Sept. 25. A varied program for the year was planned to begin with a dinner at St. Mathias Church Oct. 22. In November the centre will have the pleasure of meeting at the home of Dr. and Mrs. Paul Flemming for an evening of listening to choral and organ recordings. This year the Halifax Centre is concentrating its efforts on raising more money for its scholarship fund. Already established, this fund helps young Halifax organists to benefit from postgraduate study abroad. To achieve this aim the centre will sponsor its annual carol service in December and a series of six Lenten recitals by various Halifax organists. On the social side, the executive is arranging a party in January and the annual outing by automobile to one of Nova Scotia's beauty spots in the spring.

**VICTORIA CENTRE**—The Victoria Centre held its first meeting of the 1955-56 season Oct. 1 at the Metropolitan Church. The president, Dr. D. B. Roxburgh, introduced Charles Palmer, M.A., A.R.C.O., organist of the church, who played a recital for the members and their wives. The recital, which consisted of works by Handel, Bach, Jongsen and Franck, was greatly appreciated and was followed by a social gathering arranged by Mrs. W. B. Milburn. Although the attendance was not large it was felt by those present that an excellent beginning had been made.

**OSHAWA AND DISTRICT CENTRE**—The Oshawa Centre opened its 1955-56 season with a banquet in St. George's Parish Hall. Members of the clergy were guests of the organists and John Robertson, chairman of the centre, presided. Mrs. G. K. Drynan spoke briefly, outlining to the guests the aims of the C.C.O., the work being done by the local centre and the importance of the new project, the C.C.O. building fund. Mrs. Drynan also reviewed events at the London convention. George Rapley introduced the speaker of the evening, Charles Jolliffe of Pickering, Ont. Mr. Jolliffe, who was one of thirty chosen from over a thousand applicants across Canada as one of the actors at Stratford this summer, gave what he described as a "worm's-eye view of the Shakespearean festival". Besides playing small roles, Mr. Jolliffe was busy from morning until night taking classes in fencing, voice culture, ballet, history of drama, mime, from such teachers as Tyrone Guthrie, Elea-

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

By WILLIAM H. BARNES, MUS. D.

(Continued from October issue)  
THE NETHERLANDS

It was a privilege to have Hennie Schouten, the eminent Dutch organist and expert on Dutch organs, as our guide throughout our trips to the old organs in many cities in the Netherlands. No one better qualified could have been found, or one more sympathetic to these old organs.

We started in Amsterdam with the organs in the "Old" Church and the "New" Church, the latter having been built only in 1560, not quite 400 years ago. The organ in the "Old" Church, built by Christian Vater in 1724-26, has forty-six speaking stops, three manuals and pedals, with a magnificent case, in the late Baroque style. The stops were almost equally divided among the four divisions, with the customary stoptist of diapasons (prestants) and flutes, and 16-foot and 8-foot trumpets on the great, similar diapasons and flutes and their octaves and a few poor solo reeds on the other two manuals. A complete stoptist of the Schnitger organ in Steinkirchen will be given later.

We attended services at the "New" Church on Sunday and had an opportunity to hear just how the big organ there is used for its chief purpose. There is no choir in any of these large Dutch churches, in fact there is no room for one in the rather cramped organ galleries. The organist and his visitors must plod their weary way up dozens of the most rickety and devious of steps to the organ gallery.

The organist plays a prelude, invariably a composition of Bach or his precursors, and then before each hymn or chorale, he plays an extended, elaborate and brilliant improvisation on the hymn about to be sung. Then he settles down to the key of the hymn, and the congregation takes the hymn from there in good, sturdy fashion, supported by a solid and brilliant organ, played in strict harmony with the parts the congregation is singing. At the close there is no amen, but rather a quieter improvisation, based on the hymn just sung, fading to the point where the minister can again be heard, and the service continues. Used in this manner, it seems to me that these old Dutch organs are well suited for their purpose. They more than adequately support and encourage congregational singing and of course are ideal for playing contrapuntal music. For accompanying a choir flexibly, for playing the greater part of the nineteenth century and later organ music, for quiet, meditative places in a service, they are quite ill adapted.

Other journeys were to Alkmaar, where there are two old organs in the St. Lawrence Church. Originally the organs were by Galtus—Garmer and Jacob Galtus Van Hagerbaer (1639-45). The big organ has been no less than six times restored, once by Franz Casper Schnitger in 1723 and the last time by D. A. Flentrop in 1949. Another most interesting morning was spent at the little village of Maassluis. Surprisingly enough this small town's central feature is a great church, with an organ by Garrells, 1732, recently restored, and one of the fine organs of Holland. The ladies of this church had gathered together a collation for us, and we were warmly welcomed. It was truly a most gracious gesture.

The Pieterkerk in Leyden has an organ built by Germeer Galtussen in 1639, several times restored. This is the church which welcomed the Pilgrims from England, and there is a memorial to John Robinson, pastor of the English church in Leyden: "His broadly tolerant mind guided and developed the religious life of the Pilgrims of the Mayflower."

The organ known best in Holland to many of the older generations of Americans, from reading about it in "Hans Brinker and the Silver Skates" is the Müller organ in the Bavo Church in Haarlem (1730). The group heard this organ really played on two successive evenings. The church was nearly full with those who had paid admission. Interest in old organs is shared by the public in Holland. The first evening five

organists competed in an improvisation contest. Each was required to base his or her improvisation on a theme submitted in the form of a fantasia and later a fugue in strict form. One or two of the contestants were much happier and freer in the fantasia part than when circumscribed by the strict rules of counterpoint, not to be wondered at. The three times winner of these annual improvisation contests, Piet Kae, young Dutch organist, can now permanently retain the silver tulip given as a prize. The next evening the three judges played, ostensibly to prove that they knew as much as the contestants the night before, but also because they were on hand after travelling considerable distances, as this was an international contest. The Bavo organ is scarcely big enough in sound to fill this large church, but it is intensely brilliant, and the reeds are somewhat better than average. I don't know how much assistance the various players had with changing stops, but there were some fairly rapid changes that one man alone could not possibly make. These were accompanied by the usual amount of clatter and noise. The effect is nevertheless noble and dignified, even if not thrilling, in this great church.

A third night in Haarlem was spent first in listening to a fine rendition of a Bach cantata, with the recitatives done with organ rather than harpsichord. There seems to be considerable debate and difference of opinion about how the recitatives in the cantatas should be accompanied. A brilliant concerto for organ and orchestra was an added feature. But the culmination of the evening was to go to the city hall (Rathaus) where the party had received engraved invitations to attend a reception given by the burgomaster and city council to a select group. Here a number of the string players from the orchestra we had just heard played a Haydn concerto for organ and string orchestra. The hundreds of candles in the magnificent brass chandeliers were all lit, casting a warm glow on the 400-year-old room with its fine old Dutch portraits. We were transported indeed to the eighteenth century, both with the music and the whole environment. This was one of the high points of the trip. We reached our hotel at Amsterdam at 1 a.m.

We were off the same morning at 8:30 for more organs to conquer. The quaint and picturesque town of Delft was visited, where there were parades and shopping. So much time was spent here that we had only a short time in the Art Museum at The Hague, but did get to see the famous Rembrandt "Anatomy Lesson" and to hear one organ. We had several hours on Sunday afternoon to do more justice to the great art works in the Rijksmuseum, Amsterdam.

St. John's Church, Gouda, has an organ by Moreau (1736). We reached Gouda just after the famous cheese market had closed. The organ was not unlike many of the other Dutch organs we had heard. There is a great similarity among all of the Dutch organs built between 200 and 300 years ago. This is only natural as there were the strictest rules for the layout of the organ due to the tracker action, and the tonal appointment in general—Rück-positiv in its own little enclosure at the gallery rail, Brustwerk, immediately in front of, and a little above, the head of the organist; Hauptwerk above the Brustwerk, and pedal disposed on the two side cases, usually connected in the casework to the two main divisions, but sometimes separated in the casework, as well as being separated behind the casework. The larger metal pipes of the pedal and Hauptwerk were invariably in the case and were of course both ornamental as well as useful.

A recent Flentrop "modern" tracker organ, built along the old lines was heard in a truly "modern" church at Amstelveen, a suburb of Amsterdam, the Kruiskerk. While only containing twenty registers, it was entirely adequate in volume for this rather large church. Another suburb of Amsterdam, Zaandam, is where Flentrop's factory is located. This was visited, and all could see for themselves how seventeenth century organs are being built in 1955. The anachronism of this proceeding does not trouble Mr. Flentrop, who has a zeal and love for the old work that causes him to overlook 200 years of improvement in tone and mechanism. I don't quarrel with his enthusiasm, but I believe it is misdirected.

At Zaandam the burgomaster, made a speech of welcome and we were served

refreshments, presented with souvenir spoons and copper organ pipes by Mr. Flentrop, and treated royally. One of the pleasantest memories of the trip was the cordiality shown by the Dutch people. Mr. and Mrs. Schouten had a reception for us in their home and everywhere we were treated as honored guests.

The evening spent at the famous seaside resort town of Scheveningen was a great experience. The Concert Gebouw Orchestra, one of the most famous in Europe, played at the concert hall in Scheveningen an unforgettably beautiful concert. The tourists also encountered in an amusement hall one of the most remarkable organs that we heard. It was a self-playing Hope-Jones unit orchestra style of organ and the accordion would come to life, along with all the traps, drums, organ pipes, piano and other instruments, to make unbelievable music. After a steady diet of principals, mixtures and flutes, this was quite a change in listening to organs.

### ORGANS IN DENMARK

We traveled by plane to Copenhagen, where we arrived around 3 o'clock in the afternoon. By the time that the party was settled in the hotels it was nearly 5 o'clock. We looked at four organs, in widely separated churches, before dinner that night. In Copenhagen alone there are many instruments in which modern adaptation of old principles of construction, action and voicing have been incorporated into modern organs. Actually there is little modern adaptation of the old principles. The old principles are just copied, more or less successfully. The casework, while having the same layout as the old organs, is treated considerably more simply for the obvious reason that the expense would be prohibitive in trying to do the elaborate carving and gilding at today's cost of labor. Marcussen, and Frobenius are the two present-day Danish builders whose work was examined. I was much impressed with the work of Frobenius in two examples, Van Löse Church and St. Jacob's Church in Copenhagen. I believe that Frobenius really has caught the spirit and technique of the old masters to a greater extent than any of the contemporary builders who are copying the old organs. The Frobenius Brothers are truly artists in their own right, and they do not need the past to support them.

Fredericksburg Castle has a Copenius organ from 1615, on which Finn Videro, who joined the tour at Copenhagen, played a series of variations. This is said to be one of the oldest organs in existence that is still playable. It too has been restored. Bellows leather, and many of the trackers, and their connections will last only so long. Every fifty to 100 years a restoration of all old organs is essential if they are to continue to play tunes. If the restoration does only this, and a century's accumulation of dust is knocked out of the pipes, and the pipes otherwise are left alone, except for tuning, one can hear the sound very much as it was originally. Organs, unlike violins, do not improve with age. The pipe metal becomes softer, and if it originally wasn't of sufficient richness in tin, the toes of the pipes settle into the holes, and the pipes generally deteriorate.

Roskilde Cathedral, where the Danish kings are buried, was having work done on its organ, so no one was able to "tootle" it, a pleasant relief. Kronberg Castle was visited the same day, even though there was no playable organ there. There were magnificent views of the sea from all rooms of the castle. How could Hamlet have been melancholy amid such surroundings?

### ORGANS IN GERMANY

Again by plane, we went to Hamburg. Here we started our study of German organs, though not in the city itself. There are many interesting organs not far from Hamburg, but since the great Walcker in St. Michael's Church was destroyed, the most interesting organ in Hamburg is probably the Arp Schnitger in St. Jacobi's Church. This church was partly destroyed and the organ is temporarily set up in a very bad position on the floor of a roofed-in aisle. Here again Schnitger's work of 1688-1693 was restored by H. H. Jahn in 1928 and by Kemper of Lübeck. I strongly suspect a considerable amount of change has taken place, since Schnitger built this sixty-stop, four-manual organ with twelve bellows (twelve men to blow

it in the old days.). It is difficult to judge just what this organ might sound like in its original gallery location. At present it certainly lacks the great distinction of the recently restored Schnitger in Steinkirchen (Altesland) about twenty miles southwest of Hamburg. Von Beckerath of Hamburg did the restoration here and from this restoration and other work of this builder, I rank him as one of the great builders of Europe and a true artist. In this small church the organ has the sound of a cathedral organ, and it is truly thrilling. If anyone is ever to become enthusiastic about old organs, this is the one for him to hear. The twenty-eight ranks are disposed as follows:

#### HAUPTWERK.

Quintadena, 16 ft.  
Principal, 8 ft.  
Rohrflöte, 8 ft.  
Oktav, 4 ft.  
Nasat, 2 3/4 ft.  
Gemshorn, 2 ft.  
Sesquialtera, 2 ranks.  
Mixture, 4-6 ranks.  
Cymbal, 3 ranks.  
Trompet, 8 ft.  
Tremulant.

#### BRUSTWERK.

Gedackt, 8 ft.  
Rohrflöte, 4 ft.  
Quinta, 2 3/4 ft.  
Spitzflöte, 2 ft.  
Terzian, 2 ranks.  
Scharff, 3 to 5 ranks.  
Scharff, 3-5 ranks.  
Krummhorn, 8 ft.

#### PEDAL.

Principal, 16 ft.  
Oktav, 8 ft.  
Oktav, 4 ft.  
Nachthorn, 2 ft.  
Rauschpfeife, 2 ranks.  
Mixture, 4 ranks.  
Posaune, 16 ft.  
Trompet, 8 ft.  
Cornet, 2 ft.

Another Schnitger close to Steinkirchen was visited at Neuenfelde. This organ was somewhat larger, but unfortunately it was so out of tune that it was impossible to form a fair judgment of its true musical character. This organ also has been greatly admired by connoisseurs such as Robert Noehren, and I have no doubt when it is in reasonably good tune that it measures up to Steinkirchen. But my vote goes to the latter.

Mr. William Leslie Summer's series of articles in the *Organ Institute Quarterly* gives full details of the scaling of all the stops, and the composition of all the mixtures in the Steinkirchen organ. Those who are interested in knowing all of the details of this outstanding organ of 260 years ago I presume may find them here. They were obtained from Von Beckerath when he restored the organ. They could hardly be obtained otherwise. If one must build organs like the old masters, this is a choice one to use as a model.

Trips to Lübeck and Lüneburg took one day. The Jacobi-Kirche organs were played (15th century Stellwagen). The one in the transept was surprisingly effective for its size as compared with the gallery organ, recently restored by Kemper. The organ in the Marienkirche was disappointing, although located in a magnificent building. Lübeck is one of the most charming and quaint old cities of Germany. Lüneburg's St. Johanniskirche has just another German organ of no great distinction.

Traveling by plane once more, the party stopped only for luncheon at Frankfurt, where we met the bus that had driven over from Amsterdam, accompanied by a driver and a most intelligent and interesting guide by the name of Mr. Van Beek. He was invaluable to the tour. From then on, our travels were entirely by this bus. On the one-night stands, which we made for the most part, it was something to get seventy suitcases piled on the roof in the morning and down again at night.

We drove through Heidelberg and settled in what was termed the Swallow's Nest, ten miles out of town on the Neckar River. This is a muddy stream, that holds a fascination for the Germans, and they make full use of it by riding bicycles, scooters and small cars along the adjacent highways and camping on its banks. Sunday morning was spent walking the streets of Heidelberg and looking at the interesting shops and University buildings, which are spread out in various parts of the city. Two Steinmeyer organs were heard. Sunday afternoon produced a long bus ride to Amorbach, where the organ in the Abteikirche was played (P.&H. Sterrm, 1782) being interrupted from time to time

(Continued on page 31)

**Women Organists Meet**

The opening meeting of the Chicago Club of Women Organists was held Oct. 3 at the home of Helen Searles Westbrook. Past presidents of the club were special guests. Records of organ compositions, played by Jeanne Demessieux and E. Power Biggs, as well as recordings by the club's members were featured.

An organ recital by three Chicago Club of Women Organists contest winners will be given on Monday evening, Nov. 3, at St. James' Episcopal Cathedral. Joan Friedman will play Bach and pre-Bach selections. Ruth Fartig will play Vierne, Widor and Franck, and Loretta Gabriel will play the final group of four numbers by modern composers.

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Dr. Leslie Spelman, F.A.G.O., director of music at the University of Redlands, Cal., and Ernest Maihack, prominent organist of Newark, N. J., will lead parties of the Music and Art Tours to Europe next summer, it was announced by Dr. D. Sterling Wheelwright of San Francisco State College, founder of the tours. This will be the fourth annual tour. It will begin with Portugal and Spain, and add three days in Vienna to the ten-country motor tour of festivals and art centers.

The parties will leave New York June 28, July 3 and 8 by T.W.A. sky tourist flight to Lisbon. In addition to the major music events of Rome, Venice, Verona, Salzburg and Bayreuth, the parties will visit many organ galleries and churches. Among the treats last summer was a private hearing of Pierre Cochereau, new titular organist at Notre Dame, and a reception at the Paris Conservatory organized by Marcel Dupré, director. Organists will try out various organs.

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- Gemshorn, 4 ft., 12 pipes.
- Octave Quinte, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Chimes, 21 bells.

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- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Piccolo, 2 ft., 12 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 61 notes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.

**CHOIR ORGAN.**

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 61 notes.
- Nazard, 2 3/4 ft., 61 pipes.
- Flute, (Koppel), 2 ft., 61 notes.
- Tierce, 1 3/4 ft., 61 pipes.

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- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Gemshorn, 8 ft., 32 notes.
- Rohrlöte, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Quinte, 10 3/4 ft., 32 notes.
- Double Trumpet, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

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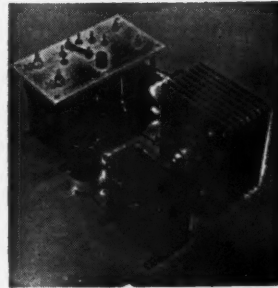
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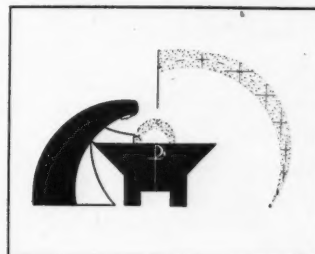
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# Programs of Recitals

H. William Hawke, Ganonoque, Ont.—For a recital July 31 at Evergreen, Colo., Mr. Hawke chose the following: Suite in D minor, Stanley; "Echo," Scheidt; Aria in D minor, Padre Rafael Angles; Fantasie, Froberger; Pastoral Suite, Bach; Prelude on a Second Mode Melody, Florence Durell Clark; Scherzo in B minor, Willan; Prelude on a Theme by Gibbons, Whitehead; Chorale in A minor, Franck.

Bertram T. Wheatley, Dallas, Tex.—The following program was played by Mr. Wheatley Oct. 2 at the First United Lutheran Church: Prelude, Clerambault; Fugue from Violin Sonata, Bach; Overture to "The Calif of Bagdad," Boieldieu; "Pilgrims Chorus," Wagner; Scherzo, Jadasohn; March from "Queen of Sheba," Gounod; Cantilene, Salome; "Suwanee River," Lemare; Scherzo-Toccata, Nevin; "Sleepy Hollow," "Brom Bones" and Finale, Wheatley.

Robert Wilson Hays, Manhattan, Kan.—A recital was played by Mr. Hays Oct. 9 at Kansas State College. The program: Three Short Pieces, Eugene Hill; "A Rose Breaks into Bloom" Porter; Preludes on Gregorian Themes, Op. 45, Dupré; Toccata and Fugue in F major, Bach.

R. Cochrane Penick, Columbus, Miss.—A recital was given by Mr. Penick Oct. 8 at the First Baptist Church of Holly Springs, Miss. He played: Three Chorale Preludes, Bach; "Ave Maria," Dickinson; Preludio on "Sine Nomine," Howells; "My Heart, Be Joyful" and "Rejoice Greatly, O My Soul," Penick; "Death and Resurrection," Langlais; Allegro Vivace and Finale from Symphony 1, Vierne.

Martin Larsson, Motala, Sweden.—Mr. Larsson and Professor Alfred Papmehl, violinist, were heard in a concert Sept. 18 at the Motala Kyrka. The program was as follows: Prelude and Fugue, Buxtehude; Largo and Allegro, Tartini; Concerto in A minor, Movements 1 and 2, Bach; Larghetto, Handel; "Heut triumphret Gottes Sohn," Bach; First Movement, Sonata in E minor, Mozart; Adagio, Singing; Andante, Bonnet.

Michael Schneider, New Haven, Conn.—The Central Iowa Chapter of the A.G.O. and Grinnell College sponsored Mr. Schneider in a recital Oct. 7 at Herrick Chapel, Grinnell, Iowa. He played: Passacaglia in D minor, Buxtehude; Variations on "Meln junges Leben hat ein End," Sweelinck; Toccata in F major, Pachelbel; Prelude and Fugue in E minor, Bruhns; "Herzlich thut mich" and Fantasie and Fugue in G minor, Bach; Concerto No. 4, Handel; Toccata and Fugue in D minor, Bach.

W. Norman Grayson, Hackettstown, N. J.—A recital was played by Mr. Grayson Oct. 2 at Centenary Junior College. His program: Fugue in C major, Buxtehude; Aria for the G String and Fugue in E flat, Bach; "La Nativite," Langlais; Allegro Vivace from Symphony 1, Vierne; "Le Jardin Suspendu," Alain; "Tumult in the Praetorium," de Maleingreau; Chorale in B minor, Franck.

Richard Keys Biggs, Hollywood, Cal.—A recital to dedicate a new console was played by Mr. Biggs Oct. 9 at St. Dominic's Church, San Francisco. The program: "Our Father," Bach; Air, Tartini; "Good News from Heaven," Pachelbel; Rigaudon, Campra; "Panis Angelicus," Franck; "Communion," Purvis; "Ave Maria," Bossi; "Agnus Dei," Prelude on "B-A-C-H" and Toccata, Biggs.

Raymond Martin, Atlanta—A recital was played by Mr. Martin Oct. 3 at Agnes Scott College for the Atlanta Chapter, A.G.O., of which he is dean. His program: Allegro Pomposo, Roseingrave; Toccata in F, Bach; "O Mensch bewein," Bach; Chorale in A minor, Franck; Fugue on "B-A-C-H," Schumann;

Canzona, Langlais; "Le Banquet Celeste," Messiaen.

Dr. Julian Williams, Sewickley, Pa.—A three-manual Hillgreen, Lane organ at the Ingomar Community Methodist Church, Pittsburgh, was dedicated Sept. 25 with a recital by Dr. Williams. He chose for his program the following numbers; "The Trophy," Couperin; "The Fifers," d'Andrieu; Suite in F major, Corelli; "Bell Benedictus," Weaver; "Ronde Francaise," Boellmann; "The Fountain," Fletcher; "The Bells of the Berghall Church," Sibelius; "Now Thank We All," Karg-Elert.

Douglas L. Rafter, A.A.G.O., Wilmington, N. C.—Mr. Rafter, organist of the First Baptist Church, was heard Aug. 10 at the City Hall Auditorium in Portland, Maine. He played: Processional for a Festival Occasion, Strauss; Aria, Peeters; "Trumpet in Dialogue," Clerambault; Minuet, K.P.E. Bach; Fugue in D minor and "How Fervent Is My Longing," Bach; "Piece Heroique," Franck; "Angelus," Massenet; "Ronde Francaise," Boellmann; Fanfare, Thomson; "Solenn Melody," Davies; "Variations de Concert," Bonnet.

Richard J. Helms, Fort Worth, Tex.—Mr. Helms gave a recital Sept. 27 at the Myers-town, Pa., Reformed Church. He played: Trumpet Tune in D major, Purcell; Air for the G String, Bach; Concerto in A minor, Vivaldi-Bach; "Trumpet Dialogue," Clerambault; Flute Solo, Arne; "The Hen," Rameau; "The Cuckoo," d'Aquin; "Landscape in the Mist," Karg-Elert; Variations on a Noel, Purvis; "Dies Irae," Krizhanovsky; Toccata from Symphony 5, Widor.

William Watkins, Washington, D. C.—William Watkins, organist of the New York Avenue Presbyterian Church of Washington, D. C., gave a recital in Memphis Oct. 4 in the First Baptist Church, of which Lamar Ryan King, A.A.G.O., is organist. Beginning last year the First Baptist Church established a series of musical programs, bringing each year an outstanding recitalist and a noted choral group as part of the church music program, both for their members and as a service to the community. A large congregation was on hand to hear the following program played by Mr. Watkins: "Bell Symphony" and Voluntary in C, Purcell; Concerto No. 2 in B flat, Handel; Prelude and Fugue in G, Bach; Chorale in E, Franck; Intermezzo, Symphony 6, Widor; "Chant Heroique," "La Nativite" and "Fete," Langlais; "Hymn of Praise," Highland Melody; "Paean," Howells.

Adel Heinrich, Auburn, N. Y.—Miss Heinrich has been giving a series of half-hour recitals at the First Presbyterian Church, where she is minister of music. Some of her numbers have been: Fantasie and Fugue in G minor, Bach; Prelude and Fugue in G major and Prelude and Fugue in B minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; Allegretto from Sonata 4, Mendelssohn; "Outburst of Joy," Messiaen.

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**VIRGIL C. TOMS IS SELECTED FOR CORNELL COLLEGE POST**

Virgil C. Toms of New York City has been appointed associate professor of organ and director of the college choir at Cornell College, Mount Vernon, Iowa. Mr. Toms received his undergraduate degree from Yale University and has lived in Italy and France for a number of years. He served in world war 2 as a major in the air force. In France he was a pupil of Marcel Dupré for a number of years and was also a student in the Schola Cantorum, Sorbonne and Conservatoire. Mr. Toms has served as organist at Princeton University, St. George's School and Mount Holyoke College. In recent years he has been organist and choir-master at the Church of Our Saviour in Penn's Grove, N. J., and later in the Old Bergen Church at Jersey City. He also directed the music program of the New Lincoln School in New York City.

**JERALD HAMILTON RETURNS TO KANSAS; STUDY IN EUROPE**

Jerald Hamilton has returned from a year of study abroad to resume his duties as choir-master and organist of Grace Cathedral, Topeka, Kan., and as faculty member and director of the college choir at Washburn University. The recipient of a Fulbright scholarship, Mr. Hamilton studied in Paris with André Marchal. During the summer months he was in England and studied at the Royal School of Church Music. On Easter Sunday at the invitation of M. Marchal Mr. Hamilton played for the three musical services at St. Eustache. At the invitation of Jean Langlais he played the organ mass on Whitsunday at St. Clotilde. He appeared also as guest organist at the American Church, the American Pro-Cathedral of the Holy Trinity and the British Embassy Church. He served as accompanist for the Choeur Philharmonique de Paris and appeared as soloist and accompanist for all the

concerts of the season given by the group both at Salle Pleyel and at the American Church. In England Mr. Hamilton was invited to play two recitals at the Royal School of Church Music and appeared as guest organist at Chichester Cathedral. Mr. Hamilton is a native of Wichita, Kan., and he studied with Susie Ballinger Newman of that city, and continued organ work with Frank Van Dusen in Chicago. Advanced organ study was taken with Laurel Everette Anderson of the University of Kansas, where Mr. Hamilton earned both his bachelor's and master's degrees in music. He has held both Topeka positions since 1949 and serves as a member of the commission on church music of the Diocese of Kansas.

**THREE RECITALS PLANNED AT ST. MARY'S CHURCH IN N. Y.**

There will be three recitals in November at the Church of St. Mary the Virgin, New York City. Edward Linzel will play the six Trio-Sonatas of Bach and Ernest White will be heard in the "Eighteen Great" Chorale Preludes. Other works of Bach will be the Fantasia and Fugue in G minor, the Fantasia in G major, the Passacaglia and Fugue in C minor and the Prelude and Fugue in E flat major. The recitals will take place at 8:30 on Monday evenings, Nov. 7, 14 and 21.

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Instrument Designed for St. Colman's Church, Where Robert Whalen Is the Organist—Henry Fabry Makes Negotiations.

The Rev. Eugene A. Kelly, rector of St. Colman's Church in Ardmore, Pa., has signed a contract for a three-manual organ to be built by the Kilgen Organ Company. Robert Whalen is organist of the church and Carmen Giordano assisted in the design of the organ. Negotiations were conducted by Henry Fabry, Philadelphia representative of the Kilgen organization.

The instrument will be placed in three expression boxes, divided, with the swell section on one side of the choir balcony and the great and choir sections on the other side, arranged around a Gothic window. The console will be placed on the balcony in the center of the choir loft. Installation is planned for the spring of 1956.

The ranks to be included are the following:

**GREAT ORGAN.**

- Gemshorn, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes, 21 tubes.

**SWELL ORGAN.**

- Rohr Bourdon, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft. (Ext. 16 ft. Rohr Bourdon) 12 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 12 pipes.
- Rohrnasard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Oboe, 8 ft., 12 pipes.
- Oboe, 4 ft., 12 pipes.

**CHOIR ORGAN.**

- Cor de Nuit, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 12 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Cor de Nuit, 4 ft., 12 pipes.
- Nasat, 2 3/4 ft., 61 notes.
- Dulcet, 2 ft., 61 notes.
- Tierce, 1 3/4 ft., 4 pipes.
- Trumpet, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 notes.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Cor de Nuit, 16 ft., 32 notes.
- Rohr Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Viol, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Superoctave, 4 ft., 12 pipes.
- Bombarde, 16 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.



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M. P. Möller, Inc., has received a contract to build a three-manual organ for the First Methodist Church in Arlington, Tex. The organist is Mrs. Jack Paterson and negotiations were handled by Richard J. Helms. The stoplist of the instrument will be as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Chimes (console only).
- Tremulant.

**SWELL ORGAN.**

- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Vox Humana, 8 ft., (console only).
- Tremulant.

**CHOIR ORGAN.**

- Nasonflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2-ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Chimes (console only).
- Tremulant.

**PEDAL ORGAN.**

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Erzähler, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Erzähler, 8 ft., (from Choir).
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft. (from Swell).

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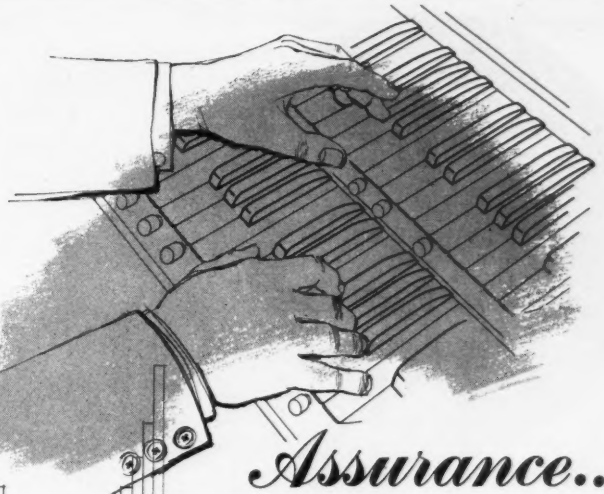
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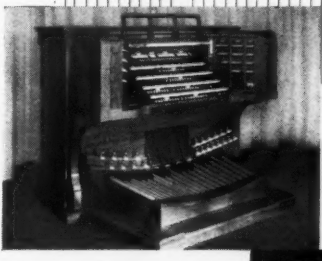
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**EDIFICE TO BE REMODELED**

Instrument Will Be Finished by September in the University Christian Church, Where Russell Saunders Plays.

The University Christian Church of Des Moines, Iowa, has placed an order for a three-manual instrument to be built by the Holtkamp Organ Company. The edifice is undergoing a remodeling and the organ will be installed by next September. The church has a membership of about 3,000.

Russell Saunders is organist and director of music at the University Church. He is also assistant professor of organ and church music at Drake University.

Plans call for additions to the swell and pedal divisions at a later date. The stoplist for the initial installation will be as follows:

**GREAT ORGAN.**

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Gedackt, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Scharf, 3 ranks, 183 pipes.  
Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**

Rohrflöte, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Oboe, 4 ft., 61 pipes.

**POSITIV ORGAN.**

Copula, 8 ft., 56 pipes.  
Rohrflöte, 4 ft., 56 pipes.  
Nazard, 2 2/3 ft., 56 pipes.  
Nachthorn, 2 ft., 56 pipes.  
Tierce, 1 3/4 ft., 56 pipes.  
Sifflöte, 1 ft., 56 pipes.  
Cymbal, 3 ranks, 168 pipes.  
Cromorne, 8 ft., 56 pipes.

**PEDAL ORGAN.**

Subbass, 16 ft., 32 pipes.  
Quintadena, 16 ft., (Great).  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Choralbass, 4 ft., 12 pipes.  
Posaune, 16 ft., 32 pipes.  
Trumpet, 8 ft., 12 pipes.  
Claron, 4 ft., 12 pipes.

**FRANCIS MOORE APPOINTED  
TO CHICAGO CHURCH POST**

Dr. Francis S. Moore has been appointed organist and choir director of the Sauganash Community Church in Chicago. Dr. Moore is dean of the Chicago Chapter of the A.G.O. He was for many years organist of the First Methodist Church in Oak Park, Ill. The Sauganash Church plans to install a three-manual Möller organ.

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

By WILLIAM H. BARNES, MUS. D.  
(Continued from page 23)

by services, and ten bus loads of German tourists.

Next day, on our way to Stuttgart, we stopped at Ludwigsburg, a suburb, to visit the factory of Walcker. This is probably the largest organ factory in Germany. Herr Walcker-Mayer, fifth generation of Walckers, was on hand to meet us, and several of his assistants showed us through the oldest and in many ways the most dilapidated buildings I have ever seen. The work turned out in the factory, however, was superior. I have previously described the various types of organs that are built here, both ancient and modern, and a combination of the two styles. Mr. Walcker-Mayer drives a Jaguar, by the way.

The lake of Constance was just as beautiful as advertised. We piled out of the bus in a pouring rain to hear the organ in the Minster at Constance. The original 1518-22 organ has been replaced with a modern organ (Steinmeyer) that sounded very well. Even the modern electro-pneumatic German consoles have only two to four "free" combinations that do not move the stops, but merely cancel the rocking tablets and establish the combination that is on the button that is pressed. The crescendo pedal is in the form of a large roller or "Walze". These are the only registrational controls on even large German modern organs. Obviously the consoles are much cheaper to build than American consoles, but they seem to satisfy the requirements of the German organists. We missed seeing Steinmeyer's factory, even though we were only eight miles from it, at one point on the trip. I had seen it, twenty three years ago.

We took a ferry across the Lake of Constance, where the night was spent in the charming town of Überlingen. The next morning our first stop was at Weingarten Monastery. We were all amused by the priest, who attempted to demonstrate this famous organ by Joseph Gabler (1735). He was interested only in letting us hear the cuckoos, the cymbal stars and the toy counter of this organ. Mr. Howes was beside himself to get the priest off the bench, so that he could demonstrate the pipes of the organ. The principals here were particularly noble and pervasive even though the total effect of the full organ left something lacking. There were four manuals, with the most amazing collection of trackers in the back of the organ, running to the various sections, that have ever been put together. That the organ can be played at all is a marvelous achievement. Along with the myriad trackers, two small cables run to two sections, high on either side gallery with (of all things) electro-pneumatic action. This is, of course, a recent desecration of this great monument, the ultimate in tracker organs. Then on to Ochsenhausen Monastery, where another Joseph Gabler organ, Opus 1 (1727-1729) was heard. This was not as good as Gabler's masterpiece at Weingarten.

Later in the afternoon some of the party went to Ottoheuren Monastery, where another of the famous Baroque organs was visited. The rest of us went on to the Cathedral at Ulm, one of the greatest Gothic churches in Germany. A Steinmeyer organ here proved to be moderately interesting. Finally we arrived at Augsburg. Another group went to see the famous Laukhuff factory in Würtemberg. Laukhuff has 350 employees and is the largest builder of organ pipes and parts in Europe, with a world-wide trade. Three men translate correspondence.

From Augsburg we went to Nürnberg, by way of the charming town of Dinkelsbühl, where some of the party discovered more organs. If anyone should try to trace our trip on a map of southern Germany, he will see that we retraced our steps many times, but it was all interesting. The morning was spent in Nürnberg looking at a new Steinmeyer organ in a suburban church that is typical of modern German work. The sections of the organ were divided at a great distance, and, it was quite a far cry from the classic German organ, but successful in its own way.

Bayreuth was reached in the afternoon for the opening performance of the Wag-

ner Festival. Tannhäuser was the opera, and it was done in a way to make Wagner turn over in his grave, with Hollywood touches and almost complete lack of lighting. The present day production of Wagner's opera at Bayreuth is the subject of sharp debate.

We reached Munich by 1 o'clock Sunday, when the party were greatly entertained in the afternoon by playing and hearing all of the ancient musical instruments in the famous German Museum—harpichords, clavichords, organs and an extremely ancient regal with striking reed pipes with small resonators. The curator was most cooperative and every one had a wonderful time. Two big Steinmeyer organs were heard, one in the concert hall of the German museum and another 1932 Steinmeyer spread out across the rear gallery of an octagonal shaped church. These are both good examples of presentday German organ building, as was the large Walcker on which Finn Videro played a broadcast at Stuttgart in the broadcasting hall the night we arrived.

Arriving at Salzburg in time for luncheon, we stayed at the Turnergasthaus a few miles out of town. The afternoon was devoted to shopping and that evening came the musical high point of the trip, Mozart's "Magic Flute" done in the outdoor section of the Festspielhaus. Here was heard musical perfection—singers, orchestra, staging, conductor and most of all, Mozart. The Salzburg Mozart Festivals are justifiably famous.

Innsbruck, like Salzburg is another picture-book Austrian city that is a tourist's paradise. Here we had a truly modern hotel with full plumbing conveniences, something very much lacking in all the other hotels. Zurich, from where we flew back to New York City with stops at Frankfurt, Shannon and Gander, is a beautiful Swiss city. We had only time for a sightseeing tour here, where Franz Herrenschwand, the organ expert from Switzerland, who had joined our group in Amsterdam, really came into action, telling us of the Swiss organs we had missed seeing. There is always, we hope, another time. As it was, the count of organs visited ran to fifty-four.

What conclusions may we draw from this trip? Let us go back to Mr. Howe's question as to whether or not these old European organs and the modern organs made in the ancient pattern have features that should be incorporated in modern American organs. The answer is that the best features of these organs have already been incorporated in many fine American organs built in the last ten years by a number of our builders. The "chiffing" nason flute, the rohr schalmel, the krummhorn, the unenclosed choir organs, with complete mutations (Rück positiv) are all American adaptations of the classic organ.

Also we have learned the great advantage of an open position for the organ, with ample space around and above the pipes. Many new American organs have all of the pipes of the great organ and positiv organ completely out in the open. They are actually better located than the classic examples.

The new organs have great, pedal, and frequently positiv, with full flue choruses at all pitches. Besides this, we have a complete swell division with an enclosed choir organ, giving us the advantage of two expressive divisions, something completely lacking in the classic organ. Even though we grant that because of the long reverberation period of the magnificent European churches, the organs in these churches do not call for expressive divisions so urgently as do our typical American churches, such expressive divisions are valuable anywhere.

When all of these tonal features are combined with the ease of control of our modern consoles, and the many additional voices developed during the past 200 years, we not only have all of the best features of the classic organ but a great deal more besides. Let no one say that the present day American organs aren't the best in the world. They are two centuries ahead of the European organs, generally speaking. The best of the modern organs in England and Scotland must be excepted from this statement, but not these on the Continent. By all means let us learn from the past, and adopt worthwhile features of organ building from the past, but let us also learn about and use, the tonal and mechanical improvements of the past two centuries.

ROBERT L. SANDERS



DR. ROBERT L. SANDERS, who holds the master of music and honorary doctor of music degrees from the Chicago Conservatory, has been named organist and choirmaster of the Community Church, New York. Dr. Sanders is professor of music at Brooklyn College and was for seven years chairman of its department of music. For the previous nine years he was dean of the School of Music at the University of Indiana. He is a composer of reputation and has conducted the New York Philharmonic, the Chicago and Louisville Symphonies, the Goldman Band and other well-known musical organizations in his own symphonies and compositions. He spent the last year on a Guggenheim Fellowship in Spain, working on musical compositions and as a guest conductor of the Palma Symphony Orchestra in Majorca. In recent years he has been organist at the Port Washington Unitarian Church and he was associate editor of "Hymns of the Spirit". Three of its hymns are his original compositions. He was for several years organist and choirmaster at the First Unitarian Church, Chicago, and instructor of liturgical music at the Meadville Theological School.

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A newcomer to the Eastman School of Music administrative staff in Rochester, N. Y., is Dr. Eugene Selhorst, who is leaving the position of dean of the Cincinnati College of Music to become acting director of graduate study of the Eastman School. He will fill the post during the absence of Dr. Wayne Barlow, who was awarded a year's Fulbright lectureship at Copenhagen, Denmark. Dr. Barlow was appointed to the graduate directorship after the resignation of Dr. Harold Gleason, veteran organist and Eastman School faculty member, who is leaving for Winter Park, Fla., where Mrs. Gleason is to be assistant professor of organ at Rollins College.

Mr. Selhorst, who was born in Coldwater, Ohio, has been dean of the Cincinnati school for the last four years. He was an Eastman School student from 1940 intermittently until 1950, when he received his doctor of philosophy degree. During that period he held teaching positions. He holds degrees from Cincinnati College and has been associated with that college in various capacities for thirteen years. He is a member of the American Guild of Organists and other national musical organizations.

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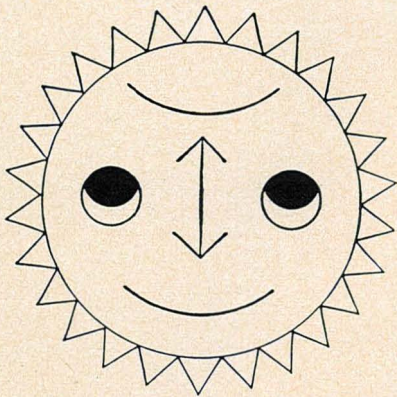
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